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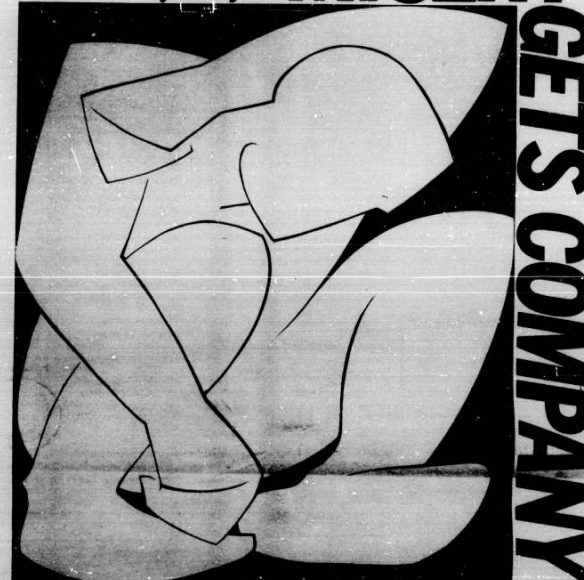
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READER
VOLUME 12 NO. 22 JUNE 9, 1983 SAN DIEGO'S WEEKLY

Would your life be changed by a visit to the Tijuana jail? **MISERY**



GETS COMPANY

If you don't live near a border town, and don't go as casually and as frequently into Mexico as San Diegans do, just the word "Tijuana" opens a sepulchre at the end of the mind: dirty jokes about women who perform with donkeys; stories of lost weekends drinking the worm with an infected whore, who just before dawn and hangover's first undulations emptied out gringo pockets. As a country of the imagination, Mexico invades WASP consciousness with a rush of dark catastrophes, a flood of horrors: worn-out strippers in sleazy cantinas; dangerous leafy vegetables, more dangerous water; loose bowels and a tongue chalky with Kaopetate; cock-fights, bullfights; rabid dogs, rabid bats; flies, fleas, rats; roadside murder; bribes passed to avoid being tossed, incommunicado, into jail for traffic violations one did not understand. Perhaps at the bottom of this swirling pit is the Tijuana jail — dank, dark, stinking of vomit and excrement, it has been described as "the lowest rung of Dante's Inferno."

I was going to that jail, not as a criminal but in the company of a group of people bearing food and clothing for

the inmates. I had signed up for a consciousness-raising experience designed to "sensitize me to hunger and poverty." On the Friday morning before I left, I said to myself, "I feel as if I'm going off to a Golden Door that specializes in spiritual diet and exercise, in shaking off fat and numbness of spirit. Or, to a spiritual punk rock slumdance, trying to beat my life against hardship, bruise it in order to find it." I felt embarrassed and self-conscious at people's knowing I was going "to have my consciousness raised." I also dreaded the Friday-night-to-Sunday-morning "experience," as brochures called it. Perhaps because I was an only child, I have felt a lifelong aversion to group-living and group process. I was afraid, too, that our visit to Tijuana poverty hot spots would add to my list of bad memories that came back late in the afternoon when I am tired, when my confidence is shot, when I am coming down with flu, when I can't sleep. So, like a dieter getting in the last licks before a 500-calorie-a-day siege, I played the music loud, drank beer, walked the beach. I took Friday like a last meal.

(Continued on page 8)

By Judith Moore
Illustration by David Blue

2 JULY 1993



A Tree Rings In San Diego

Perhaps a better-timed treatment of Jobs with Peace Week ("Slim Pickers," June 2) would have been a feature article in the *R* reader of planned events in San Diego, so that those inclined to might have participated more readily. Author Bob Dorn's observation that locals tend to be disinvolved in peace activism rings very true, and not only because they feel their livelihoods would be threatened. The enormity of our nuclear commitment has created a sense of helplessness and subsequent shroud of denial in most people.

After World War II, the President empowered the Congress and Senate (not the Pentagon) to determine the extent of our nuclear arsenal through the appropriation process. The issue of arms build-up has since been a hot political football, at great national expense. Citizen's Organization for a Sane World offers an avenue for people to become armchair lobbyists by means of the "Rapid Response Network." Pacific Sane, the local chapter, operates a phone tree of more than one hundred people who can be quickly notified before a vote occurs, to write or call their representatives in Washington to let them know how they wish them to vote. Members also receive at no cost a periodic newsletter keeping them up to date

on current legislation. We welcome new members at any time. Please drop us a line! *Mickey Brager, district coordinator, Pacific Sane, San Diego*

Letters

Cheese Didn't Cut It

I applaud Eleanor Widmer's write-up of The Stuffed Mushroom ("Mushroom at the Bottom," June 2). I also had a disastrous

gastronomical experience there, and had been itching to write to Eleanor to ask her to please review this place.

I am no true connoisseur of fine food, as is Ms. Widmer, but I certainly expect a certain amount of aptitude and style in service from a restaurant.

Ken, the owner and our waiter that night, was aghast that both my friend and I had to return our entrees. The stuffed manicotti had a terrible metallic taste, rendering it inedible. The waiter explained that I "must have gotten served from the bottom of the pan," but I suspect that the cheese had gone bad. My friend's seafood crepe was equally horrible—the sauce, which made up eighty percent of the filling, was bland flour-and-water paste. When she pointed out the minuscule portion of seafood, the waiter and I went proceeded to pick it apart with her fork, hopefully to find a chunk of something fishy. Alas, he found none.

(continued on page 32)



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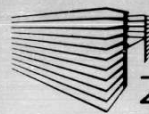


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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

I recently noticed in the Thomas Bros. map of San Diego County that the beach by the north O.B. jetty is called Smiley Beach, and the cove to the east in the flood control channel is called Smiley Lagoon. Over the years I have refused to acknowledge the area as "Dog Beach," and I sure as hell won't accept "Yogi Beach" and "Smiley Lagoon" unless you can give me good reasons why I should. It seems like the people at Thomas Bros. got the names for the area from some passing tourists! Farther to the south on the map you will find the names "Clairborne Cove," "Pappy's Point," and "Ross Rock" (which I always thought was Bird Shit Rock). Is this some sort of conspiracy, or is there some history involved here?

Larry O'Brien

Ocean Beach

Here's one reason for calling it Yogi Beach, Larry: that's the official name of the spit of sand, as decreed by the city's parks and recreation department (likewise for Smiley Lagoon). So Thomas Bros. and other map companies that use the same governmental sources for place names, such as Gousha and AAA—merely reflect the authorized nomenclature when they label these landmarks. But the beach's name could just as easily have been the Plug; in fact, it was known by that appellation by many old-timers, until officials sought a more euphonious name for their maps. Yogi Beach, the Plug, Dog Beach—you can call it your Mama, to quote blues singer Little Walter—what we call that beach now is only a passing fancy, as the so-called history of place names proves.

I'll use Thomas Bros. as an example of the map-making process, though they are not to blame for any disputes you may have over what you consider disagreeable place



Illustration by Rick Corey

names. To prepare a map of this county, for example, Thomas Bros. contacts about thirty people in various government agencies: public works, county engineering and auditing, county libraries, the superintendent of schools, city and county parks departments, and fire stations, among others. All these agencies are sent a copy of a working atlas, on which they make changes and additions according to their expertise. The map company incorporates these changes into their new version, and barring the inevitable errors in production, what names you see are a result of our governmental machinery. Thomas Bros. et al. are not in the business of inventing names.

But someone had to invent the name in the first place, and Yogi Beach is a good example of this arcane process. Back in 1974 the coastal area committee of the city

parks and recreation board drew up a map of their division (from the south end of Point Loma to Black's Beach) so that the entire board could be made aware of all the features of the region. Roger Chung, the aquatic director, wanted everything shown (and named)—lifeguard stations, restrooms, each rock and inlet, et cetera—so in consultation with many people, including long-time lifeguards, the department drafted the intricate, thirty-foot-long map. It is this map that serves as the guideline for the Thomas Bros. map to which you refer. Just where the name Yogi Beach came from, though, is a mystery. No one now remembers its origin. Smiley Lagoon, however, is traceable to one person: Chuck Ables, who is park designer for the parks department. He looked at an aerial photograph of the cove and saw just what you can see if you look at a map—a

smiling (I think it's laughing) face. Voila. History is made.

And if maps show us anything, it's that history is not as firmly based in reality as we'd like. The Plug, for example, began forming soon after the channel to Mission Bay was dredged, back in the Fifties, but the beach did not actually materialize on Thomas Bros. maps until 1980. Contrarywise, Medanos Point (at the south end of Mission Beach) kept appearing on maps long after it had been destroyed by the channel, until Chuck Ables decided to cross it off the charts. Bird Shit Rock was mapped as BS Rock, until more delicate ears decided on the inoffensive (and unimaginative) Ross Rock. Abe Reef appears on many maps, but it should be designated Ab Reef, after the abalone that used to be there in abundance.

There is indeed a loose relationship with history in effect here. The Thomas Bros. map has for some reason left off Garbage Point (at the south end of Sunset Cliffs Park) and No Surf Beach (between Leon and Hill streets). Fortunately they have included Pappy's Point. Two versions of its christening exist, neither of which is provable. One is that the rock outcropping was named in honor of Ernest Hemingway after his visit to the Theosophical Society headquarters up on the hill (now Point Loma College). Another account says that it was named after famed Marine flyer George "Pappy" Boyington, who (it is said) nearly drowned in the surf there one day. But for all we know, it could have been named for a fancied resemblance to the physiognomy of some lifeguard's father-in-law.

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

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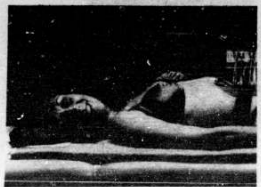
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"No one can say, after a Mini Tour, that they did not know poverty and injustice exist. They can't claim ignorance. Only indifference,"



Laurel Gray



Loading up for Tijuana

MISERY GETS COMPANY

(continued from page 1)

"Some of the people you will meet this weekend eat dirt," a Lutheran pastor told fifty of us gathered in a Chula Vista church. This opened Friday night's orientation to the American Lutheran Church's Third World Mini Tour. A Lutheran layman addressed the group: "I am a contractor. I believe in free enterprise. But I also believe we have a duty to be responsible for the poor. Ninety-three percent of Americans believe God exists. There's a difference between believers and disciples."

The church's Hunger Action Enabler Program had arranged our tour. We would take food, clothing, and blankets to Tijuana orphanages, the Tijuana dump, and the Tijuana jail. According to that program's director, M. Laurel Gray, the weekend is not a time set aside for affluent North Americans to perform charitable acts. Its principal purpose, he said, "is consciousness-raising—for us."

Half the group in the Chula Vista church would go to a Lutheran mission in Tijuana. Gray had contracted for the rest of us to go to Los Ninos. Los Ninos



Paul Weiss

is an interfaith nonprofit group begun in 1974 by Paul Weiss. Los Ninos rents two barracks at Brown Field on Otay Mesa where they maintain a facility they call Rancho Justicia.

From their Rancho Justicia quarters Los Ninos took almost 2000 North Americans across the border to Tijuana in 1982 and exposed them to poverty. Many churches, college and university organizations, and monasteries and convents do as Gray's American Lutheran Church had done. They

use Los Ninos' consciousness-raising weekends to augment their own programs. Individuals and families not associated with any special group also attend these weekends.

Gray's Hunger Action program and Weiss's Los Ninos are not affiliated with one another, but they do work toward similar goals and affirm similar beliefs. The principle of these goals is motivated by their belief that problems of poor people are not solved when the affluent give food. Problems are not solved when North American technology, theology, and middle-class values are imported into countries like Mexico. An estimated 41,000 children die, around the world, every day, of hunger and hunger-related diseases. This dire statistic will begin to change, both groups say, only when the affluent begin to change themselves. The goal of the Los Ninos weekend and the Lutheran Third World Mini Tour is to initiate that change.

I had met Gray in his twelve-by-eighteen-foot office at College Lutheran Church near San Diego State. Gray, a fifty-five-year-old Lutheran pastor, directed a church service group in San Diego for seven years, then in 1981 he took on the directorship of the Hunger Action Enabler Program. The position pays half-time. The work, Gray knew, would be full-time and more. "But I'd been talking simpler lifestyle, so I decided I would try to live it," he said.

(continued on page 10)

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MISERY GETS COMPANY

(continued from page 8)

The Hunger Action Enabler Program, a two-year pilot program (1982-84), grew out of the church's committee on hunger, of which Gray had been a part. The committee had met little success in engaging its essentially middle-class congregations in problems of world hunger and poverty. The pilot program's function is to discover what the church can do to get its members past what Gray described as "numbness, indifference, frustration, a feeling of powerlessness."

Gray told me of the concepts behind the Mini Tours. "We feel the first step must be to sensitize people to hunger and poverty," he said. "In Southern

California we are taking advantage of our geography. The border is a great resource, a place where First and Third World touch, where dramatic differences exist between affluence and misery. For generations, the poor of Latin America have been victimized by colonial attitudes and actions of multinational corporations and large trade-greedy nations. Well-meaning missionaries have contributed to this oppression. The Mini Tour allows North Americans to see the world through the eyes of the poor and oppressed."

I asked if we could not see this misery as easily in the United States. "Of course," Gray said. "But it helps to go out of your own country in order to come back and recognize what a mess is in your own backyard."

Gray had tacked a poster onto his office wall: Sometimes I Think My Mission Is To Bring Faith To The Faithless And Doubt To The Faithful. What he said about his work and his background showed me that his enthusiasm was directed more toward "doubt to the faithful." He had grown up in a small South Dakota town where

almost everyone was a Norwegian Lutheran. He described the town as a "Lutheran ghetto." He had grown up poor. "When my father lost his job driving a truck during the Depression, we went on relief," Gray said. "I felt, then, that something was wrong with me, for being poor. Which is a feeling many poor people carry, and with which many affluent people agree. That it is the fault of the poor, for being poor."

The bottom line for our program is this — that at the very least we tell people, we show them. No one can say, after a Mini Tour, for instance, that they did not know poverty and injustice exist. They can't claim ignorance. Only indifference.

When I met Paul Weiss at Los Niños' Santa Barbara headquarters, I asked him what he believed groups like Gray's get from these visits across the border. "A Los Niños' weekend," Weiss said, "is a place where many people are touched by real poverty for the first time in their lives. It is also a place where the educational journey about justice begins in earnest for some. And it is a place where a person can experience his own impact or her power to effect change. It is also," he laughed, "a great vacation bargain. Where else in Southern California can you get three meals, two nights, and travel to a foreign country for twenty-five dollars?"

Los Niños, Weiss explained, "works two ways. To paraphrase Mother Teresa, the poor live on both sides of the tracks, both sides of the border. The affluent are imprisoned in materialism and the poor are marginalized by it. Los Niños speaks to both sides."

Weiss described Los Niños' Saturday in Tijuana as "getting in touch with our society's victims, putting names and faces to the term: poverty. We've seen the poor on the seven o'clock news, and then, on Saturday, all of a sudden they are the little children we play with, a woman whose roof we help to fix. On Saturdays Los Niños gives middle-class people the opportunity to finally touch, in flesh, all those abstract terms: the poor, the starving, the undernourished, the marginalized. It's not high-class slumming, no, a liberal's conscience-pricking Grayline Tour of Misery. We do not go to look at the poor. We go to be present with them. Mother Teresa points out that the poor feel tremen-

dous isolation. When we shake hands, talk, ask questions, listen, we breach that isolation. We say, by being there, we are members of the same family."

There is a great myth in our country that our government is helping the poor and hungry. When we analyze the giving policies of the U.S. government, we find it doesn't give much humanitarian aid, and that it is in sixteenth or seventeenth place among donor nations providing help to underdeveloped countries. So that the government's doing it is one myth that holds some church people back from involvement. Another myth many church people are gripped by is that they can't, as individuals or groups, make that much difference anyway.

"We take food because they [the poor] are hungry," Weiss continued. "We are not going to be the rich person handing out our leftovers to the poor. In the very act of our giving this food to people, we are asking them to forgive our being the people who have all the food to give. When we give a hungry person food, we must, as St. Vincent de Paul says, 'beg the forgiveness of our gift.' The food we take is also a crutch — for us. The real gift we carry into Tijuana on Saturdays is the gift of ourselves — willing to be changed, transformed."

Friday night at nine o'clock our orientation for the Mini Tour ended. Four of us headed to Los Niños' Rancho Justicia packed into a small car with our sleeping bags, packs, and rain gear. We had exchanged names only two hours earlier, and drove south along I-5 without conversation. Soon we parked on the rutted lot next to Rancho Justicia. Border Patrol helicopters (the Mexicans call these *la mosca*, or "the fly") whirled and clattered overhead. The copiers hovered. Their broad searchlights streamed down across tall grass. We hauled packs and bags up the steps of the World War II barracks. I stopped to read the quotation from Albert Camus hand-lettered over the wide double doors: It Is Possible To Create A World In Which Fewer Innocent Children Suffer. Boxes of Washington apples, crates of oranges and huge-headed green cabbages were stacked inside the entryway. We would take these, on Saturday, to Tijuana. "It's like walking into a produce room," one of my driving companions said.

Mary Halloran, a blonde, thirtyish

woman, introduced herself and told us to choose beds down the hall and then to regroup in the large room at the building's west end. Halloran, like all those who work at Los Niños' Rancho Justicia, is an unpaid volunteer, committed to spending two years with Los Niños. These volunteers support themselves through sponsorships created out of personal savings or by friends, family, church, and secular institutions.

The furniture in the meeting room is shabby. The patchwork curtains made by women in Tijuana brighten the room. Halloran asked us to introduce ourselves and to put on name tags. I counted more than thirty persons in the room, and during the next hour another twenty came in. Patrick (Pat) and Sally Morris, a youthful-looking middle-age couple, chaperoned one dozen teen-agers from First Presbyterian Church in San Bernardino. Pat, a judge appointed to the superior court in San Bernardino in 1976, is active in the Sierra Club. Sally hikes, does church and volunteer work. Their daughter Katy, a senior in high school, has been to Los

Niños three times. Their fourteen-year-old son, Jim, had come for the first time. There were twelve college students from Christ College, Irvine, another dozen teen-age boys and girls and their chaperones from a Tarrance Lutheran church, and those of us whom Gray had sent.

"One day may not change much in Tijuana. You may feel you haven't done anything to help. But the day may change you," Halloran told us. She counted us into sets of four, to discuss our expectations of the upcoming day in Tijuana.

Brows wrinkled. Talk ran at a low volume. Two women, one a Syracuse, New York, physician who had been to Los Niños many times, contributed. "We are always surprised how happy the people are in Tijuana." This raised eyebrows and produced quizzical expressions on many faces.

I went to sleep, wrapped in my sleeping bag on a bunk bed in a room on Rancho Justicia's ground floor. Upstairs the Presbyterians chorused guitars and sang. Outside the helicopter

(continued on page 12)



Photograph by Doug Cochran

"It's not high-class slumming, not a liberal's conscience-pricking Grayline Tour of Misery. We do not go to look at the poor. We go to be present with them."



Casa de Cura



Entrance to Tijuana jail

A sour rot rose off the gray concrete. Orange rinds, banana peels, bits of hamburger bun, vomit, white noodles in spirals, and white styrofoam take-out boxes had been tossed onto the floors.

MISERY GETS COMPANY

(continued from page 11)

fishers whirled, clattered, rose, and hovered. I awoke early on Saturday morning and watched the sun rise past the fog. Finches fluttered in trees. Border Patrol cars pulled into the lot across the street.

Back in the meeting room we ate cornflakes, apples, and bananas, drank instant coffee. Los Niños wants visitors to eat in a Spartan fashion, in order, Weiss said, "to try to bridge the gap between rich and poor. For instance, we use cold water in the showers, do without meat and desserts. We try, for a couple of days at least, to put ourselves more closely in the place of the poor. Our bellies are still full when we go to Tijuana, of course, but it is one way to be more present to their realities."

After breakfast Halloran helped each of us to choose where we would go for the day. Some would go to the dump to hand out groceries, others to one of three orphanages Los Niños helps support. Adults and college-age men and women were to go to the Tijuana jail, at Constitution and Eighth Street in downtown Tijuana.

Ten of us arranged ourselves in a Dodge van. Pat and Sally, Mary Worthington from San Diego, five college students, and our guide, a thirty-two-year-old attorney from New York named John Doscher. Doscher worked for Legal Aid in New York before he came to Los Niños in 1981. Around our feet and behind the back seat we had arranged a pot of cooked beans, apple boxes, water bottles, boxes of paper cups, oranges and

Perhaps twenty men were packed into one cell, writhing like earthworms packed into a quart jar. They chewed with a rhythm as steady, as loud as a herd of dairy cattle at troughs in a closed barn.

cabbages, shirts and trousers and blankets. By just before 9:00 a.m. we idled the Dodge in one of the lanes heading into Tijuana. Doscher directed our driver, John, a student from Cal State University, Long Beach, to a Calimax, where we bought ten kilos of tortillas and seven dozen rolls (bolillos). Since none of us spoke Spanish, we asked Doscher to translate billboards, store signs, graffiti.

We scooted in and out of traffic, eating warm tortillas from one of the kilo stacks that Doscher unwrapped and passed around. He told us, "In effect, the prisoners are not fed. Once a day they are given a soup made from spoiled vegetables, which causes all who eat it to become ill. This situation first came to our attention in 1980, when we began helping nuns from La Casa de los Pobres to bring food to the jail once a week. Since then both the nuns and Los Niños have been able to go on Tuesdays, Wednesdays,

Thursdays, and Fridays. Los Niños goes on Mondays and Saturdays." Asked why the Mexican government did not feed the prisoners better, Doscher answered, "Quite arguably, the Mexican government has primary responsibility of feeding the prisoners. However, there is little we can do to affect what the Mexican government does. And meanwhile the prisoners are still hungry."

"Most of the prisoners," Doscher went on, "are in jail for fifteen to twenty-five days, because of relatively minor infractions — public intoxication, disorderly conduct." As we neared the jail, we became quiet. We unpacked our apples, water bottles, bolillos, blankets, and clothing onto the sidewalk fronting the jail. Doscher divided up the workload, asked us to watch for people who were ill or wounded. "Point them out to me," he said. We carried our bottles and boxes past the uniformed guards at the jail's gate, into the jail's

kitchen and commissary. From this commissary those prisoners with money can buy simple meals. A cook was heating refried beans in a foot-wide iron skillet set on the six-burner stove. Lisa and I had been assigned to pass out tortillas; while we unpacked the paper-wrapped stacks, the cook spooned the beans into a plastic sink, carton from which the top had been cut, and then placed the carton on a brown tray. A guard took the tray and handed the cook a roll of bills.

In the kitchen, we were watched by guards and prisoners alike, and two women who work in the jail office. Doscher, who teaches Spanish to Los Niños' volunteers, talked with Tony, the commissary manager.

The Tijuana jail is a fortress-style building with an interior roofed courtyard. Along the east side, four tiers of cells rise. Cells measure eleven-by-eight feet. Each holds two bunk beds with three bunks each, and as many as twenty-four men can be squeezed into one cell. The top tier, D, was empty. No one seemed to know why. On C tier some of Tijuana's mentally ill population are kept. These people, Doscher had told us, were not criminals; they were either homeless or without family to care for them. On B tier are men convicted of minor crimes. To B tier's far right, south side, is an area for women. The bottom tier, A, is a drunk tank on the right-hand side. To the left are cells that house men, either two to a cell, or alone. These men are usually long-term prisoners who have access to money.

"Watch out for water running down the steps from C tier," Doscher warned. "I almost fell last week, walking down." The metal steps were slimy with water and rotting food. They are set into a free-standing staircase, beginning on D, and winding down through the other levels. "On C-8, that man can be violent. Let me

feed him," Doscher said.

Sunlight shone through south windows set high into the courtyard's fortress walls and angled downward in broad bands onto wet, pock-marked concrete. The courtyard was abnormally still when we entered. A sour rot rose off the gray concrete. Orange rinds, banana peels, bits of hamburger bun, vomit, white noodles in spirals, and white styrofoam take-out boxes, like those from McDonald's, had been tossed onto the floors.

Lisa and I climbed the slippery steps to C tier. The smell hit. I began to breathe through my mouth. As we walked up the stairs past B tier, men began to yell. They stuck their hands through the bars, reaching out for food.

On C tier the smells grew ranker: body odor, vomit, and fresh excrement. We peeled back five tortillas, and then stuck the tortillas between the bars, as Doscher had instructed. A brown hand reached, pulled. Piles of excrement coiled on the cell floor.

The open toilet against the cell's back wall buzzed with flies. I could hear the chug of flies, then the man's chewing, gulping, his forced, dry swallowing. "I take you two to Hollywood," he said in Spanish-accented English, and laughed in a high-pitched cackle. In C-3 a child-size, emaciated woman curled on the floor wrapped in decaying rags. She raised her eyes. Her chapped lips formed a round, noiseless O. Stopping, I held out the tortillas in between the bars. She did not move. Her unwrinkled skin, her unfocused eyes, and her lips in that O — she could have been twenty, she could have been forty. "What should I do?" I asked Lisa. She did not know. I laid the five tortillas on the cell floor.

We walked down the wet steps to B tier. Alone in a cell at one end, a young man, clean-faced except for a hairline-wide moustache, sat on an upper bunk. He held open a copy of a book by Regis Debray, the Frenchman captured with Che Guevara in the

Bolivian mountains. Lisa stuck five tortillas through the bars. He shook his head in the negative.

Perhaps fifteen men were packed together in the next cell: whites of eyes, less-white teeth, dark facial hair trimmed into curls and trusses in black around brown noses, bronze skin. Grunts, argumentatively spoken Spanish, shoving against the bars. Five or six men lay on bunks. Others sat, backs to the wall, on bunks. Drying urine and new sweat were the principal odors. Hands reached out from between the bars: work-hard, scarred; one hand with the index finger gone after the first joint, and the second finger a stub, skin gathered like an elasticized waistband and drawn together over the bone. The index knuckle and stub, wriggling, reached out, pulled in the five tortillas, reached out again. "More, lady, more," a voice pleaded. "More," Lisa and I had begun to peel off tortillas as rapidly as we could. The thin, warm tortillas tended to

stick together, and with my shaking hands, with those voices crying out for food, I became incapable of the precise movements that pulled five tortillas neatly free of the stack. I began to rip off the tortillas, six of them, seven, eight.

The wriggling finger stub stuck out again between the bars. It wiggled insistently. The voice continued. "More, lady, more." I was afraid to look up into the eyes. I felt giddy and dizzy, completely turned around, lost.

Three women, all in their twenties, leaned into the bars. All refused the tortillas. "More apple," one asked. Across her nose, freckles were sprinkled like nutmeg across brown custard. Her long fingernails had been polished pale pink, and she wore narrow gold rings on her fingers and in her ears. Lisa had left on her name tag. The smallest of the women, not five feet tall, and barefoot, said softly, "Lecera?" Lisa nodded, smiling. Her broad face reddened.

(continued on page 14)

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Once the tortillas were handed out, I stood back against the west wall and looked eastward and upward toward the banks of cells. I looked to my left where blankets curtained the individual cells. Music and TV dialogue hummed out from behind the blankets. An altar had been arranged on a six-foot-long chest of drawers and decorated with paper red roses and plastic yellow dahlias; once a week, a priest celebrates Mass here. A sleek man, almost seal-sleek, wearing

black, sharply creased trousers, walked toward me. He was combing his damp hair. His cheeks were freshly shaved. Lime aftershave wafted off him: sharp and citrusy. He told me his name. We shook hands. "I am in for only another three weeks until my lawyer will have me out," he said in barely accented English. I asked what it was like for him in there. He shrugged and said, "Not bad. But for them..." He paused and raised a

Doscher walked from cell to cell, talking with men and women, writing rapidly on his notepad. Los Niños' volunteers take messages to prisoners' family and friends. In many cases no one knows that these men and women have been incarcerated. Los Niños also

Pat, Sally, and John have passed out shirts and trousers. Pat went from cell to cell on B tier, trying to gauge the size of the men and the condition of their clothing and to match that state and size to the clothing we had brought from Rancho Justicia. Hands reached from between bars. Voices called out from the cells, "Shirt, shirt, pants, here." As Pat passed a cell, the voices in that cell grew louder, then died down as he walked on to the next, where again cries would increase in number and volume. "Here, here, mister, Pants. Shirt."

Several of the college students continued to pour water into the paper cups and pass the cups through into cells. Pat, Sally, John, and some among the students attempted to talk with prisoners who spoke and understood some English. I felt ineffectual, and was frightened by my inability even to think of anything useful.

When Doscher visits the jail, he takes his accordion, and before he leaves, he plays four or five songs. This day he stood up under the light streaming in from the high south windows and took the accordion from its black case. The jail noise stopped. He played a series of melancholy, dark-toned songs. His features were pinched and pained and his eyes appeared to look far, far off. Up on B tier a woman wearing a white skirt and white jacket held on to the bars of her cell. She swayed from the waist up in time to the music and looked down toward Doscher.

Eighth Street, paralleling the jail entrance, had jammed up with honking cars stopped by a stalled rusty pickup stacked with chicken crates and chirping chicks. Shoppers laughed, shouted, bumped into one another, snapped fingers. Transistor radios, aeriels pulled out full-length, gave off North American rock and roll.

We had been in the jail for only ninety minutes. My anticipation of the visit to Tijuana jail had been filled with apprehension and fear, like the hours before a wisdom tooth must be extracted or a difficult, important examination passed. My sense of relief at leaving the jail was similar to my feeling once the tooth has

Doscher joined us in the parking lot. He told us he had paid the fines for the woman in the white suit, for a North American picked up in a bar scrape, and that he had taken messages from two dozen men. He directed our driver to our next stop, the Casa de Cuna (Cradle House) Orphanage.

Case of Cuna was built before World War II with funds provided by a group of Los Angeles Roman Catholic women. The women grew older, died, and Casa de Cuna was left, Weiss said, with a gorgeous physical facility and

little money. Los Niños "provides a lot of touching, holding, financial support, food, kids," Weiss said, in what is one of his constant themes, "can simply die if they are not touched." With 110 kids and a staff of twelve or thirteen, there isn't enough time to pick up all the infants and to play games with older children. "The Presbyterian teen-agers had been at Caca de Cuna since early morning, playing with children and helping the madres." Mary and I walked upstairs. Forty infants, each in a separate crib, were awakening from naps and taking bottles. Sucking, gurgling, cooing, burping. Baby bottles, neonated across the one-hundred foot-long room. The madres, dressed in ink-like-length gray and white cotton bathgowns, walked quietly. They nodded to us and smiled. The room, spangled of tulum, shimmer

(continued on page 16)

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MISERY GETS COMPANY

(continued from page 13)
and warm milk. Mary lifted out a baby who had emptied his bottle and begun to fuss. She leaned back into one of the four rocking chairs, the baby against her sweatshirt, and raised a burp from him. They both smiled. "You forget how small they are," she told me, and

lifted his snail-size wriggling hand. The sunny, square courtyard was planted with red geraniums, flowering shrubs, petunias whose petals ruffled in the breeze. Pat threw a football across the courtyard with two boys and three girls. His arm came far back for the toss, and the children were jumping up to catch. Later Pat will say that coming into Casa de Cuna from Tijuana jail was "like walking into paradise."
Doscher sat nearby on the chapel steps, talking with a woman from the Los Angeles Catholic Workers. She

was spending the weekend helping out at the orphanage. The two compared notes on volunteer work. Laughed about the five dollars per week she earns. "I have to pay to be where I am," Doscher said.
Doscher wanted to avoid the long weekend lines at the border, so we left early. By 4:00 p.m. few cars were crossing into the U.S. Few in our line were stopped, and fewer searched. We were talking conversationally and comfortably. Pat told me he grew up in Needles, that his father worked on the

Santa Fe, that he also worked for the railroad between semesters at the University of Redlands, and again while he was at Stanford Law School. He talked enthusiastically about his involvement with the Sierra Club. "I see Los Niños," he said, "as another of these grassroots movements that are really going to change some people. I've watched it happen in the environmental movement which, without much leadership in the halls of power, has managed to make believers out of people." Sally told me their daughter,

Katy, was so "fired up" by Los Niños' program that on most Sundays she set up a card table on the church patio and gathered money, groceries, and art supplies for Los Niños.

Churs was the first group back at the barracks at Brown Field. Pat, Sally, Mary, and I sat in the meeting room and talked — but not about the jail. Pat would say, weeks later, that he felt anguished during that late afternoon, and physically ill from having been in the jail. The visit, he would say, "affected my life powerfully. I've told the

story of that jail now, in the past six weeks, maybe one hundred times, told it to friends and to strangers. It was like being instantly moved back to medieval prisons, to all the horror of castle dungeons. I can still smell it, that stale mix of urine, excrement, rotting food, vomit."
At 8:00 p.m., after a dinner of tortillas, refried beans, and salad, we met again in the large room. Doscher was passing around a warm applesauce sheetcake. People were slicing out squares. Rich, a tall, big-boned blond

with flushed cheeks, a senior in high school in San Bernardino who had said Friday night that he wanted to become a minister, told about his day at the dump. He described the dump as a place "where they make a living from what the world throws out." His eyes filled with tears as he talked about people reaching out for the bags of groceries his group had handed out, of three-year-old children sifting through ashes for aluminum cans and glass beer bottles. The group responded quietly. John, the twenty-two-year-old

from Long Beach, our driver that day, said, "I was afraid to look at the prisoners. I'm one of those persons who's very good at blocking out unpleasantness. But after I passed out the cups of water, I made myself look. I wanted to go throw up. Then I calmed down." "I felt," one teen-ager said, "that when I was at the dump I was in another world, and a spectacle was going on. It was like watching another world in a movie."

We made arrangements for Sunday (continued on page 18)

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MISERY GETS COMPANY

(continued from page 17)
morning's breakfast. The atmosphere in the room, which had held a thickly penitential calm, filled suddenly with giggling, with laughter. A wild game of tag began in the first-floor hallway.

After breakfast Halloran showed a slide show entitled "In Pursuit of Refuge." The opening statement read, "Hundreds of thousands of Salvadorans and Guatemalans are fleeing their war-torn countries." Bludgeoned bodies irradiated off the old home movie screen in bright, bloody-red technicolor. Peasants and workers explained on the tape-recorded narration that they fled their countries because they feared for their lives. They came to Mexico and to the United States hoping to find work. A taped voice explains the Sanctuary movement. "More than one hundred churches in the U.S.," the voice read, "have taken steps to prohibit U.S. Immigration and Naturalization Service agents from entering church property in search of undocumented immigrants. The U.S. Refugee Act of 1980 states that anyone with a well-founded fear of persecution due to their political or-

ganization should be granted political asylum." But, Halloran told us when she flipped back on the lights, "most of these people are unable to defend themselves properly in U.N.S. hearings. So many are deported."

We were asked to form groups of three and four and discuss responses to the slide show. We asked ourselves how our audience affects the people in El Salvador and Guatemala. Our group, all adults, agreed that multinational megabusinesses force one-crop economies on lush soils in small nations, keep their citizens from subsistence farming and trapped into importing food. We concluded, rather uncertainly, that we might have to give up inexpensive bananas, cheap coffee.

At 11:00 a.m., after cleaning the barracks, we gathered for a worship service planned during the weekend by six people from our various groups. Texts from Old and New Testament that reflected upon God's advocacy of the poor and oppressed were read. We sang songs.

When I am asked, now, what I think Gray's Hunger Action Enabler Program and Weiss's Los Niños are doing, I have two answers. One answer is for other people. One answer is for myself. To other people I say that both of these groups provide opportunities for conversion experience. Not the tent-revival calling up of souls for Jesus. Gray and Weiss's programs hope to produce a conversion to the neighbor, a belief in and concern for one's fellow man and his earthly suffering. Since World War II both Protestant and Roman Catholic churches have begun increasingly to reject neutrality in social and political action, to equate salvation with liberation and commitment to create a just, fraternal society. This new perspective, called the "theology

of liberation," demands that Christians become converted — that they give their own selves over — not only to Christ but also to the neighbor.

To people who say to me that they believe the church should edge away from anything that smacks of politics, I repeat what Gray told me in his office: "I don't see how anyone can read the Book of Exodus and not hear the message. 'Let my people go,' or can hear the Gospel of Luke, which might better be titled 'Good News to the Poor,' and not recognize God's advocacy of the poor and oppressed, not recognize that solidarity with the poor is a necessary consequence of authentic faith."

Both Gray and Weiss told me that they neither expect nor want "instant conversions," initial bursts of enthusiasm during which people will pledge themselves to ambitious political action and resolve to perform myriad good works. Their hope is that exposure to conditions of poverty, combined with education in hunger and poverty issues, will induce what educator Paulo Freire calls the "consciousness process." This process begins with a critical awareness, a rejection of an oppressive consciousness, and an acceptance of a conscious awareness. Its goal is to have individuals and groups recognize that they do have the power to act effectively to make social and political changes.

People respond quite differently to this process. I came back from my visit to Tijuana's jail and wrote myself this note: We have fed upon the body of the poor. We are ravens exciting ourselves with their twitches and sores. What we see in their lives — the hunger and the impossibility — is what we sense too often within ourselves. We look back now to the Holocaust. That event

is for most of us a luxurious horror of the imagination only, that we finger in the dark and with which we scare ourselves. We ask, "How did they — the 'Good Germans' — let it happen?"

Children in warm beds and safe rooms like scary stories. They flirt with monsters. Adults for whom the next meal is not any longer a life-or-death struggle can afford a little psychic bloodsport. Perhaps safe children and bellyful adults need terror. Since my day in the Tijuana jail I have mused cynically about my having tried to walk a few miles in poor people's sandals, my eating their tortillas and beans, crowding into their jail. I've told myself, "First it was blacks, then women, now the Third World — a race, a gender, now the whole damned globe. What scope!"

But then I back off and recognize that we have learned not to say "Boy" to a black, or "Girl" to a woman. Perhaps we can learn not to say "Them" to the poor, to the Third World. Perhaps we can learn to say and feel "Us." I have taunted myself and my class of upper-educated, upscale, post-Acid Sierra Club, Eugene McCarthy-era, beat blue jeans consciousness types, have disgusted myself on me, on us: our group-process skills, our psychological/spiritual vogueism, our addiction to angst, our psyche as hobby. I suspect that in my poverty tour I picked up a worm of fear that wriggles up the spine of my fat life, and I feel myself edging out onto a tender new leaf of consciousness. The odors of the Tijuana jail are the smell of a new imperative. On Saturday morning, in Los Niños' meeting room, Mary Halloran asked, "Where is your own poverty?" Perhaps in that question there lies an answer for all of us. □

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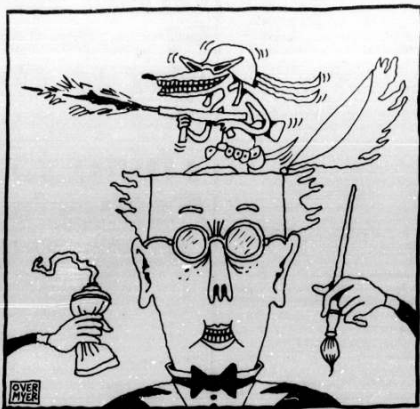
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The Artist As Outlaw

JAMES WATT, THE BEACH BOYS, AND THE WHOLE DAMN THING

I've always thought that the artist's place in society is on the outlaw fringe. I'm aware this argument sounds softheaded, because it has been espoused most broadly by softheaded people, like Beat writers and rock singers, for instance. I'm also aware that history doesn't entirely support it; many artists, in the employ of either empire or church, achieved mighty and enduring things in premodern epochs. But I think several rebuttals to these points are that, in a decidedly contemporary epoch, Beat writers and rock singers have also been among our most interesting and valuable artists, softheaded or not, and that history views as softheaded lots of ideas we endorse anyway, democracy among them.

It seems obvious that once empires and churches had to contend with the rabble, or at least worry about keeping the lid on things, it became ever more in their interest to defang art, in the same manner it would hope to defang the media, or academia, or the rabble themselves. When Reagan came to power, people speculated that the Eighties were going to be a great time for the

popular arts, because while those running the government now may not do much that's right, there is much they do that's pure. The concerns of money and property, the equation of personal discovery to material pursuits, cop-love, international know-nothingism, the influence of the status quo—all these things are expressed and represented more purely by the Reagan people than any other cabal of American politicians in half a century, maybe longer. And so, to a degree they haven't been in a long time, America's artists are confronted with a clear choice of where to stake their claim in the scheme of things, and it's that clarity that has presented them with such possibilities.

Lately, long after the incident receded into its own silliness, I found myself still thinking about James Watt and the Beach Boys, and about who blew it. I certainly didn't feel the Beach Boys blew it, bleached worthless hacks that they've become, gazing from their flaxen fog at all the commotion. If anything, I was a little sorry for them; there is a fate

would rock band more ignominious than that of the First Lady rushing to its rescue? And it couldn't have been the First Lady who erred, either; she has the right, after all, to love whatever music she chooses. Nor was my beef with James Watt. Though his intelligence may have been operating at its usual primordial level, his integrity turned out to be in better working order than anyone else's. He, at least, was true to himself.

I decided, rather, that rock 'n' roll blew it, given the hypocrisy of its various spokesmen in their response to the whole affair. For fifteen years, rock singers have been screaming at their audiences, "Sex, drugs, and rock 'n' roll!" as a battle cry; now Watt points his quivering, infuriated finger at them and shouts, "Sex, drugs, and rock 'n' roll!" as an accusation, and they're mortally offended. It doesn't matter that rock means more than just these things; we can assume that, even as the tribal language of American rebellion, bad manners, unrepentant sensuality, individual freedom, and a redemptive good time, it's still unlikely to be regarded by someone like Watt as anything other than un-American, un-Christian, unpatriotic, unwholesome, and unclear. Knowing what we do about the man, I can't imagine that anyone would want him to think otherwise. Knowing what we do about the man, it's a little pathetic that anyone

would really feel insulted because they don't live up to his idea of what's American or godly.

So much, then, for the outlaw fringe. The only serious question involved by this name controversy was one of pop culture's relationship with the State—and whether that

is it to claim that sheer incorrigibility may be redeemed by creativity; in an interview following John Lennon's death, Yoko Ono justified the couple's heroin use by their status as artists, confusing a bankrupt self-glorification with aesthetic courage.

A lot of artists today want to be free and independent, championing class struggle and social revolution, right up to the moment the federal bucks run out.

culture is still capable of giving voice to a national expression that exists apart from the institutional expression of even a softheaded, democratic government. When I argue in favor of the outlaw artist, it's not to say that artists necessarily exist in defiance of the law; the romantic conceit of mixing art and criminality has had too many bloody results for the innocent, as Norman Mailer found out not long ago. Nor

But what I am saying is that when artists are honest enough to exist outside the law, as Bob Dylan so famously put it, then they keep their society a little more honest in the process. They may not be criminals in the legal sense, but their calling is higher than any litigation can touch, and the bolder and more careless may wind up criminals by accident. Henry Miller wrote masterpieces that were illegal in his own country

for thirty years; if the publication and merchandising of those books were criminal activities, then—for anyone willing to carry the moral logic far enough—the writing and reading of them were, too.

You can always tell that things are going to get sticky when the social arbiters start talking about which art is "constructive" or "positive," because inevitably it's going to lead to evaluations of art in terms of what's philosophically "moral" or ideologically "correct." The artist's function is to, at one point or another, cast a pall over the neighborhood. He ought to be lacing his brew with social hemlock.

Even if this sounds agreeable to people on the face of it, where they often balk is at the tradeoffs involved—which dictate that, in return, neither society nor the State owe the artist any more or less than is owed anyone else. The responsibility for hanging onto one's artistic soul is the artist's, after all, not the devil's; the devil is in the racket of liberating as many people of their souls as possible.

Great artists are going to compromise all the time, and it's a canard that they won't. Faulkner and Fitzgerald bought, with many nights of Hollywood whoring, the freedom to write their books, and who's to argue that they were wrong? What was important wasn't that they sometimes wrote for money, which

(continued on page 22)

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DUNCAN SHEPHERD

Is it true, then, that Darth Vader is the father of Luke Skywalker, or will *The Empire Strikes Back* prove to have been a complete waste of time? And since Vader's voice has always been recognizable as that of James Earl Jones, wouldn't that make Luke the fairest mulatto in all creation, and isn't Lando Calrissian the likeliest heir to the vampire's cape, welder's helmet, and

deep-sea-diver's breathing apparatus? Will this Lone Ranger's disguise ever be peeled away to reveal the man beneath, and if so, can the disclosure fail to be the biggest letdown since Toto pulled back the curtain on the Wizard of Oz? Is Han Solo doomed forever to remain a piece of graphite, and can Princess Leia stay true to a human pencil or will she be obliged to settle for second choice and thus (for reasons only a cad would divulge) turn the movie onto the path of unwholesomeness? And how many times can Artoo-Detoo and

See-Threepio get broken and mended again and still carry on in the British comedy tradition of Basil Radford and Naughton Wayne? The answers to all the gnawing questions, as well as to some that have not yet begun to nibble, are all available in *Return of the Jedi*. If you care. Many apparently do.

I myself, it is a matter of record, did not see fit to accord either of the two earlier installments anything more than a capsule comment in the small-print pages of the *Reader*. And it would be easy to follow

that admission with something glib to the effect that there is no good reason to change now. But it would be equally easy to follow it with something equally glib to the effect that it is not too late yet to make amends. To do so would seem a more agreeable task, or at any rate a less compulsory one, if the movie could be viewed as just a movie and not as some sort of sociological phenomenon. Whether we like it or not, the original *Star Wars* ensemble, together with the enlistees picked up in subsequent episodes, have taken a prominent place in the pop-culture pantheon. We cannot deny this, though we might be permitted a soft alas or two. We might also be permitted a wish that George Lucas's celebrated (and emulated) imagination were not so relentlessly materialistic, and that the ingenuities of the *Star Wars* cycle were a little more often conceptual and less often technical. One does not have to get embroiled in such chicken-or-egg questions as whether the Ewoks were devised primarily for the screen or the toy store, indeed one does not have to take notice of Lucas's extracine-matic enterprises at all, in order to detect commercial motives lurking behind, or swarming over, every creative decision he makes.

We are told that there are something like 942 individual special effects in *Return of the Jedi*. (Oh yeah? Name 314 of them.) And it would be no more than gracious to say that all this is fine as far as it goes. Except that it too often goes too far, and at the expense of too much else. At the expense, for one thing, of the very action scenes that so many of the effects are meant specifically to enhance. Nowhere outside the James Bond series — Roger Moore subdivision — has swashbuckling activity seemed as ungainly as that of Luke Skywalker and his pals, nor has such activity even seemed so watched-over by some sort of invisible guardian angel. (See, especially, the pirate-type battle aboard the desert-skimmers.) The addition of beyond-Bond gadgetry tends only to make matters worse. Those fly-cycles, for ex-

ample, which would appear to be very impractical vehicles for high-speed forest travel, move too fast and with too little maneuvering ever to become integrated into their chosen terrain, or to be followed by the naked eye. A certain degree of inventiveness does go into the demolition of these vehicles, however. The one that is lassooed in flight and then, like a tether ball, winds around a tree trunk in circles of ever-diminishing radius, is a particularly nice idea. But again: the climactic aerial attack dissolves into even greater confusion than the one that concluded *Star Wars*. The three-dimensional computer graphic, just before this, is a good technological advance over the pull-down wall maps and rubber-tipped pointers of pre-rat briefings of movies past. But it doesn't prepare us for the labyrinthine architecture the ships will actually have to fly through, nor does it help us to differentiate the good-guy ships from the bad-guy ones. When I want to work this hard to figure out the basic occurrences in a scene, I will read Virginia Woolf. Directors of movies on this scale are commonly reduced to the stature of mere traffic cops, but this particular director, Richard Marquand, who has gotten less than his share of the credit or blame (as the case may be), seems often to have pulled his visor over his eyes, pressed his white-gloved hands over his ears, and prayed in silence that all will come out all right.

The creatures, as before, constitute the more important type of special effect, but again one is that longer on quantity than quality. The villain's desert fortress at the outset of the movie, complete with torture chamber, slave girl, orgy, and so on, is a venerable convention, and it contains some good creatures, notably the head villain, Jabba the Hutt, and the nameless heron-like bird that lurks beneath the trapdoor. But there are quite simply too many creatures in this place to sustain the level of goodness, and the Day-Glo blue elephant lowers the level to the vicinity of sports-team mascots. The later-arriving Ewoks, whose jungle village is again a venerable

convention, show some impressive and painstaking variations on their basic design, but the entire species seems to be nothing but a decadent and somewhat desperate modification of the classic and unimprovable Winnie-the-Pooh teddy bear. Their creation hardly seems any more genuinely inspired or called-for than the latest wrinkle in swimsuit fashions.

To come to proper grips with this movie, it becomes necessary eventually to leave off discussion of it as a product line in children's toys and Halloween costumes or as a World's Fair exhibit in special-effects technology, and to take up the matter of its story construction. And it is difficult, at that point, to go on talking about it in terms of sophistication. There is perhaps some sort of sophistication, if only that of the snake-oil salesman, in Lucas's gambit of labeling *Return of the Jedi* as Episode VI of the nine-part *Star Wars* chronicle — the final installment, so it is said, of the central trilogy of this trilogy of trilogies. (Episodes I-III and VII-IX are as yet but gleams in Lucas's eye; gleams, no doubt, in the shape of dollar signs.) I had thought myself that the original *Star Wars* film had been tied up neatly enough. Certainly it didn't cry out for a followup (or urge its audience to cry out for one) the way *The Empire Strikes Back* did, and it remains the only one of the threesome that can stand on its own.

The narrative strategy in both the sequels was to spend a good long time in puns and skirmishes interrupted only by a bombshell revelation or the introduction of a new creature or contraption which the children in the audience are immediately supposed to want a miniature replica of for their very own. In both movies, to be sure, new creatures and contraptions are come up with much more readily than new plot revelations. And really, the only sort of revelation Lucas thinks to dispense — and only one of these per movie — is that so-and-so is blood-related to somebody or other in a way we had previously been given no reason to

(Continued on page 26)

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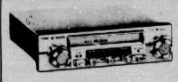
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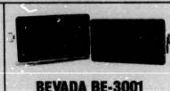
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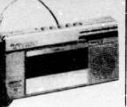
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Force Feeding

(continued from page 25)

suspect — and little reason, once told, to believe. And in this battle, after Jabba and his dungeoned beast get it in their respective necks, there is not much else to get excited about even in the creatures-and-contraptions category. In fact, after roughly the first hour, the creatures, contraptions, and revelations have all come pretty much to a standstill. The long-simmering philosophical rattle between

the dark and light sides of "the Force" doesn't come to much either. I don't doubt that George Lucas is serious, perhaps even evangelistic, in his conception of this double-edged Force, of good vs. evil, of white magic vs. black magic. Perhaps he has even perused Colin Wilson, Gurdjieff, Ouspensky. But the exact nature and capabilities of this Force, apart from a few telekinetic and telepathic caprices, have undergone pitifully little elaboration over the length of three entire movies. And the climactic moral debate is conducted at about the level of those children's cartoons where man's dual nature materializes as twin entities, one with horns and a pitchfork and the other with a halo, perched on

opposite shoulders and whispering into opposite ears. What the two polemicists have to say boils down to yes, no, yes, no, yes, no. Actual children, I imagine, will demand no more in the way of moral debate than this, and *Return of the Jedi*, if nothing else, decisively ushers in the movie year's children's hour — or rather, children's season. An alarming number of critics appear to be delighted to join in too — not without some face-saving references to ancient mythology, Medieval chivalry, and so on, but even so, with a tone perilously close to baby talk. The proper names in the *Star Wars* phone directory — Chewbacca the Wookiee, Jabba the Hutt, Wicket the

Ewok, Chief Chirpa, Bib Fortuna, the musical trio of Max Rebo, Sy Snootles, and Droopy McCool — tend to facilitate the effect, though it is still possible to pretend that utterance of these names puts one in the same galaxy with Lewis Carroll. (The two foremost creations here, Jabba and the Ewoks, might well have been formed by a simple bifurcation of the fabled Jabberwock.) It is a little late in the game, I feel, for me to join in now, but if I had to add my own superlatives to everyone else's, I guess I could say, without great compromise, that *Return of the Jedi* is positively the gooiest movie so far this season, and possibly the smooziest as well.

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One of my favorite cities in Italy is Milan. The center of design, of beautiful textiles, of gorgeous shops, Milan has been a cultural haven for centuries — and for a short period of time it was even the capital of the Roman Empire. The food in Milan is marvelous, particularly the cheeses, and the city has a history of encouraging *magni commestores*, or big eaters. Even the La Scala opera house used to be associated with food. In the Nineteenth Century, pa-

trons of the opera engaged boxes that had dining facilities (some even had beds in case they were bored), and they would actually eat during performances. The food was brought in by the opera lovers, but was kept warm on the premises of La Scala — or so one food historian alleges. When I was in Milan, I often heard stories that claimed that the rattle of knives and forks at La Scala in the previous century used to compete with the music.

In any event, I've always had splendid associations with the food of Milan and with those dishes prepared *alla Milanese*, especially rice, and pears in port wine. If I had to put a label on Milanese cooking, I would describe it as robust elegant.

Here in San Diego, Milano Italian Family Restaurant is not exactly in the tradition of its native city, but for what it purports to do, and in its own way, it provides pleasure and quantity. Its location, on an unprepossessing stretch of University Avenue, is also light years away from the sophistication of its Italian counterpart; if we hadn't been straining our eyes for the address, we

could have easily missed it. This would have been a shame. In fact, I'm chagrined to admit that Milano has been in existence for more than a decade and that I didn't visit it until last week.

Though we arrived early on a Tuesday night, the restaurant with its flocked wallpaper and simple table settings was full — obviously it enjoys a neighborhood reputation. Because we were impressed by the tantalizing odors emanating from the kitchen, as well as the low prices, we ordered with abandon.

I must confess to a great love for earthy, "peasant-style" dishes, of which one is calzone. Prepared from pizza dough and stuffed with a variety of cheeses and meats, it's baked like a loaf and comes out one slice of it goes a long way. Then too, some prefer it with meat sauce placed over the crust. This is not my preference, as the sauce may make the crust soggy — after all, the best aspect of the dish is its crust. At Milano Restaurant the crust was crisp and the filling substantial. The price is \$3.75 without meat sauce and fifty cents more is added for the sauce. It's a fine dish for sharing, and the end pieces are great for dunking into other dishes.

We had our calzone with a small antipasto, which offered a variety of pickled vegetables and cold cuts. However, since the house salad is satisfying, the antipasto may be superfluous. Most of the dishes come with soup or salad and both are good choices. The minestrone reminded me of inexpensive restaurants in Little Italy in New York.

Apart from the calzone, the best dish was the eggplant parmigiana. It has the rather odd price of \$6.10 (some dishes are \$9.05, or \$9.15). One of the potential hazards of this dish is greasiness, but there wasn't a hint of it in the eggplant we sampled. In fact, I had to restrain myself from eating too much of it, as well as the excellent small rolls prepared with garlic and cheese.

The least successful entrée was the manicotti because the pasta was too thick and contained too little cheese. However, the side order of spaghetti *farreri brettoli* had an arousing sauce.

You've no doubt been wondering how we managed to handle all of these carbohydrates: pizza crust, garlic rolls, spaghetti, manicotti, and minestrone soup with beans. We tasted a bit of each, and during one wild moment even speculated about the possibilities of ordering a pizza. Instead we had two pleasant desserts, cannoli and homemade cheesecake. Because cannoli is stuffed with ricotta cheese, I regard it with less guilt than cheesecake. I even tell myself it's healthy.

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Shaw and Snow



Scott Hylands, Brad Cowgill/April Snow

JONATHAN SAVILLE

South Coast Repertory in Costa Mesa is currently offering two stunning productions which, for real lovers of theater, would more than justify the one and one-half-hour drive to Orange County. The plays are Shaw's *Major Barbara* and the world premiere of Romulus Linney's *April Snow*.

To begin with the less familiar: *April Snow* is about three middle-aged artists (a writer, a painter, and a pianist) and their unhappy romantic attachments to three youngsters less than half their age. A theme-oriented play, therefore, in which the interlarded plots are used schematically to illustrate a single category of experience (September-May love affairs) and a single idea (the artist, continually frustrated in his real-life desires, turning his sufferings productively into art). What struck me first about this play was its extraordinary similarity to the previous production on SCR's

Second Stage, which I reported on here a few weeks ago: Elizabeth Diggs's *Goodbye Freddie*. In both cases, the set on the theater's intimate stage depicts a modern upper-middle-class living room, tastefully but blandly decorated the unobtrusively competent set designer for *April Snow* is Dwight Richard Odle. Both plays use the varied experience of a group of old friends to illustrate a central theme. The theme in both has to do with love relationships and how they go wrong. In both, divorce, adultery, and casual affairs are the social indices of the disrepute into which old-fashioned, legalized, stable, monogamous pairing has fallen. In both, the unhappiness of the characters is presented in such a way that it often provokes ironic and sympathetic laughter. The action of both takes place soon after the agonizing death of one of the main character's friends and contemporaries. In both plays the dramatic crisis comes about when one of the characters reveals that he had been the homosexual lover of the dead man. The result of the revelation, in both cases, is shock, grief,

outrage, and cruel words on the part of one of the other characters (in *Goodbye Freddie* the lover's wife, in *April Snow* the dead man's son). In both plays, realistic and witty dialogue is leavened with long lyric speeches of reminiscence and self-presentation. In both, a lot of liquor flows to oil the unrestrained expression of feelings. Both plays have unity of place (the living room) and time (a single evening and the night or morning that follows). And in both, the concentrated action comes to an end with none of the plot lines thoroughly resolved and with all the issues still up in the air.

What all this indicates — it would be easy to name a dozen other recent plays of the same sort — is that there is a form of contemporary realistic theater as conventional and formulaic, in its own way, as the morality plays or comedies of intrigue or domestic melodramas that crowded the stages of former centuries. The same class ambience, the same kinds of characters, the same kinds of situations, the same attitudes toward reality, the same use of lan-

guage and stagecraft, the same plot devices, even the same obligatory scenes — we are dealing here with a tradition (for all its apparent newness) of extreme conservatism. When such conditions obtain, the audience is in the position of being able to anticipate most of what will happen; these plays offer the comfort of familiarity, but no surprises and nothing new. They teach us nothing about the theater as a medium for understanding ourselves and the world, for their methods are as conventional as their authors' view of life. Given an acceptable moderate level of dramaturgical competence, they are not to be judged on their art; the only suitable criterion of judgment enabling us to distinguish the good examples of the genre from the less good is their human truth. We must take for granted the relevance to current reality of the Danish modern furniture, the liquor, the divorces, the bisexuality, the concentration on relationships and self-fulfillment, and the absence of any historical, political, metaphysical, or religious interests, of any concern larger than the problem of loving and being loved. Then we can legitimately ask: "How true are these particular characters and their situations to life as we ourselves experience it?" and "What can this particular play teach us about the condition of our own lives?"

Judged by these criteria, *April Snow* is a good, intelligent, and compassionate play, and its truth and usefulness are further enhanced by realistic acting of great sensitivity and naturalness. The middle-aged author defends himself against the pain of his love for a twenty-year-old girl by means of an almost irrefragable irony — an irony of voice and gesture which actor Jordan Charney touchingly combines with a sense of sadness and defeat, visible even in the set of his shoulders and the way he walks. Scott Hylands, playing the middle-aged painter in love with the eighteen-year-old son of his former lover, beautifully conveys this character's greater intensity and impulsiveness, his large capacity for joy, traits which lead him to declare his passion at white heat and consequently to suffer the boy's horrified rejection. The third member of the aging trio is the pianist, who has virtually given up her art in order to seek happiness in a faltering lesbian relationship; the lovely performance by K. Callar brings to the role a delicate atmosphere of emotional fragility that contrasts poignantly with the more firm-jawed attitudes of the two men.

These three ways of dealing with what is essentially the same life problem — ironic distance, vivid passion, pathetic vulnerability — are artfully fused in the final scene, wonderfully sad and funny, where the three, much the worse for wear after an evening of heavy escapism drinking, resign themselves with wry gallantry to the realities of age and loss. Drunk scenes, of course, constitute one of the most stable formulaic devices of this type of theater — but the one in *April Snow*, which rings true throughout, has a naturalness and humor not so often encountered in the staging of such things. It is another tribute to the excellence of SCR's first-class professional actors (Brad Cowgill and Rhonda Aldrich, as the youngsters, do their jobs with a skillfulness almost equal to that of their more seasoned colleagues). But the success of this scene, as well as of the play as a whole, is also due in great measure to director David Emmes, who (as is proper in a piece of realistic theater) effaces himself utterly in the apparent casual spontaneity of the action. Only the most assiduous attention by the spectator will reveal the unerring deft artistry by which Mr. Emmes has infused this production with its consistent vitality and truth.

Vitality is also the word to characterize SCR's *Major Barbara*, which is on the theater's Mainstage in a devilishly delightful production by Martin Benson (Mr. Benson and Mr. Emmes are the artistic directors of SCR — and, on the basis of the two current productions, they seem to possess equally brilliant talents). *Major Barbara* is Shaw at his most scintillating and paradoxical. It offers a stunning demonstration of his author's mastery of high social comedy (in the manner of Oscar Wilde), of a kind of cheerful lower-class naturalism, of the thesis play, of the play of intellectual debate, and of the age-old dramatic structures and devices necessary to hold all these diverse styles together. There is a great mixture of ideologies in this play — the militant Christianity of the Salvation Army, in which Barbara Under-shall is an evangelical nurse, the benevolent capitalism of her millionaire father, a



Reid Shelton, Paul Rudd/Major Barbara

philosophical arms manufacturer peculiarly influenced by Marx and Nietzsche both; the aristocratic conservatism of her snooty, sharp-tongued mother and her ineffectual, patriotic brother; and behind all of these though never explicitly professed, Shaw's own Fabian socialism. Here, too, the structure of the play is schematic, though with much grander proportions and bolder inventiveness than in *April Snow*. The first act sets up a contest between Barbara's Christianity and her father's rugged individualism; the three acts show us the physical environments of the three explicit ideologies; and the plot is resolved at the end by the hoary device (ironically treated) of an unexpected revelation about the conditions of a young man's birth, a revelation which is to be followed, in the usual manner, by the inheritance of a great fortune and marriage to an aristocratic bride.

Deeper than any political theories in this

instant of tedium or flatness. He has assembled a cast in which even the smaller parts (such as Martha McFarland's brazen country kumby Mischen and Ron Bous-som's surly and violent Bill Walker) are fascinatingly vivid and alive, and in which the major actors are uniformly sensational: Patricia Fraser as the lofty, acidic Lady Britomart; Kathleen Lloyd as the po-tently intense religious idealist, Major Barbara herself; Paul Rudd as Barbara's Greek-professor fiancé, whose sharpness of wit, eloquence and rapidity of speech, and irrepressible positiveness make him a perfect vehicle for this immensely clever actor; and, in the vastly aggressive role of the elder Under-shall (that supreme capitalist), Reid Shelton, an actor whose great presence and authority emerge happily unscathed from their relative suffocation during the days when Mr. Shelton was imprisoned in *Annie*.

Of comparable quality, in their exuberance and mastery of style, are the set and costume designs by (respectively) Thomas A. Walsh and Merrily Murray-Walsh. Visually, this is a magnificent production, from the classically extravagant Victorian interior of Lady Britomart's house, to the shabby brick facade of the Salvation Army shelter with its noble backdrop of Saint Paul's, to the superb, preposterous, revolting canon at the Under-shall factory, posed with the power and arrogance of its owner before an exquisite panorama of the model company town which has been constructed by the Under-shalls to ensure that the only revolutions will be those of this weapon. Within these sets and attired with a delectable lavishness, the actors cavort according to director Benson's ever imaginative realizations of the script. I am not one for long car rides, but I would have willingly gone twice or three times as far for a show this terrific. And *April Snow*, which one may see on the same day (on weekends), makes the trip to Costa Mesa even more worthwhile. (To get there, take the San Diego Freeway and exit at Bristol. The phone number of the South Coast Repertory box office is 714-957-4033.)

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Man of Molokai



Robert Smyth

JEFF SMITH

Father Joseph Damien de Veuster (1840-1889) was a Belgian missionary priest. For sixteen years, his spiritual territory was Molokai, the "gray island" between Oahu and Maui in the Hawaiian chain. Practically inaccessible, save for a pass at 2000 feet, the Kalaupapa peninsula on Molokai was the site of a government leper colony, and the barren, rock-strewn "natural prison" — where a perennial

and, disfigured beyond recognition, died in 1889.

Damien's might have been just another wind-swept grave on Molokai were it not for the efforts of a forty-old curmudgeon, Doctor C.M. Hyde, to sling some mud his way. Hyde was one of those spiteful souls — the sons and daughters of the Slut — who are compelled to take pot shots at anyone with a reputation for saintliness. Gandhi had them, so did Schweitzer and Dr. King, and lately Mother Teresa has begun to accrue some unsavory rumors as well. Hyde went on a four-year crusade to defame Father Damien's local reputation as a "true Christian martyr." Using terms that may Rorschach his own deepest fears or desires, Hyde called Damien a "course," "not pure in his relations with women." Fortunately for Damien, the novelist Robert Louis Stevenson came to his rescue. Stevenson wrote a long monograph that defended the priest. In the process, spurred on by a species of negative PR and Stevenson's impassioned reply, the fact of Father Damien's slow martyrdom spread around the world.

In 1936, forty-seven years after his death, Father Damien's remains were transported from his grave on Molokai to Belgium — his place of birth — where he was enshrined in a resplendent tomb. His name has come to represent a life committed to radical benevolence. And since there's a little Hyde in all of us Jekylls, his life, motives, and bizarre death have also been the focus of a number of questions — with the foremost being, Why did he do it? Aldyth Morris's drama *Damien*, currently being performed at the Lamb's Players, attempts some answers.

The one-character drama takes the form of an extended monologue, a two-act confession in which Damien relates his autobiography — thus converting the audience into the role of father-confessor with the power, apparently, to absolve him of whatever guilt he may have incurred. Somewhat systematically, Damien responds to each of Hyde's charges, often

acknowledging their truth. Sure he was headstrong, he says. One doesn't choose to live among lepers on a whim. In effect, *Damien* establishes a context that makes the priest's single-minded devotion to his calling understandable, even admirable. His life, the play says, was not the abstract existence legend has made it out to be. He had no game plan for martyrdom. Instead, he focused on concrete, specific problems — tending to the lepers and fighting for the reforms necessary to make Molokai at least habitable. Fixed upon a single cause, Damien paid no heed to the image his deeds would generate in the minds of others, to whom all-consuming altruism is decidedly suspect. He confesses that his work was merely the fulfillment of his duty. Nothing more. And until the very end of the play, the audience cannot help but believe that each of his alleged "sins" is, in fact, a virtue.

Then the play does a disturbing about-face. As in the movie *Gandhi*, for a great part of *Damien* we witness the character's efforts to correct an intolerable situation in the world at large (save Molokai/India). Then in the last scene of the play — and the movie — we suddenly learn for the first time that Damien (and the Mahatma, according to Candace Bergen) has doubts. And has had them throughout. Both revelations, like exposing a brand-new culprit on the last page of a mystery novel, are abrupt. And each gives rise to new questions, which are centered as much on the form as on the central character of both works. In brief, why haven't we seen examples of these alleged inner conflicts, personal trials, and doubts before now? Why tag them on at the very end, like a dissonant coda to a heretofore harmonious melody? And for that matter, who believes Candace Bergen?

Both *Damien* and *Gandhi* maintain the illusion throughout that they are offering a fair, unedited portrait of a significant human being. But each work, in effect, has attended to the externals of the character and not to the psychological makeup, the inner conflicts, that led to the personal

doubts we are told they have suffered. In both instances, the revelation comes as an afterthought, an obligatory, belated attempt to humanize the legend the rest of the work has so carefully nurtured. And in each case, the revelation jars us into the awareness that what has seemed an in-depth look was, all the while, merely a cosmetic surface.

In *Damien*, at least, we learn what some of these doubts are, and, as is not the case in *Gandhi*, we have a brief inkling of them prior to their revelation. At play's end, Damien is in limbo, narrating his story and awaiting Final Judgment. The interval of forty-seven years, from the time he died to the time he tells his tale, has given him the opportunity to suspect himself. Looking back on his new consecrated existence, he questions his motives. Did he confuse his stubborn will with the will of his Maker? Was he the "defective" priest others claimed because he allowed the praise he received to corrupt him? Did his humility mask a deep inner pride? He looks back with confusion. And the play's answers to the man's life all come in the form of questions. What emerges from this personal interrogation, based on his fierce ob-

jectivity, is the sense that for someone like Damien, to whom a simple fit of anger is reprehensible, it is impossible to give too much. And at the same time, it is a sin not to.

Saints are tricky subjects. In dramatic terms, they are generally flat, one-dimensional characters linked to a single cause, the one that made their name. And moral beings, especially those of the absolute variety, often tend (even without trying) to alienate those around them; their univocal loves make ours seem trivial (and corrupt) by comparison. Many of them, judged by more mundane standards, come across as jerks. Thus the problems for a playwright treating such a subject are first, how to make such a character likable, and second, how to add the necessary dimensions to make him fully realized.

Aldyth Morris attempts to get around these problems by making *Damien* a one-character drama. With no one else on stage to invite comparison, Damien is free to narrate his autobiography (which, for unaccountable reasons, he does backward, from death to birth) unimpeded by the intrusions of others. This choice has both strengths and weaknesses. It allows Morris

to focus attention exclusively on the priest and to respond to the charges against him without the rhetorical interplay with his accusers that could dilute the portrait. But this is also a weakness. We have his word, without any on-stage, second opinions that confirm or refute his statements. In the end, thanks to a surprising denouement, we do understand him. But seeing Damien in action, in conflict with himself and others, would have been a more convincing approach.

In the Lamb's production, well directed by David McFadden, actor Robert Smyth has done a very capable job of overcoming a majority of the problems in the script. Smyth gives Father Damien a host of quirky mannerisms and attractive traits, thus humanizing his character at every turn. He is also able to suggest the presence of others on stage, a skill that peoples David Thayer's fifty set — a craggy, ship-like island — and that lends justifiable credence to Damien's anger. And Smyth is most effective in capturing the peak moments of his character: Damien's first view of Molokai, at the sight of which he unleashes an unbridled blend of anger and revulsion; his confession to a traveling

priest; and the discovery of his leprosy, which turns him into a "contaminated animal." In these moments, Smyth breaks through the legend the play is consciously creating. He puts us in touch with a human being.

Ironically, if the play were a ninety-minute affair, with no intermission and Damien's doubts interspersed along the way, Smyth's performance would have all the earmarks of a dramatic tour de force. But *Damien*'s two-act structure and its vehicle (following Damien's casket from Molokai to Belgium with stops and commentary along the way) defuse the drama of conflict. After Damien notices no feeling in his left foot, in the middle of act two, there's little left to say. Yet the play moves tediously on, back to his childhood and beyond the stuff of which compelling dramas are made. And even with some imaginative stage business and Smyth's ability to sustain our interest, the play is about a half hour too long. For his life of self-sacrificing devotion, the Belgian priest certainly deserves all he can get from his Maker. In dramatic terms, however, his secular maker should have given him much less.

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Letters

(continued from page 4)

We realized our waiter was expertly trying to avoid us and our icy stares, and after an eternity, he brought our check. He had begrudgingly taken the cost of my entree off the bill, but had the audacity to charge me \$1.50 for the mediocre dinner salad! Had it not been for the delicious Chardonnay we consumed (on practically empty stomachs), most likely we would have caused a scene; we both looked at each other knowing we'd never come back.

Thank you, Eleanor, for telling the story of this "restaurant." Ahhhhh, I feel so much better now.
Robin Telles
North Park

Delicious Pleasantry Is Fairly Honest

In response to Eleanor Widmer's review of the Quails Inn Rob Room restaurant that appeared in the May 12 issue ("By the Numbers"), we appreciate her constructive

criticism. Ms. Widmer was not the first to comment on the sweetness of our spinach salad dressing. We have been aware of the problem and have recently developed an improved salad dressing. Unfortunately, we began serving our new product a week after the reviewer's visit to our restaurant. We hope that if Ms. Widmer dines again with us, she'll find her salad tasting as pleasant and delicious as the rest of her meal. Thank you for the fair and honest review.
Chris Fletcher, kitchen manager
The Quails Inn
Lake San Marcos

Upside down Flakes?

With the overflow of haircuts now in Southern California, it is no wonder hairstylists are resorting to such gimmicks as "gravity cuts" ("City Lights," May 26). I do, however, want to make clear the fact that these haircuts are not actually done with the person hanging upside down, but only begin in that position. The client is then placed back in an upright position to have his or her haircut "finished," when in reality that is

when the cut is performed. There is no way a precision cut can be done with the patron upside down. Not all the hair is trimmed, nor is the cut even even without so-called "drift" cutting it up in an upright position. Unfortunately, trendy cuts like these are often ridiculously expensive because the client actually believes she is getting a super layered cut. As to Janeta Epperson's problem of the "hair strands slipping and falling" when she held them up in the air, I would recommend a refresher course in haircutting. A precision layered cut, when performed and checked properly, is always done

with the patron upright. As for her learning this nifty trick in beauty college, we learned about it, too, but only as a joke, and only for the flashy impression it can make on a customer. It was, in any case, discouraged while more professional methods were taught. Long live the professional who gathers clientele by talent, honest prices, and formal education.
Elina "Harmony" Lissone
Lewesdale

Talking About Boys

I recently suffered my first taste of disappointment with the *Reader* by virtue of the "Music Scene" column which ran in the May 19 issue. I refer to John D'Agostino's self-admitted unknowledgeable comments regarding the concert appearances of the Oak Ridge Boys and Michael Murphy. Mr. D'Agostino initially admits that he is not a country music enthusiast. He is a "rocker." Despite these factors, he then proceeds to make a series of

scathing comments regarding these country artists. The column is, fortunately, the personal opinion of the author and not, I trust, intended to be "unbiased reporting." As someone not fond of or familiar with the more recent forms of rock music, I have always avoided passing opinion on those types of music. I consider it a pass an opinion on any subject upon which he is unknowledgeable. It is most unfortunate that Mr. D'Agostino does not have the same scruple

Please allow me to advance Mr. D'Agostino's limited musical education. The Oak Ridge Boys are a very popular and long-standing group whose style is distinctly different from the styles of the Statler Brothers and the Garlin Brothers. A comparison between those groups would be similar to comparing lemons and limes.

Michael Murphy, aside from furthering Mr. D'Agostino's education during the month of June by paying his admission to the San Diego Wild Animal Park so he might attend Michael Murphy's concert to be held there. Mr. Murphy will be one of several country artists making concert

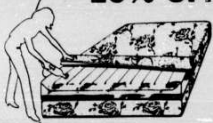
song made famous in the film *Urban Cowboy* by Johnny Lee. Mr. Murphy has a recently released album under his own name, which includes the current single, "Love Affair." Audiences of his single releases is "Still Taking Chances."

I suggest that the *Reader* assist in furthering Mr. D'Agostino's education during the month of June by paying his admission to the San Diego Wild Animal Park so he might attend Michael Murphy's concert to be held there. Mr. Murphy will be one of several country artists making concert

(continued on page 34)

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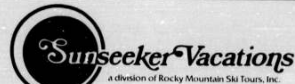
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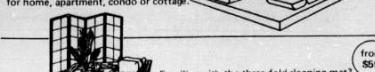
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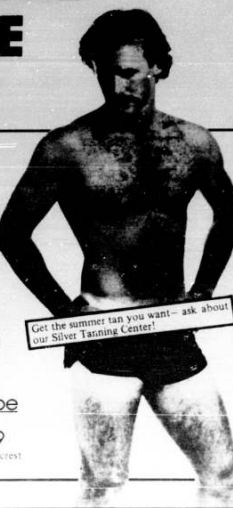
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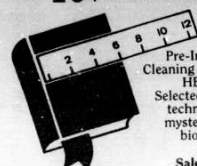
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Letters

(continued from page 23)

appearances in June at the park,
including Shelly West and David
Fitzell. I would also suggest that
the Reader arrange for an
appropriately knowledgeable
person to make its country music
reviews in the future.
I remain a faithful, hopeful-for-
change Reader reader.
S.J. "Rory" Reggiani
San Diego

Words By Glenn Gould

In my work teaching English at
San Diego State, I am constantly
having to explain to my students
what constitutes plagiarism. I was
therefore very surprised and
disappointed to read your issue of
May 12, 1983. In Sue Carson's
article concerning the
establishment of a musical
conservatory in San Diego
("Dreaming of Violins"), the
following words appear as her
own: "There is a sympathetic
glance from Isaac, who knows that
rather than the release of a
momentary surge of adrenalin, the
purpose of music is the gradual,
lifelong construction of wonder."
Long before I read this article, I
had read these exact words in an
article on the pianist Glenn Gould.
I believe they are the late Mr.
Gould's own words.

I would be very happy to be
informed that I am wrong and that
your writer did not take this quote
and use it as her own. Perhaps the
just assumed that the source was so
well known that she did not have to
acknowledge it, as for example,
"To be or not to be..." I don't
know how I can continue to ask my
students scrupulously to note the
use of any words not their own
when publications such as yours
fail to do so. Please tell me if I am
mistaken.
Candace Glass
San Diego

Sue Carson replies:
Writers are influenced not only
by what they personally experience
but also by what they read. Books
and articles are rapidly absorbed
and certain phrases, expressions,
and ideas remain and sometimes
reappear unconsciously in the
writer's own work. This very likely
was the case in my attributing to
Isaac Mink the thoughts of Glenn
Gould. Upon subsequent research,
prompted by Ms. Glass's letter, it
does appear that my words were
closer to Mr. Gould's, and he
rightfully should have been
credited as the source. Mr.
Gould's precise quotation reads:
"The purpose of art is not the
release of a momentary ejection of
adrenalin but is, rather, the
gradual, lifelong construction of a
state of wonder and serenity."

Wonder Bred

I would hardly call Danny Dean
Wilson a rebel. I'd call him a
person of such low intelligence
that he could barely function. And
devoting the cover story to him
("Requiem for a Rebel," May 19),
makes me wonder now about
the Reader.
Gretchen Hollingsworth
Encinitas

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Off the Cuff

When was the last time you had to be brave?



Julie Burriel
Locksmith
College Area

It was Christmas time. I was
driving down the street when I
heard an old woman yelling,
"Help! Stop them," just like in
the movies. She was walking
with another older lady and
man. I noticed two teen-agers,
about 17 or 18, riding away on
a ten-speed. They had her
purse. I took off after them in
the little Datsun. There was a
lot of traffic and I was able to
trap them on a curb. I yelled,
"Did you take something that
doesn't belong to you?" They
dropped the purse and one of
the guys went running off with
her wallet. The other kid said,
"What? I don't have
anything." I couldn't exactly
hold him until the police came.
He got away.



Ashley
Voice Teacher/
Performer
Mission Valley

It was in New York on a Labor
Day weekend. We had been out
for the day and came back to
our apartment to find we
couldn't get in; the door was
jimmied shut from the inside.
Someone was inside robbing
the place, most likely for things
they could sell for drugs.
Knowing the New York police
— they're notorious for not
coming quickly — we decided
to break the door down. Sure
you're afraid, but it's either
react or lose everything. We
broke the door down and it
must have scared them, cause
just as we got in they got away
out the bedroom window and
down the four-story fire
escape. They didn't get much.
We moved out the next day.



Bud King
First Grader
San Diego

It happened about a week
ago on the playground. A big
red ball hit a little guy and
knocked him down. His two
front teeth fell out — one was a
baby tooth and the other one
was his real tooth. He was
crying. The other kids were too
small to pick him up and some
of them didn't want me to pick
him up because he can be a pest
sometimes. I picked him up
anyway and took him to the
school office. He thanked me.
After school some of the kids
tried to beat me up and they
threw me to the ground a
couple of times for helping the
little guy. They don't like him
very much. He has one false
tooth now.



Dana C.
Clerk
La Mesa

Two years ago I was
babysitting late at night and I
needed to get something from
my car. I was aware of the fact
that there was a man known as
the Rapist who had been
terrorizing the area for a long
time. He had attacked
something like ten women and
hadn't been caught. He would
watch women through their
windows. That was the last
thing on my mind when I
opened the front door, but there
he was a few feet away,
standing in front of the door. It
startled me. Then I saw the
police car and heard the
bullhorn, "Close your door,
lady." You bet I slammed the
door. Those were a few scary
moments. A few minutes later
the police informed me that
they got him. It turned out he
was the Rapist.



Juliette Cormier
Nurse
Visiting from Ojai

I heard a crash and saw that
a car had smashed into a tree at
the bottom of our hill. It was
isolated area. Our neighbor
called the fire department and I
went running down to see if I
could help. In one second I
could see that the man had one
leg and one arm missing. There
was something very wrong
with him; he wanted to get
away. In the next second I
realized the missing limbs were
due to a previous accident. I
said, "Let me make sure
you're all right." As I got into
the front seat, he started up the
car, stepped on the gas, and
cleared the tree. When the door
closed, my heart sank. I talked
my way out. He drove off
down the road with a smashed
car and two flat tires just as the
firemen arrived. He was
desperate to leave the scene.
— Lin Jakary

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MARC BERMAN CONCERTS

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ALEX DEGRASSI
fri-june 24

LEO KOTIKE
mon-june 27

LARRY CARLTON
sun-july 17

B.B. KING
tue-wed-aug 23, 24

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CONCERTS FROM Marc Berman

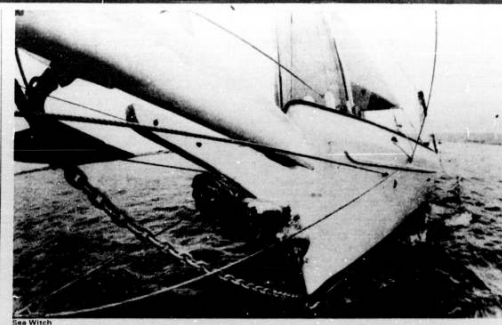
Section 2

Events, Theater, Music, Film

Water Plus Wood Equals Work

Members of the Ancient Mariners Sailing Society will tell you that production boats—what they call "lubberware boats"—aren't really ugly, they're just not beautiful. Look at a Cal 20 tied up beside an N.C. Herreshoff-designed ketch and you'll get the picture. "It's generally felt that a wooden boat has a soul," explains Bill Clark, a co-founder of the club nine years ago. "A wooden boat is hand-built by craftsmen, it's not molded. The production-boat owners can appreciate these boats, but they wouldn't own one. They want to go out and sail and then put the boat back in the slip and forget about it. You can't do that with a wooden boat."

(continued on page 5, col. 1)



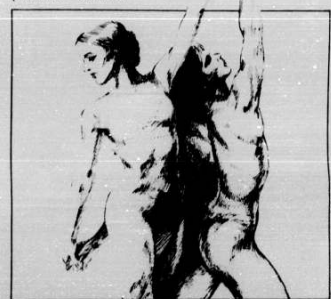
See Wilch

Toe Hold

The three chief baller companies in the United States are the New York City Ballet, the American Ballet Theatre, and the Joffrey Ballet—the last of which will appear in San Diego next week. Robert Joffrey founded the company in 1956 (hence it is the youngest of the three), and its traditional home has been the City Center in New York. Recently, however, the Joffrey adopted a second home, at the Music Center in Los Angeles, and it is just after the close of the company's first resident season there that they will come to San Diego, under the auspices of the glorious San Diego Arts Foundation.

What is the Joffrey like? Gerald Arpino was one of the six original dancers of the company; for eight years he was its leading dancer; and for the past two decades he has been its leading choreographer, creating a large

number of outstanding works for the company. About the Joffrey he has said: "Robert Joffrey and I are very conscious of the free spirit that identifies this company; the dancers are very important to the company. They are, the Joffrey. Time magazine has written of 'the jaunty style and passionate, youthful temperament of the New York City Ballet's Joffrey Ballet.' The dance critic for The Village Voice reiterated this emphasis on the company's youthful spirit: 'The Joffrey dancers are young and phenomenal. The best of them has gone in artistry or sensitivity, but they will probably never be more indomitable. Although they are young, they already have a discipline that very few people their age possess. I think it is the combination of discipline and vigor that excites Arpino.' Most eloquent of all was Andrew Porter's assessment in 1971: '...the company seemed to be the Twentieth Century's answer to the Bolshoi Ballet; which is to say nothing prissy, and nothing



pretentious, but tremendous vigor and soaring virtuosity; flashing, exhilarating achievement rather than refined niceties; punch rather than polish. But—unlike the Bolshoi—an imagery both on stage and from the players that belongs to the present day. This is a great openness in the Joffrey to the contributions of modern dance to contemporary ballet, and there have been Joffrey ballets to hard rock music. But the Joffrey also includes in its repertoire classics by Balanchine, Jerome Robbins, Agnes de Mille, Maurice Fokine, and Sir Frederick Ashton. Arpino himself is especially noted for his neoclassical ballets, more or less without story, that interpret works by Mozart, Stravinsky, or Webern by translating them into the vocabulary of classic ballet. Actually the best characterization of the Joffrey is that of the New York Times' Anna Kisselgoff: 'The

(continued on page 5, col. 2)

Treasures Travel

It was the main temple of the Aztec, a massive pyramid topped with twin towers and dominating a gigantic square compound. Here the Aztec priests performed their most important human sacrifices; here they dedicated their offerings to the god of rain and the god of war. In return, the gods gave them not only a city larger than any European metropolis, but also a vast territory stretching all the way to Guatemala. Then came Cortez and his Spanish soldiers and terrible destruction.

In the Twentieth Century, the obliteration of the Aztec past became more mundane. By April of 1978, part of the site of the main temple—located just a few steps off the plaza in the center of Mexico City—had been excavated, but most of it was covered by two parking lots, two old hotels, a bookstore, and

a crowded city street. Today, however, change has come again to Tenochtitlan, the Aztec's capital. The parking lots and other intruding structures are gone, and a three-and-a-half-year excavation has revealed a variety of grand stairways and other structures once contained within the main temple, in addition to a treasury of statues and other implements. In December of last year, forty of these objects from the main temple were assembled into a collection which now is about to be exhibited at the new Tijuana Cultural Center through the end of July.

Among these forty objects are some of the most important archaeological findings in all of Mexico, according to Professor Mario Vazquez, the director of the National Museum of History and Anthropology in Mexico City, who personally has been overseeing the arrangement of the Tijuana exhibition. One such finding is a stone seashell measuring at least a yard in diameter. Faintly carved with its own implements, the seashell was supposed to bring rain, in addition to possessing great power and symbolizing the design of the sculpture is unique. Another of the most important objects is a figure carved in gray and rose stone

and representing the most ancient god in Mexico, Huehueteotl, who first appeared in Mexican legend about 100 B.C. In this Aztec likeness of

"the old god," he possesses one of the attributes of both the rain and fire deities. He crouches forward, jaw jutting, eyes

(continued on page 5, col. 2)



Photograph by Robert Burroughs



Photograph by Robert Burroughs

READER'S GUIDE

Contributions 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, including a description of the event, the date, and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 8083, San Diego, CA 92138.

Dance

"Spring Student Performance" will be presented by the Ballet Society on Friday, June 10, Sunday, June 11, and Sunday, June 12, 7:30 p.m., San Diego City College Theater, Thirteenth and C streets, downtown. 299-0001.

Spring Ballet Concert, "Past Dark"

O.M.B.A.C.
(Old Mission Beach Athletic Club)
19th Annual
"COMING OUT PARTY"
Saturday, June 18, 8-10:00
WORLD'S LARGEST BEACH PARTY

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*Unlimited beer and wine—\$8 donation per person
*Limited number of food tickets \$10, please order
*Adults only—12+ required
*\$3 OTL shirts and hats, advance sale
*Tickets: OMBAC members, the President, The Beachcomber, Hama's, Rocky's Bar & Crown Point.
All proceeds go toward restoration of Mission Beach roller rink.

and "The Owl and the Pussycat," two new pieces by Erling Sunde, will be presented in a concert sponsored by the Black Mountain Dance Foundation, Friday, June 10, and Sunday, June 11, 8 p.m., Performing Arts Center, Mt. Carmel Mountain Road, Rancho Penasquitos, 484-3465.

"Hungarian Happening" highlighted by Hungarian Messiaen dance, will take place Saturday, June 11, beginning at 7 p.m., Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

Dance Benefit for the National Autism Center will feature square dancing called by Ted Nation and round dancing cued by the Smithwicks, Sunday, June 12, 1 to 4 p.m., Silverado Ballroom, 4752 University Avenue. 566-6447.

Visiting Dance Company, the Joffrey Ballet will be presented by the San Diego Arts Foundation on

Wednesday, June 15, Thursday, June 16, and Friday, June 17, 8 p.m., Civic Theatre, 203 C Street, downtown. 236-6100.

Film

"The Servant," a 1963 British film directed by Joseph Losey and written by Harold Pinter, concerns a man who becomes a servant in his own house, starring Dirk Bogarde, Sarah Miles, and James Fox, Thursday, June 9, 7:30 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Political Film Series sponsored by the Committee for World Democracy continues with *Diary of a Shinjuku Thief*, a look at Japanese radicals of 1968, and *The Ceremonies*, which chronicles the fortunes of a powerful family from 1946 to the present, both by Nagisa Oshima and with English subtitles, Friday,

June 10, 7 p.m., room 2722, Undergraduate Science Building, UCSD. Free. 452-2230.

Natural History Documentaries, *The Great Mammal Desert*, a walking tour of the desert, and *Howler Monkeys of Barro Colorado Island*, a field study of this species in its natural habitat in Panama, will be presented Sunday, June 11, and Sunday, June 12, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

Japanese Films, *To Arise and My Child I Will Never See*, a doctor's fight against cancer, and *Seduce an Angel*, a modern love story, will both be shown with English subtitles on Sunday, June 12, 1 p.m., Ken Cinema, 4061 Adams Avenue. 233-5858.

"Sons of the Desert" a 1934 comedy starring Laurel and Hardy trying to get away from their wives to attend a convention, will be screened Sunday, June 16, 7 p.m., Conference Room, National

Orange Avenue, Coronado. Free. 435-4187.

"Duckkey Skin" starring Catherine Deneuve, is director Jacques Demy's adaptation of Charles Perrault's fairy tale about a widowed king who vows that his new queen must be as beautiful as his first, and will be presented in French with English subtitles, Wednesday, June 15, 7:30 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Children's Films, *Sand Castle*, a movie on sand sculpture, and *Arrow and the Sun*, an animated film about an Indian boy's search for his father, will be shown Thursday, June 16, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Children's Films, including *Miss Nelson is Missing*, *Three Little Pigs*, *Run of the Litter*, and others, will be screened Thursday, June 16, 7 p.m., Conference Room, National

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Further information 457-4227

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Plenty of picnicking, plenty of parking, all reserved seats! Be a part of the San Diego event this summer.

Purchase your tickets by mail or in person at the San Diego Symphony Orchestra Association office, House of Hospitality, Balboa Park, P.O. Box 3175, San Diego 92103; in person at the box office the night of the performances; or at Ticketron, Sears, Marina Sportscenter, Marina Village; or participating hotels and motels for the concierge or information desk.

Season Samplers, 5 tickets for the price of 4, are still on sale at the Symphony office. Sampler tickets may be redeemed only in advance at the Symphony office or at the box office the night of the performance.

For more information call 239-9721 or 28MUUSIC Taylor California Cellers and the Monterey Vineyard are the official wines for the San Diego Pops.



TO LOCAL EVENTS

City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Music

Classical Guitar Concert by George Sisyakos will feature Flamenco, Bach, and the Beatles, Friday, June 10, 7:30 p.m., The Habitat Book Shop, 4711 Third Avenue, La Mesa. 697-7922.

Concert Band Music, including marches, waltzes, and works by Shostakovich, Reed, and Leroy Anderson, will be conducted by Pat Hoy on Friday, June 10, 8 p.m., Palomar College Theatre, San Marcos. 744-1156.

Solo and Ensemble Guitar Concert, UCSD Guitar Quartet, Clara Hangan Band, Somewhat Sawyers, Country Rainbow Dancers, and others, will be held Sunday, June 11, 8 p.m.,

San Jose, Friday, June 10, and Saturday, June 11, 8 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Evening Concert, the J.C. Music Committee will present cellist Hilda Gules and classical guitarist Nicholas Gules, Saturday, June 11, 8 p.m., Jewish Community Center, 4079 54th Street, San Marcos. 744-1156.

Annual Spring Concert of the Serra-Naders Women's Chorus Group, featuring classical and Broadway show tunes, will be held Sunday, June 11, 8 p.m., Serra High School auditorium, 5156 Santo Road, Tiersanita. 278-1029.

Solo and Ensemble Guitar Concert, UCSD Guitar Quartet, Clara Hangan Band, Somewhat Sawyers, Country Rainbow Dancers, and others, will be held Sunday, June 11, 8 p.m.,

Mandeville Recital Hall, UCSD. 452-3229.

"President's Concert" will close the 1981 Palomar College Orchestra/Choral Concert Series with Beethoven's *Così fan tutti* and Choral Fantasy, Copland's *Appalachian Spring*, and Brahms' *Schicksal*, Sunday, June 11, 8 p.m., and Sunday, June 12, 3 p.m., Palomar College Theatre, San Marcos. 744-1156.

Flute, Piano, and Bass will be utilized by Nancy and Bertram Turetsky to present music from 1950 to the present, Saturday, June 11, 8:30 p.m., Pannik Bookworks, Flower Hill Mall, Del Mar. 755-3735.

Julian American Musical Festival, featuring Stone's Throw, Los Alamos, The High Window Boys, Clara Hangan Band, Somewhat Sawyers, Country Rainbow Dancers, and others, will be held Sunday, June 12, 11 a.m. to 6 p.m.,

Frank Lane Field, Julian. 280-9035.

Organ Concert will be performed on the Spockeys Organ by Jared Jacobson on Sunday, June 12, 2 p.m., Organ Pavilion, Balboa Park. Free.

Chamber Concert, presented by the Academy of Strings, will feature works by Vivaldi, Haydn, Mendelssohn, Brahms, Bach, Tchaikovsky, Saint-Saens, and Satie, Sunday, June 13, 3 p.m., First Assembly of God Church, 8404 Phyllis Place. Free. 450-9477.

Marathon Performance of eclectic repertoire will be offered by the UCSD Chamber Orchestra and Chamber Ensembles, Sunday, June 12, 3 p.m. and 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

"A Festival of Anthems" a program presented as part of the Sacred Heart Music Series, will include "Requiem" by Fauré and "The Canticle of the Sun" by

H.H.A. Beach, both sung by the Sacred Heart Choir, Sunday, June 12, 4 p.m., Sacred Heart Church, Seventh and C streets, Coronado. 435-4858.

Organ Recital on the largest pipe organ (5447 pipes) in San Diego will include selections by Bach, Mozart, Bingham, and Widor, Sunday, June 12, 7 p.m., and Monday, June 13, 7:30 p.m., First Presbyterian Church, 320 Date Street. Free. 232-7313.

Works of Edward Grieg will be presented by the Edward Grieg Society, Monday, June 13, 7:30 p.m., Old Globe Theatre, Balboa Park. 463-2728.

Twentieth Century Songs by Kurt Weill, Francis Poulenc, Ward Swenson will be performed by soprano Ellen Lawson on Wednesday, June 15, 7:30 p.m., Carlsbad City Library, 1150 Elm Avenue, Carlsbad. Free. 438-5614.

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Brazilian Festivity
Sat. June 18,
8:00 PM to 1:30 AM
Oakwood Garden Apts., West
3866 Ingraham St.
Live Music by
ENBRASAM
Featuring Brazilian Music, Brazilian square
dance, door prizes, typical Brazilian food,
beverages, etc.
Advance tickets \$8.00, or door if available \$10.00
Info: 461-2030, 285-0842, 457-0155, 566-7924, 282-0115
Sponsored by Brazilian Club

PIPE ORGAN FESTIVAL
sponsored by downtown's
First Presbyterian Church (1869-1983)
as it re-dedicates its centennial pipe organ
Mozart - Haydn - Bach and more
All events are FREE and open to the public - child care provided
Sunday, June 12, 10:15 A.M.
Sunday, June 12, 7:00 P.M.
Monday, June 13, 7:30 P.M.
Wednesday, June 15, 7:00 P.M.
Sunday, June 19, 7:00 P.M.
The first Presbyterian Church has been growing with downtown San Diego since 1913. It is committed to the use of the pipe organ for the benefit of the musical life of the entire San Diego Community.
320 Date Street / San Diego, California 92101
Telephone: 232-7513

THE SAN DIEGO SYMPHONY GOES POP!
Spend your summer underneath the stars on beautiful Mission Bay Hospitality Point. The San Diego Pops plays every Wednesday through Saturday evenings, June 29 - September 4.
Plenty of picnicking, plenty of parking, all reserved seats! Be a part of the San Diego event this summer.
Purchase your tickets by mail or in person at the San Diego Symphony Orchestra Association office, House of Hospitality, Balboa Park, P.O. Box 3175, San Diego 92103; in person at the box office the night of the performances; or at Ticketron, Sears, Marina Sportscenter, Marina Village; or participating hotels and motels for the concierge or information desk.
Season Samplers, 5 tickets for the price of 4, are still on sale at the Symphony office. Sampler tickets may be redeemed only in advance at the Symphony office or at the box office the night of the performance.
For more information call 239-9721 or 28MUUSIC Taylor California Cellers and the Monterey Vineyard are the official wines for the San Diego Pops.

Wine & Roses
Athen Winery, Inglenook Winery, Sebastiani Winery, Charles Krug, Santa Barbara Winery, Hart Winery, Paul Masson Winery, Redwood Wine Cellars, Preston Winery, Buena Vista Winery & Vineyards, The Christian Brothers Winery, Ballard Canyon Winery, Santa Barbara Winery, Libby & Elwood Winery, Mirano Winery, Bonville Winery, Robert Mondavi Winery, Weibel Winery, Milano Winery, Glen Ellen Winery, Estrella River Winery, & up to 40 others, including 7 gold medal winners.
M/C, VISA
1st Flower Show, Premiere & Wine Tasting
June 16, 1983 Southern California Exposition & Flower Show
"FOR THE FIRST TIME, AN OPPORTUNITY TO SEE THE LARGEST AND MOST SPECTACULAR FLOWER AND GARDEN SHOW IN SOUTHERN CALIFORNIA PRIOR TO THE OPENING TO THE GARDENS, PUBLIC PLACE, IS PREMIERE FINE WINE TASTING WITH DOZENS OF CALIFORNIA WINEMAKERS PARTICIPATING. A RARE OPPORTUNITY TO ENJOY TASTE AND SHIMPLY SUPERIOR CALIFORNIA WINES IN A BEAUTIFUL, GORGEOUS SETTING - WHAT BETTER WAY TO SPEND A SUMMER EVENING."
125¢ Contribution
Sponsored by: Nations for Social Service & Calif. Assoc. of Winemakers
Call for Reservation information (619) 297-4614
Presented by SAN DIEGO ARTS FOUNDATION

THE JOFFREY BALLET
AMERICA'S ALL-STAR DANCE COMPANY PLAYS IN AMERICA'S FINEST CITY with the SAN DIEGO SYMPHONY
JUNE 15, 16, 17 at 8:00 p.m.
at the CIVIC THEATER
Ticket Prices \$27.50 \$22.50 \$17.50 \$10.00
Available at all TICKETRON outlets and CIVIC THEATER BOX OFFICE (CHARGE LINE 236-6510)
For group sales information phone 459-9788
Presented by SAN DIEGO ARTS FOUNDATION

READER'S GUIDE

Lectures

Montgomery Field Public Plan will be the subject of a poster presentation, Thursday, June 7 and June 23, 6:30 p.m., Mesa College Auditorium, 7253 Mesa College Drive, Linda Vista, 246-6655.

Israeli Involvement in Central America will be the topic of an evening program presented by the Committee for a Sane Society, Palestine, featuring a lecture by Hilson Orenberger entitled "Israel's International Role: Zionism and Central America," Friday, June 10, 7 p.m., Chevre Club, 4649 Hawley Drive, 565-6254.

Former SALT Negotiator and member of the U.S. delegation to Europe for nuclear test monitoring Dr. Jerold W. Johnson will speak on strategic arms negotiations in a lecture presented by the Lawyers Alliance for Nuclear Arms Control, Sunday, June 12, 2 p.m., USD School of Law, Alcala Park, Free, 232-7506.

Poetry Reading: The San Diego Historical Society will present local poets David Deffen and Peter Dragan, Sunday, June 12, 2 p.m., Villa Monterrey, 1925 K Street, 339-2211.

"Confessions of a Wine Salesman," everything you need to know to stand up to those wine snobs will be discussed by Mark Cohen, Tuesday, June 14, 7 p.m., Sheraton Harbor Island Hotel, 1380 Harbor Island Drive, Harbor Island, Reservations: 296-7127.

Radio/TV

"Snack Previews" film critics Neil Gubler and Jeffrey Lyons will review *Psycho II* and *Outspiral*, Thursday, June 9, 8 p.m., repeat Friday, June 10, 1 p.m., and Monday, June 13, 11 p.m., Channel 15.

Baseball will be televised live from the Astrodome as the local nine play three with Houston on Friday, June 10 and Saturday, June 11, 5:35 p.m., and Sunday, June 12, 4:05 p.m., Channel 39.

"Neptune's Daughter," Edward Gurnell's war film starring Esther Williams, Red Skelton, and Ricardo "Corinthian Leather" Montalban, is a musical romance featuring the Academy Award-winning song "Baby It's Cold Outside," Sunday, June 12, 4 p.m., XETV Channel 6.

"Crazy Nora," a two-part radio

drama concerning a woman who lived an unconventional life in 19th-century Philadelphia, will be aired Tuesday, June 14 and 21, 7:30 p.m., KFBIS-FM 89.

Sports

Bicycle Racing: The Southern California District Championships will take place Friday, June 10, 2:30 p.m., and Saturday, June 11, 1 p.m., San Diego Velodrome, Morley Field.

Hawaiian Outrigger Canoe Regatta will bring together more than ten canoe clubs from the Southland for racing on Saturday, June 11, 9 a.m. to 1 p.m., Hilton Hotel, Mission Bay, 223-9149.

Surfing: the third annual KOB-FM Surf Classic, a pro-am event featuring more than 100 participants, will be held Saturday, June 11 and Sunday, June 12, all day, Scenic Reef, Cardiff-Solana Beach line.

Baseball, the Cincinnati Reds will be in town for a three-game series Tuesday, June 14 and Wednesday, June 15, 7:55 p.m., and Thursday, June 16, 1:05 p.m., San Diego Stadium, 283-4494.

Special

Undergraduate Arts Festival, a ten-day event, continues with the USD Wind Ensemble, Thursday, June 9, 8 p.m., Mandeville Center Auditorium, Mrs. Mumford's Lodge, Words and Music, The Restaurant, and On Old, Thursday, June 9, 8 p.m., Saturday, June 11, 2 p.m., and Sunday, June 12, 5 p.m., USD Theatre, a dance performance, Friday, June 10, 2 p.m. and 3 p.m., Mandeville Center Recital Hall, The Exception and the Rule.

TV COMMERCIALS?
WY NOT YOU?
DEL MAR MEDIA ARTS
A T.V. COMMERCIAL WORKSHOP is now accepting a few qualified students for its next session beginning Wednesday July 13.
COURSE INCLUDES:
Learning Television Commercial Acting
Meet and work with Screen Actors Guild Talent Agents, production directors & more.
Tuition - very reasonable, no extra fees.
CHILDREN & ADULTS
Congratulations to our recent Graduates!!
Cathy Fisher, San Diego-Herriott Park Comm.
Peggy Calhoun, San Diego-McDonalds Comm.
Allene Murray, San Diego-Big Bear Comm.
Eric Matthews, San Diego-McDonalds Comm.

DRU BOAZ
Regional Director
SAN DIEGO
Class Info:
297-1358

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and I Stand How Young, Friday, June 10, 8 p.m., UCSD Theatre, Community and Living, St. Long, Johnny Baker, and Ecco Ladd, Saturday, June 11, 8 p.m., and Sunday, June 12, 2 p.m., UCSD Theatre, Student Artists' Book, through Sunday, June 12, 10:30 p.m., Central Library, art exhibits on, through Friday, June 10, East Room and Annex Gallery, 452-3362.

"The Fastest Cartoonist Alive," Mad Magazine cartoonist Sergio Aragones will be signing copies of his latest release, *On the Water*, Saturday, June 11, noon to 3 p.m., The Comic Gallery, 4224 Balboa Avenue, Clairemont, 483-4853.

"The New Journalism," an exhibit of photo essays by three photojournalists: Ernesto Beano on Tunisia and Morocco, Sandra Haber on India and Haiti, and Sandra Metelits on revolution in Nicaragua, will be on display through June 12, Photography Gallery, 7608 Girard Avenue, La Jolla, 499-1800.

"Insight: Selections from San Diego Private Collections," works by Picasso, Klee, O'Keeffe, and Rivera are included in an exhibition selected from San Diego private collections that will run through June 12, San Diego Museum of Art, Balboa Park, 232-7931.

"The Lao Folk Tale of the Creation of People," a watercolor exhibit by young Hmong artist Xuxa Her will remain on view through June 18, Lotus Folk Art Center, 3333 India Street, Mission Hills, 574-6686.

Contemporary Belgian Painters, recent works of seven artists will be on display through July 26, Walter Library, USU, 10455 Fomerado Road, San Diego (271-4300); large works by four of the artists will be on view through July 26, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

Silkscreen and Mixed Media Works by Hannelore Ring will remain on view through July 30, Sushi, 852 Eighth Avenue, downtown, 235-8466.

Photographs of Ireland, recent black-and-white work of Eric Blau will be on display through July 13, The Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla, 454-4414.

Print Competition, winning entries by local artists will be on display through July 2, San Diego Print Club, 320 G Street, downtown, 232-4884.

Carved Wood Figures, small-scale works by Los Angeles sculptor John Frame, will be on view through July 2, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

German Expressionist Graphics, an exhibition of prints, posters, and journals — some exhibited publicly for the first time — features the highly political work of Karl Koller, George Grosz, Otto Dix and others between 1918 and 1925 and will be on view through Jan. 11, University Gallery, SUSU, 265-4941.

Recent Works by Ernest Silva and Tony Kacka will be on display through June 11, Quint Gallery, 664 Ninth Avenue, downtown, 239-8922.

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TO LOCAL EVENTS

Recent Drawings and Paintings of Suzanne Jackson will be on display through June 26, Multicultural Arts Institute, 423 Market Street, downtown, 236-1521.

Two-Person Show, works by Kenneth G. Pinkerton and Eugene Geb will be presented through July 3, San Diego Art Institute, Balboa Park, 234-5946.

"Then and Now," drawings and paintings of Harry Stenberg will remain on view through August 24, Decca Art Co., 1224 Prospect Street, La Jolla, 456-1555 or 459-3651.

Water Plus Wood
(continued from page 1)

anyone. Member boats of the Society Maritimes must either be designed or built before 1950, and most of them were created in the 1930s, the Golden Age of yachting. (The oldest one, *Claire*, was built in 1887.) Owners of those boats agree that a living, organic craft that age, which is exposed constantly to the harshest elements of the universe, lives or dies on the degree of involvement invested by its keepers. "A wood boat is total involvement," says club member Chris Frost, whose family owns a Sparkman and Stephens forty-nine foot yawl, built in 1948. "It's really a life affair with dignity. My family employs my brother full time on work on the boat. That's his job."

Take a vintage point anywhere along the edge of the bay this Saturday and you'll see what these fanatics are talking about. The Boney, a classic motor boat, will mark one start of the race at about noon just off the Rouben E. Lee at the eastern tip of Harbor Island. The boats will sail off toward the mouth of the bay at a time every five minutes until about 1:30.

They'll round a buoy off Point Loma and head back in for a downwind finish just past Seaport Village. Inside, a 150-foot schooner, will mark the finish line. Best places for viewing will be along Shelter or Harbor islands, Seaport Village and its adjacent park, and the foot of Orange Avenue in Coronado. After the race they'll anchor at Glorietta Bay. For more information call Jack Gaben at 292-4900, extension

214, or Robin Reynolds at 299-6931.

— Neal Matthews

Toe Hold
(continued from page 1)

The two programs the Jeffrey will offer in San Diego — accompanied, in the Civic Theatre, by the San Diego Symphony — give a good idea of the company's versatility.

Aspiro will be represented by three ballets (*Suite Saint-Saëns*, *Le Rite*, and *Round of Angels*), and William Forsythe (*Love Songs*) and Marjorie Mustman (*Random Dances*) by one piece and each program will conclude with a lighthearted romp thoroughly in the classical idiom. Anthony Tudor's *Offenbach in the Underworld*, and Ruthanna Boris's *Cakewalk* to music by Louis Moreau Gottschalk.

The Jeffrey Ballet will appear Wednesday through Friday, June 15 through 17, at 6:00 p.m., at the Civic Theatre downtown. The program for Wednesday, June 15 is *Suite Saint-Saëns*, *Love Songs*, and *Offenbach in the Underworld*. The Thursday and Friday performances will offer *Le Rite*, *Round of Angels*, and *Cakewalk*, with the same program each evening. The Wednesday opening also offers the option of a swank black-tie supper at the Westgate Hotel. For ticket information, phone the San Diego Arts Foundation at 459-9788.

— Thomas Arne

Treasures
(continued from page 1)

staring, one hand open and one clenched.

Although all the sculptures in the collection were religious in significance, they possess varied functions. Three tall stone figures (discovered within a smaller pyramid contained under the ruins of the main structure) served as bearers of flags or banners. Another elaborately carved slab is a fragment of a tombstone. Yet another striking object pays homage to women

who die during childbirth, regarded as heroines within the Aztec culture.

All forty of the pieces included in the collection were discovered at the main temple site, although several pieces apparently were brought there from other areas such as the city of Teotihuacan and the states of Guerrero and Oaxaca. In addition to the stone statues, the collection also includes five alabaster items and four pottery vessels. Also displayed is one reproduction, a giant disk constructed in honor to the goddess of the moon (the original is now fragile to be removed from the site of the main temple).

This is the first major exhibition to come to the Tijuana Cultural Center since the impressive \$35 million facility opened in the Tijuana River Valley last October.

Created by the same architect who designed the renowned Mexico City anthropological museum, the Tijuana center features a permanent display of archaeological replicas, photographs, paintings, and other objects illustrating the

history and cultures of Mexico. Only recently, the center was placed under the aegis of the Mexican Ministry of Education. Thus the arrival of an exhibition as prestigious as "The Treasures of the Main Temple" is being viewed as a felicitous portent of future support from the education ministry. To date the "Treasures" have only been exhibited in New York, Paris, Madrid, and Oaxaca. After display in Tijuana, part of the collection will be shown at the National Gallery in Washington D.C., where the entire exhibition goes to its permanent home in Mexico City.

"Treasures of the Main Temple" is tentatively scheduled to open Wednesday, June 15. (For confirmation, call 1-706-684-1111.) English-speaking guides will be available. The Tijuana Cultural Center is open daily from 11:00

a.m. to 8:00 p.m. In addition to the museum, shops, and a full-service restaurant, a 300-seat omnibooth features four shows each weekday and five on Saturdays and Sundays, with an English-language version at 2:00 p.m. daily.

— Jeannette DeWise

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— Jeannette DeWise

Recent Drawings and Paintings of Suzanne Jackson will be on display through June 26, Multicultural Arts Institute, 423 Market Street, downtown, 236-1521.

Two-Person Show, works by Kenneth G. Pinkerton and Eugene Geb will be presented through July 3, San Diego Art Institute, Balboa Park, 234-5946.

"Then and Now," drawings and paintings of

Old Globe Theatre: Thursday, June 9 through August 27; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

UCSD UNDERGRADUATE THEATRE FESTIVAL
The UCSD Cinema Department is staging its third annual Undergraduate Theatre Festival, featuring a selection of rare different performance pieces, performed and directed by undergraduate students at UCSD. The works are: *The Exception and the Rule*, by Benoit Brecht, directed by Jorge Huerta; *I Stand Here Ironing*, by Alice Hale, directed by Helene Regan; *Comings and Goings*, by Megan Terry, directed by Alice Hale.

So Long, Johnny Butler, by
undergraduate Chris Thomas,
directed by Alexandra Portone; Ecce
Lutherium, by Tymoniusae
Karpowicz, directed by Mariska Polak;
Mrs. Mumford's Lighthouse, by
undergraduate Douglas Gayeton
Smith, directed by Michael Carner;
Words and Music, by Samuel Beckett,
directed by Scott Harrison; The
Restaurant, by Dan Greenberg,
directed by Carol Alton and Raul
Ramos, and On Glass, co-written
and directed by undergraduates Kevin
Dixey and Steve Soden. For the times
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UCSD Theatre. Warmen Campus,
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READER'S GUIDE TO THE MUSIC

Music commentary by John D'A. writes. Please send concert info, audition and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

There is simply no avoiding the fact that the Big Concert of this week, and arguably the most interesting concert so far in this young year, will be a rare appearance of Joni Mitchell tonight, Thursday, in the Civic Theatre. Whether one loves her, hates her, or feels indifferent toward her, one must acknowledge the fact that Mitchell has left a major impression on pop music over the last fifteen years, an impression whose impact translates to the hottest concert ticket in recent memory.

I must admit to a bias in Mitchell's favor. If you've read more than a couple of my columns, you know that I am not often given to using superlatives. But in my not very humble opinion, Mitchell is not only the dominant female musical talent of the last decade plus, but also one of the most courageous and fascinating singer/composers of our time. Courageous may seem a strange word to use to describe someone whose discourses on heterosexual love (not exactly a novel subject for songwriters) have earned her millions of dollars, taken her for leisurely and expensive



JONI MITCHELL

jaunts around the world, and purchased for her estates in America and a retreat in the Canadian wilds. But it is a perfectly suitable term to describe a woman who views the recording studio as an analyst's couch, and who has throughout her career steadfastly refused to capitulate to the commercial demands of her employers, the stylistic demands of her audience, or the implied suggestions of musical inferiority directed at her by professional peers.

I find Mitchell fascinating because she is a graduate-course study in paradox and contradiction. She is a retiring, introspective type, yet her songs have given the world the sort of embarrassingly intimate glimpses into her private life that a woman will usually reserve for late-night discussions with only the closest of female friends. She has conquered the highly competitive, crassly commercial, survival-of-the-fittest, computerized world of

the record biz armed only with her intuition and a supremely subjective — almost naïve — concept of how to make music. She has a fragile sense of self-esteem that alternates between the fear that she is hopelessly inadequate and the conviction that she is capable of almost anything. She hasn't the technical, theoretical knowledge of the greenest college freshman music student (to this day, Mitchell cannot read or write music, and must ask her session players what key and time signature she's playing in), yet has delivered some of the most sophisticated, musically complex pop and pop/jazz recordings exist.

If one were to detect a nonspecific neurosis in Mitchell's multiple dualities, it would not be without some justification. Mitchell herself has admitted that if music and painting hadn't provided safety valves for her limitless energy, she probably would have killed either herself or someone else long ago. Instead, she was able at an early age to channel her hyperactivity in ways that brought at least a semblance of order to her life. Afforded those two means of expression, Mitchell comes across less as a neurotic eccentric, and more as an artistic, quixotic oddball. She was an oddball in school, where she showed little interest in academics, and appeared concerned teachers with gifts of her paintings and drawings. She

was an oddball as an itinerant coffeehouse singer during the folk-music boom of the early Sixties, when she used open guitar tunings to gain access to "wild," nontraditional chords and dissonances. She was an oddball when she went looking for a rock band to back her in the mid-Seventies, and was told by these musicians that her senses of rhythm and harmony were too expansive for rock — that what she needed were jazz musicians. And she was an oddball when she began playing with jazz musicians, who chided her both for her avoidance of the roots of the chords she played (the root is the fundamental note upon which a chord is constructed), and for her insistence on communicating her ideas and instructions in metaphorical, rather than musical terms.

Of course, Mitchell's proclivity for being "different" is an element of her appeal, but it has also left even her most loyal fans grasping at air in an attempt to hold on to what they consider her "style." Most pop performers will drop anchor as soon as they feel they've touched a popular nerve, hoping to mine everything they can from a formula that's proven successful. But Mitchell's restless artistic nature forces her to abandon molds before they set, and in her haste to cultivate a new area of expression before completely harvesting the previous one, she

has not only left fans and critics a little off-balance, but has in some cases adversely affected her record sales, a fact that seems of little consequence to Mitchell.

These seemingly sudden stylistic shifts are, I think, less attributable to contrivance, neurotic nervousness, or a childishly short attention span than to the fact that Mitchell is primarily a visual artist (she still devotes far more time to painting than to music), and is prone to the sort of artistic capriciousness we have come to expect more from painters and sculptors than from musicians. Flipping through a chronologically organized stack of Mitchell's recordings, one can sense an organic progression of somewhat abrupt changes in modes of expression that seem descriptive of a painter's oeuvre.

On her earliest album, *Joni Mitchell* (originally titled *Songs to a Seagull*) and *Clouds* (both recorded late in Mitchell's "folk" period, and dominated by delicate acoustic guitar voicings), the songs are direct, two-dimensional, all crisp lines and primary colors. On the transitional *Ladies of the Garter*, Mitchell unveils a new style of early religious vocal music. Her use of open fourths and suspended chords introduces darker tones and deeper, "post-impressionist" backgrounds, betraying a feeling of uncertainty and impending gloom. By the time of *Blue*, Mitchell has surrendered to melancholia, vibrant colors have given way to spectral, diaphanous pastels that are barely visible against inky backdrops of depression and resignation (*Blue* is,

according to Mitchell, her most honest, most pure and personal work, and therefore her own hands-down favorite). For the *Albino*, written in the Canadian wilderness after Mitchell had followed a personal nadir following a series of life-career crises and an existential fear of *Blue*, but while the colors are still dark, the tone of the album is tougher, the brush strokes angry, resolute. On *Court and Spark* (seemingly everybody's favorite Mitchell album), Mitchell begins her association with jazz/rock musicians. The music is upbeat, accessible, cautiously triumphant. The sound is warm, reassuring. Earth tones dominate, but they are thick, layered, applied with a palette knife — suggesting a new-found strength and security, an acceptance of the way things are. The *Hilltop* of *Summer Leaves* continues in this vein, but is more experimental, the songs taking on more abstract shapes. Mitchell dabbles in primitivism of both a secular (one song incorporates Burundi warrior drums) and an ecclesiastical nature (another song is based on the monophonic, modal style of early religious vocal music). *Heaven*, as its title indicates, an escape. The sound is skittish, ephemeral, the colors washed out, almost transparent, the borders undefined. Mitchell is on the run, her symbolism is obscure, free-floating. *Heaven's* follow-up, *Don Juan's Rockless Daughter*, is a multimedia exhibit of everything Mitchell has created up to that point, a compositional tour de force encompassing two records.

There are impressionistic mood pieces, minimalist interludes of percussion and voice, and a splashy, expansive tone poem ("Paprika Plains"). Even on the more "normal" tracks, Mitchell uses broader brush strokes, stretches the song form, leaves spaces and air. There are no lines, shapes, and colors that don't appear on the canvas, but exist only in the listener's mind. There are suggestions of brooding decadence, intimations of discreet pleasures, celebrations of solid, physical love and the freedom of formlessness and isolation. *Don Juan's Rockless Daughter* is Mitchell at her most esoteric and is a synopsis of all the moves and feints of which she is capable.

In the late Seventies, Mitchell was asked by the jazz composer Charles Mingus to write lyrics to several of his pieces. The album that resulted from that unlikely collaboration, *Mingus*, was a justification of Mingus's hopes and designs, but was so far removed from mainstream pop that Mitchell lost touch with many of her fans. Her most recent album, *Wild Things Run Fast*, was supposed to signal a return to the accessibility of *Court and Spark*, but although it has a more commercial sound than much of her later work, it lacks the earlier record's consciousness and compression. In 1974, when Mitchell recorded *Court and Spark*, she was a pop songwriter approaching jazz warily and uncertainly. On *Wild Things Run Fast*, Mitchell approaches pop from the other direction, her associations with jazz players and her efforts at synthesizing the two forms

having informed her songwriting with a looseness and impulsiveness that preclude simple outlines and catchy melodies. It is, nonetheless, an excellent album.

Only a few months away from forty, financially secure and emotionally anchored (long known for her, uh, "active" love life, Mitchell recently married her bass player, Larry Klein). Mitchell doesn't need to perform live, and has managed to avoid protracted touring for many years. Because she rarely performs live, and because she is one of only a handful of pop artists to whom the term "genius" can be applied without reservation, Mitchell's appearance tonight, Thursday, in the Civic Theatre takes on a special significance.

In other concerts this week, Bonnie Bramlett and Friends return to the Belly Up Tavern tonight, Thursday; Friday night the original Impressions, featuring Curtis Mayfield and Jerry Butler, will hold court at Humphrey's; while the Pro-Line San Diego Stadium Jazz Festival kicks off with the Gap Band, Cameo, Lakeside, the Zapp Band, Cheryl Lynn, and the Soul Sonek Force performing in the afternoon. Atlanta's R.E.M. returns for a gig with Doll Congress at the Spirit Friday also brings Joe Farrell back to the Blue Parrot in La Jolla for the first night of a two-night engagement. Saturday afternoon, Hank Williams, Jr., and Mickey Gilley square off at the Lakeside Rodeo Arena. Of the two, Gilley's is the real attraction here. Forget his huge country and western emporium outside of Houston

and all that *Urban Cowboy* nonsense — Gilley is the king of honky-tonk because he can sing and play his tush off. Add the roughly recorded but raw-spirited *The Wild Side of Mickey Gilley* and Mickey Gilley's Greatest Hits, Volume 1 to your record collection and you have a library's worth of great honky-tonk on two records. Better yet, go see him in Lakeside this weekend and educate yourself.

Part II of the Pro-Line festival takes place Saturday night, and is the better of the two programs, specifically because it features the terrific Luther Vandross. If he's half as good in concert as he is on record (especially on *Forever*, *For Always*, *For Love*), Vandross alone is worth the price of admission. Sharing the bill, however, are the O'Jays, Evelyn King (no slouch there, either), the Dazz Band, Al Hudson One Way, and the forgettable Tierra. Saturday night also marks the return of the Chambers Brothers to the Spirit, this time to perform with Radio Bandits, Trouaders, and Modern Rhyme. Earlier that afternoon, T.G. Sheppard will have given a performance at the San Diego Wild Animal Park's Mahala Amphitheatre, a performance that will be repeated on Sunday afternoon at the same location. Sunday's schedule includes the North County Jazz Festival which boasts Buddy Rich and Al Big Band, the L.A. Jazz Workshop, Bobby Shriver and Friends with Bob Magnusson, Art Resnick, and Roy McCurdy, the Keyen Lettaz Quartet with Peter Sprague, the Chicago Six, the Palomar College Jazz

(Continued on next page)

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(Continued from preceding page)

Group, the Escondido High School Jazz Band, and Storm, all playing at the Vista Campus of National University. Later that night, Lee Rittner will perform two shows at Humphrey's. Tuesday's lone show will feature James Zollar in a continuation of the "Jazz Live" series at San Diego City College (in the theater).

CONCERTS

Jon Mitchell: Civic Theatre, tonight, Thursday, 8 p.m., Third Avenue and B Street, downtown, 236-6510.

Bonnie Bramlett and Friends: Betty Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

The Impressions featuring Curtis Mayfield and Jerry Butler: Humphrey's, Friday, June 10, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

The Pro-Line San Diego Stadium Jazz Festival, Part I, featuring the Cap Band, Cameo, Lakeside, the Jazz Band, Cheryl Lynn, and the Soul Sonic Force: San Diego Stadium, Friday, June 10, 7:30 p.m., Mission Valley, 297-4006.

R.E.M. and Doll Congress: Spirit, Friday, June 10, 9 p.m., 1130 Buena Vista, 276-3993.

Joe Farrell: Blue Parrot, Friday and Saturday, June 10 and 11, 9 p.m., 1298 Prospect, La Jolla, 454-9531.

Hank Williams, Jr. and Mickey Gilley: Lakeside Rodos Arena, Saturday, June 11, 3 p.m., 12584 Mapleview, Lakeside, 753-9346.

The Pro-Line San Diego Stadium Jazz Festival, Part II, featuring Luther Vandross, the O'Jays, Evelyn King, the Dazz Band, Al Hudson One Way, and Tiersa: San Diego Stadium, Saturday, June 11, 7:30 p.m., Mission Valley, 297-4006.

Chambers Brothers, Radio Bandits, Trowers, and Modern Rhythms: Spirit, Saturday, June 11, 9 p.m., 1130 Buena Vista, 276-3993.

T.G. Sheppard: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday and Sunday, June 11 and 12, 3 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

North County Jazz Festival featuring Buddy Rich and His Big Band, the L.A. Jazz Workshop, Bobby Shriver and Friends with Bob Magnusson, Art Resnick, and Roy McCurdy, the Kevin Latta Quartet with Peter Sprague, the Chicago Six, the Palomar College Jazz Group, the Escondido High School Jazz Band, and Storm National University/Vista Campus, Sunday, June 12, noon, on Highway 78 between Highway 15 and I-5, 941-2700.

Lee Rittner: Humphrey's, Sunday, June 12, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

Dan Siegel: Lehn's Greenhouse, Monday, June 13, 8 and 10:30 p.m., 2828 Camino del Rio South, Mission Valley, 299-2828.

"Jazz Live" featuring James Zollar: San Diego City College Theatre, Tuesday, June 14, 8 p.m., 14th and C streets, 234-1062.

NRBQ and the Whole Wheat Hums: Betty Up Tavern, Thursday, June 16, call for time, 143 South Cedar Avenue, Solana Beach, 481-9022.

Modern Jazz Quartet: Humphrey's, Friday, June 17, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

George Winston: La Paloma Theatre, Saturday, June 18, 7 and 9:30 p.m., First and D streets, Encinitas, 436-4010.

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The B-52s: SDSU's Open-Air Amphitheatre, Saturday, June 18, 8 p.m. 265-6947.

Bobby Vinton: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday and Sunday, June 18 and 19, 3 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Firebirds: Betty Up Tavern, Sunday, June 19, call for time, 143 South Cedar Avenue, Solana Beach, 481-9022.

Spyro Gyra: Humphrey's, Sunday and Monday, June 19 and 20, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

William Ackerman, Alex DeGrassi, and Shadowfax: Humphrey's, Friday, June 24, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

Three Dog Night: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, June 24, 7:30 p.m., and Saturday and Sunday, June 25 and 26, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Joan Armatrading: SDSU's Open-Air Amphitheatre, Sunday, June 26, 8 p.m. 265-6947.

The Johnny Winter Group: Rodeo, Sunday, June 26, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Leo Kottler: Humphrey's, Monday, June 27, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

Leon Redbone: Humphrey's, Tuesday, June 28, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

"Jazz Live" featuring Art Resnick and Friends: San Diego City College Theatre, Tuesday, June 28, 8 p.m., 14th and C streets, 234-1062.

A Flock of Seagulls and the Flax: SDSU Open-Air Amphitheatre, Monday, July 4, call for time. 265-6947.

Chuck Mangione and the Chuck Mangione Quartet: SDSU Open-Air Amphitheatre, Thursday, July 14, call for time. 265-6947.

The Marshall Tucker Band: SDSU Open-Air Amphitheatre, Saturday, July 16, call for time. 265-6947.

Larry Carlton: Humphrey's, Sunday, July 17, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

The Pat Metheny Group: Humphrey's, Monday, July 25, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

McKay Spier: Humphrey's, Friday, July 29, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

Club listings are compiled by Shari Gable. If you wish to be included, please call 252-7821 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Bar-N-Ranch House: 119 East Broadway, Vista, 724-0510. Lady and the Tramps, country and contemporary. Thursday through Saturday.

Belly Up Tavern: 143 South Cedar Avenue, Solana Beach, 481-9022. Bonnie Bramlett and Friends, rock and rhythm and blues, Jo Tokyo, rock and roll, Thursday: Rebel Rockers, reggae, San Diego Trinidad Steel Band, Friday: Dirk Debonaire, rock and roll, Saturday: Chicago Six, Dandelion Jazz, Sunday: The Campers, reggae, Monday and

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Friday, June 10 9pm
REBEL ROCKERS
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Saturday, June 11 9pm
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DIRK DEBONAIRE

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Evening
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MARSHALL TUCKER
sat-july 16



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OPEN-AIR THEATRE
SAN DIEGO STATE UNIVERSITY

THEATRE IN ARTS: CENTER BOX OFFICE, BALCONY, BOX SEAT, BALCONY SEAT AND IN THEATRE SEAT.
SPECIAL V.I.P. SEATING AVAILABLE FOR PRIVATE SALES CALL 224-4176 FOR INFORMATION.
NO REFUND ON TICKETS. TICKETS ARE NON-REFUNDABLE.
TICKETS BY MAIL: ADDITIONAL \$5.00 FOR POSTAGE AND HANDLING.

ANIMALS thur-aug 25 **AL IARREAU** fri-sept 9
ERIC BURDON wed-sept 21 **GEORGE BENSON** wed-sept 21
with THIRTY-PIECE SYMPHONY ORCHESTRA **JUICE NEWTON** sat-oct 1
KANSAS fri-oct 7

KFM98 PROUDLY ANNOUNCES



THE IMPRESSIONS
fri-june 10



LEE RITENOUR
sun-june 12



Lites Out San Diego
fri-june 17



SPYRO GYRA
sun-mon-june 19-20



WILLIAM ACKERMAN
ALEX DEGRASSI
fri-june 24



STAN GETZ
sat-sept 10



MCCOY TYNER
fri-july 23



LEO KOTTKE **LARRY CARLTON**
mon-july 25



HUMPHREY'S
201 Theater Island Drive • 224-6177
BUFFET DINNER and COCKTAILS available

THE BEST PLACE TO SEE A CONCERT
tickets on sale at all SEARS and TICKETRON outlets all shows 6:30 & 9:00
or HUMPHREY'S day of show only - call KFM at 560-9800 for additional info

CONCERTS
Marc Berman
FROM

Tuesday: International Reggae. All Stars reggae. Tuesday, Billy and the Butlers, rhythm and blues. Barrie Cunningham and the Black Slacks Band, rock and roll. Wednesday: Afternoon Concerts: Chicago Six, Dixieland jazz. Friday: Wholly Cats, 4th swing. Sunday: Stone's Throw, vintage jazz. Wednesday.

Bobbo G's, 485 First Street, Encinitas, 436-7397. The Johnny Almond Rhythm Revue, rock and blues. Thursday through Saturday: Spectra, rock and roll. Sunday through Tuesday: Illusion, rock and roll. Wednesday.

Charlie's Nightclub, 680 West San

Marcon Boulevard at Highway 78, San Marcos, 744-4220. Sundown, country. Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista, 736-8770. Dakota, rock and roll. Tuesday through Saturday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar, 275-6356. Pose, country. Wednesday through Saturday.

Distillery East, 755 Metcalf Street, Escondido, 741-9393. Live rock and roll. Thursday, call club for information; dance to recorded

music with Rockin' Stevie W. Friday and Saturday.

Fish House West, 2833 South Sierra Boulevard, Solana Beach, 755-6733. The London Brothers, rock and roll. Thursday, Friday and Saturday. Incognito Rockers, rock and roll. Sunday: The Reflectors, rock and roll. Tuesday and Wednesday.

Duck Soup, 2747 Carlsbad Boulevard, Carlsbad, 434-4361. Slim Mackin and the Descanso Kid, country. Saturday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151. Den Tension, contemporary, country,

and oldies. Tuesday through Sunday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6614. The Mar Dels, vintage rock. Thursday through Saturday: Barrie Cunningham, rockabilly, ballads, and variety.

Glenn's, 380 North El Camino Real, Encinitas, 942-9076. Island Rhythms, rock and rhythm and blues. Thursday through Saturday: the Rhythm Kings, rock and rhythm and blues. Monday and Wednesday.

Henry's, 264 Elm Street, Carlsbad,

729-9244. Tony Soraci and Co. with Judy Ames, contemporary. Tuesday through Saturday.

Montgomery Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Thunderbolt the Wonderbolt, contemporary. Wednesday through Saturday: Kenny Anderson, contemporary,

Monday and Tuesday:

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. Dave and Becky Robinson, British folk music. Thursday: Jay Round, hammered dulcimer. Fred Sakelides, ragtime, bluegrass, and old time banjo. Friday: Caswell Carman, Irish music, the Paradise Street Band, traditional and original Celtic music. Saturday: Johnnie Walker, English folk music. Sunday: Old Time Hoof Night, Tuesday. Joel Edelstein, contemporary folk music. Wednesday.

Pancho's, 1309 Camino Del Mar, 461-0414. The Jack Colston Quintet, contemporary Latin and

American music. Thursday through Saturday: Rhythm and Blues jam session featuring the Five Careless Lovers. Sunday afternoon.

Pea Soup Andersen's, 800 Palomar Airport Road, Carlsbad, 438-0880. Ricks, rock and roll. Wednesday through Saturday.

Pizza Chale, 918 South Santa Fe Vista, 736-5740. San Diego North County Bluegrass Club open stage. Fourth Tuesday of each month.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135. Telegraph Canyon, country. Wednesday through Saturday, with country dance lessons early evening.

Wednesday:

Posay Mine Company, 12375 Posay Road, Poway, 748-7246. 546-2079. Robyn Barr, rock and roll. Thursday through Saturday: the Johnny Almond Rhythm Revue, rock and blues. Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989. CW Express, country rock. Friday and Saturday.

Rancho Bernardo Inn, 12750 Bernardo Oaks Drive, Rancho Bernardo, 277-2146. Veranda Lounge (downstairs): Debi Pace and Friends, contemporary. Tuesday

through Saturday:

Red Dog Saloon/Valley Fort Steakhouse, 1757 South Mission Road, Fallbrook, 728-1996. Ron Sanders, country and pop. Friday and Saturday.

Roxy, 537 East First Street, Encinitas, 436-5001. Reyon Lettau and Ron Satterfield, jazz. Friday: the Tripp Sprague Quartet, jazz. Saturday.

The Shepherd Cafe, 126 South Highway 101, Encinitas, 753-1124. Kent Horner, contemporary piano. Thursday: Michael Rhodes, contemporary electric piano.

Friday: Mike Jack, contemporary piano. Saturday: Sue Jo Mitchell, contemporary piano. Sunday: Maggie Wright, contemporary guitar. Monday: Gina Serris, original vocal guitarist. Tuesday: David Bellock, contemporary guitar. Wednesday: live contemporary and classical music, lunch time, seven days.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090. Texas, country. Thursday through Saturday: Four Way Deal, country. Wednesday and Sunday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757. Premiation,

SEXTON'S
Restaurant & Night Club
Dance Contest with
Del Bybee's Big Band
Monday evening

Appearing Tuesdays & Wednesdays
9:00 pm - 1:30 am
Miss D'Meanors

Tuesday Ladies' Day
11:00 am - 2:30 pm
Complimentary glass of wine with lunch for ladies
8:30 pm - 12:00 midnight—all well drinks & domestic beer 75c

Wednesday Hump Day Special
6:00 pm - 10:00 pm—all well drinks & domestic beer 75c

Clutch Cargo
Thursdays, Fridays & Saturdays
9:00 pm - 1:30 am

Banquet facilities available
7353 El Cajon Blvd., La Mesa 460-1500

RICH FAULKNER
Tuesday—Thursday
8:00 pm—12:30 am

MICHAEL EDWARDS
Friday & Saturday
8:30 pm—1:00 am

Hungry Hunter
402 Fletcher Parkway, El Cajon 442-0517

SPRING FEVER

Featuring Gloria Michaels
through July 9

Contemporary music in the Sunset Lounge.
Entertainment from 9:00pm—2am Tues. Sat.

Anthony's Harborside

Directly across from Anthony's Fish Grille, on Harbor Drive
For reservations: 232-6358. Lunch 11:30-4:00 Mon.-Fri. Dinner 4:30-10:30
Monday-Sunday 4:00-6:00 pm. Happy Hour with free hors d'oeuvres.

ENTERTAINMENT
Live Nightly! the OLD pacific beach CAFE 4287 mission blvd

Wednesday—Saturday
9:30 p.m.—1:30 a.m. **Jim Hawley**

Sunday Night Jazz
9:00 p.m.—1:00 a.m. **Ella Ruth Piggee**

Monday & Tuesday
9:30 p.m.—1:30 a.m. **The Mar Dels**

Monday is **Ladies' Night** \$1.00 drinks

Tuesday is **Restaurant Employee Night**
Wear your T-shirt \$1.00 drinks.

4287 Mission Blvd. Pacific Beach, California 270-7522

TRUE MEXICAN MARGARITAS \$1 ONLY
EVERY TUESDAY NIGHT
THE NEW DALLAS COLLINS BAND

SIERS BROS.
Sunday, June 12 & Monday, June 13

Wind rose
223-2335
At Windrose, we serve fun!

HALCYON
4258 W. Pt. Loma 229-9559

For two weeks, Thurs., Fri., Sat., June 9-11 & Tues., Sat., June 14-18.

The Halcyon presents
THE HEROES

Sunday & Monday, June 19 & 20

RV & THE SHADOWS

School's out — come and kick off your summer at the best happy hour in town and the only one featuring live Rock & Roll

Rock & Roll Happy Hour Every Friday

Doors open at 5:00 p.m.
Complimentary hot and cold hors d'oeuvres
All well drinks, draft beer, and wine just 50¢ from 5:00-7:30 p.m.

Every Wednesday night
is Ladies' Night.
All well drinks, domestic beer & house wine for just a buck.

Every Thursday night
is Ladies' Night.
All ladies admitted free.
Super drink specials.

THE WILD TURKEY
3090 Bonita Road 567-2550
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course)

THURSDAY
TREMOR
THURSDAY IS HEINEKEN NIGHT
ONLY \$1.35

FRIDAY & SATURDAY
NETWORK

SUNDAY
DIAMOND
TURKEY-LA NIGHT
TEQUILA DRINKS \$1.05 BEER & WINE 75¢

MONDAY & TUESDAY
BECKETT BAND
MONDAY NIGHT DR. PEPPERS \$1.35
TUESDAY NIGHT \$1.00 WELL DRINKS
BEER & WINE 75¢

WEDNESDAY
THE PRESS
WEDNESDAY IS
91¢ The Rock of the 80's!
NIGHT
RUM DRINKS ONLY 91¢

HAPPY HOUR DAILY 2:00 PM-8:30 PM

THE WILD TURKEY SALOON now has live music 7 nights a week.

WE'RE DEALING
LIVE ROCK AT **THE ALAMO**

SAN DIEGO'S
NUMBER 1
ROCK BAND

TUESDAY THRU
SATURDAY FROM
8 PM NIGHTLY

TUESDAY IS
T-SHIRT NIGHT
WITH KPRI
60TH CONSECUTIVE
WEEK & BIGGER
THAN EVER, FREE
DRINKS FROM
KPRI'S GARY KELLEY
TO THE FIRST 100
PEOPLE BEFORE
9:59

WEDNESDAY IS
MALE
ROCK DANCER'S
NIGHT
MALE DANCERS
PUT ON A SHOW
FREE DRINKS TO THE FIRST 91 PEOPLE
BEFORE 9:59

THURSDAY IS
"A CHORUS LINE"
NIGHT
LADY DANCERS IN
A SENSATIONAL
GLAMOROUS
COMEDY VARIETY
SHOW
FREE DRINKS TO THE FIRST 91 PEOPLE
BEFORE 9:59

EVERY TUESDAY, WEDNESDAY, THURSDAY
HAPPY HOURS 5 PM TO 7 PM
ANY DRINK IN THE HOUSE 75¢

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
DOOR CHARGE: TUES-THURS \$2 FRI & SAT \$3
MUST BE 21 WITH PROPER I.D.
ADJACENT TO CLAREMONT BOWL

3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

rock and roll, Thursday through
Saturday; Steve Arling: Show, rock
and roll, Live Show Band, rock and
roll, Sunday and Monday;
Spillband, rock and roll, Tuesday

and Wednesday

Valley Center Inn Saloon, 2200
Valley Center Road, Valley Center,
749-1466: The Blue Denim Express.

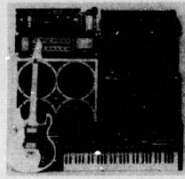
SAVE \$\$\$ ON STOCK REDUCTION SPECIALS!!!

	Reg	NOW!
Peavey 260 Monitor Amp w/ 2 112HS Monitors	\$738	\$499
Stewart AHB1 Active Direct Box	130	85
Peavey CS800 Power Amplifiers	799	569
Peavey MD16 Mixers	949	679
Beyer M160 Microphone	359	243
Roland SPH323 Phase Shifter	525	395
Audio Technica AT813 Microphone	190	99
Roland SBF325 Stereo Flanger	525	395
Peavey 2445 Monitors	599	419
Pro Sound 16-Channel Snake Cable	640	384
Transwave SM58 Wireless Microphone	694	419
Peavey 22A Drivers	99	69
Peavey ECS Passive X-Over	59	39
Peavey 15" Black Widow Speakers	155	109

Now at AES:
Corwin-Vega!
The power to move you!

AES

578-6660
3031 Activity
North & Main
off Black Mt. Rd.



DISTILLERY NIGHTCLUB

140 South Sierra, Solana Beach 755-6733

NO COVER UNTIL 9PM
Happy hour every night 50¢ well drinks

Thursday, Friday, & Saturday

**THE
LONDON
BROTHERS**



Sunday
75¢ Kamikazes all night

**INCIGNITO
Rockers**



Closed Monday

Tuesday & Wednesday

THE REFLECTORS



Dance to all your favorite new music hits.
Cross & Hayes artist management are proud to announce the
signing of an exclusive management contract with the Reflectors.
Call 755-6734 for further concert tickets information.

country rock, Friday and Saturday;
Vista Entertainment Center, 435
West Vista Way, Vista, 941-1032:
Jockey Club, Reggae, contemporary;
Thursday through Saturday;
Network, rock and roll, Wednesday;
Jazz Room, Live contemporary
music, Friday and Saturday, call
club for information.

Whiskey Plaza, 1260 West Valley
Parkway, Escondido, 745-8640:
Automobile, rock and roll, Thursday
through Saturday; the Johnny
Almond Rhythm Revue, rock and
blues, Sunday and Monday; Pink
Mink, rock and roll, Tuesday and
Wednesday;
The Wood-n-Nickel, 13303 Poway
Road, Poway, 486-1169: Ron Morin,
contemporary, Tuesday through
Thursday; Fortune, country rock,
Friday and Saturday.

Beaches

Anselmo's, 3750 Sports Arena
Boulevard, Loma Portal, 224-2107:
Gina Robles, contemporary, Friday
and Saturday;
Atlanta, 2595 Ingraham Street,
Mission Bay, 224-2434: Roberta
Linn, contemporary, Tuesday
through Saturday.

"Bahia Belle," at the dock, Bahia
Hotel, 908 West Mission Bay Drive,
Mission Bay, 488-0551: Main Street,
contemporary music for dancing,
Friday and Saturday.

Bahia Hotel, 908 West Mission Bay
Drive, Mission Bay, 488-0551:
Mercedes Lounge P.F. Flyers,
contemporary, Tuesday through
Saturday; jazz jam session with
Jannie and Jimmy Cheatham,
early evening Sunday; Piano Bar:
Buddy Reed, Tuesday through
Saturday; Bob MacLeod, Sunday
and Monday.

Beach Club, 1921 Bacon Street,
Ocean Beach, 222-6822: Beer Feat,
rock and roll, Thursday; the Blue
Brothers, rock and roll, Friday and
Saturday.

Blue Parrot, 1298 Prospect Street,
La Jolla, 454-9131: Kathy
Shoemaker with Paul Sandford,
jazz, Thursday; Joe Farrell with the
Peter Sprague Quartet, jazz, Friday
and Saturday; Joe Martino Quartet,
jazz, Sunday; D'Jango, jazz,
Monday; Denise Jeter Quartet, jazz,
Tuesday; Travellers, Latin jazz,
Wednesday.

Carlos Murphy's, 4303 La Jolla
Village Drive, La Jolla, 457-4170:
Robb Huff, contemporary, Monday
and Tuesday; with Talent Night
Monday; Spider Murphy and the
Blind Tiger Band, 30s and 40s
swing, Thursday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-5325:
Purl, jazz, Thursday through
Saturday.

The Comedy Store, 916 Pearl
Street, La Jolla, 454-0176: Local and
national comedians, Wednesday
through Saturday; amateur night,
Monday.

Elario's, 7955 La Jolla Shores
Drive, La Jolla, 459-6541: The
Bruce Cameron and Hollis Gentry
Ensemble, jazz, Wednesday
through Saturday; Ron Satterfield
and Keyon Lattau, jazz, Monday and
Tuesday.

Halcyn, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559:
Horus, rock and roll, Tuesday and
the Shadows, rock and roll, Sunday and
Monday.

Headquarters Nightclub, 4617
Mission Bay Drive, Pacific Beach,
270-ROCK, 270-7881: Live rock and
roll, call club for information.

Hilton Hotel, Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay,
276-1010: People Movers,
contemporary, Wednesday through
Saturday; Triple Fun,
contemporary, Sunday through
Tuesday.

Islandia Hotel, 1141 Quivira Road,
Mission Bay, 224-3441: Art Reinick
Tris, jazz, Tuesday through
Thursday; The Ron Barabos Tris,
jazz and standards, Friday and
Saturday.

An Old Time CAFE Concert Presentation

GEORGE WINSTON
Solo Jazz Pianist

La Paloma Theater
First & D Streets
Encinitas

Saturday, June 18, 1983
7:00 and 9:30 p.m.
Tickets \$7.50 in advance, \$8.50 at the door

Tickets Available At:
The Old Time Cafe 1464 N. Hwy. 101
Licorice Pizza 2610 El Camino Real
Plums Bookstore 1615 W. Lewis
Lancetta 436-6030 Callad 729-2323 299-7098

Ticket Charge Line & Information 436-4030

**ESCONDIDOS
DISTILLERY**
EAST Ages 17 and up

Bill Coviello Presents

Thursday, June 9
San Diego's
hottest new band

**JIMMY
& THE
VANDALS**

plus
The Rock of the '80's!

Friday, Saturday & Sunday, June 10, 11 & 12
Rock of the '80's with
Rockin' Stevie N!

Rock out on our all-new 3-level dance floor.

Wednesday, June 15
Greater San Diego
Talent Search
presents

Look out San Diego!!
The Distillery East will become the
largest teen video nightclub in
Southern California. Watch for
•VIDEO MADNESS•
coming in July.

Look out San Diego!!
The Distillery East will become the
largest teen video nightclub in
Southern California. Watch for
•VIDEO MADNESS•
coming in July.

All advance concert tickets available at Vista Records & Tapes
241-0131 & Distillery East Box Office right of show.

All concerts minimum age 16
Mission & Metcalf, Escondido
741-9393

Every Wednesday - Friday 8:30 p.m. - 1:30 a.m.
Apr. 12 & up
Further concert & ticket information
741-9394

All bands subject to cancellation

Le Chalet
Entertainment by the Sea

DANCING

Nine Nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.
All well drinks 75¢

HURRICANES

Thursday, Friday & Saturday
June 9, 10 & 11

Le Chalet brings you "Rhythm & Blues Delux" with the Hurricanes, San Diego's
own Chicago-style R&B dance band. Don't miss the band that has opened for
John Lee Hooker, Jr. Wells, James Brown, plus many more. Chase the blues
away with Billy Seward, guitar; Bruce Thorne, guitar and slides; Spider Webb,
drums; Michael Aristofle, harmonica & percussion; Ralph Lewis, bass; and Dave
Camp, keyboards. Bring your Brim & Boogie.

ILLEGALS

Sunday & Monday, June 12 & 13

Look out — bar your windows and lock your doors because The Illegals are
back. Pulling their capers off right, they bring their loudest style to the San
Diego rock scene. If it's illegal, it must be good.

AUDIOBOP

Tuesday & Wednesday, June 14 & 15

The hottest underground band around, playing popular, danceable material with
genre of punch. With gothry, vocals, keys, Bruce, guitar, vocals, Richard
drums, H. Mysterious, bass, & Debbie, vocals.

5046 Newport Ave., Ocean Beach
222-5300

bluesgrass, Friday;
Joe Murphy's, 1302 Mission
Boulevard, Pacific Beach, 270-1220:
David Bradley and the Marine Band,
comedy and music, Thursday
through Saturday; the Nomads,
rock and blues, Sunday and
Monday; the Shake, rock and roll,
Tuesday and Wednesday.

Le Chalet, 5046 Newport Avenue,
Ocean Beach, 222-5300: The
Hurricanes, rock and blues,
Thursday through Saturday; the
Illegals, rock and roll, Sunday and
Monday; Audiohop, rock and roll,
Tuesday and Wednesday.

LJ's Bar and Grill, 1750 Prospect
Street, La Jolla, 454-4241: Sue
Berman, contemporary, Friday and
Saturday.

McP's, 1107 Orange Avenue,
Coronado, 435-4260: John
Waybrant, contemporary, Tuesday;
Spider Murphy and the Blind Tiger
Band, 70s and 40s swing, Friday
and Saturday.

"Mission Revue," Islandia
Sportfishing dock, 1551 West
Mission Bay Drive, Mission Bay,
224-9605: Carol and Chris,
contemporary music for dancing,
early evening Friday and Saturday.

Moby's Brother, Adam's Rib
Restaurant, 1403 Rosecrans Street,
Point Loma, 226-1871: The Moody
Dudes, contemporary, Thursday
through Saturday.

Mon's, 345 Garnet Avenue, Pacific
Beach, 463-7717: Clubband, rock
and roll, Thursday through
Saturday; Hammer Smith, blues,
Sunday and Monday; the
Automatics, Tuesday and
Wednesday.

Muhavey's, 1031 Orange Avenue,
Coronado, 435-4660: Johnny
Caddis, jazz, Friday and Saturday.

Muhavey's, 4230 Mission
Boulevard, Pacific Beach, 483-7343:
Rick Cosey, acoustic contemporary
and rock, Thursday through
Saturday.

Mustang Club, 3595 Sports Arena
Boulevard, Loma Portal, 223-5598:
Lanny Pruitt and Cinnamon Ridge,
country, Thursday through
Saturday; Stagecoach, country,
Sunday; Country Jamboe
featuring two bands, Monday; Gerry
Baze and a Touch of Country,
country, Tuesday and Wednesday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7522: Jim Hawley,
contemporary, Wednesday through
Saturday; the Keyon Lettau
Quartet, jazz, Sunday; Wheels
(formerly Wheel Streakers), rock
and roll, Monday and Tuesday.

Rodeo, 8890 Via La Jolla, La Jolla,
457-5590: Moving Targets, rock and
roll, Tuesday through Saturday,
with Jay Harris and the
Speedsters, rock and roll, Thursday,
and the Reflectors, rock and roll,
Friday; Rebel Rockers, rock and
reggae, Sunday; Live entertainment,
Monday, call club for information.

Sandtrap Lounge, 2702 North
Mission Bay Drive, Mission Bay,
274-3314: Denna and Andy,
contemporary, Thursday through
Saturday.

Silver Fox, 1833 Garnet Avenue,
Pacific Beach, 273-9090: Stan and
Jerry, oldies, country, and jazz for
dancing, Friday and Saturday.

Texas Teahouse, 4970 Voltaire
Street, Ocean Beach, 226-8849:
Tom "Cal" Courtney, blues,
Thursday; the Balto Band, rock and
roll, Friday.

Vacation Village Hotel, Bay Lounge,
Vacation Isle, Mission Bay,
274-4600: Shine It On,
contemporary, Tuesday through
Saturday; musical entertainment,
Sunday and Monday, call club for
information.

Windrose, 1835 Quivira Road,
Marina Village, Mission Bay Park,
223-2430: The New Dallas Collins
Band, rock and roll, Tuesday
through Saturday.

LEHR'S
GREENHOUSE

TONIGHT!
Thursday, June 9...and every Thursday
KPRI FM 106 with Gary Kelley

Rocky Bon Band

50¢ drafts, 10:10 p.m.
1/2 price admission with KPRI First Button or student I.D.

ROCKIN' WEEKEND
Friday & Saturday, June 10 & 11
Rocky Bon Band
plus
FEATURES
Playing Music of the 80s

Two bands
Two dance floors \$3
Three bars
Three music video screens

SUNDAY
Sunday, June 12...and every Sunday
KGB-FM 101
DRINK SPECIALS, SURPRISES, MAJOR PREMIERE MOVIE TICKET
GIVE-AWAYS, AND PERSONALITIES.
Gabriel Wisdom's video show
starring YOU!
FEATURES
Playing Music of the 80s

MONDAY
Monday, June 13
KIFM 98.8 LIGHTS OUT JAZZ
with Art Good
Lehr's Concert Theater
Robert's "Secrets" Entertainment
presents
Dan Siegel
Doors open 8 p.m.
Music starts 9 p.m.
Produced by Sever Fernandez
In Lehr's cabaret
FEATURES
Playing Music of the 80s

TUESDAY
Tuesday, June 14
FEATURES
Playing Music of the 80s

WEDNESDAY
Wednesday, June 15
Rocky Bon Band

SUNDAYS!
Margartas \$1.10
TUESDAYS!
Orange Crush \$1.10

MONDAYS!
Long Island Iced Tea \$1.10
WEDNESDAYS!
Lark \$1.10
THURSDAYS!
Margartas \$1.10

2020 Camino del Rio South, Mission Valley 299-2928

**Back By Popular Demand
Signed, Sealed & Delivered**



THE ISLANDS
RESTAURANT

Beginning June 14 you can enjoy this incredible group **Thursdays** three Saturdays from 8:30 'til closing.

HANALEI HOTEL, 2270 Hotel Circle No. - 297-1101

Robert Silver Entertainment presents
**Monday, June 13 in two shows
8 & 10 pm**

-Dan Siegel-
with special guest
**Ella Ruth Piggee
and Band**

Tickets \$7 in advance, \$8 at the door.
Advance tickets at Lehr's Greenhouse
until 6 pm the day of the show.

Lehr's Greenhouse Concert Theatre
2828 Camino del Rio South, Mission Valley
299-2828

**NORTH COUNTY
JAZZ FESTIVAL**
Benefit For Music Student Scholarships.



The Legendary...
★ **BUDDY RICH** ★
With His Big Band

MANY SPECIAL GUESTS
SUNDAY - JUNE 12th
12 Noon til Dusk "A JAZZ PICNIC UNDER THE SUN"
FESTIVE MEATING

NATIONAL UNIVERSITY - VISTA CAMPUS
Outdoor Stage

TICKETS: \$8.50 ADVANCE \$10.00 DOOR \$7.00 GROUP (20 or more)
FOR INFORMATION, CALL (619) 941-2700

TICKETS AVAILABLE AT:
Chameleon Records (San Diego), Lou's Records (Encinitas)
Lorraine Plaza (PB & Caribbea), The Plaza (Encinitas)
Rene's Music (Escondido), Palomar College (Box Office)
Mira Costa College (Box Office), Tamarac Music (Oceanside)
National University (San Diego & Vista Campus)

Tio Leo's/Mis Mesa, 10787
Camino Ruiz, Mira Mesa, 695-1461;
Joe Stewart, country and
contemporary, Tuesday through
Saturday; John's Cadillac and Ace,
contemporary, Sunday and Monday.

Tio Leo's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge, 280-9444; Espresso,
contemporary, Tuesday through
Saturday.

Wrangler's Roost, 6609 Mission
Gorge Road, Mission Gorge,
280-6853; Steve Craz, country,
Tuesday through Saturday; live
country music, Monday, call club
for information.

San Diego South

Anthony's Harborside, 1355 North
Harbor Drive, downtown,
232-4358; Spring Pines,
contemporary, Tuesday through
Saturday.

Aster Bowl, Turquoise Room, 4356
30th Street, North Park, 283-3135;
The Breakers, rock and roll,
Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island
Drive, Harbor Island, 297-1673;
Eddie Preston, contemporary,
Wednesday through Saturday.

Boat House, 2040 Harbor Island
Drive, Harbor Island, 291-8010; The
Spud Brothers, '50s and '60s rock,
Tuesday through Saturday; live
entertainment, Sunday and
Monday, call club for information.

Cafe del Rey More, 1549 El Prado,
Balboa Park, 234-8511; Bobby
Baton, piano variety, Tuesday
through Saturday; Raggle Taggle,
Renaissance folk music, Sunday
afternoon.

Chateau Lounge, 3623 College
Avenue, College Grove, 582-5820;
Smokey Joe, top 40, Friday and
Saturday.

Crossroads, 345 Market Street,
downtown, 232-7856; Zazaji, jazz,
Thursday through Saturday.

Dance City, 6875 El Cajon
Boulevard, East San Diego,
697-1811; Live rock and roll, Friday,
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Doc Masters, 2051 Shelter Island
Drive, Shelter Island, 232-2572;
Four Eyes, rock and roll, Thursday
through Saturday; live
entertainment, Sunday and
Monday; call club for information;
Toys, rock and roll, Tuesday and
Wednesday.

Doodle's, 4225 El Cajon Boulevard,
East San Diego, 283-6581; Paul
Gregg, piano bar, Wednesday
through Monday; Jo Traxner, piano
bar, Tuesday.


Drowy Maggie's, 31st Street and
University Avenue, North Park,
298-8584; Ruth Hertz, original and
contemporary music, Thursday; the
Paradise Street Band, traditional
and original Celtic music, Friday;
Raggle Taggle, Renaissance to jazz,
Saturday; Paddy Watson and Rick
Erlin, folk and blues, Sunday; Old
Time Hot Night, Monday; Richard
Freeman, folk and bluegrass, early
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Band, traditional Irish music,
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Fat City/China Camp, 2137 Pacific
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Grass Roots Cultural Center, 1947
Thirtieth Street, Golden Hill,
232-5009; Caewell Carnahan, Celtic
music, Friday; Joanne Carden,
topical music, Saturday.

Hamburguesa, 4016 West Wallace
Street, Old Town, 295-0584; Robb
Huff, contemporary, Thursday; with
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jam nights Friday and Saturday.

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Porthole Lounge, 1355 North
Harbor Drive, downtown, 232-3861;
Stephen and Emry, contemporary,
Tuesday through Saturday.

Humphrey's, 2241 Shelter Island
Drive, Shelter Island, 224-3577;
Larry Page, contemporary,
Wednesday through Saturday.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300;
Barker and Orr, comedy and music,
Wednesday through Saturday.

Kelly's Pub, 6344 El Cajon
Boulevard, East San Diego,
296-0400; Rusty Jones,
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Kung Food, 2949 Fifth Avenue,
Hillcrest, 298-7302; Llana, classical

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and blues, Thursday through
Saturday; Rocco, rock and roll,
Tuesday; Starlin, rhythm and
blues, rock and soul, Wednesday.

McDiel's Downtown, 647 Market
Street, downtown, 232-1795; Mike
Broward, contemporary, Monday
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Rising Star West" amateur talent
shows, late afternoon Thursday and
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My Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego,
287-7332; The La Band, rock and
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Thursday through Saturday; Ella
Ruth Piggee, jazz and rhythm and
blues, Monday; Crystal, rock and
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No. 1 Fifth Avenue, 3845 Fifth
Avenue, Hillcrest, 299-1911; Kirby
Bible, contemporary, Monday and
Thursday through Saturday.

Old Town Saloon, 2495 San Diego
Avenue, Old Town, 268-2209; Tim
Reed, rock and roll, Wednesday and
Thursday; live rock and roll, Friday
through Sunday, call club for
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Our Place, 2424 Fifth Avenue,
Hillcrest, 232-1773; Jazz piano
night with various artists,
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Pacific Wine Bar and Bistro, 480
Market Street, downtown,
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Papagayo, West Harbor Drive,
Seaport Village, downtown,
232-7581; Barry Craig,
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Network: Wild Turkey, Vista
Entertainment Center
The Nomads: Jose Murphy's
Pink Mike Whiskey Flats
Planet: Black Angus/El Cajon
Playground Stage: Spirit
Premontion: Tequila Flats
Prophet: Wild Turkey
Quest: Trojan Horse, Old Town
Saloon
Radio Band: Spirit
Tim Reed: Old Town Saloon
The Reflectors: Dancery
Nightclub, Rodeo
Rhythm Kings: Gizmo's
Robyn Bana: Pecos Mine Co.
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RV and the Shadows: Halcyon
The Don Snow Band: Tequila Flats
The Snowmen: My Rich Uncle's
Spectra: Boddy G's
Spillbound: Tequila Flats
The Spud Brothers: Boat House
Sure: Spirit
Terra: Red Cool Inn
Thunderbolt the Wonderbolt:
Monte Carlo Jack's
Time Machine: Sheraton Harbor
Island
Tremor: Vista Entertainment
Center, Wild Turkey
The Twosomes: Monterey Whaling
Co., Hungry Hunter/Oceanside
Urban Umbrella: Spirit
U.S. Mike: Black Angus/El Cajon

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Fortunes: The Wooden Nickel
Four Way Deal: Stage Coach Inn
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Jimmy Watson and Downhome:
P.J.'s Lounge
Prosser: CW Saloon
Laury Pruitt and Cinnamon Ridge:
Mustang Club, The Adrienne
Lounge, Moonlight
Ray Sanders: Red Dog
Saloon/Valley Port Steakhouse
Carl Simmons and Southern
Comfort, Driftwood Lounge
Southbound: Film Springs Inn
Stagecoach: Mustang Club
Stansport: Magnolia Madway's
Stan and Jerry: Silver Fox
Steer Crazy: Wrangler's Roost
Joe Stewart: The Leo's/Mira Mesa
Sundown, Charlie's Nightclub
Superbolt: Lakeside Hotel
Tall Cotton: Magnolia Madway's
Telegraph Canyon: Pomeroy Club
Ten Tension: The Flying Bridge
Texan Stagecoach Inn
Ugly Thelma and the Ambush
Gang, The Outpost
Fonda Turner and the Silver Spurs:
Lendal's Cocktail Lounge
Whiskey River: Coast Bar

Contemporary/ Top 40

Judy Ames: Henry's
Ken Andersen: Monterey Jack's
Back-a-Tron: Rapier Inn
Bar Strings: Holiday Inn/Mission
Valley
Sue Berman: L.J.'s Bar
Kirby Bible: No. 1 Fifth Avenue
Burgers: Vista Entertainment
Center
Mike Broward: McChin's Dancery
Card and Chris: "Mission Blue"
Chase Reaction: Holiday
Inn/Mission Valley
Mike and Lynn Cherry: Islands
Lounge
Barry Craig: Papapago
Rick Cooney: Madway's/Pacific
Beach
Jack Costanzo Quintet: Pancho's
Donna Cole: Tom Ham's
Lighthouse: Sheraton Harbor
Island
Dennis and Andy: Sandtrap Lounge
Dusty Vision: Legends
Restaurant
Dusty and Melissa: Tom Ham's
East Coast: La Maza
Mike Edwards: Hungry Hunter/El
Cajon
Expresso: The Leo's/Mission
Rich Faulkner: Hungry Hunter/El
Cajon
Forward Motion: Monk's
Joe and Dan Gaynor: Smuggler's
Inn
Wayne Giv: Old Bonita Store
Restaurant
Leslie Gold: Sheraton Harbor
Island
Jim Hawley: Old Pacific Beach Cafe
Ruth Hertz: Dancery Maggie's
Charlie Hewitt: Raulben V/La Mesa
Baxter's
Kent Horner: Shepherd Cafe
Robb Huff: Hambergues, Carlos
Murphy's
Lennie Huston and Dusty Best:
Archie's Bar/Bar
Adrian Jack: Shepherd Cafe
Justice: The Moonlight
Larry Kay: Rite: Pavilion Lounge
Lady and the Tramps: Barr-X
Ranch House
Gary Lehman: Royal Vista Inn
Roberta Linn: Atlantis
The Dan Lucero Trio: Springfield
Wagon Works
Magic: Ramada Inn/Escondido
Main Street: "Baba Belle"
Vicki McNaister: Sheraton Harbor
Island
Miss D'Monors: Sexton's
Sue Jo Mitchell: Shepherd Cafe
The Moody Duo: Moby's Bar
Jim Moore: Dancery's
Jaime Moran Trio: Soledad's
Steve Nouriss and Finest Action:
Ball and Bar
Nitebirds: Patsy's II
One + One: Hotel del Coronado
Debbi Pace and Friends: Rancho
Bernardo Inn
Larry Page: Hambergues
People Movers: Hilton Hotel
P.F. Fliers: Bahia Hotel
Jack Pollack and Coast to Coast:
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Silver Wings: Black Angus/Kearny
Mesa
Slaps: Sexton's
Smoke Joe Chateau Lounge
Tony Sorrell and Co.: Henry's
Spring Fever: Anthony's
Harborside
Stephen and Thyme: Holiday
Inn/Escondido
Joe Stewart: The Leo's/Mira Mesa
Ted and Dave: Ramada
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Don Timmons: The Flying Bridge
Third Degree: Kearny Mesa Road
Triple Play: Hilton Hotel
John Wagoner: McChin's
Maggie Wright: Shepherd Cafe
Zuma: Hungry Hunter/Oceanside

Jazz

Tom Barabio Trio: Islands Hotel
Lori Bell: Prophet Restaurant
The Blinde Carter Trio: Our Place
Pro Brightman's Preservation Band:
Don Doyle: Lorenson's, Patrick's II
The Del Bybee Big Band: Sexton's
The Bruce Cameron and Hollis
Century Renaissance Hotel
John Callahan: Ramada Inn/Coronado
Chicago Six: Billy Up Tavern
Jeannie and Jimmy Cheatham:
Bab's Hotel
Barry Craig: Papapago
Djangles: Fish House West, Blue
Parrot
Joe Farrell: Blue Parrot
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Mal Goetz: Pacific Wine Bar and
Bistro
Harvey and Shad St. Jive: Islands
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Island
Headway: Voyager
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Parrot
The Keyon Lettaz Quartet: Blue
Pacific Beach Cafe
Joe Martin: Quartet: Blue Parrot
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Spider Murphy and the Blind Tiger
Band: McChin's, Carlos Murphy's
Gary Narramore: Gold Coast
Lounge
Ella Ruth Piggie: Triton/San
Diego, My Rich Uncle's
Puri: Chuck's Steak House
The Sybilley Trio: Patrick's II
The Art Rosales Trio: Islands
Hotel
Ren Satterfield and Keyon Lettaz:
Elm's, Blue
The Kathy Shoemaker Quartet:
Blue Parrot
Peter Sprague Quartet: Blue
Parrot
The Wop Sprague Quartet: Pecos
Stan and Jerry, Silver Fox
Stone's Throat: Billy Up Tavern
Wholly Cats: Billy Up Tavern
Zaig: Crossroads

Blues/R&B/ Reggae

The Johnny Almond Rhythm
Renew: Bobby G's, Pecos Mine
Co.
Rilly and the Beaters: Billy Up
Tavern
Hannie Bramlett and Friends:
Billy Up Tavern
The Campers: Billy Up Tavern
Clear Spot: Spirit
Tom "Car" Courtney: Texas
Barhouse
Rick Erlson: Dancery Maggie's
The Five Card Draw: Pancho's
Hammer Smith: Mom's
Harmonica John and Mutiny:
Dancery's Place
Headway: Voyager
The Hurricanes: Gizmo's, La

Chait
International Reggae All-Stars:
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Island Rhythms: Gizmo's
Ruby Jones: Kelly's Pub
King Biscuit Blues: Mardian
Wind
The Nomads: Jose Murphy's
Ella Ruth Piggie: Triton/San
Diego, My Rich Uncle's
Rebel Riders: Billy Up Tavern,
Rodeo
The Rhythm Kings: Gizmo's
Spirit All-Star Blues Band: Spirit
Starfire: Mandala Wind
Stone's Throat: Billy Up Tavern
Townsend: Spirit
Peggy Watson: Dancery Maggie's

Folk/Ethnic

The Athens Express: Olympic
Flame
Cassell Carnahan: Old Time Cafe,
Cross Roads Cultural Center
Brian Connolly: Blarney Stone Pub
Jack Costanzo Quintet: Pancho's
Danny Deady: Pecos Mine
Ella Edele: Old Time Cafe
Rick Erlson: Dancery Maggie's
Richard Freeman: Dancery
Maggie's
Doug Hewitt: Kung Food
Jim and Theresa Hinton: Patriot
Come
Rusty Jones: Kelly's Pub
Sean McChin: Blarney Stone, Too
Nick Montana: Joe's
Paradise Street Band: Old Time
Cafe, Dancery Maggie's
Raggle Taggle: Cafe del Rey, Mono,
Dancery Maggie's
Dave and Becky Robinson: Old
Time Cafe
Jay Round: Old Time Cafe
Shanna Gail Cella Band: Dancery
Maggie's
Fred Sokolow: Old Time Cafe
Johnnie Walker: Old Time Cafe
Peggy Watson: Dancery Maggie's

Everything Else

Julio Aguilar: classical guitar,
Kung Food
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Islands Hotel
Barker and Orr: comedy and
music, Jolly Roger/Seaport
Village
Bobby Batsone: piano variety, Cafe
del Rey
Bill Brackett: comedy and music,
Crystal's Post House
Bird and McDonald: Hummerly Texas
Tusado: comedy and music,
Hill House
David Bradley and the Music:
Band: comedy and music, Jose
Murphy's
Joanna Cadden: topical music,
Cross Roads Cultural Center
Walter Clark: classical and
flamenco guitar, Prophet
Restaurant, Villa Rosalie
Paul Craig: piano bar, Dookie's
Art Hall: piano bar, Rudy's Hidden
Act
Joseph Hovey: classical guitar,
Papapago
Dick Johnson: piano bar,
Springfield Wagon Works
Just Practicing: comedy and
music, La Plaza House
Lamas: classical guitar, Kung Food
Bob MacLeod: piano bar, Bahia
Hotel
Mardi Williams: guitar variety,
Raphael's
Mike Murphy: comedy and variety,
La Hacienda Cantina
Old Ridge: comedy and music,
Monte Carlo Jack's
Buddy Reed: piano bar, Bahia
Hotel
San Diego Trinidad Steel Band:
American music, Billy Up
Tavern
Ransom Simmonds: piano variety,
McChin's Dancery
Tommy Stark: family
entertainment, Ocean Power
Pizzeria/Lemon Grove
Jo Treason: piano bar, Dookie's
Springfield Wagon Works
John Ward: piano bar, The
Boardwalk Restaurant
William Wright: piano variety, Gold
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CURRENT MOVIES

All reviews are by **Dan Aykroyd**. *Phonies* are indicated by one to five stars and *antiphrases* by the back apostrophe. *Unrated* movies are for now unreviewed.

Arthur — **Dubby Moore** and **John Gering** work a kind of magic whereby you don't quite notice, or don't quite care, what rained old come figures the millionaire brain bachelier and the snootish brainy value truly are (not even the fact that Moore is at

least a decade too old for his role can spoil the illusion.) And the frequency of funny lines keeps your mind off how little else there is in the script besides funny lines — rarely funny, often funny to tell to ment an out loud laugh. **Wm. Lita Mirelli** and **Gerardine Fitzgerald**, written and directed by **Steve Gordon**, 1981.

*** (Former Drive In: South Bay Drive In)

Baby, It's You — John Sayles has done the inevitable and has upped his standards of professionalism. This accomplished nothing so much as to make his movie look more ordinary — less ready, in other words, of the occasional clarity that so bedevils *THE RETURN OF THE SECULARS* and *THE RETURN OF THE SECULARS* and *THE RETURN OF THE SECULARS*. The very ordinary storyline tells of a "nice girl" bad boy — distance between a pampered Jewish princess accustomed to having anything she wants, including the puny role in the high-school production of *THE TIME OF YOUR LIFE*, and an Italian "greaser" who is a sort of better-dressed sad and ne version of the TV-sitcom characters portrayed by **Henry Winkler** and **John Travolta**. The re-creation of high-school life in the 1950s is tied almost entirely to the two principal players, **Rosanna Arquette** and **Vincent Spano**, and is thus on a very short tether. Both of them, but particularly **Arquette**, come across as young adults — old enough, that is, to have graduated from college and then acting school — pretending to be kids again and overplaying the innocence, self-consciousness, bravado, etc., to the point of parody. 1983.

*** (University: Towne Centre, from 6:10)

Bad Boys — There is no irony in the title. The principal characters, an Irish-American kid and his sworn Hispanic enemy, are established very fast as very bad, and are soon gotten off the Chicago streets and into juvenile prison, one younger than the other. This is a genre — the prison film — that lends itself to clichés of the right sort, and director **Rick Rosenthal**, who made *HALLLOWEEN II* and *reminds us of the fact by advertising that title on a Chicago theater marquee*, doesn't struggle against cliché, even in manner of presentation, e.g.

the rape-victim's scream that merges with a subway roar. What he achieves, however, thanks to the strictest adherence to convention, is a completely excellent, consistent, predictable universe in which every horrible happening is the inescapable consequence of character. His change in tone, however, is not so much a story-line twist as a "nice girl" bad boy — distance between a pampered Jewish princess accustomed to having anything she wants, including the puny role in the high-school production of *THE TIME OF YOUR LIFE*, and an Italian "greaser" who is a sort of better-dressed sad and ne version of the TV-sitcom characters portrayed by **Henry Winkler** and **John Travolta**. The re-creation of high-school life in the 1950s is tied almost entirely to the two principal players, **Rosanna Arquette** and **Vincent Spano**, and is thus on a very short tether. Both of them, but particularly **Arquette**, come across as young adults — old enough, that is, to have graduated from college and then acting school — pretending to be kids again and overplaying the innocence, self-consciousness, bravado, etc., to the point of parody. 1983.

*** (University: Towne Centre, from 6:10)

Between the Lines — A different and difficult — sort of movie comedy, which takes up the limited-interest subject of a black paper and a couple of wessels. Some resourceful production work, with a few choice bits of good light not with a bang, but with a whimper. The style is realistic, capturing the subjective tracking shots and the angle shots. The thought behind the tracking shots is comprehensible enough, even if the ultimate effect is to raise greater expectations than are ever fulfilled. The fact by which **Robert Redford** and **George C. Scott**, who resemble younger versions of **Robert Redford** and **George C. Scott**, seems very comfortable, is not, and encouraging in her work with actors (as one leaves behind advantage of his choices like **Jeff Goldblum**, as the gambler who offed her awkwardness with the medium, however, becomes evident almost every time the cut from one shot to the next. **John Heard**, **Lindsay Crouse**, **Stephen Collins**, and **Gwen Verdon**, 1977.

*** (Ken, 6:14)

Blue Thunder — Lazily plotted paranoid thriller. The main instrument of paranoia is a crowd-control helicopter that can see and hear through solid walls. But the technology, which is quite all right as long as it's in the right hands (not the United States Government, of course, but rather those of a maverick daredevil in the LAPD, tormented by remembrances of Vietnam). The half-hour aerial dogfight that closes out the movie attains an almost slapstick quality in its disparity between high property damage and low human casualties. **Roy Scheider**, **Malcolm McDowell**, **Warren Oates**, **Daniel Stern**, **Clancy Clark**, directed by **John Badham**, 1983.

*** (Cinema Cinema 4, from 7:10)

Breathless — What **Jim McBride** has done with the **Jean-Luc Godard** original, whether by conscious choice or by native temperament, is to translate it back into the film noir idiom that which Godard first attached it. It is a pretty straight Americanization, in other words, of what was a Frenchman's attempt at something American. The result, in essence, is a very strong, but for brown, bold action movie, strung with compositions, strenuous action scenes, including the love scene. But while it is always watchable, it is never quite satisfying. The thing that marks the Godard film as a poor candidate for a remake is that its best in cinema history has nothing to do with reproducible narrative ingredients. There are something other pathetic about seeing something fuller-bodied and smoother-flowing than *Breathless* in the hands of **Richard Gere** and **Michelle Pfeiffer**, 1983.

*** (Cinema Cinema 4, Fashion Valley, from 7:10)

Bye Bye Brazil — The availability of Brazilian film in this country has shriveled up to almost nothing since *Cinema Novo* first got looked into. One of the charter members of *Cinema Novo*, this old familiar tune about the

contamination of Brazilian culture by American could seem fresh only to those who were not around or were not paying attention earlier. And the scenery, though it is at least as good as *Fellini's* *VARIETY* with **Jose Wilker** and **Betty Faria**, 1960.

*** (Ken, 6:15)

Cat People — The differences between the **Paul Schrader** remake and the **Val Lewton-Jacques Tourneur** original cannot adequately be measured in such quantitative terms as the extra (and extraneous) forty-five minutes of running time, or the sharp increase in gore. More to the point is the decrease in sense brought about by the addition of a brother (and fellow cat person) for the heroine, the demolition of the male monster lead from husband to mere suitor, the abolition of the psychotic character, and along with him the abolition of any attempt at a rational, psychological interpretation of the heroine. All the differences of detail, all to the disadvantage of the Schrader version, pale alongside the basic differences in cinematic temperament between the modest original and the puff-up remake. The best evidence of that, or at any rate the evidence that the remake incinerates anyone other than **Paul Schrader**, is the evidence for portentous tracking shots and high-angle shots. The thought behind the tracking shots is comprehensible enough, even if the ultimate effect is to raise greater expectations than are ever fulfilled. The fact by which **Robert Redford** and **George C. Scott**, who resemble younger versions of **Robert Redford** and **George C. Scott**, seems very comfortable, is not, and encouraging in her work with actors (as one leaves behind advantage of his choices like **Jeff Goldblum**, as the gambler who offed her awkwardness with the medium, however, becomes evident almost every time the cut from one shot to the next. **John Heard**, **Lindsay Crouse**, **Stephen Collins**, and **Gwen Verdon**, 1977.

*** (Ken, 6:14)

Chained Heat — Is not life in women's prison much like all over these United States? Corruption in high

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