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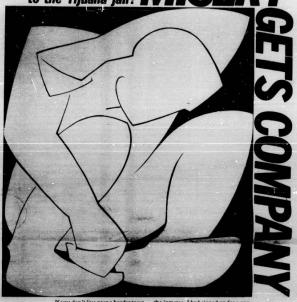


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Would your life be changed by a visit to the Tijuana jail?



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: dirry 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 Kaopectate; cockfights, 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

criminal but in the company of a group took Friday like a last meal of people bearing food and clothing for

the inmates. I had signed up for a consciousness-raising experience de-signed to "sensitize me to hunger and poverty." On the Friday morning be-fore I left, I said to myself, "I feel as if I'm going off to a Golden Door that specializes in spiritual diet and exer-cise, in shaking off fat and numbness of spirit. Or, to a spiritual punk rock slamdance, 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 Fridaynight-to-Sunday-noon "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 come 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 been described as "the lowest rung of getting in the last licks before a 500-Dante's 'Inferno.' calorie-a-day siege. I played the music
I was going to that jail, not as a loud, drank beer, walked the beach. I

By Judith Moore

Our Next Millionaire

Being a burn is a full-time "Being a bum is a full-time job; it just doesn't happen overnight," says Stan Adams "If a guy put fifty percent as much effort into doing something legitimate as he does into being a wino, he'd b a millionaire." Thus the a millionaire." Thus the Millionaires' Club. Adams owner and operator of the twenty-three-bed shelter at Twelfth and Market streets since mid-March, is hopeful that the club will help the city with its "street people problem.

Adams knows his burns After being discharged from Camp Pendleton for his drinking problem thirty years ago, he arrived at San Diego's skid row (then located around Fourth and F) with the intention of writing about the people there. What was initially a brief intellectual foray into society's scedy side turned into three decades of on-the-job training as a panhandling wino. "I was on of the first hippies," he remembers. "I wanted social change early on. I saw that was dumb-blind snob, if you can imagine a tramp being a snob. I didn't

tramp being a suob. I didn't want to mix with society — not with society in general. I felt different and free."
Never having been a slave to convention, Adams takes his job as club director in stride. He says he has done stints as a beggar in New Orleans, a roofing contractor in Houston - the same city where he had a short stay on death row as an alleged firebug (''There isn't a goddamned thing alleged about me'') — and as a farm worker

in Minnesota.

His experience has also made him a connoisseur of the better spots in town for setter spots in town for slumming. Adams recalls his favorite spot as being under the Imperial Street bridge, at the foot of Ninth Street. It was close to the railroad tracks

close to the railroad tracks (cheap passage to L. A.), it was secluded, and the abundance of Navy personnel in the area made panhandling easy. But that was twelve years ago. Instead of wandering with those who sleep in the doorways downtown or walk the streets with all they own slung over their backs. Adams sees these people as a vast. misunderstood resource that he hopes to tap and nourish with the Millionaires' Club. Having been dry for over six years now. Stan says he's never felt better. The small printing shop he runs in front of the club supplies him with a small monthly income, but the cost of feeding and clothing those who appear at his door is primarily footed by the negotiable charge for room and ard (five dollars for a bed.

since its opening the club has provided food and shelter for ore than 400 people.

Although this is his seventh

try at running a home for the vagabonds, Stan is confident that he can make it this time around. His first venture along this line, El Rancho Broko on Winston Street, was incorporated in September of 1976 with a \$5000 grant from later closed because of dispute with the landlord. His next try was the Poway Alano Club, a combination recovery-social organization that gradually ''petered out'' for lack of Stan feels that he has the know-how to keep the place running. The city planners, though reportedly aware of the club's existence, remain silent, and Adams says that they're "pretty damned happy that I'm keeping them [the burns] out of their hair."

All The **Holistic News** That Fits We Print

If you walked into the building four doors down from the Adams Avenue Theater and you didn't know that it belonged to the Holistic Living News, the gravity inversion device against the office wall might tip you off — although publisher Tom Richter invone has been on it in



Richter faces the device from his desk, a secondhand dining room table. His co-publisher, Judith Horton, sits in the front, plastered with notices about Rolfing and solar yoga, whole-brain learning, aura control, hanging macramé baby beds, home colonic systems, cotton futons, animal chiropractic - the substance of ndy tabloid for five years

In fact it was tive years ago next month that an eight-page Holistic Living News first rolled off the press. Conceived as a promotional organ for the local University of Humanistic Studies, the newspaper soon became an independent enterprise owned by Hotton and Richter. At first the ads



garage in Grantville, and editorial pages took shape in Horton's living room on Felton Street in Normal Heights. Then the newspaper acquired an office in Mission Valley. office in Mission Valley, and fifteen months ago they relocated to the \$360-per-month quarters in Normal Heights. Today the paper still appears bimonthly and it's still free, but other changes have been demarke. changes have been dramatic.
The current issue is thirty-six pages long and 50,000 copies strong, with circulation scheduled to climb to 60,000 in

scheduled to climb to 60,000 in August.
Richter also boasts jauntily that he no longer works as a waiter at La Petite Café in Hillcrest; today he draws \$300 per month in salary and between \$500 and \$700 per month in ad commissions month in ad commissions.

Horton similarly has been able to abandon part-time chauffeur work, though she cautions, "If I wasn't getting child support ... I would not be making it."

. I would not be making it." The two still pay free-lancers only five to ten dollars per article; siv. "section editors." each receive a hundred dollars per issue for probably a hundred hours of work, per section, Yet despite the appearance of at least two other local competitions (the quaterty Holistic Life Magazine and Larry Remes' smonthly special edition of New Jine.), Richter is year his newspaper grossed between \$80,000 and \$90,000, this year he expects that figure. this year he expects that figure to climb to \$130,000 to

\$140,000. The ads that generate those revenues brim with promises which sometimes strain credulity, a fact even the newspaper itself acknowledged in a recent self-parody insert dubbed "The Natural Inquirer." It featured both phony news articles ("In a shocking new study, the FDA has announced a possible link between blowing your nose with commercial brands of issue, and a rare form of proboscal cancer . . . Buying unscented brands [of tissue] or using your fingers are the only

healthy solutions!") and ads (one touting an antigravity device for birds and the other an antiaging liquid, DTDISMAAL, "Diethyl and Richter reject any responsibility for separating the healing from the hokum. "I healing from the hokum. "I don't think we've ever turned down an advertiser because we had a question of whether it [the advertised product or service] worked," says Horton. "But I personally believe that as long as you don't damage the body, anything might work." Editorial material is similarly eelectic, a seeming

Editorial material is similarly electic, a seeming reflection of Horton and Richter's temperaments; neither comes across as a zealot. Horton confesses that only in the last these months has she switched to a diet of raw foods and steamed grains. "and it's been really hard," she says. 'I'm getting a real appreciation for what people go through.' Of the plethora of personal-growth opportunities that her journal promotes, she says, "There are very few things out there that I personally would avail myself of. I guess I've just experienced enough for right

"I've taken massage training at the Institute of Psychostructural Balancing," Richter adds brightly. "Oh yeah, I've also gone over to the Taoist sanctuary and taken courses in tai chi." If he sounds a trifle sheepish when he discloses that he sometimes patronizes fast-food restaurants, Richter is nevertheless unabashed by his lack of total holistic purity. "Doing the whole thing — cutting up your whole-life vegetables and meditating and hanging upside down and flossing your teeth and everything else — takes a lot of time. If I did everything that I should be doing. I wouldn't

City Lights

The Wilson Settlement

Last week's front pages eatured a smiling Senator Pete Wilson embracing his new bride, Gayle Grahan bride, Gayle Graham, following their Washington, D.C. wedding ceremony. Missing, of course, were any candid photos of Betty Wilson, the senator's ex-wife. The former Mrs. Wilson, however, may have reason to be smiling. may have reason to be smiling as well; she has negotiated a generous divorce settlement which includes alimony payments amounting to \$30,000 per year. She'll remain as the primary beneficiary of Senator Wilson's four life insurance policies, on which he must pay all insurance premiums and may not use as collateral or borrow against. Betty Wilson also get possession of the couple's two-bedroom Clairemont condominium on Genesee Avenue, and - should she desire — the option to use their controversial manure-tomethane tax shelter on her 1983 federal income tax filing.
(Wilson pledged not to take the shelter deduction this year after it became an issue in his election campaign against Democrat Jerry Brown.)

Wilson's press secretary, Otto Bos, says the charitabl settlement was tendered because "Pete believes in taking good care of his ex-wife." Bos says further evidence that "the divorce is not a bitter one." is seen by Wilson's willingness to "turn over his paychecks" to his ex-wife during the year following their 1980 separation. (That generosity served as a primary defense in Wilson's rebuttal of criticism than he shouldn't have lived rent-free in an apartment owned by several local developers.) The press and developers.) The press and the property of the property of the pressure evidence that "the divorce is

Still, several local family law attorneys are skeptical of such apparent goodwill and are puzzled by the lopsided property settlement. They note that such generous terms are seldom seen in divorces in which there are no dependent behilden and the wife has children and the wife has proved she can support herself financially. (Betty Wilson is an experienced real estate agent with La Jolla's Willis Allen Company.) Also, the senator
— at least in public financial
disclosures — is not wealthy: a recent statement shows he doesn't own a house or car, has a net worth of about \$50,000, and will this year earn a salary of \$60,662. (U.S. Senators can easily double that figure by taking numerous speech honorariums, but Wilson has to date made no paid

appearances.)
The senator seems to have married well the second time around. The new Mrs. Wilson and a similar settlement from her first husband which netted her \$2700 in monthly alimony ayments. Those checks

ceased last week with her marriage to Wilson, but she still stood to collect one-half the proceeds from the sale of \$735,000 in Mission Hills property owned jointly with her ex-spouse, bankruptcy attorney Ted Graham. That real estate transaction may have helped fund the purchase of a Capitol Hill townhouse in which the senator and his wife will live.

Backdoor Slams **Radio Station**

San Diego State University's Backdoor last January was one of nearly a dozen local nightclubs that eagerly aligned themselves with radio station 91X (XTRA-FM), which had just switched from standard hard rock to new-wave music Like such other clubs as the Spirit and the Rodeo. the Backdoor had been booking

year with no radio station to promote the shows, and Backdoor manager Bill Cauffield recalls that his first reaction on hearing of the format change was that it was "wonderful." The deal he subsequently made with the station was the standard one offered to clubs: in return for the club's including the 91X logo on all advertising and fliers, promising to buy an unspecified amount of air time for at least some of the shows, and providing the station with Caulfield recalls that his first and providing the station with twenty or thirty tickets per show for on-air giveaways and station staff, 91X would promote the shows with frequent mentions on the air at no additional charge. Initially all went well, Caulfield says, and he credits

the station's support with better-thanfor concerts by the Transla the Blasters, and the Psychedelic Furs. But last week he abruptly severed the

clationship in a fiery phon call to 91X. "I was incredibly miffed about their lack of coverage of our Modern Music Festival [held in mid-April and featuring X, Ultravox, and a half dozen other new-wave bands]," Caulfield says. " suppose it was because the were worried that our 3000 measly tickets would interfere with the 50,000 they wanted to sell for their own X-Fest." sell for their own X-Fest."
Caulifiel also says guest lists
for nearly every 91X-sponsored
show — there were twelve in
all — were "outrageously
large," with forty or fifty
arge," with forty or fifty
of the usual twenty. "I don't even
think they gave away any on
the air." he sates. "I tet a lot
of people in to the Modern
Music Festival, for example,
and most of them were 91X
people with stacks of fifers to
other 91X shows which they
hall."
Paul Sansone, 91X's

Paul Sansone, 91X's otions director, admit

says he was told to direct his survey research to tourists, and notes that he and his fellow volunteers would always talley a group of visitors as being from out-of-state even if the group included several San Diegans. He argues, too, that paid museum admissions would

museum admissions would

increase attendance by only 10,000 yearly, not the 41,000 McKellar predicts when the

that in the last two months 91X's support of Backdoor shows has ''scaled down,'' but he says it's because the Backdoor violated Caulfield's oral agreement to purchase advertising with the station for at least some of its shows. Sansone also admits that 91X underplayed the Modern Music Festival in favor of its own X-Fest just two weeks later, but up the money for the X-Fest while San Diego State backed its own show. 'We were trying to promote new music to a maximum amount of people at a time," Sansone says. And Sansone also refutes Caulfield's charge of outrageously large guest lists
— and his claim that 91X gave away no tickets on the air.
"That's absurd," Sansone huffs. "We gave away most of the tickets, and then sent in a few of our own people to promote 91X — not our o

- T.K.A



Once Is Not Enough

Within a few weeks Balboa Park museums will be free to the public just one day per month, down from the current four days monthly. Museum directors were united in their effort to reduce the free admissions, which they blame for declining reseaues. for declining revenues. Aero-Space Museum executive director Ed McKellar claimed, for example, that twenty-two percent of his museum's 185,699 visitors last year gained entrance on a weekly "free day." McKellar — who last week argued the museums joint proposal before the city council — also presented survey results showing that sixty-nine percent of the gratis Aero-Space visitors were

tourists, though the weekly no-charge admission policy was initiated to help low-income local taxpayers. The city council approved McKellar's request, turning do-m an alternative suggested by the city parks and recreation board that would maintain weekly free days for locals and nut tourists on a pay-only put tourists on a pay-only basis. But the council never heard from a museum volunteer who's campaigned to keep the free days and who says McKellar is misinterpreting survey results. The volunteer, Peter Carter, donated his spare time to the International Aerospace Hall of Fame, which shares the park's Ford Building with the Aero-Space Museum and keep

rotunda, which includes a replica of the Spirit of St. Louis, several exhibits, and a gift shop, is often crowded simply because it is always open free of charge to the public. Tuesday's attendance figures soar only because visitors see there is no admission fee to the museum itself; otherwise, argues Carter the visitors would do what they do every other day: "come in, browse around the [free] rotunda, and leave without

Carter appeared late at last week's city council meeting and couldn't present his counter arguments to McKellar's successful pitch for a free-day reduction. A letter summarizing his analysis of the admissions surveys appeared in the *Tribune* several days before the vote, but had no effect on the council decision. On May 31, the day after that decision, Carter was dismissed as a volunteer by the Hall of Fame

> Paul Krueger. Jeannette DeWyze, Thomas K. Arnold, and Randy Opincar



PUBLISHER

EDITOR CONTRIBUTORS Joe Applegate

Thomas K. Arnold City Lights

John D'Agostino Music Scene

Bob Dom Features

Jeannette De Wyze City Lights, Featur

Paul Krueger City Lights, Features

Neal Matthews City Lights, Features Lindo Nevin Events, Music Scene

Jonathan Saville Theater & Classical Musi-

Duncan Shepherd Film

Gordon Smith Features Jeff Smith Theater

Eleanor Widmer

EDITORIAL ASSISTANT

ADVERTISING DIRECTOR

ADVERTISING MANAGER
John D'Agostino

John D'Agostino
SALES REPRESENTATIVES
Ford Cinco
Linda Flounders
Shari Galve
Randy Hoffman
Brooke Loomis
Judy Melte
Bill Owens
Beth Wexler

PRODUCTION/GRAPHICS MANAGER Irene Weber

Irene Weber
PRODUCTION/GRAPHIC
ARTISTS
Pete Evaritto
Yolande Feies
Rita Funk
Caren Goldman
Caren Goldman
Kenneth Koll
Elitabeth Mathews
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A Tree Rings In San Diego

President empowered the Congress and Senate (not the Pentagon) to determine the extent of our nuclear determine the extent of our nuclear around through the appropriation process. The issue of arms build-up has incree been a hot political football, at great national expense. Citizen's Organization for a Sane World offers an avenue for people to become aruchart lobbyists by means of the "English and the same world offers and avenue for people when the process and the response Neuron aruchart notes appeared to the property when the project when can be quickly notified before a vote occurs, to write or call their representatives in Perhaps a better-timed treatme of Jobs with Peace Week ("Slim Picket," June 2) would have been a feature article in the R-ader of planned events in San Diego, so that those inclined to might have participated more readily. Author participated more readily. Author box 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. call their representatives in Washington to let them know how they wish them to vote. Members newsletter keeping them up to date

After World War II, the

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

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 i food, as is Ms. Widmer, but I ertainly expect a certain amoun of aptitude and style in service Ken, the owner and our waiter

that night, was aghast that both my friend and I had to return our entered and I had to return our currents. The surfed manicotts had a terrible metallic taste, rendering it incidible. The watter explained that I "must have gotten served from the bottom of the pan," but I suspect that the cheese had gone had. My friends seafood crepe was equally horrible — the sauce, which made up eighty percent of the filling, was blant. When she pointed out the minuscule portion of staffood, the waiter and towards recocceded to jets it apart with the proceeded to pick it apart with her fork hopefully to find a chunk of something fishy. Alas, he found none.



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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 nonneclature when they the authorized nomenclature when they label these landmarks. But the beach's 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 official sought a more euphonious name for their maps. Yogi Beach, the Plug, Dog Beach — you can call it your Mama, to quote the plug of the

Till use Thomas Bros. as an example of the map-making process, though they are over what you consider disagneeable place 1974 the coastal area committee of the city

Matthew Alice



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; ibraries, the superincendent of schools, city and county parks departments, and fire stations, among others. All these agencies are sent a copy of a working atlast, on which they make changes and additions according to their expertise. The map company incorporates. parks and recreation board drew up a map of their division (from the south end of Point Lorna to Black's Beach) so that the entire board could be made aware of all the features of the region. Roger Chong, the aquatic director, wanted everything shown (and named) — lifeguard stations, restrooms, each rock and inlet, et cetera 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

smiling (I think it's laughing) face. Voilà.

smiling (I think it's laughing) face. Volia. History is made. And if maps abow 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 sevent 1980. Contrastives, Medanos Point (at the south end of Mission Beach) keys appearing on maps long after it had been destroyed by the channel, until Chuck Ables decided to cross it off the charts. Bird Shift Rock was mapped as BS Rock, until more delicate area 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 more than the standard of the standard and the standard

It was named after famed Marine Hyer George "Pappy" Boylington, 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.

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

restrooms, each rock and inlet, et ceteraso 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
you ender. Just where the name Yogi Beach
came from, though, is a mystery. No one
now remembers its origin. Smitley Lagood, however, in traceable to one person
parks department. He looked at an aerial
photograph of the cove and assay just what
you can see if you look at a map — a

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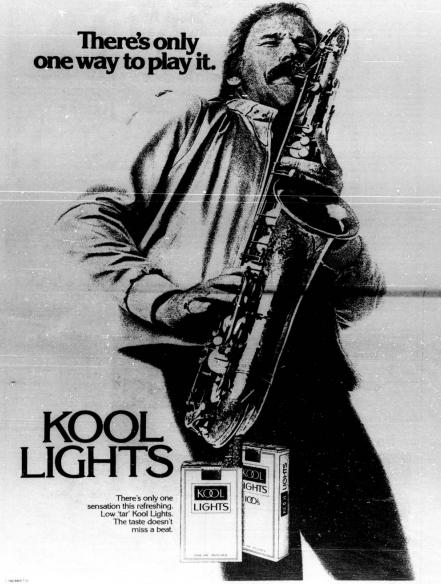
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"No one can say, after a Mini Tour, that they did not know poverty and injustice exist. They can't claim ignorance.
Only indifference,"





MISERY GETS

"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

to perform charitable acts. Its principal puspose, he said, "is con-sciousness-railing — for us." Half the group in the Chula Vista church would go to a Lutheran mission



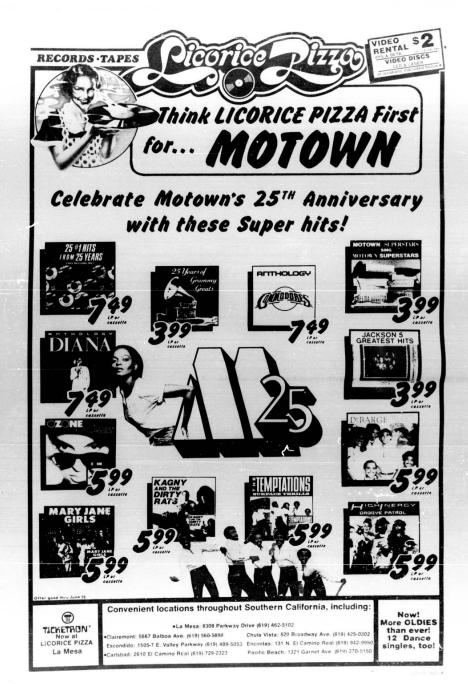
in 1974 by Paul Weiss. Los Niños rents two barracks at Brown Field on Otav Mesa where they maintain a facility they call Rancho Justicia.

From their Rancho Justicia quarters Los Niños took almost 2000 North Americans across the border to Ti-juana in 1982 and exposed them to poverty. Many churches, college and university organizations, and monas-

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

Gray's Hunger Action program and Weiss's Los Niños 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 val-ues are imported into countries like Mexico. An estimated 41, 300 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 Niños 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 de-





MISERY GETS COMPANY

ontinued 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 essen-tially 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

uscover what the church can do to get its members past what Gray described as "numbness, indifference, frustra-tion, 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 differ-ences exist between affluence and misery. For generations, the poor of Latin America have been victimized by colonial attitudes and actions of 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

I asked if we could not see this misery as easily in the United States. "Of course," Gray said. "But it helps to go

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 en-thusiasm was directed more toward 'doubt to the faithful.' He had grown up in a small South Dakota town where

theran. 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

people, we show them. No one can say, after a Mini Tour, for instance, that they did not know powerty and injustice exist. They can't claim ignorance. Only indifference."

When I met Paul Weiss at Los Niños' Santa Barbara beadquarters, 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 read poverty for the first time in their lives. It is also a place where the educational journey place where the educational journey 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 twentyfive 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

oth 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 ginalized. It's not high-class slumming, no. a liberal's conscience-prick-ing 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 coun-try 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 six-

ment, we find it obesity? give mind in the in it is in six-teenth or seventeenth place among donor nations providing help to under-developed countries. So that 'the gov-ernment'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 per-son handing out our leftovers to the poor. In the very act of our giving this food to people, we are asking them to for give our being the people who have all the food to give. When we give a hungry penson food, we must, as St. Vincent de Paul says, 'beg the for-giveness of our gift. 'The food we take is also a crutch — for us. The real gift we carry into Tijunan on Sautudays is we carry inte Tijuana on Saturdays is the gift of ourselves — willing to be changed, transformed."

riday 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 raingear. We had exchanged names only two hours earlier, and drove south along 1-5 without conversation. Soon we parked on the rutted lot next to Rancho Justicia. Border Patrol helicopters (the Mexi-cans call these la mosca, or "the fly") whirred and clattered overhead. The copters 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 vould take these, on Saturday, to Tijuana. "It's like walking into a produce room," one of my driving com-

Mary Halloran, a blonde, thirtyish

woman, introduced herself and told us Niños three times. Their fourteento choose beds down the hall and then year-old son. Jim. had come for the to choose bees down the half and then to regroup in the large room at the building's west end. Halloran, like all those who work at Los Ninos' Rancho first time. There were twelve college students from Christ College, Irvine another dozen teen-age boys and girls and their chaperones from a Torrance Lutheran church, and those of us whom Gray had sent. Justicia, is an unpaid volunteer, committed to spending two years with Los Niños. These volunteers support them-selves through sponsorships created out of personal savings or by friends,

"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 family, church, and secular The furniture in the meeting room

She counted us into sets of rour, 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 cuse. New York, physician who had been to Los Niños many times, con-tributed, "We are always surprised how happy the people are in Ti-juana." This raised eyebrows and produced quizzical expressions on many face:

produced quizzical expressions of 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 chorded guitars and sang. Outside the helicop
tentiated on page 121

The furniture in the meeting room is shabby. The patchwork curtains made by women in Tiquans brighten the room. Halloran asked us to introduce ouncelves and to put on name tags. I counted more than thirty persons in the room, and during the next hour another twenty came in. Patigic (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 Siera Club. Sally, hikes, does church and voluncer work. Their daughter Katy, a senior in high school, has been to Los INFORMACION

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.

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



10 JUNE 9 1983

MISERY GETS COMPANY

ters whirred, clattered, rose, and hov ered. 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 has said. "to try to bridge the gap between rich and poor For instance, we use cold water in the showers, do without meat and des-serts. 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 Ti-juana jail, at Constitución 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 1981. Around our feet and behind the back seat we had arranged a pot of cooked beans, apple boxes, water botties, 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.

Thursdays, and Fridays. Los Niños cabbages, shirts and trousers and blankets. By just before 9:00 a.m. we goes on Mondays and Saturdays."
Asked why the Mexican government idled the Dodge in one of the lanes heading into Tijuana. Doscher di-rected our driver, John, a student did not feed the prisoners better, Do-scher answered, "Quite arguably, the from Cal State University, Long Beach, to a Calimax, where we Mexican government has primary re-sponsibility of feeding the prisoners. bought ten kilos of tortillas and seven dozen rolls (bolillos). Since none of However, there is little we can do to affect what the Mexican government us spoke Spanish, we asked Doscher to translate billboards, store signs, does. And meanwhile the prisoners

eating warm tortillas from one of the

effect, the prisoners are not fed. Once a day they are given a soup made from

nuns and Los Niños have been able

to go on Tuesdays, Wednesdays,

are still hungry.

"Most of the prisoners," Doscher went on, "are in jail for fifteen to twenty-five days, because of rel-We scooted in and out of traffic. kilo stacks that Doscher unwrapped and passed around. He told us, "In atively minor infractions - public in-toxication, disorderly conduct." As we neared the jail, we became quiet.

We unpacked our apples, water botspoiled vegetables, which causes all who eat it to become ill. This situation tles, bolillos, blankets, and clothing onto the sidewalk fronting the jail. when we began helping nuns from La Casa de los Pobres to bring food to the jail once a week. Since then both the 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

In the kitchen, we were watched by Niños' volunteers, talked with Tony

building with an interior roofed court-vard. Along the east side, four tiers of cells rise. Cells measure eleven-by-eight feet. Each holds two bunk beds ith 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 crimi nals; they were either homeless or without family to care for them. On B crimes. To B tier's far right, southside, is an area for women. The bot-tom tier, A, is a drunk tank on the ht-hand side. To the left are cells that house men, either two to a cell, or alone. These men are usually longer-term prisoners who have access to

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

commissary those prisoners with money can buy simple meals. A cook wide iron skillet set on the six-burner stove. Lisa and I had been assigned to pass out tortillas; while we unpackaged the paper-wrapped stacks, the cook spooned the beans into a plastic milk 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.

guards and prisoners alike, and two women who work in the jail office. Doscher, who teaches Spanish to Los the commissary manager.

The Tijuana jail is a fortress-style



The open toilet against the cell's back wall buzzed with flies. I could hear the hatch 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 high-pitched cackle. In C-3 a childsize, emaciated woman curled on the floor wrapped in decaying rags. She raised her eyes. Her chapped lips formed a round, noiseless O. Stooping. 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

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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 rimmed into curlicues and traceries in black around brown mouths, 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 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 tor-tillas, reached out again. 'More, lady, more,' a voice pleaded. 'More.' Lisa and I had begun to peel off tortillas as rapidly as we could.

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

The wriggling finger stub stuck out again between the bars. It wiggled in-sinuatingly. 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 browned cus-tard. Her long fingernails had been polished pale pink, and she wore nar-row 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 soft ly, "Leesa?" Lisa nodded, smiling. Her broad face reddened.



feed him," Doscher said. Sunlight shone through south win

dows set high into the courtyard's for-

ress walls and angled downward in

broad bands onto wet, pock-marked

concrete. The courtyard was abso-

lutely still when we entered. A sour

rinds, banana peels, bits of hamburger bun, vomit, white noodles in spirals,

and white styrofoam take-out boxes, like those from McDonald's, had

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

On C tier the smells grew ranker:

body odor, vomit, and fresh excre-ment. 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 his cell floor.

been tossed onto the floors

rot rose off the gray concrete. Orange

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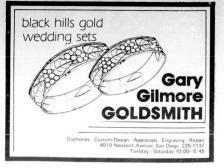
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MISERY

bolillos had been handed into cells The water cups had been passed through bars. Pat and John were already refilling the four-ounce cups 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.

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 individhummed 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

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.

black, sharply creased trousers, walked toward me. He was combing his damp hair. His cheeks were fresh-ly 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 hand toward the cells to our right. Arms and legs bulged out from the bars. Loud talk and cries, catcalls, had started. "For them, it is very bad.

Doscher walked from cell to cell. talking with men and women, writing rapidly on his notepad. Los Niños' family and friends. In many cases no have been incarcerated. Los Niños also

ON

occasionally pays the fines of prison-ers who are ill, or who, because of their youth, appear to be particularly

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, "Shirt, ces in that cell grew louder, then died down as he walked on to the next, where again cries would in-crease in number and volume. "Here, here, mister. Pants. Shirt."

Several of the college students con

with prisoners who spoke and under

vulnerable. The payment of the fines (usually about \$3.50 in American dollars) will generally satisfy the debt for men and women arrested for public intoxication or for disorderly conduct.

down toward Doscher

tinued 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 stood some English. I felt ineffectual, and was frightened by my inability even to think of anything useful I



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could be doing. I felt sick from the smell, woozy in the airless heat and addled by the increasingly persistent screaming out to catch Doscher's attention, the constant yelling of "Pants, shirts. Here, mister. Here,

When Doscher visits the jail, he takes his accordion, and before he leaves he plays four or five songs. This day he stood under the light streaming in from the high south win-dows 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 ap-peared 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

when we walked back into the com missary and gathered up our empty boxes and water bottles. We said goodbye to Tony and the cook. Eighth Street, paralleling the jail en-

trance, had jammed up with honking cars stopped by a stalled rusty pickup stacked with chicken crates and chirp ing chicks. Shoppers laughed, shouted, bumped into one another,

shouted, bumped into one another, snapped fingers. Transistor radios, acrials pulled out full-length, gave off North American rock and roll.

• e 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

been successfully removed, once the examination is successfully written. I also felt ashamed at having done no more than pass out tortillas, at being so embarrassed by my own freedom, so frightened by what seemed to me the prisoners' 'foreignness' that I had not even tried to visit with them, as Pat, Sally, and John had done.

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

two dozen men. He directed our driver to our next stop, the Casa de Cuna (Cradle House) Orphanage. Case de 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 sup-port, food. Kids," Weiss said, in what s 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 Prebyterian teen-agers had been at Casa de Cuna since early morning, playing with children and helping the madres. Mary and I walked upstairs. Forty in-fants, each in a separate crib, were awakening from naps and taking bot-tles. Suckling, gurgling, cooing, burp-ing, baby laughter resonated across the one-hundred-foot-long room. The madres, dressed in ankle-length gray-and-white cotton habits, walked quietly. They nodded to us and smiled. The room smelled of talcum powder

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MISERY GETS

who had emptied his bottle and begun to fuss. She leaned back into one of the four rocking chairs, the baby against her sweatsbirt, 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 riffled 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 comine into Casa de Cuna from Tijuana jail

was "like walking into paradise."

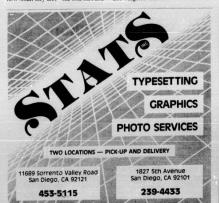
Doscher sat nearby on the chapel steps, talking with a woman from the Los Angeles Catholic Workers. She

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 im," 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 grassroot 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,







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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.

Ours 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, "af-fected 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, rot-

ting 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

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

with flushed checks, a senior in high 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









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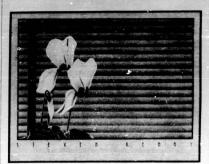
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in the room, which had held a thickly penitential calm, filled suddenly with giggling, with laughter. A wild game of tag began in the first-floor hallway.

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 xplains 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 I.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 affluence affects the people in El Salvador and Guatemala. Our group, all adults, agreed that multina-tional 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 uncer-tainly, 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 Pro-gram and Weiss's Los Niños are doing, I have two answers. One answer is for other people. One answer is for my-self. To other people I say that both of these groups provide opportunities for conversion experience. Not the tentrevival 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 so cial and political action, to equate salvation with liberation and commitment to create a just, fraternal society. This new perspective, called the "theology

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of liberation," demands that Christians become converted — that they give their own selves over - not only o 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 authen-

Both Grav and Weiss told me that they neither expect nor want "instant conversions," initial bursts of en-thusiasm during which people will pledge themselves to ambitious politi-cal 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 "conscientization process." This process begins with a critical awareness, a retion of an oppressive conscious ness, and an acceptance of a conscious ness, and an acceptance of a conscious awareness. Its goal is to have individ-uals 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 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 chil-dren 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 voguishness, our addiction to angst, our psyche as hobby. I suspect that in my poverty tour I picked up a worm of my poverty tour I picked up a worm of terror that wriggles up the spine of my fat life, and I feel myself edging out onto a tender new leaf of conscious-ness. The odors of the Tijuana jail are the smell of a new imperative. On Saturday morning, in Los Niños' meet-ing 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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JAMES WATT, THE BEACH BOYS, AND THE WHOLE DAMN THING

T've always thought that the artist's place in society is on the outlaw fringe. I'm sware this argument sounds softheaded, because it has been sounds softheaded, because it has been expensed. Be the sound of the s

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 international know-nottingism, 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 politicos in half a century, maybe longer. And so, to a degree they haven 't been in a long time. America's critics and 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

ately, 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; is there a fate

BY STEVE ERICKSON



for a 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 sensualty, 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 unclean. 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 inane 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

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 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 worte 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 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



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is, in and of itself, no more dishonorable than the plumber who fixes pipes for money. What was important was that each writer retained an artist's perspective on where and when the tradeoffs were worth it and where and when they weren't, and retained a sense of responsibility for the choices made

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. Though I wouldn't want to make a case for no federal leaving the artist utterly at the mercy of the marketeers - I still find that the marketeers worry me just a little

less than the politicians. The marketeers have their own souls to sell, and they'll do it for anything that resembles a profit: that means they can, for the right price, be responsive to both the artist and the public. The State, on the other hand, is usually responsive to ideology, which is another word for religion. which is another word for power.

In this country in the Sixties, it was filmmakers and writers and, yes, rock singers who questioned most deeply, and in some ways most effectively, their government's policies in Southeast Asia. I don't imagine they would have been quite as eloquent had the State, rather than the big bad capitalists, been their meal ticket. You certainly don't hear Soviet artists raising much ruckus over Afghanistan or Poland. Loath as some of us may be to say so,

Reagan is more right about federal subsidization of the arts than his critics, and artists who squawk when the political establishment fails to fund their revolutionary art are like pop icons whose feelings are hurt when James Watt implies rock concerts are a bit more revelrous than Legionnaire conventions.

Because ultimately, whether the State sanctions art through financial endowments or moral endorsements doesn't matter. It's dictating the terms of the discussion either way, and that's what happened in the Watt-Beach Boys thing. Let's ask a few more questions before burying this flogged and pummeled specimen of a horse once and for all.

What if it had not been the Beach Boys? What if it had been a band a bit less vitamin-enriched someone who didn't light up Nancy

Reagan's mornings with their harmonies or raise her ire with their curt dismissal by a government subordinate? What if it had been a different stump in rock's petrified forest, like the Jefferson Starship for instance, who have been known to sing about things somewhat more unsavory to Nancy Reagan? What if it had been The Clash, for God's sake, who not only are not particularly sympathic to the values of Nancy Reagan, Michael Deaver, and the Vice President, but aren't even American? Would the pages of the Los Angeles Times "Calendar" on have been filled for weeks after with the ongoing indignation of

was in allowing himself to be suckered by the same mirage of counterculture community with

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record company executives?
Where Watt blundered tactically

which rock artists and audiences have been suckering themselves since Woodstock, not to mention Monterey, not to mention the Beatles or Elvis Presley. In other words, he assumed - to paraphrase a lesson in perception he picked up from the guy who's been hanging around Nancy's house all these years - that if you've seen one rock band, you've seen them all. As far as this entire episode was concerned, the State — in this case represented by the Secretary of the Interior, whom virtually everyone understands to be

excepting the First Lady's patience. while the outlaw fringe lost something more, because in rushing to deny so heatedly what Watt had to say, they were cowed by him. They were baited into a righteousness sweepstakes, a wholesomeness derby, when that sort of righteousness should have been

beneath their contempt.

Personally, I would have found it a lot more comforting had rock artists acknowledged that they indeed honor everything someone like Watt abhors, or are at least not averse to exploring the possibilities

of what Watt abhors. To do otherwise not only diminishes the artist's impact on an open society, it neans that the guerrilla warfare which great art should represent in the face of modern culture is in the hands of those waiting for the enemy to provide them the ammunition. s for the Beach Boys

A s for the Beach Boys themselves, however, everything turned out just jake. They gave a concert in San Diego Stadium this past Mother's Day; radio station B-100 FM, sponsors of the show, began printing up 50,000 Watt masks for those

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asked the station to cease and desist. I can appreciate the station's creative gonzo humor, and I can respect the and's reluctance to milk the affair for all it's worth. In the meantime. Senator Robert Dole got them a Fourth of July gig in Kansas, that surf city on the coast of Oz. And now I don't have to think about any of this anymore — at least not until the Beach Boys make a record Nancy Reagan doesn't like, at which point it will be time for a name-changing. Something like The Clash, perhaps.





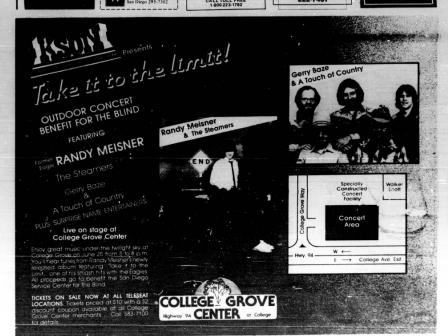
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DUNCAN SHEPHERD

Is it true then, that Darth Vader is the father of Luke Skywalker, or will The Em-pire 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 likelier heir to

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 curtain on the Wizard of O.?! Is Han Sorio 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 rea-sons 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 com-edy tradition of Basil Radford and Naunton Wayne? The answers to all the gnaw-ing 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 ap-

parently 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 th 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 com-pulsory one, if the movie could be viewed just a movie and not as some sort of as just a move and not as some sort of sociological phenomenon. Whether we like it or not, the original Star Wars en-semble, together with the enlistees picked semble, together with the enlistees picked up in subsequent episodes, have taken a prominent place in the pop-culture pan-theon. 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 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 extra-cionarile meteories at all, in order to cinematic enterprises at all, in order to detect commercial motives lurking be-hind, or swarming over, every creative de-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 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 confu-sion than the one that concluded *Star Wars*. The three-dimensional computer graphic, just before this, is a good technological advance over the pull-down technological advance over the pull-down wall maps and rubber-tipped pointers of pre-raid briefings of movies past. But it doesn't prepare us for the labyrinthine ar-chitecture the ships will actually have to fly through, nor does it help us to differ-entate the good-guy ships from the bad-guy ones. When I want to work this hard to guy ones. When I want to work this hard to figure out the basic occurrences in a seene, I will read Virginia Woolf. Directors of movies on this scale are commonly re-duced to the stature of mere traffic cops, but this particular director, Richard Mar-quand, 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, presed 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

more important type of special effect, but again one that is 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 vil-lain, Jabba the Hutt, and the nameless behemoth imprisoned 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

painstaking variations on their basic de sign, but the entire species seems to be nothing but a decadent and somewhat des-perate modification of the classic and unnprovable 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 e hibit in specialeffects technology, and to take up the mat effects technology, and to take up the mat-ter of its story construction. And it is dif-ficult, at that point, to go on talking about it in terms of sophistication. There is per-haps some sort of sophistication, if only that of the snake-oil salesman, in Lucas's gambit of labelling Return of the Jedi as Episode VI of the nine-part Star Wars chronicle — the final installment, so it is 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 uree its audience to cry out for one) the 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 se-

quels was to spend a good long time in pursuits 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 conmovies, to be sure, new creatures and con-traptions 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 near 261

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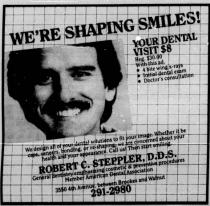
believe. And in this final installment, after Jabba and his dungeon beast get it in their respective necks, there is not much else to get excited about even in the creaturesand-contraptions category. In fact, after roughly the first hour, the creatures, contraptions, and revelations have all come pretty much to a standstill. The long-simmering philosophical tussle 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 twin entities, one with horns and a pitch-fork 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,

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 mu-sical trio of Max Rebo, Sy Snootles, and Droopy McCool — tend to facilitate the effect, though it is still possible to pretend that utternace 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 Jabber-wock.) It is a little late in the game, I feel wock.) It is a little late in the game, I Teel, 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 googliest movie so far this season, and possibly the smoodgiest as well

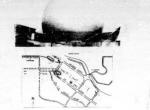






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One of my favorite cities in Italy is Mi-lan. The center of design, of beautiful tex-tiles, of grogous shops, Milan has been a cultural haven for centuries — and for a short period of time it was even the capital of the Roman Empire. The food in Milan 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 Nienteenth Centusy, 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 bistorian alleges. When I was in Milan, I often heard stories that claimed that the rattle of knives and that claimed that the rattle of knives and

When I was in minn, in other heads and that claimed that the rattle of knives and that claimed that the rattle of knives and used to compete with the music. In any event, I've always had spleanded, associations with the food of Milan and with those dishes prepared alla Willianese, 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 I purposture and quantity. Its location, on an unpreposation 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 or-dered with abandon.

I must confess to a great love for earthy,

peasant-syle* dishes, of which one is sufficient to the dishes, of which one is sufficient to the dishes, of which one is sufficient to the dishes and the dishes are dishes as a sufficient to the dishes a sufficient to the dishes are dishes as a sufficient to the dishes as a suff 'peasant-style' dishes, of which one is for sharing, and the end pieces are great for

for sharing, and the end pieces are great for dunking into other dishes. We had our calzone with a small anti-pasto, 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 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 greainess, but the was the hazards of this dish is greainess, but the was the hazards of the dish is the eggplant we sampled. In fact, I had to restrain myself from eating too much of it, as well as the excel-lent small rolls prepared with garlic and

The least successful entrée was the manicotti because the pasta was too thick and contained too little cheese. However, the side order of spaghetti farod better and had an arousing sauce. You've no doubt been wondering how

You've no doubt been wondering how we managed to handle all of those car-bohydrates: pizza crust, garlie rolls, spagheti, manicott, 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 cheescake. Because cannol is suffed with ricotta cheese, I regard it with less guilt than cheescake; I even tell myself it is healthy.

Our bill came to about eight dollars

each, but we had no wine or coffee, and we had ordered too much food. Mention should be made of the Milano Special Feast, which costs \$7.95 for two people. It offers soup or salad, cheese pizza, and both spaghetti and Iasagna. You can't beat

that for price and quantity.

My friends and I enjoyed Milano Restaurant for what it was, an unpretentious, inexpensive dining place. The pasta was not made from scratch, but the flavor of the dishes was better than I had sampled at Italian restaurants in recent months. The food is not intended to have the elegance of the dishes from Milan. Italy, but the reason that Milano Restaurant has endured for a decade is because it offers budget prices with an appealing homestyle product

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The three good features of Di Roma are The three good features of Di Roma are the pleasantness of the dining rooms, the warmth and concern of the owners, and the fact that the pasta is made from scratch. Located in Marina Village, Di Roma has a central dining room plus an enclosed porch offering a small view of the marina. Since the porch is covered with removable seethrough plastic that just snaps on and off, it should prove particularly nice in fine

tas: spaghetti, linguine, fettuccine, riga-toni, ziti, and rotelle, which translates into tions, zits, and rotelle, which transfates into thin, thick, tubular, and curly pasta. There are a half dozen sauces which you may combine with the pasta, ranging from marinara (meatless tomato sauce) to por-tofina (a spicy sauce with seafood). Baked dashes, such as lasagna and ziti, are also

dishes, such as Isasgina and ziti, are also available.

The night my friend and I were there we ordered two of the nightly specials, scampi and chicken parmissian, neither of which was impressive. But the salad awa large and had good dressing and the bread from A la Frangeise was outstanding. The pasta also prepares pizza — at another table a group of women had ordered an impressive looking pizza the size of a flying source. The pizzas range in price from 56.95 to eleven dollars.

If you are in the vicinity, want to sit in a soothing atmosphere, and don't want to spend too much money, try a justad dish. It's ironic that while Milano docan't make its own pasta, the earthy flavors are more appealing than what I sampled at Di Roma. But Di Roma is new and bears watching. Everyone involved with this enterprise is concerned about the diner.

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Shaw and Snow



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South Coast Repertory in Costa Mesa is

currently offering two stunning produc-tions 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 première of Romulus Linney's April

To begin with the less familiar: April 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 interlaced plots are used schematically to illustrate a single category of experience (September-May love affairs) and a single (September-May love artarys 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 simi-larity to the previous production on SCR's

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Second Stage, which I reported on here a Second Stage, which I reported on here a few weeks ago Elizabeth Diggs 3 Goodbye Freddle. In both cases, the set on the thea-ter's infinise thrust stage depicts a modern upper-middle-class living room, tastefully but blandly decorated the unorbrusively competent set designer for April Snow is Daight Richard Odle). Both plays we the varied experience of a group of old friends illustrate a central theme. The theme in both has to do with love relationships and how they go wrong, in both, divorce, adul-tery, and casual affairs are the social Indi-es of the disreptute into which oldces of the disrepute into which old-fashioned, legalized, stable, monogamous pairing has fallen. In both, the unhappi-ness of the characters is presented in such a way that it often provokes ironic and symway that it often provokes ironic and sym-pathetic laughter. The action of both takes place soon after the agonizing death of one of the main character's friends and con-temporaries. In both plays the dramatic crisis comes about when one of the characters reveals that he had been the homosex ual lover of the dead man. The result of the revelation, in both cases, is shock, grief,

of the other characters (in Goodbye Fred die 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 selfpresentation. In both, a lot of liquor flows to oil the unrestrained expression of feel-ings. Both plays have unity of place (the

ings. 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 contemporary realistic theater as conventional support of the contemporary can be supported by the same way and the same that the convention of the same that convention the same that convention the same that convention the same that convention the same that same that convention the same that same that the same that the

guage and stagecraft, the same plot de-vices, 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 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 ac-ceptable moderate level of dramaturgical conventions, they are not to be judged on ompetence, 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 histori-cal, political, metaphysical, or religious interests, of any cor.cern larger than the 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 situa-tions to life as we ourselves experience and "What can this particular play Judged by these criteria, April Snow is a

Judged by these criteria. April Snow is a good, intelligent, and compassionate play, and its ruth 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 irrefrangible irony—an irony of voice and gesture which actor Jordan an almost irrefrangible trony — an trony of voice and gesture which actor Jordan Charney touchingly combines with a sense of sadness and defeat, visible of sadness and defeat, visible of sadness and defeat, visible of sadness and sadn

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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 escapist drinking, resign themselves with wry gallanty to the realittes 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 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 profes-sional 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 director David Emmes, who (as is proper in a piece of realistic theater) effaces himin a piece of realistic theater) effaces him-self utterly in the apparent casual spon-taneity of the action. Only the most as-siduous attention by the spectator will re-veal the unremittingly deft artistry by which Mr. Emmes has infused this produc-tion with its consistent vitality and truth. Vitality is also the word to characterize SCP3. Marks Bethorewshich is one the

SCR's Major Barbara, which is on the theater's Mainstage in a devilishly delight-ful production by Martin Benson (Mr. Benson and Mr. Emmes are the artistic direc tors 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 demon-stration of its author's mastery of high so-cial 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 Undershaft is an evangelical major, the benevo-lent capitalism of her millionaire father, a



liarly influenced by Marx and Nietzsche both; the aristocratic conservatism of her snooty, sharp-tongued mother and her in-effectual, 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 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 forture and marriage to an aristocratic

Deeper than any political theories in this

dramatic devices, is an essential energy that transcends all categories and con-cerns: it is Shaw's own energy of mind. which makes the action romp ahead, the which makes the action romp ahead, the language flash like a cornucopia of diamonds, and the ideological confronta-tions boil and bubble with intellectual excitement, even when close examination shows the author to be more concerned with clever paradox than with logic and evidence. What counts is not so much the content of Shaw's thought as its energy, and that energy is itself in lowe with energy, with the energy of the content of Shaw's thought as its energy, and that energy is itself in lowe with energy, with the energy of the could not process or the "life force," and with the explosive energy of strong, bold, and in explaintly labelative characters.

Mr. Benson sproduction conveys the energy of Shaw's masterpiece with such a fine and not minerempetally that clock is seems to fly by in no time at all, with not an shows the author to be more concerned

instant of tedium or flaccidity. He has as embled a cast in which even the smaller parts (such as Martha McFarland's brazen cockney Rummy Mitchens and Ron Boussom'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 joyfully intense religious idealist, Major Barbara herself; Paul Rudd as Barbara's Greek-professor fiance, whose sharpness of wit. cloquence and rapidity of speech, and ir-repressible positiveness make him a per-fect vehicle for this immensely clever ac-tor; and, in the vastly aggressive role of the tor, and, in the vastly aggressive froe in the elder Undershaft (that supreme capitalist), Reid Shelton, an actor whose great pres-ence and authority emerge happily un-scathed from their relative suffocation dur-ing the days when Mr. Shelton was imprisoned in Annie

oned 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 façade of the Salvation Army shelter with its noble backdrop of Saint Paul's, to the superb, preposterous, re-volving cannon at the Undershaft factory. posed with the power and arrogance of its owner before an exquisite panorama of the sure that the only revolutions will be those of this weapon. Within these sets and at-tired with a delectable lavishness, the ac-tors 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



JEFF SMITH

Father Joseph Damien de Veuster (1840-1889) was a Belgian missionary priest. For sixteen years, his spiritual ter-ritory was Molokai, the "gray island" be-tween 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

cloudbank blocked all sunsets from view — had few competitors in its day for the distinction of being the "saddest spot on earh." Darnien saw it differently. In 1873 he chose the more than 1000 lepers on Molokai to become his flock. He lived with them on the island. He tended to their state and the concept of the control of the c with them on the island. He tended to their pain and considered himself extremely lucky to have found his niche in life, his "call within his calling." Initially he as-sured church higher-ups he would work on the island only as long as his "devotion dictated." The years later, in 1883, he con-tracted leprosy. He remained on the island and, disfigured beyond recognition, died

Damien's might have been just another wind-swept grave on Molokai were it not for the efforts of a fusty 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 Slur 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 Dr. King, and lately Mother Ieresa has begun to accure some unsavory runnors as well. Hyde went on a four-year crusade to defame Father Damien's local reputation as a "tme Christian marty." Using terms that may Rorschach his sown deepest fears or desires, Hyde called Damien' a "course, dirty, bigoted, headstrong man" who was "not pure in his relations with women." Fortunately for Damien, he novelist directions are considered to the control of the contr 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.

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 enabrined in a resplendent torub. His name has come to represent a life committed to radical benevolence. And since there's a little Hyde in all of us Jekylis, his life. notives, and bizarre death have also been notives, and bizarre death nave 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,

empts some answers.

The one-character drama takes the form of an extended monologue, a two-act con-fession in which Damien relates his au-tobiography — thus converting the audi-ence into the role of father-conf-ssor with the power, apparently, to absolv him of whatever guilt he may have incurred. Somewhat systematically, Damien re-sponds 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 abstrac existence legend has made it out to be. He had no game plan for martyrdom. Instead, he focused on concrete, specific problems metic surface.

ne rocused on concrete, specific proofens - 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 deeds would generate in the minds of others, to whom all-consuming altruism is decidedly suspect. He confesses that his work was unerely 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 fert a virtue. is, in fact, a virtue.

is, in fact, a virtue.

Then the play does a disturbing aboutface. 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, actime that Damien (and the Mahatma, ac-cording to Candace Bergen) has doubts. And has had them throughout. Both rev-elations, like exposing a brand-new culprit on the last page of a mystery novel, are abrupt. And each gives rise to new ques-tions, which are centered as much on the form as on the central character of both works. In brief, whys haven't we seen 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 int coda to a heretofore harmonious dissonant coda to a heretotore narmonious 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

In Damien, at least, we learn what some of these doubts are, and, as is not the case in of these doubts are, and, as is not the case in Gaundhi, 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 evistence, he mentions his motives. Did he conformed mentions his motives. To the conformed mentions his motives. The description are supported to the conformed mentions his motives. The description are supported to the conformed mentions his motives. The description are supported to the conformed mentions his motives. The description are supported to the conformed mentions his motives. The description are supported to the conformed mention his mentions. The mention mention his mentions are supported mentions his motives. The description are supported to the conformed mention his mentions. The mention mention his mentions are supported mentions his motives. The mention mention his mention m 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 neutrine. What remerces from this early the properties of the properties. questions. What emerges from this per-sonal interrogation, based on his fierce ob-

jectivity, is the rense 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 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 alierate those around them; their univocal lives 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

across as jerks. Thus the problems for a playwright treating such a subject are first, how to make such a character likable, and econd, how to add the necessary dimensions to make him fully realized. Addyth 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 marzate his autobiography (which, for un-accountable reasons, he does backward, from death to brith unimeeded by the infrom death to birth) unimpeded by the in-trusions 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 convinc-

others, would have been a more convincing approach. In the Lamb's production, well directed by David McFadzean, actor Kobert 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 mannersins 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 Thayes' nitly set — a cragge, ship-term of the property of the production of Molokai, at the sight of which he un-leashes an unholy blend of anger and re-vulsion; his confession to a traveling

priest; and the discovery of his leptosy, 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

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 com-mentary along the way) defuse the drama of conflict. After Damien notices no feelof conflict. After Damien notices no feeling in his left foot, in the middle of act two, the chief of act we, there's little left to say. Yet the play moves the closulys on, back to his childhood and beyond the stuff of which compelling of 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 such as the control of the stuff of the sum of



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etters

(continued from page 4). We realized our waiter was expertly trying to avoid us and our icy stares, and after an eternity, be throught our check. He had begrudgingly taken the cost of my entries off the bill, but had the audicity to charge me 51.50 for the mediciner dinner salad! Had it not been for the delicious Chardonnay see consumed too pearlicide. 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.

Delicious Pleasantness Is Fairly Honest

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

Ms. Widmer was not the first to omment on the sweetness of ou pinach salad dressing. We have spinach valid 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. Widner 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 Fulcher, kitchen manager

The Quaits Inn Lake San Marcos

With the overflow of haircutters now in Southern California, it is n 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 actually done win the person hanging upside-down, but only begun in that position. The client is then placed back in an upright position to have his or her harreut "finished." when in reality that is when the cut is performed. There is no way a decent precision cut can be done with the patron upside down. Not all the hair is trimmed, nor is the cut ever even without so-called "cleaning it up" in an upright position. Unfortunately, trendy cuts like these are often reliculously expensive because the

Janetta Epperson's problem of the "hair strands slipping and falling" when she held them up in the air, I would recommend a refresher

Upside-down Flakes?

effow of haircrate ridiculously expensive because the client actually believes she is getting a super layered cut. As to course in haircutting. A precision layered cut, " hen performed and checked properly, is always done





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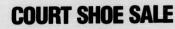
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Doctors Countywide

with the patron spright. 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 professional methods were taught such as the college of the college of

Elena "Harmony" Lissone Leucadia

Talking About Boys

of disopportunent with the Reader by vittee of the by vittee of the State of the St

ountry artists. The column is

salithis access the equation in the author and not, I most, intended to be "unblased reporting." As someone point of or annial with most economic point of a ramida with the most eccent annial with the most eccent point of the annial with the most eccent point of the point of th

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

limes.
Michael Murphy, aside from "Wildfire," wrote and originally recorded "Cherokee Fiddle," a song made famous in the film

song made famous in the fittle Urbina Crosbory, by Johnny Lee Mr. Murphy has a recently released afform under his sown name, which includes the current simple. Lover Affair "Another of his single releases is "Still Taking."

Lovages that the Render assist in furthering Mr. D'Agostano's education during the month of June by paying his admission to the San Dego Wild Annual Parks so he might attend Mishael Murphy's concert to be held there. Mr. concert to the latter of the Control of



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Letters

opearances in June at the park. Frizzell. I would also suggest that the Reader arrange for an appropriately knowledgeable oppropriately knowledgeable serson to make its country music person to make its country music reviews in the future. 11-main a faithful, hopeful-for-change Reader reader. S.J. 'Rustv' Reggiani San Diego

Words By Glenn Gould

Glenn Goula

I am yow it seaching English at
San Diego State, I am constantly
having to explain to my students
therefore very surprised and
disappointed to read your issue of
May 12, 1083. In Suc Charon 's
article concerning the
conservatory in San Diego
conservatory in San Die

glance from Issae, who knows that rather than the release of a momentary surge of afternal than the release of a momentary surge of afternal filterion geometric of w. under. Long before I read this article. I had read these exact words in an article on the plants Glenn Gould. Control of the release of the mistaken. Candace Glass San Diego

Sue Garson replies:
Writes are influenced not only
what they personally experience
and articles are rapidly absorbed
and certain phraces, expersions,
and ledear remain and sometimes
reappear an consciously in the
reappear an consciously in the
sast the case in my attributing to
Isaac Maklin the thoughts of Glom
Gould. Upon subsequent research,
prompted by Ms. Glass's letter, it
does upone that my seculia were
rightfully should have been
credited as the source. Mr.
Gould's precise quotation reads. credited as the source. Mr. Gould's precise quotation reads. "The purpose of art is not the release of a momentary ejection of adrenaline 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 course devoting the cover story to him ("Requiem for a Rebel," May 19), makes me wonder now about the Reader. Gretchen Hollingsworth

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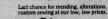
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Off the Cuff

When was the last time you had to be brave



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. 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 inything." 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 It was in New York on a Labor Day weeknd. 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 farfaid, but it's either. 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 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 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

Visiting from Ojai
I heard a crash and saw that a car had smashed into a tree at the bottom of our hill. h 's an the bottom of our hill. Is a an 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; be wanted to get with him; he wanted to ge with him; he wanted to get away. In the next second I realized the missing limbs wen 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 cart steroed on the sax and car, stepped on the gas, and cleared the tree. When the doo 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 Jakar.

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Section 2

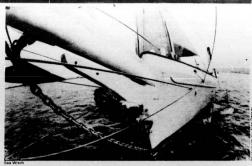
Events, Theater, Music, Film

Water Plus Wood Equals Work

When was the last time your heart was geosed by the sight of a sulbot on the bay? If your gare has been filled only with the swams of white, plastic-hulled "production boats" infesting the harbor, your heart may be in for a good tweaking this weekend. A group of local sailors interested more in grace, tradition, and grace, tradition, and grace, tradition, and craftsmanship than in Sperry Topsiders is holding its annual Yesteryear Regatta for classic and vintage design yachts, and the waters of San Diego Bay will host en mass the kind of boats Poscidon himself must revere: wooden boats. The one hundred or so

Mariners Salling Seciety will cell you that product to beats—what they call "Tappersare boats"—aren't really ugly, they 're not not beautrial. Look at a Cal 20 to eld up beade an AG. Bernes both-designed ketch and you'll get the petture, "Its and you'll get the petture," Its and you'll get the petture, "Its and you'll explains Bull Clark, a co-foomhet of the club nine years ago, "A wooden bust is hand built by criormeen, it's noot molded. The production-bust owners can appreciate these 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

Modern molded boats are much more forgiving of neglect than their forebears, which is the main reason wooden boats are essentially not built (continued on page 5, col. 1)



Toe Hold

The three chief ballet companies in the United States are the New York City Ballet, the American Ballet Theater, and the Joffrey Ballet — the last and the Joffrey Ballet — the last of which will appear in San Diego next week. Robert Joffrey founded the company in 1956 (bence it is the youngest of the three), and its traditional home three), and its traditional home-base 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 wall some Son Phase under will come to San Diego, under enterprising San Diego Arts Foundation.

What is the loffrey like? 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 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 and I are very consense of the free spirit that identifies this company, the diarces are very company, the diarces are very consense and the very consense and passionate. The managame has written of "the sunry style and passionate, vouhful temperament of the New York Center's Joffrey Baller." The diance critic for The Village Voice reterrated this complassion the company's youthful spirit. "The phenomenal. The Joseph of the properties of the manageness and the properties of t

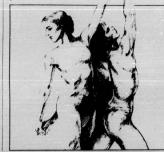
say nothing prissy, and nothing

pretentious, but tremendous pretentious, but tremendous vigor and soaring virtuosity; flashing, exhibitating achievement rather than refined niceties; punch rather than polish. But — unlike the

other intruding structures are gone, and a three-and-a-half-year excavation has revealed a variety of grand stairways and other structures once containe

other structures once contai within the main temple, in

addition to a treasury of statues



Bolshoi - an imagery both Boistoi — an imagery both on stage and from the players that belongs to the present day thoroughly demotic images supercharged into a buoyant

These words about jauntine These words about jauntiness, youth, and punch rather than polish may give a somewhat false picture of the company. It is true that there is a great openness in the Joffrey to the contributions of modern dance to neoclassical ballets, more or less without story, that interpret works by Mozart, Vivaldi, or Webern by translating them into the vocabulary of classic ballet. Actually the best characterization of the Joffrey is that of the New York Time's Anna Kisselgoff, "The

Treasures Travel

It was the main temple of the Aztecs, a massive pyramid topped with twin towers and dominating a gigantic square compound. Here the Aztec ests performed their most rtant human sacrifices; her they dedicated their offerings t the god of rain and the god of war. In return, the gods gave

them not only a city larger than any Furopean metropolis, but also, a wast territory stretching all the way to Guatemala. Then soldiers and territory stretching all the way to Guatemala. Then soldiers and terrible destruction. In the Twentieth Century, the obliteration of the Astec past became more mundane. By April of 1978, purt of the site of the main temple — located just center of Mexico City — had center of Mexico City — had been excavated, but most of it was covered by two parking lots, two old hotels, a bookstore, and

addition to a treasury of statues and other implements. In December of last year, forty of those 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 bile. of luly. Among these forty objects are Among these forty objects are some of the most important archaeological findings in all of Mexico, according to Professor Mario Varquez, the director of the National Museum of History and Anthropology in Mexico City, who personally has been 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. Painstakingly careed

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





READER'S GUIDE

Contributions to READER
EVENTS must be received by mail
no later than the Printing proceding the
Thrordey stone in order to be
considered by meldentom. Please do
not please. The Events Editor
and please. The Events Editor
and the Events Events
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Dance

and "The Owl and the Pussycat," two new pieces by Eting Sunde, will be presented in a concert sponsored by the Black Mountain Dance Foundation, Friday, June 10, and Strutday, June 10, and Strutday, June 11, 8 p.m., Ferforming Arts Center, Mr. Carmell High School, 9550 Carmel Mountain Road, Rancho Peñasquitos, 484-3465.

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

Ashma 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.

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

Street, La Jolla. 494-3941.
Political Film Series aponsored by the Committee for World Democracy continues with Diarry of a Shirphus Thief, a look at Japaneer radicals of 1968, and The Ceremony, which chronicles the fortunes of a powerful family from 1946 to the present, both by Nagisa Ohima and with English subtities, Friday.

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

UCSD. Free. 452-2230.
Natural History Documentaries,
The Great Mojase Desert, a walking
tour of the desert, and Howler
Monkey of Born Colombo Hund,
field study of this species in matural habitat in Panam, will be
presented Saturday, June H. and
Sunday, June H. and
Li 2, p. m., Natural
History Museum, Balboa Park.
232-3521.

232-3821.

Japanese Films, To Assida and My
Child I Will Never See, a doctor's
fight against cancer, and Seduce an
Angel, a modern love about an
theory of the sales of the sa "Sons of the Desert," a 1934 com-edy starring Laurel and Hardy try-ing to get away from their wives to attend a convention, will be screened Tuesday, June 14, 7 p.m., Coronado Public Library, 640

Children's Films, including Miss Nelson is Missing. Three Little Pigs, Runt of the Litter, and others, will be unspooled Thursday, June 16, 3:30 p.m., Conference Room, National

435-487.

"Donkey Skin," starting Catherine Deneuve, is director of Charles Pernault's fairy tale about a wishowed Ling who wow that his sinst, and will be presented in his first, and will be presented in Fernenk with English subtitles, Wednesday, June 15, 7-30 p.m., Sterewood Hall, La Joliah Mauseum of Sterewood Hall, La Joliah Mauseum of Street, La Jolia. 454-459.

SINGLES

her superior party given by Jewish

HOLIDAY INN

Mission Valley Saturday, June 11, 8:30-midnight Further information 457-4227

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Tickets: OMBAC members, the Pennant, The Beachcombe Hamel's, Rocky's Bar in Crown Point.

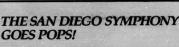
All properts on toward restoration of Mission Beach roller

Erling Sunde & Black Mountain Dance "Pas de Quatre"

"Past Dark" "The Owl & The Pussycat"

Company
June 10 & 11, 8:00 pm
Mt. Carmel HS
Performing Arts Center
9550 Carmel Mountain
Road,
Rancho Peñasquitos
Tickets: adults \$5,
children, students &
seniors \$3
For reservations call:





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 Fark, P.O. Box 3175, son Diego 2020s, in person at the box office the night of the performances; or al Ticketron; Sears; Marina Sportsueer, Marina Villar or participating hotels and motils from the concierge or information desk.

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



oric Arts Event for All San Diegans June 12th - 19th

PIPE ORGAN FESTIVAL

sponsored by downtown's

First Presbyterian Church (1869-1983)
as it re-dedicates its centenalal 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. Official Organ Re-dedication Service Sunday, June 12, 10:05 A.M. Organ Re-dedication Concerns including selections from deficientals, June 15, 7:00 F.M. Organ Re-dedication Concerns including selections from sunday, June 15, 7:00 F.M. Organ Re-dedication Concerns including selections from suddence.

Sunday, June 19, 7:00 F.M. Creation of subolity for frag looped Haydri

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

TO LOCAL EVENTS

Music

season, Priday, June 10, and Satur-day, June 11, 8 p.m., Sherwood Hali, La Jolla Museum of Contem-porary Art, 700 Prospect Street, La Jolla. 459-3724.

Evening Concert, the JCC Music Committee will present cellist Hilda Goluses and classical guitarist Nicholas Goluses, Saturday, June II, 8 p.m., Jewish Community Center, 4079 54th Street. 583-3300.

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

Solo and Ensemble Guitar Con-cert, the UCSD Guitar Quarter, directed by Celin and Pepe Rom-ero, will perform works by Tele-man, Torroba, Romero, and others, Saturday, June II, 8 p.m.,

"President's Concert" will close the 1983 Palomar College Orchestral/Choral Concert Series with Beethoven's Coviolan Over-ture and Choral Fantasy, Capland's Appalachian Spring, and Brihms' Schickashida, Sarntaky, 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 1350 to the present, Sautday, June II, 8:30 p.m., Pannikin Book-works, Flower Hill Mall, Del Mar. 755-3735.

Julian American Musical Festival, featuring Stone's Throw, Los Alac-ranes, The High Window Boys, Clabe Hangan Band, Somewhat Sawyers, Country Rainbow Dunc-ers, and others, will be held Sun-day, June 12, 11 a.m. to 6 p.m.,

Frank Lane Field, Julian.

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

Chamber Concert, presented by the Academy of Strings, will fea-ture works by Vivaldi, Haydin, Mendelssohn, Brahms, Bach, Tchaikuwky, Saint-Saens, and Saraste, Sunday, June 12, 3 p.m., First Assembly of God Church, 8404 Phyllis Place, Free, 450-9477.

Marathon Performance of eclectic repertory 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 pro-gram presented as part of the Sa-cred Heart Music Series, will in-clude "Requiem" by Faure and "The Canticle of the Sun" by

Ph.P.A. Beach, both sing by the Sacred Heart Cheir, 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, 730 p.m., First Presbyterian Church, 320 Date Street, Free, 232-7513.

Works of Edvard Grieg will be pre-sented by the Edvard Grieg Soci-ety, Monday, June 13, 7:30 p.m., Old Globe Theater, Bulboa Park, 463-2728.

Twentieth Century Songs by Kurt Weill, Francois Poulenc, Aaron Copland, and David Ward-Steinman will be performed by so-prano Ellen Lawson on Wednes-day, June 15, 730 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, Franco Library, 1250 Elm Avenue,

Miss Southern California **Beauty Pageant**

to be held at The Scottish Rite Temple

Contestants 17-25 are eligible. Over \$4,000 in prizes.

For information call 576-0801

psychic fair SATURDAY, JUNE 11th, 1983

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Sat. June 18.

8:00 PM to 1:30 AM Oakwood Garden Apts., West 3866 Ingraham St.

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1st Flower Show Premiere & Wine Justing

June 16, 1983 Southern California Exposition & Hower Show

JOR THE FIRST TIME, AN OPPORTUNITY TO SEE THE LHRIGHST AND INCOT SPECIFICLER FLOWER AND OWNERS HOUR IN SOUTHERN CALIFORNIA PROVIDE THE TESTING WITH DOZENS OF CHILDRENIA IMMERIANCES PRINCIPATING. A RARE OPPORTUNITY OF CHUCK, TAGE AND SAMPLE SUPERS CAUTOMINE WINKS IN A FEBRUARY CHILD STATE OF THE CHILD THE TESTING WITH OFFER AND THE STATE OF THE CHILD THE TESTING WITH THE TESTING

Call for Peservation information (619) 297-4614 Sponsored by Juniors for Social Service & Calif Assn. of Nurserymen

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. 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

will be the subject of public hearings. Thursday, June 9 and June 26:30 p.m., Mesa College Auditorium, 7250 Mesa College Drive, Linda Vista. 236-6655.

Israeli Involvement in Central America will be the topic of an evening program presented by the Committee for Democratic Pales-tine, fearning a feature by Honel's International Role; Zonism and Cen-rational Role; Zonism and Cen-tral America," Friday, June 10, 7 p.m., Oneira Club, 4649 Hawley Boulevard, 565-6254.

boulevard. 303-6234.

Former SALT Negotiator and member of the U.S. delgations to Europe for nucleat rest monitoring. Dr. Jerold W. Johnson will speak on strategic arms negotiations in a lecture presented by the Lawon-toll. 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 DeBus and Peter Dra-gin, Sunday, June 12, 2 p. m., Villa Montezuma, 1925 K Street. 239-2211.

"Confessions of Wine Sales

Radio/TV

"Sneak Previews," film entites Neal Gabler and Jeffrey Lyons will review Psycho II and Octopiass, Thursday, June 10, 1 p.m., and Monday, June 13, 11 p.m., and Monday, June 13, 11 p.m., Chan-nel 15.

Padre 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.

June 12, 4:00 p.m., Channet 37.

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

"Crazy Nora," a two-part radio

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led an unconventional life in 19th-century Philadelphia, will be aired Tuesday, June 14 and 21, 7:30 p.m., KPBS-FM 89.

Sports

Bicycle Racing, the Southern California District Championships will take place Friday. June 10, 7:30 p.m., and Saturday, June 11, 1 p.m., San Diego Velodrome, Mor-ley 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 KGB-FM Surf Classic, a pro-am event featur-ing more than 100 participants, will be held Saturday, June 11 and Sunday, June 12, all day, Seaside Reef, Cardiff-Solana Beach line.

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

Special

Undergraduate Arts Festival, a en-aly event; continues with the U.XD Wand Enreemble; Ilmusda, U.XD Wand Enreemble; Ilmusda, and Most. The Resourcems and On Obbul. Thorsday, to the Arts of the Common and Confession of the Common and Confession of the Common and Confession of the Common and Studies, June 12.8 p.m., and Studies, June 12.8 p.m. and Studies.

DRU BOAZ

T.V. COMMERCIALS:

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Learning Television Commercial Acting
Meet and work with Screen Actors Guild
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WHY NOT YOU

Johnny Buler, and Ecce Lukebinon. Saturday, June 11. 8 p.m., and Sunday, June 12, 2 p.m., UCSD Theatre; Student Artists' Book, through Sunday, June 12, toyer, Central Library; art exhibition, 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, Groo the Wan-derer Saturday, June II. noon to 3 p.m., The Comic Gallery, 4224 Balboa Avenuè, Clairemont, 483-4853.

Galleries

"Imogen Cunningham: A Cen-tennial Selection" features works from the photographer through July 17, with a film and lecture by biographer: Susan Etherns on Thursday, June 9, 7:30 p.m., Museum of Photographic Arts, Balboa Park. 239-5262.

"Arbol de la Vida: The Ceramics of Metepec," an exhibit of works on the Mexican Tree-of-Life theme, will remain on view through June 10, Founders Gallery, USD. 291-6480.

USD '291-6480.
"The Paper Explosion" featuring works of handmade paper by artists including Edward Pieters. Martha Charledian, and Paula Matthes, will be on view through June II. Maple Creek Callery. 2400 Kettner Boulevard. downton. 234-215.
Basketry, contemporary works in diverse materials and traditional African, Spunish, and Verenzuelan pieces will be displayed through June III. Callery Edgibert Omnog June III. Callery Edgibert Canad Avenue, La Jolia. 454-4781.

Photographs of Ireland, recent black-and-white work of Eric Blau-will be on display through July 1. The Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

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

PI

an exhibition of prints, posters, and journals — some exhibited publicly for the first time — features the highly political work of Kaethe Kollwitz, George Gross, Otro Dix and others between 1918 and 1925 and will be on view through June II, University Gallery, SDSU, 265-4941.

Recent Works by Ernest Silva and Tony Raczka will be on display through June 11, Quint Gallery, 664 Ninth Avenue, downtown, 230 8502.

"The New Journalism," an exhibit of photo essays by three photojournalists Emerot Basis to Free Photojournalists Emerot Basis and Agranda Morocco, Sandra Haber on India and Hait, and Sandra Meiselas on revolution in Vicaragua, will be on display chrough June II. Photography Galery, 769 Girard Averuse, La Jolla. 459-4800.

"Insight: Selections from San Diego Private Collections," works by Picasso, Klee, O'Keeffe, and Rivera are included in an exhibi-tion selected from San Diego pri-vate 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 Xoua Her will remain on view through June 18, Lotus Folk Art Center, 3701 India Street, Mission Hills. 574-6686.

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

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



FOR YOUR EYES ONLY ... JAWS ... THE DEEP ... SMOKEY Announcing the

DOS AMIGOS



Now you can enjoy a complete evening of entertain-ment at Dos Amigos, starting with Chef Rodriguez's tasty (and inexpensive) cooking during the early evening hours followed by some lively fun with our cantina crowds...and capping off the evening by watching an entertaining movie in our Theatre, at no extra charge!

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TARZAN THE APE MAN ... ABSENCE OF MALICE .

TO LOCAL EVENTS

Recent Drawings and Paintings of Suranne Jackson will be on display through June 26. Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

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

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

Water Plus Wood

teentinused from page 11 an anymore. Member boats of the Articion Matthews must either be designed or bull before 1950, and most of them were created in the 1930, the Coldent Age of such tridesign. (The oldest one, Clara, was built in 1887.)

Owners of those boats agree that a loing, cognitic craft of that will be the control of the c

work on the boat. That's his job."

Take a vantage point anywhere along the edge of the bay this Saturday and you'll see what these fanatics are talking about. The Bounty, a classic motor boat, will mark one start of the race at about noon just of the Ruden E. Le at the eastern will aul off toward the mouth of the bay one at a time every the will sail off toward the mouth of the bay one 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 jut past 150-fors schooner, will mark the finish line. Bert places for viewing will be along Shelter or Harbor islands, Seaport Village and its adjacent park, and the foot of Oringe Avenue in Coronado. After the race they'll ancher at Choiserta Buy. Por Cabeen at 292-4900, extension 214, or Robin Reynolds at 299-6931.

- Neal Matthe

Toe Hold

(continued from page 1)

(continued from page 1) is company's signature is its odapobility to any style, a gift adapability to any style, a gift adapability to any style, a gift adapability to any style, a gift will offer in Snn Diego—accompanied, in the Crizi Theatre, by the San Diego Symphony—give a good idea of the company's vensatility. Light Rain, and Round of Angels, and William Forsythe (Lowe Songs) and Marjorie Mussman (Random Dances) by Mussman (Random Dances) by Mussman (Random Dances) by Missing and Marjorie will conclude with a lighthearted romp thoroughly in the classical idiom. Anthony Tudor's Offenbach in the Classical idiom. Anthony Tudor's Offenbach in the Singh Sin

June 15 is Suite Samt-Sairs, Lose Song, and Offenhach in the Underworld. The Thursday and Friday performances will offer Light Rain, Random Dunces, Round of Angle, and Cafewalk, with the same program each evening. The Wedneday opening also offers the option of a swank black-tie supper at the Westgate Horel. For ticket information, phone the San Diego Arts Foundation at 159-9-788. Thouse Amer.

Treasures

Sheppard

Tune 11 - 12

Sat. & Sun. - 3p.m.

Free with admission.

The San Diego

WILD ANIMAL PARK

Theres no place like it on earth

toomtuned from page 11st starting, one hand open and one clenched.

Although all the sculptures in the collection were religious in significance, they posses wared figures (discovered within a smaller pramid contained under the ruins of the main structure) served as bearens of figure of banners. Another claborately carved slip is a fragment of a company to the property of the contained when they have been considered as the property of the pro

who die during childbirth, regarded as heroines within the Attec culture. All forty of the pieces included in the collection were

included in the collection were discovered at the main temple site, although several pires apparently were brought there from other areas such as the city of Teorihuscan and the states of Guerrero and Cuxaca. In addition to the stone statues, the collection also includes five additionation to the state statues, the collection also includes five additionation and four portery additionation and four portery discount tracted in honor to the goddess of the moon (the original is to fraight et of the main temple). main temple). This is the first major

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 land Cetober. Created by the same architect who designed the ternounced with the common than the common that the common than the common than the common than the common that the common that the common than the common that the common

D.C., before 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.)

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

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 Tijuman, part of the collection will be shown at the National Callery in Washington D.C., before the entire

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

SAN DIEGO BRANCH OF THE
Theosophical
Society Views
- The Secret Doctrine,
Secret Doctrine,
Reincarnation
- Karma
- Keincarnation
- Keincarnati SAN DIEGO BRANCH OF THE



'Hamburguesa is perfect for parties.'

perfect for parties.

Throwing a party as popular
ambitious project. Usually, even
the best establishments flounder
inder the dining demands of
Yet, last week I went to a
party where half the guests were
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We were able to relax in a
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from the mem—a ratify in today's
mass-production-minded
restaurants. I overheard the kids
Taco Plates to Fock's Revenge
and Tertyaki hamburgers.

Just to test the capabilities of

The of Place to Place's Revenge to the Action of the kitchen, I called for a more filled. It is a second of the kitchen, I called for a more filled. It is a second of the kitchen, I called for a more filled. It is a second of the kitchen, I called for a more filled for a more filled. It is a second of the kitchen filled for the kitchen filled for the kitchen filled for the kitchen filled for the kitchen filled filled for the kitchen filled filled

Chef's Secret

Mexican Hamburgers—salad bar style—make a delightful number party meal. With a platter of hot barbeaued burgers, offer bowls of chili,

English-speaking guides will be available. The Tijuana Cultural Center is open daily from 11:00 Old time RESTAURANT FOLK CLUB DAVE & BECKY ROBINSON ENGLISH, IRISH & SCOTTISH MUSIC JAY ROUND ALSO FRED SOKOLOW CASWELL CARNAHAN 7:30 4 9:30 AN EVENING OF IRISH MUSIC THE PARADISE STREET BAND JOHNNIE WALKER Johnnie Walter halls from Yorkshire, England where his traditional song repertoire originated. He sing beliefe, ever, eve, érinkine, and just state used for goings to modern "folt type" buildes. OLD TIME HOOT NITE

Cover charge nightly — Beer & wine



THE THEATER READER'S GUIDE TO

Theater listings are compiled by self Smith; commentary is by Jonathan Saville and self Smith. Information is accurate according to material given us, but it is always uses to phone the theater for any last minute changes and to inquire about ticket availability, May theaters offer discounts to students, senior citizens, and he militany, ask at the box office.

at the cost office.

ALTITE MANUEL PARTS.

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CHILDREN OF A LESSER GOD the obvious tasks involved in stagging a play with deaf and hearing audiences — and the depth of the play itself. The play, the completeities of the production, and the many forms of expression in it — drama, speeches in



Sea Marks

See Marks

English and American Sign

Language, mirms, gesture, and body

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Twice. (Sm.)
San Diego Repertory Theatre, through
July 2, Wednesday through Sunday at
8:00 p.m. Matines Sunday at 2:30
p.m. and Saturday, June 11 and July 2
at 2:30 p.m.

COMEDY TONIGHTI
Is now a Saturday afternoon mattines.
Lee Consely and filends present their
which includes a comedy workshop
prior to the performance. Designed to
give audiences the opportunity to 'go
instruction in the techniques and
practices of improvisational comedy.
Is street Calver, 275 lb Street. San
Diomation and 239-4275.

DAMIEN
Reviewed this issue.
Lamb's Players Theatre, through June
11: Thursday through Saturday at 8:00
p.m. Matinee Saturday at 2:00 p.m.

DESIGN FOR LIVING
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but the time main characters, whose

liberation from conventional sexual and social mores we are meant to admin, are really irresponsible egotists and hedonists, with not a care in the social above to the control of the con

— Dut what is needed for this play is of this not of competent actors but of the third demigods. Design for Library is a long time play — and certainly no one wide many of the play — and certainly no one wide many of the play of the p

3.00 p.m.

**PIDOLER ON THE ROOF

The Lummore Well Williage Theeter

presents the classed masked — book

by Joseph Stehn music by Jerry Book

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Sanuthy at 20.00 p.m. Mattere Sunday

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at 195 pm.

THE GLASS MENACERII*
The North Coast Repertory Theatre
presents the "memory play" by
Tennessees Williams about the
Tennessees Williams about the
Tennessees Williams about the
Gaughter Laurs, and her son Tom,
Concerned that her daughter is
retenting this of actems world, Annual
asia Tom, the sole support of the
family, to bring a first about the order
the control of the control of the
family, to bring a first about the memory
however, plans a rotent of this coun,
Juliam Schembt directs the
production, Members of the coast
include IX Recess, Mancy blowy.

Gwenda Measel, and Patrick Heald. Normen Miller is the costumer. (Sm.) North Coast Repertory Theatre, through June 12: Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.

as 600 pm. Sunday at 7:00 pm.

(VYPSY)

The Fleats Driver Theater presents the mascal—mask by Jule Sync. by Suphers Sondhelm, and the services by Suphers Sondhelm and the seater persons the mascal—mask by Jule Sync. by Suphers Sondhelm and the seater person of the person of the seater person of the sea

CHILDREN OF A LESSER GOD

HELD OVER CALL TODAY

IS BREAKING ALL RECORDS

Due to enormous public demand, good seats now on sale for 15 additional performances.

BOX OFFICE OPEN TUESDAY-SUNDAY, NOON-8 PM. 1620 sh Aw. Ticke prices & performance schedule: 83.50-Sunday, Wednesday, Thursday, Spm & Saurdays 911, 712, 230pm, 89.50-Friday, Spm; 100-Saurday, Spm, Discounts for sudentisfeeriors, %-Price Hat Tix (4:30-6.30pm day of performance only,

SAN DIEGO REPERTORY THEATRE 235-8025



Theater Directory

THE BOWERY THEATRE 480 Elm Street. San Diego 232-4088 CIVIC THEATRE 202 C Street, down 236-0210 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

LYRIC DIMNER THEATRE 7578 El Cajon Boulevard. La Mesa 464-1196 C.R.A. THEATRE 9115 Clairemont Mesa Boulevard, San

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277 AWACOSTA COLLEGE
Little Theater
One Bermard Drive, Oceanside
757-2121 s/236
NORTH COAST REPERTORY THEATRE
Pagas of the Four Flags
Lomas Sants Fe Road, Solena Beach
481-1025 EDUCATIONAL CULTURAL COMPLEX THEATER Wew Boulevard, Southeast San

FOX THEATRE 720 B Street, downtown 233-6331 OLD GLOBE THEATRE

OLD MISSION PLAYERS
Mission Basilica San Diego de Alcala
10818 San Diego Mission Road, San Diego
278-0021, 464-0401 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410 OLD TOWN OPERA HOUSE

JEWISH COMMUNITY CENTER PALOMAR COLLEGE Palomar College Theatre, Sar 744 8860 LA JOLLA PLAYHOUSE

LA JOLLA STAGE COMPANY 750 Nautilus Street, La Jolla 159, 7773 POINT LOMA COLLEGE Salomon Theatre 3900 Lornaland Drive, Point Lorna 222-6474 s248

LAMPLIGHTERS COMMUNITY THEATRE

THE PROGRESSIVE STAGE COMPANY 715 Fourth Avenue, San Diego 232-9232 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Dieg 279-2300 x236

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025 233-8025
SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theater
265-6894
Open-air Amphitheater
265-6947 SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755-7358

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180 STARLIGHT Starlight Briwi, Balboa Park 232-3049 or 234-STAR

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300 UNIVERSITY OF CALIFORNIA SAN DIEGO

I heater 452-4574 Mandeville Auditori Hall 452-2380

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 291,6480

READER'S GUIDE TO THE THEATER

sound designer. (Sm.) Old Globe Theatre, Festival Stag Saturday, June 11 through August 26; Tuesday through Sunday at 8:30 p.m.

I STAND HERE IRONING The UCSD Ferninist Theater and Video Ensemble presents a dramatized version of Tillie Olson's story, adapted for the stage by Alice Hale, a student at UCSD. In addition to Hale, a student at UCSD. In addition to diamatizing the siony, the severeter-member company also offers an improvisational introduction, which is own recollections of incline, in their court recollections of incline, in their families. The proformances of ISand Mere Inoning (on June 3 and June 4) will be on a double bill with Eugene O'Hellin Falghier — a special UCSD wide and the "Health project UCSD. Friday, June 10 at 8:00 p.m.

Production presents the West Country Transport of William Nortis Country productions presents the West Country presents of William Nortis Country productions presents of William Nortis Variance of William Nortis Variance Nortice N

JOBILEE
The Rhybm-Aire Players present their benty-fifth annual musical revue. This straight annual musical revue. This straight performing such songs as "Tee for Two," Blank of the Blass.
"Mandy," Chestaneoga Choo Choo, "Chora Lines," Annual Lines, and Rhybm-Aire Players. 1721 Hornblend Street, Pacific Beach, through June 14, "Holly and Saturday at 8000 pm. For reformation and 272-1976.

WY THREE ANDRELS
The Coronado Playhouse is staging
Sam and Bella Spewack's comedy,
which is adapted from the French
correctly by Merit Hasson. La
correctly the French
of escaped convicts. In French Guisn
of ISO, take reduce with a French
family that is already beseiged by
convining relatives. Before their
rearrange a few matters for their
gracious house. (5m)

Thursday through Sunday at 8:00 p.m. Luncheon matinees: June 12, 19, and 26 at noon. Dinner-theater performances, June 11, 18, and July 2.

THE NEW MOON The North County Community Theatre is staging the musical, by Sigmund Romberg and Oscar Hammerstein, about the efforts of Robert Misson to establish an Robert Misson to establish an independent government on an island off North America in 1792. (Sm.) North County Community Theatre. 1390 East Vista Way, Mesa Vista Shopping Center. Vista. through June 25; Friday and Saturday at 8:00 p.m. For information call 724-3421.

PETER AND THE WOLF
The Magic Machine Children's
Repetitor, Company in second
classic talle about the brane Peter, the
Big Bids Wolf, and in this new adaptation by Lynn Berchenbran
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And Bidd Wolf and in this new
adaptation by Lynn Berchenbran
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11:00 a.m. and 2:00 p.m.
PAAS 9:0117
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SEA MARKS
The San Diego Public Theatre is staging the San Diego première of the drama, by Gardner McKay, about Colm Primrose, an Irish fisherman, and Timother Silles, a Londoner from Wales, and the love that grows

The San Diego School of

summer classes

Register now for

On-camera acting techniques Commercials Directors-workshops Children and adult — Basic acting skills

"On Stage" at The Old Town Opera House 4040 Twiggs (in Old Town)

459-3331

MARKS

by Gardner McKay

An Irish story of love and loss ing in Rep with "Statement

Opens June 9 June 10-12, 7:00 pm June 17-19, 7:00 pm

San Diego 2753 B Street

THEATRE

The Wing)

ACTING & VIDEO Techniques

Statements Aper an Amest challer the Immorality Act. (Sm.). B Street Cafe. 2753 B Street. San Diego. Thursday, June 9 through June 19, Thursday at 8:00 p.m. Finday through Sunday at 7:00 p.m. For information call 296-0658.

information all 289-0058.
SOMETHERS & APCOT
The Largelgibers Community
The Europhysics Community
Theater presents the "makina marder
mysters yeard"— book masks, and
hydroby James Michoudi Robert
Gerlebn, and David 10s — in which
English country sette during (you
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musical deriction by Menta Zalosa, the
members of the cast include David
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Broodus, Art Brown, Joyce Costanua,
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at 200 pm.

STATEMENTS AFTER AN ARREST UNDER THE PROVIDENT ACT. THE San Diego Public Thereire is not the san Diego Public Thereire is not provided to the san Diego Public Thereire is not playeright Afthof Fugand, considered by many to 2 now of the most powerful treatment or including the public Diego, through June 19; Friday, June 10, Saturday, June 11, and Friday, June 17 through Sunday, June 19 at 9:30 p.m.

TALLEY'S FOLLY
The Old Globe Theatre is staging the comedy by Lanford Wilson, which won the Pullter Pitze in 1980. Set in the Talley family's boathouse in Lebanon, Nissouri, in 1944, the play concerns the courtship of a skittish.

Theater

436-SHOW
Birt and D Streets, Encintus JUNE 8-12

EXPOSED (8) 840 pm Cat People JUNE 13-17

PREMIERE

SURF & SKATE FILM FESTIVAL TRIPLE FEATURES NIGHTLY



\$100 \$250

thirty-one-year-old spinster. Sally Talley, by Matt Friedman, a determined, forty-two-year-old determined, forty-two-year-old accountant, Andrew J. Traister directs Robert Darnell and Monique Fowler in robert Darnell and Monique Fowler in this two-character play. Kent Dorsey is the scenic designer. Robert Morgan the costume designer, John B. Forbes the lighting designer, and Michael Winston the sound designer. (Sm.) Winston the sound designer. (5m.) Cassius Carter Centre Stage, Thursday, June 16 through August 27: Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

TWELTH HOLET
The CIGIT Cale Theater presents
Shakespear's festive comedy about
mistaken's deethes, in which Vols is
supported to the comedy about
mistaken's deethes, in which vols is
bother. The main plot of the play —
with Vols disquared as a page to
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subject has a more sentical edge. And
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Henry J. Jordon, Jack Wetherall,
Joseph Though Shought Shift Service
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Lordon Lordon Lordon Files
Contract Garages. Robert
Peterson the lighting designer, and
Corned Susa has composed original
music for the production. (Sm.) TWELFTH NIGHT

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

Theore Feature featuring a selection of one different preferences prices of one different preferences of one different preferences of the control of the con

The Bowery Theatre

When You Comin' **Back Red Rvder?**

Mark Medoffis' Obie Award-winning play

June 16 - July 24

featuring Kim McCallum as Teddy.

Guest director Jim Bush, Old Globe Special Projects

Director.

Thursday through Saturday at 8pm, Sunday at 2pm & 8pm Tickets: \$5,00 Thursday & Sunday, \$6,00 Friday &

Saturday Senior discount-\$1.00. Bowery Theatre
5th & Elm, downtown 232-4088

THIRD ANNUAL UCSD UNDERGRADUATE THEATRE FESTIVAL

JUNE 8-12 ONLY 99¢ at the door!

Nine one-act and original plays

June 8-12 at 8:00 p.m. June 9 at 5:00 p.m. June 11 & 12 at 2:00 p.m

For specific play information, please call the Weiss Center Ticket Office at 452-4574

Tickets on sale at the UCSD Theatre Ticket ffice one hour before performance time only.

READER'S GUIDE TO THE MUSIC SCEI

I find Mitchell fascinating because the 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 glimpes into her private life that a woman will usually reserve for late-night discussions with only the closest of remait friends. When has competitive, crassly commercial, survival-of-the-fittest, computerized world of

I find Mitchell fascinating

Must commentary is by John D'Anostino. Please send concert info mation and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00

There is simply no avoiding the fact that the Big Concert of this week, and arguably the most interesting concert so far 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 non music ower. impression on pop music over the last fifteen years, an impression whose impact translates to the hottest concert

more than a couple of my 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 *temale* musical talent of the last decade-plus, but also one of the most courageous and 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 somethirties) have examed. songwriters) have earned her millions of dollars, taken her for leisurely and expensive



IONI MITCHELL

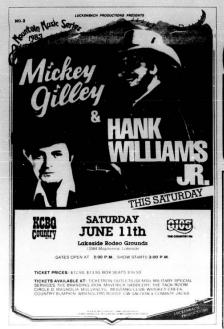
jaunts around the world, and purchased for her estates in America and a retreat in the Canadian wilds. But it is a perfectly suitable term to describe a woman who views the recording thirds as an

her intuition and a supremely 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 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 sonkisticated. in), yet has delivered some of the most sophisticated, musically complex pop and pop/jazz recordings extant. If one were to detect a nonspecific neurosis in Mitchell's multiple dualities, it

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 inmittes energy, wheels for her inmittes energy, wheels for her inmittes energy countries, and the safety of the prevention of the properties of the prevention of the

was an oddball as an itinerant coffeehouse singer during the folk-music boom of the early Sidies, when she used open guitar tunings to gain access to weird, 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 went to be the service of the rock of Sixties, when she used open

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 and a stempt to hold on to what they consider her "style." Most popperformers will drop anchor as soon as they feel they've tonded a popular thing they can from a formula that's proven successful. But Mitchell's restless artistic nature forces her to abandom molds before they set, and in her haste expression before completely harvesting the previous one, she





BUY SELL TRADE

WEEKEND SALE

TALKING HEADS \$5.00 PETER GABRIEL

HOLLIES (w/Graham Nash)-"What Goes Around"-\$5.99

DANCE CRAZE (Imports) w/Specials, Madness, etc. - \$7.99 NEW THIS WEEK

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Thursday Friday Saturday

LADIES FREE THURSDAY NIGHT

Tuesday CHARLIE MORSE Mellow Guitar Classics

Wednesday STARFIRE One night only -don't miss them!

Good food! Good music!

MANDOLIN WIND RESTAURANT 308 University Ave., Hillcrest 297-3017

has not only left fans and critics a little off-balance, but has in some cases adversely affe her record sales a fact that ner record saies, a fact that seems of little consequence to Mitchell. These seemingly sudden stylistic shifts are, I think, less

attributable to contrarines neurotic nervousness, or a childishly short attention sr 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 panning than to musci, and is provide to the sort of artistic to expect more from painters and sculptors than from muscians. Flipping through a chronologically organized stack of Mitchell's recordings, one can sense an orderly progression of somewhat abrupt changes in descriptive of a painter's osurre. On her earliest albums, both Mitchell (rofigually titled Songs to a Seguill) and Clouds (both recorded late in Mitchell's violity) expending the songs are direct, bow dimensional, all crisp lines and primary colors. On the trarsitional Ladies of the Cangon, Mitchell unveils senges. prone to the sort of artistic transitional Lodies of the Cargon, Mitchell unveils srugs written on and for acoustic plano, and her use of open fourths and suspended chords introduces darier tones and deeper, 'post-impressionistic feeling of uncertainty and impending gloom. By the time of Blue, Mitchell has surrendered to melancholia, withant colors have given way to spectral, diaphanous pastels that are barely wishle against inly backdrops of depression and resignation (Rue is,

according to Mitchell, her most according to Mitchell, her most honest, most pure and persona work, and therefore her own hands-down favorite). For the Roses, written in the Canadian wilderness after Mitchell had reached a personal nadir following a series of life/career crises, affirms the existential fears of Mine, but while the fear of Mine, but while the series of the count and Spark (seemingly everybody's favorite Mitchell abbum), Mitchell begins her association with jazz/rock jamma, 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 thing a ser. The History of the with the series in this vein, but is more experimental, the songst taking on more abstract shapes. Mitchell dabbeis in primitivism of both a secular (one song incorporates Burndi varies) and an exclessatistical and an exclessatistical and an exclessatistical common and an exclessatistical common and an exclessatistical control of the more objective conditions of the control of the more objective, and the secular (one song incorporates Burndi way and an exclessatistical control of the more objective, and the secular control of the secular wilderness after Mitchell had reached a personal nadir drums) and an ecclesiastical nature (another song is based on the monophonic, modal style of early religious vocal music). Hejira is, as its title indicates, an escape. The sound is skittish, ephemeral, the colors washed out, almost transparent the borders. transparent, the borders undefined. Mitchell is on the run, her symbolism is obscure,

There are impressionistic mood pieces, minimalistic interludes pieces, minimalistic interludes of percussion and voice, and a splashy, expansive tone poem ("Paprika Plains"). Even on the more "normal" tracks. Mitchell uses broader brush strokes. uses broader brush strokes, stretches the song form, leaves spaces and air. There are tones, shapes, and colors that don't appear on the canvas, but exist only in the listener's mind. 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 Reckless Daughter is Mitchell at her most esoteric and is a swoness of all the promise of promise promise of promise of promise promis

is Mitchell at her most exterior and is a synopsis of all the moves and feints of which she is capable.

In the late Seventies, Mitchell was asked by the late jazz composer Charles Mingus to write lyrics to several of his pieces. The album that resulted from that unlike myst. was a justification of Mengust. who are justification of Mengust, who have a few or more considerable of the most from mainstream pop that Mitchell lost buch with many of her fans. Her most precent album, Widt Things Men 1 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 conciseness and compression. lacks the earlier record's conciseness 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

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 the real attraction here. Forget his huge country and western emporium outside of Houston

nnd all that Orban 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

Part II of the Pro-Line festival

lakes 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

vandross. If he's half as good of 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, Evel

King (no slouch there, either), the Dazz Band, Al Hudson One

in Lakeside this weekend and

and all that Lithen Combon

melodies. It is, nonetheless, an excellent album. 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 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

having informed her

songwriting with a looseness and impulsiveness that preclude simple outlines and catchy

appearance tonight. Thursday, in the Civic Theatre takes on a special significance, and the special significance and the special sig

Ming (no soutest timer, cutter), the Daza Baad, Al Hudson Oza Huds





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The best deal in town

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run, her symbolism is obscure, free-floating. Hejira's follow-up Don hum's Reckless Daughter, is a multimedia exhibit of everything Mitchell has created up to that point, a

50° DRINKS

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KPRI & STUBBIES SHORTS PRESENTS MISS CALIFORNIA GIRLS **LEGS CONTEST**

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Beachie and the Beachnuts

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and the fabulous New Hellhounds Joey Harris and the Speedsters Sat., June 11 The Heard The Reverend Mojo Nixon Live Wire Mon., June 13 Bob Wilhelm Wed., June 15 Luna and Sunny Nites Corner of University & College Avenue 583-5700





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stinued from preceding page) Group, the Escondido High School Jazz Band, and Storm all playing at the Vista Campus that night. Lee Ritenour 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

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

Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros 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 Featival, Part I, featuring the Cap Band, Cameo, Lakeside, the Zapp Band, Cheryl Lynn, and the Soul Sonic Force: San Diego Stadium, Friday, June Jo. 7.30 p.m., Mission Valley, 297-4006.

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

Joe Farrell: Blue Parrot, Friday and Saturday, June 10 and 11, 9 p.m., 1298 Prospect, La Jolla, 454-9131.

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

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

Chambers Brothers, Radio Bandits, Trowsers, and Modern Rhythm: Spirit, Saturday, June 11, 9 p.m., 1130 Buenos. 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 featuring Buddy Rich and His Big Band; the L.A. Jazz Workshop; Bobby Shev and Friends with Bob Magnussen. Art Resnick, and Roy McCurdy; the Kenyn Lettas Quartet With Peter Sprague: the Chicago Six the Falomar College Jazz Group; the Becondido High School Jazz Caronal Control of the County of June 12, noon, on Highway 78 between Highway 15 and I-5. 941-2700.

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

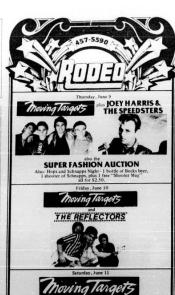
Dan Siegel: Lehr's Greenhouse Monday, June 13, 8 and 10:30 p.m., 2828 Camino del Rio South. Mission Valley. 299-2828.

"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 Homs: Belly Up Tavern, Thursday, June 16, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Modern Jazz Quartet: Humphrey) 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, 436–4030.

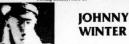




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25° HAPPY HOUR Mon.-Fri. 3-8 PM

The B-52s: SDSII'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.

Fyrebyrd: Belly Up Tavern, Sunda June 19, call for time, 143 South Cedros Avenue, Solana Beach, 481-5022.

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: Humphreys, 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, Priday, June 24, 7:30 p.m.; and Saturday and Sunday, June 25 and 26, 3:30 and 7:30 p.m., 15500 San Pasual Valley Road, Escondido, 747-8702.

Joan Armstrading: SDSU's Open-Air Amphitheatre, Sur 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 Kottke: 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 Pixx: SDSU Open-Air Amphitheatre, Monday, July 4, call for time. 265-6947.

Iron Maiden, Saxon, and Fastway Sports Arena, Friday, July 8, 7:30 p.m. 224-4176.

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

The Marshall Tucker Band: SDSU Open-Air Amphitheatre, Saturday, Open-Air Amphitheatre, Saturda 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.

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



Club listings are compiled by Shat Gaive. If you wish to be included, please call 231-7821 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

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

Belly Up Tavern, 143 South Cedros Belly Up Tavern, 143 South Cedros 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, Dixieland jazz, Sunday, The



Sunday, June 26 new 12 piece party band, smokey wilson and the FIVE CARSLESS LOVERS FREE AFTERNOON CONCERTS 6 TO 8 PM

STONE'S THROW Wednesday Vintage Idzz & Swing

CHICAGO SIX Friday

Thursday, June 23 - MASTER BLAST - L.A. s

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Availors ATTRACTIONS



Tuesday, International Regigae All-Stars, reggae, Tuesday, Billy and the Beaters, rhythmas and the Black Slacks Band, rock and roll, Wednesday, Affermoon Concerts; Chicago Six, Dixieland Jazz, Friday, Wholly Cat, "Mos semg, Sunday; Stones Throw, vintage Jazz,

Bobby G's, 485 First Street, Encinias, 436-7397. The Johnny Almood Rhythm Revue, rock and blues, Thursday through Saturday; Spectra, rock and roll, Sunday through Ruesday; Illusion, rock and roll, Wednesday.

Charlie's Nightclub, 680 West San

Marcos Boulevard (at Highway 78), San Marcos. 744-4120: Sundown, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Dakota, rock and roll. Tuesday through Saturday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: Posse, 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.

Distillery Nightclub, 140 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

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: Don Tennison, contemporary, country,

and oldies, Tuesday through Sunday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Django, jazz, Thursday through Saturday.

Gizmo's, 380 North El Carnino Real, Encinitas, 942-1676: Island Rhythms, rock and rhythm and blues, Thursday through Saturday, the Rhythm Kings, rock and rhythm and blues. Monday and Luesday with a benefit for Stone Steps Beach Ruesday; the Hurricanes, rhythm and blues. Wednesday.

Henry's, 264 Elm Street, Carlsbad.

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

Hill House: 2730 Via de la Va'le, Del Mar. 755-6614: The Mar Dels, virtagie rock. Thursday through Saturday; Barrie Curningham. rockabiliy, ballads, and variety. Sunday and Monday: Sird and Klobnald (formerly Texas Tuxedo), comedy and music, Ruesday and Wednesday.

Monterey Jack's, 11940 Bernardo Phaza Drive, Rancho Bernardo, 566 2400: Thunderbolt the Wondercolt, contemporary, Wednesday through Saturday; Kenny Anderson, contemporary,



Old Time Cafe, 1646 North Highway 101, Lexadia, 436-4020: Daw and Becky Robinson, Birtish folk music, Thursady, Jay Bound, harmmered dudenmer, Pred Skotlow, eagtime, Budgars, and old time barsis. Phalys Caswell Carnahau, Irish music, the Paradise Street Band, traditional and original Cellic music, Sadrong's, bermic Walker, music, Sadrong's, bermic Walker, Time Hoe Night, Tuesday, Joel Edelstein, contemporary folk music, Wednesday.

Pancho's, 1309 Camino Del Mar. 481-0414: The Jack Costanzo 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, 890 Palomar Airport Road, Carlsbad, 438-0880; Kicks, rock and roll, Wednesday through Saturday.

Pizza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

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

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Robyn Banx, rock and roll, Thursday through Saturday, the Johnny Almond Rhythm Revue, rock and blues. Wednesday.

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

> Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Veranda Lounge (downstairs) Debi Pace and Friends, contemporary, Tuesday

through Saturday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1996; Ray Sanders, country and pop. Friday and Saturday.

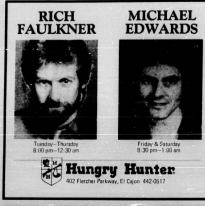
Roxy, 517 East First Street, Encinitas. 436-5001: Kevyn Lettau and Ron Satterfield, jazz, Friday, the Tripp Sprague Quartet, jazz, Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encimitas, 753-1124; Kent Horner, contemporary piano, Thursday, Michael Rhodes, contemporary electric piano, Fidaes, Adrean Jack, contemporary pianes, Saturday; Sue Jo Mitchely, contemporary piane, Sunday, Maggie Wright, contemporary gintar, Monday, Gima Series, original vocal guitarist, Tuesday, David Beldock, contemporary guidar, Wednesday, live contemporary and classical music, lunch time, seven dose.

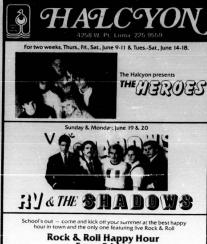
Stage Coach Inn., 1865 Vista Way, Vista. 724-9090: Texas, country, Thursday through Saturday: Four Way Deal, country, Wednesday and

Oceanside 757,7757; Premonition









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.

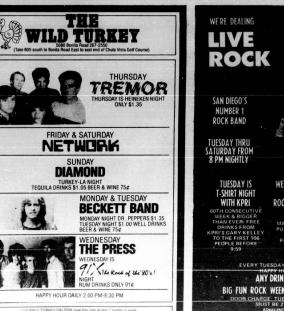
> Every Thursday night is Ladies' Night. All ladies admitted free. Super drink specials

Every Wednesday night

is Dollar Night. All well drinks, domestic beer & house wine for just a buck.









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Jockey Chub, Bogart, contemporary
Flurrsday through Saturday;
Network, rock and roll, Wednesday,
Ilar Room, Live contemporary
musse, Friday and Saturday, call
club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Automatics, rock and roll. Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues, Sunday and Monday: Pink Mink, rock and roll, Tuesday and

The Wooden 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

Atlantis, 2595 Ingraham Street, Mission Bay. 224-2434; Roberta Linn, contemporary, Tuesday through Saturday. "Bahia Belle," at the dock, Bahia

Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Main Street, contemporary music for dancing. Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: P. F. Flyers, contemporary. Tuesday through Saturday: Large low-session with Saturday; jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday, Plano 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 Blitz Brothers, rock and roll, Friday and Saturday.

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

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

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Local and national comedians. Wednesday through Saturday; amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Sunday; Ron Satterfield and Kewn Lettau, jazz, Monday and

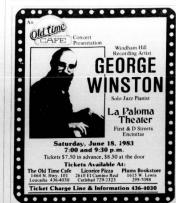
Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Heroes, rock and roll. Thursday through Saturday, RV and the Shadows, rock and roll. Sunday and Mondow.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-ROCK, 270-7881; Live rock and

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Wednesday through Saturday, Triple Play, contemporary, Sunday through

Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Art Resnick Trio, Jazz. Riesday through Thursday; the Toin Barabos Trio, iazz and standards. Friday and

Islands Saloon, First Street and Orange Avenue, Coronado. 435-3456: The Constables.





Thursday June 9

San Diego's

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IIMMY & THE **VANDALS**

The Rock of the 80's!

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s you "Rhythm & Blues Deluxe" with the Hurricane:



Sunday & Monday, June 12 & 13



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Tuesday & Wednesday, June 14 & 15

5046 Newport Ave. Ocean Beach 222-5300

Jose Murphy's, 4302 Missing Jose Murphy's, 4302 Missian Boulevard, Pacific Beach, 270 (220). David Bradley and the Mantac Band, cornedy and massis, Thursday through Saturday, the Normads, 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; Audiobop, rock and roll, Tuesday and Wednesday.

LJ's Bar and Grill, 1250 Prospect Street, La Jolla. 454-4244: Sue Berman, contemporary, Friday and Saturday.

McPs, 1107 Orange Avenue, Coronado. 435-4280: John Waybrant, contemporary, Tuesday, Spider Murphy and the Blind Tiger Band, '30s and '40s swing, Friday and Saturday

"Mission Rose," 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 Broiler, Adam's Rib Point Loma. 226-1871: The Moody

Mom's, 945 Garnet Avenue, Pacific Beach. 483-7737: Clubland, rock and roll, Thursday through Saturday: Hammer Smith, blues, Sunday and Monday; the Automatics, Tuesday and

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

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Cosey, acoustic contemporary and rock, Thursday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Lamy Pruitt and Cinnamon Ridge, country, Thursday through Saturday, Stagecoach, country, Sunday; Country Jamboree 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 Kevyn Lettau Quartet, Jazz, Sunday, Wheels (formerly Need Sneakers), rock and roll, Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Moving Targets, rock and roll, Tuesday through Saturday, with Joey Harris and the with Joey Harris and the Speedsters, rock and roll, Thursday, and the Reflectors, rock and roll, Friday; Rebel Rockers, rock and regige, Sunday; Live entertainment, Monday, call club for information.

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

Silver Fox, 1833 Garnet Avenue, Pacific Beach, 273-9190: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Occan Beach. 226-8849: Tom "Cat" Courtney, blues, Thursday, the Balzi Band, rock and roll, Friday.

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

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The New Dallas Collins Band, rock and roll, Tuesday



TUESDAYS! WEDNESDAYS! THURSDAYS!
nge Crush \$1.10 Kazis \$1.10 Margaritas \$1.10

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Cimarron, country, Thursday through Saturday, Lanny Pruitt and Cinnamon Ridge, Tuesday and Wednesday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Flyweil, rock and roll, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100; Silver Wing, top 40, Wednesday through Sunday.

Black Angus, 10370 Fritts Road, Mission Valley, 563-5862; RPM, rock and roll, Tuesday through Sunday.

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Live music, Thursday through Saturday. Crystal's Frat House, 5404 Balboa

Avenue, Clairemont, 279-2390; Bill Brackett, comedy and music. Tuesday through Saturday.

Donegal's, 5323 Mission Center Road, Mission Valley, 297-6370. Jim Moore, contemporary, Tuesday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635 Live rock and roll, Thursday through Saturday, call club for information.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Vailey, 291-7131: William Weight, also pariety

LESTALLANT

Live Jazz

BLUE PARROT

Kathy Shoemaker

Peter Sprague

Joe Marillo Quarte

Denise Jeter Quarter

Django

wed. Travellers 1298 Prospect, La Joila-opposite the Cove 454-9131

Joe Farrell

Hajji Baba, 104 Mission Valley Center West, Mission Valley.

St. live, jazz, swing, standards, and show tunes, Tuesday through Saturday, Mike and Lyrin Cherry, contemporary, Sunday and Monday,

Kearny Mesa Bowl, 7585

Features, rock and roll. Sunday and Monday. Carlos 465 1730: Rock and roll. Riesday through Saturday. Diamond, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Fro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

Patriot Game, 5353 Mission Center Road, Mission Valley, 296-8714: Danny Doyle, Irish music, Wednesday through Sunday, Jim and Theresa Hinton, traditional and original Celtic music, Tuesday.

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131; Larry Keys Trio contemporary dance music and swing, Tuesday through Saturday

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338: Jimmy Nixson and Downhome, country, Thursday through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Joe and Don Gaynor, contemporary, oldies, and "Elvis, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Sure, rock and roll, Park, 276-3980; Sure, rocks and roll, Enul, rock and roll. Clear Spot rhythm and bluss. Urban Umbrelli. rock and roll. Humadig, R.E.M. cook and roll. Humadig, R.E.M. and roll, Playground Slap, rock and roll, Pshight Towners, regione. Modern Rhythin, rock and roll. Radio Enaldr, rock and roll. Saturbag, Rhythm and Blues Night Casturing the Sport All-Star Bluss. Urban Charles and roll. Wiednesslay.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: Piano Bar: Dick Johnson, Thursday through Saturday: Jo Treanor, Sunday through



dancing Ruesday; live Greek music

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-3720; Baja Strings, top 40, Thursday through Saturday, Chain Reaction. contemporary. Riesday and Wednesday.

Islands Lounge, Hanaici Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Harvey and 52nd

Kearny Mesa. 279-1501: Third Degree, top 40, Thursday through

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281, Mike Murphy, variety, Tuesday through Saturday.

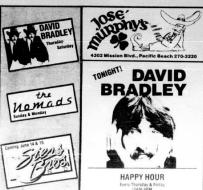
Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Ron Bolton Band, rock and roll. Wednesday through Saturday, with the Features, rock and roll, Friday and Saturday; the Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Oh! Ridge, comedy and music, Tuesday through Saturday; the Twotones, rock and roll. Sunday and Monday.

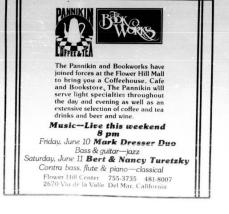
The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40. Buesday through Saturday, Lanny Pruitt and Cimamon Ridge, country, Sunday and Monday.

Navaio Inn. 8515 Navaio Road. San















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STAR BLUES BAND SPIDER MURPHY & THE BLIND TIGER BAND

Wednesday JUNE 15 CLEAR SPOT MODERN RHYTHM

FOREIGN AFFAIRS



TOMOTTOWS June 16. From New York. ROCKATS "Burning" 4 "Go Cat No. New York, IRS recording artists THE FLESH TONES

Wild." June 17: From yew 10st, ItS recording to the Onkoment with JOEY HARRIS A THE SEEDISTERS and from the Onkoment 18: comes BRUCE JOYNER & THE PLANTATION'S NEW BAND. June 18: URBAN (IMBRELLA, the new DARIUS & THE MAGNETS, TROWSERS & U4EA June 24: From LA. "Make My Oven Rules" the ASSENDERS, RADIO BANDITS.





until 6 pm the day of the show. Lehr's Greenhouse Concert Theatre 2828 Camino del Rio South, Mission Valley 299-2828





Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Espresso, contemporary, Tuesday through Saturday.

Wrangler's Roost, 66°S Mission Gorge Road, M.ssion Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday, live country music, Monday, call club for information.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Spring Fever, contemporary, Tuesday through Saturday.

Aztec Bowl, Turquoise Room. 4356 30th Street, North Park. 283-3135: The Breakers, rock and roll, 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 Moro, 1549 El Prado, Balboa Park. 234-8511: Bobby Batson, piano variety, Tuesday through Saturday, Raggle Taggle, Renaissance folk music, Sunday

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

Crossroads, 345 Market Street, downtown. 233-7856: Zzajj, jazz. Thursday through Saturday.

Dance City, 6875 El Cajon Boulevard, East San Diego. 697-1811: Live rock and roll, Friday call club for information.

Doc Masters, 2051 Shelter Island Drive: Shelter Island. 233-2572: Four Eyes. rock and roll. Thursday through Saturday, live entertainment. Sunday and Monday. call club for information; Toys. rock and roll. Tuesday and Wednesday.

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

Drowsy Maggle'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; Peggy Watson and Rick Erlien, folk and blues, Sunday; Old Time Hoot Night, Monday; Richard Freeman, folk and bluegrass, early evening Tuesday; Siamsa Gael Ceili Band, traditional Irish music. luesday; Bluegrass Jamboree.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Most Valuable Players, pop and jazz, Friday and Saturday.

Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009: Caswell Carnahan, Celtic music, Friday; Joanna Cazden, topical music, Saturday.

Hamburguesa, 4016 West Wallace Street, Old Town. 295-0584: Robb Huff, contemporary, Thursday, with open stage talent night Thursday, jam nights Friday and Saturday.



IRCE Hyatt Islandia Hotel On West Mission Bay 1441 Quivira Rd. 224-3541





Summer House Inn 7955 La Jolla Shores Dr

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: J.J. Frank and Zargon, new jazz wave. Friday and Saturday

Holiday Inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Stephen and Tonya, 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. 286-0400: Rusty Jones, contemporary folk, blues, and "goodtime music," Wednesday and Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Llama, classical

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guitar, Tuesday and Wednesday: Julio Aguirre, ciassical guitar, Thursday, Doug Hewett, originals and soft folk music. Friday: Walter classical guitar, Saturday and Sunday

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday, Rocco, rock and roll, Tuesday, Staffre, rhythm and blues, rock, and soul, Wednesday.

TERRA

McDini's Downtown, 647 Market Street, downtown, 222-1795: Mike Broward, contemporary, Monday through Priday, with "Catch a Rising Star, West" amateur talent shows, late afternoon Thursday and Priday, Ransom Simonds, piano variety, lunchtime Monday through Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: The Us Band, rock and 287-7332: The Us Band, Fock and roll, the Snowmen, rock and roll, Thursday through Saturday; Ella Ruth Piggee, jazz and rhythm and blues, Monday; Crystal, rock and roll, Tuesday and Wednesday.

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. 298-2209: Tim Reed, rock and roll, Wednesday and Thursday, live rock and roll. Friday through Sunday, call club for information.

Our Place, 2424 Fifth Avenue, Hillcrest. 232-1773: Jazz piano night with various artists, Thursday; the Birdie Carter Trio, jazz, Friday and Saturday. Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Mel Goot, jazz piano, early evening Thursday through Saturday.

Papagayo, West Harbor Drive, Seaport Village, downtown. 232-7581: Barry Craig, contemporary and jazz, Tuesday through Saturday; Joseph Hocy, classical guitar, Sunday brunch.

Patrick's II, 428 F Street, downtown. 233-3077: The Sy Rainey Trio, jazz. Wednesday: Fro Brigham's Preservation Jazz Band jazz, early evening Thursday; Nitetrain, '50s and '60s light rock

and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: Walter Clark, classical and flamenco guitar, early evening Wednesday and Saturday; Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700: Mardi Milligan, guitar variety, Tuesday through Saturday, Joe Azarello's Singer's Showcase, new talent showcase, early evening the second and fourth Sundays each

Red Coat Inn, 5933 University Avenue, East San Diego. 583-6670: Terra, rock and roll, Thursday through Saturday: Illusion, rock

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Reflections: Ducktail Revue, vintage rock, Tuesday through Thursday, and Friday happy hour; Harvey and 52nd Street Jive, jazz, swing, standards, and show tunes, Monday.







Sundowner Lounge: Live contemporary music and standards by various artists including Leslie Gold, Monday and Tuesday, and Vickie McMaster. Saturday happy hour. Sheppard's: Vickie McMaster, standards, and contemporary

Soledad's, 425 West B Street, downtown, 232-7588; The Jaime Moran Trio, Latin, jazz emporary, Thursday and

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through

Triton, 6011 El Cajon Boulevard East San Diego. 583-3240: Ella Ruth Piggee, jazz and rhythm and blues, Thursday through Saturday

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Quest, rock and roll, Thursday through Saturday; Foreign Affairs, rock and roll, Sunday, the Blitz Brothers, rock and roll, Tuesday and

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West Coast Band, rock and roll, Saturday.

Villa Rosalie, 3928 Twiggs Street, Old Town. 295-2343: Walter Clark lassical and flamenco guitar, early evening Friday.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421: Headway, funk, blues, Latin jazz, Friday and Saturday.

East County

Alpine R.V. Resort, 5635 Willows Road, Alpine. 445-3162: Blue Steel, country, Saturday and Sunday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Lonnie Hutson and Dusty Best, contemporary. Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: Hot Shot, rock and roll, Tuesday through Saturday; Charlie Hewitt, contemporary, early evening Sunday and Monday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: U.S. Male, rock and roll, Thursday through Sunday Planet, rock and roll, Tuesday and

PEARL 4-PIECE OUTFIT

ONLY \$750.00

Boulevard, La Mesa. 463-2263: Sean McVicker, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Harmonica John and Cruise ontrol, blues, country, and roc riday and Saturday evenings and Tuesday afternoon.

Brannen's Place, 7973 Mission Gorge Road, Santee. 562-1934: Harmonica John and Mutiny, country and blues, Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Steve Mouzas and Finest Action, contemporary and oldies, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, country. Thursday through Saturday.

Circle D Corral, 1013 Broadway, El

Driftwood Lounge, 5286 Baltimor Drive, La Mesa. 462-0533; Carl Simmons and Southern Comfort,

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Country Justice, country, Sunday and Monday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Southbound, country, Thursday through Sunday.

Hungry Hunter, 402 Fletche Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Rich Faulkner, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday.

Kentucky Stud. 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country, Thursday through Saturday; Free Rein, country,

Lakeland Resort, Highway 79, Cuyamaca. 765-0736: Trance, rock and country rock, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Supercolt, country rock, Friday and Saturday evenings, Sunday afternoon. La Pizza House, 566 Paraiso Avenue, Spring Valley. 475-0912: Just Practicing, music and comedy,

JUDGES: Girls from the audience. CHOOSE: Guys from the audience as "Mr. Good Bod"

Acustal F & Emporium

Town and Country Hotel, 500 Hotel Circle North, 294-9010

Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove. 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha Legend's Restaurant, 2754 Alpin Boulevard, Alpine. 445-5545: Double Vision, contemporary,

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Lorenzo's, 596 Broadway, El Cajon. 442-9696: Jack Pollack and Coast to

Coast, contemporary, Tuesday through Saturday; Fro Brighar

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Stampede, country. Wednesday through Saturday.

Mama's Mink, 533 East Main

Canyon, country rock, Tuesday through Saturday.

Street, El Caion, 442-5573: Gravel

Mickey D's, 9563 Mission Gorge Road, Santee. 448-9934: Fuze, rock and roll, Thursday through

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Live music, call club for information.

The Olympic Flame, 8629 Mission Gorge Road, Santee. 449-1366: The Athens Express, Greek and

"CONTEST

American contemporary mus with belly dancing, Tuesday

Sunday and Monday.

riday and Saturday

The Outpost, 652 Grand Avenue pring Valley, 464-9007; Billy Thomas and the Ambush Gane country rock, Friday and Saturda

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Leather and Lace, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway n. 448-4111: Prophet, rock and roll, Tuesday through Saturda Archer, rock and roll, Sunday and

Pelikan Pub, 7828 Broadway, Lemon Grove: 464-9284: Almost Live, country rock, Friday and Saturday.

Pine Valley Restaurant, Old Highway 80, Pine Valley, 473-8727: Illusion, rock and roll, Thursday through Saturday.

Drive, La Mesa. 465-3464: Charlie Hewitt, contemporary, Tuesday through Saturday.

Sexton's, 7353 El Cajon Boulevard. La Mesa. 460-1500: The Del Bybee Big Band, big band swing, Monday; Miss D'Meanors, contemporary, Tuesday and Wednesday; Slap, contemporary, Thursday through

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Status, rock and roll, Tuesday through Saturday.



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Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: The Brand X Band, country, Thursday through

South Bay

Baloots at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889: Wally and the Weasels, rock and roll, Thursday through Saturday

Black Angus, 707 E Street, Chula Vista. 426-9200: Flyer, rock and roll, Tuesday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Live country music, Tuesday through Saturday, call club for

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Bandit, rock and roll, Tuesday through Saturday, live rock and roll, Sunday and Monday, call club for

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Dehesa, country, Thursday through

Joey's, 415 Broadway, Chula Vista. 420-4828: Nick Montana, country, Latin, standards, and top 40, Friday

La Maze, 1441 Highland Avenue, National City, 474-3222: Bruce Robbins, guitar "sing-along," Tuesday through Thursday; East Coast, contemporary, Friday and

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Fonda Turner and the Silver Spurs, country, Friday and

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Live rock and roll, Wednesday through Saturday, call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary and country rock, Thursday through

Palomino Star, 3008 Main Street. Chula Vista. 427-5889: Branded, country, Friday and Saturday.

Royal Vista Inn, 632 E Street. Chula Vista. 426-2500: Mike Sanders, contemporary, Tuesday through Saturday; Gary Lehman pporary, Sunday and Monday

Teapot Inn, 1060 Broadway. Chula Vista. 427-1304: Bach-a-la Trio, contemporary, Wednesday through

Trophy Inn., 999 National Avenue. National City. 477-5753: Frank

Tom Petty S20 ea. June 10

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PACIFIC BEACH

223-9979

Dixon and Nightlife, country, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road. Wild Turkey, 5080 Bonita Road, Bonita, 267-2550: Themor, rock and roll, Thursday; Network, rock and roll, Friday and Saturday; Diamond, rock and roll, Sunday; the Beckett Band, rock and roll, Monday and Tuesday; the Press, rock and roll, Wednesday.

PERFORMERS

Performers listings are compiled by Shari Galwe. If you wish to be included, please call 231-7821 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Johnny Almond Rhythm Revue: Bobby G's, Poway Mine Co., Whiskey Flats Archer: Park Place The Steve Arthur Show: Tequila

Flats
Audiobop: Le Chalet
Automatics: Whiskey Flats, Mom's
The Balzi Band: Texas Teahouse The Batti Band: Texas Teahouse
Bandit: Dance Machine
Beckett Band: Wild Turkey
Beer Feat: Beach Club
The Blitz Brothers: Troj:n Horse,
Beach Club
The Ron Bolton Band: Lehr's

The Ron Bolton Band: Lehr's Greenhouse Bonnie Bramlett: Belly Up Tovern The Breakers: Acte Bout Claude Coma and the IVs: Spirit Clause's Spot: Spirit Clabland: Mom's Crystal: My Rich Uncle's Barrie Cunningham: Hill House,

Crystas: vij rich Orices Barrie Cunninjam: Hill House, Belly Lip Tawern The New Dallas Collins Band: Windrose Dakota: The Chopping Block Dirk Debonaire: Belly Lip Tawern Diamont: Narajo Iran, Wild Turkey Doll Congress: Spirit Ducktall Revue: Sheraton Harbor Islam Revue: Sheraton Harbor

Douctail Revue Sheraton Harb-Island: Spirit Peatures: Lohr's Groenhouse Pyber Black Angust Chula Vista Pywell: The Alamo Poreign Affairs: Trojan Harse Pour Eyes: Doc Masters Jocy Harris and the Speedsters: Rodeo Heroes: Halcyon Hot Shot: Baxter's Bleaks: Le Chalet

Heroes: Hakyon Hot Shot: Baxter's Illegals: Le Chalet Illusion: Pine Volley Restaura Bobby G's, Red Coat Inn Incognito Rockers: Distillery Nightclub Island Rhythms: Cizmo's Joe Tokyo: Belly Up T avern

★ TICKET EMPORIUM ★

Styx/Skyshow July 24

Charlie Daniels Stadium Jazz Fest E. Humperdinck Aug Hall & Oates

Neil Diamond June 13-1 Al Jarreau ZZ Top June 23 James Taylor ZZ Top

Rick Springfield Jackson Browne George Benson Aerosmith Kenny Loggins Chuck Mangione

. Padres Marshall Tucker Now according deposits for Springsteen; Buffett-June 14 & 15; David Bowie-June; Iron Maiden; Journey; Styx-July; Tom Jones-July 2; Motals-July 6; Johns Summer-July 22; Men at Mycker-Sept; Evis Costello-Sept; Olana Ross-Sept; 2004 & Barnum the Fox; Happy Birthday Bear

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CHRISTOPHER CROSS JOURNEY ENGELBERT HUMPERDINCK

HALL & OATES RICK JAMES

ANIMALS CHICAGO

AL JARREAU JAMES TAYLOR

RICK SPRINGFIELD GEORGE BENSON KENNY LOGGINS

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22 JUNE 9, 1983



OCEAN BEACH, CALIFORNIA



The Mar Dels: Hill House Modern Rhythm: Spirit

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Plank Mink: Whiskey Flats
Plangmund Slags: Spirit
Personaltion: Topular Flats
Personaltion: Topular Flat Turkey
Prophet: Wild Turkey
Quest: Trojan Horse, Old Turk
Saloon
Saloon

Quest: Trojan Horse, Old Them Soloon
Soloon
Radio Bandit: Spirit Im Reed: Old Town Soloon
The Reflecture, Distillery
The Reed: Old Town Soloon
The Reflecture, Distillery
Regide Mings: Germo's
Robyn Banz: Pravay Mine Co.
Rejhn Kings: Germo's
Robyn Banz: Pravay Mine Co.
RPM: Black Angus/Mission Valley
RPM: Black Angus/Mission Valley
RPM: Black Angus/Mission Valley
The Show Harphy's
The Bins Flow Harphy's
The Bos Sone Banz: Regulal Flats
The Spott Bent Regulal Flats
The Spott Brothers: Boat House
Spirit Public Spirit Flats
The Spott Brothers: Boat House
Swire: Spirit

Sure: Spirit Terra: Red Coat Irm Thunderbolt the Won Monterey Jack's Time Machine: Sheraton Harbor Island

Island
Island
Itsland: Vista Entertainment
Conter, Wild Turkey
The Twotones: Monterey Whaling
Co., Hungry Hunter/Oceanside
Urban Umbrella: Spirit
U.S. Male: Black Angus/El Cajon

The Us Band: My Rich Uncle's Wally and the Weasels: Baloot's at the Beach The West Coast Band: Tuba Man's Wheels (formerly Tweed Sneakers): Old Pacific Beach Cafe

Country/ **Country Rock**

Almost Live: Pelikor Pul.
Gerry Base and a Touch of Country.
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Iran
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Fortune: The Wooden Nickel
Four Way Deal: Stage Coach Inn
Richard Freeman: Drowsy

Richard Freeman: Drousy Maggie's Wayne Gire: Old Bonita Store Restaurant Harmonica John and Mutiny: Branner's Place The Ruse Kirlepatrick Band: Hurgry Hunter/Occurside Lady and the Tramps: Barr-X Runch House

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Jim Hawley: Old Pacific Beach Cafe
Ruth Hertz: Drowsy Maggie's
Charlie Hewitt: Reuben's/La Mesa,
Baxter's
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Robb Huff: Hamburguesa, Carlos
Mambie,

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The Dan Luevano Bur: Springing Wagon Works Magie: Ramada Irm/Escondido Main Street: "Bahia Belle" Vicki McMaster: Sheraton Harbor

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Purl: Chuck's Sleak House
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Wind The Nomads: Jose Murphy's Ella Ruth Pigges: Triton/San Diego, My Rich Uncle's Rebel Rockers: Belly Up Tavern. Rodeo
The Rhythm Kings: Gizmo's
Spirit All-Star Blues Band: Spirit
Starfire: Mandolin Wind
Stone's Throw: Belly Up Tavern

Trowsers: Spirit Peggy Watson: Drowsy Maggie's

Folk/Ethnic

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Richard Freeman: Drowiny
Maggie's
Doug Rewett Kung Pood
Jim and Theres Histone: Patriot
Game
Rusty Jones: Kelly's Pub
Sean McVicker: Blummy Stone, Poo
Nick Montans: Long's
Paralles Street Bands: 1d Time
Cule, Drowny Maggie's
Ragde Tagder Cule del Rey Moro,
Drowny Maggie's
Dave and Becky Robinson: Old
Time Cule
Time Cule

Time Cafe
Jay Round: Old Time Cafe
Jay Round: Old Time Cafe
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Maggie's
Fred Sokolow: Old Time Cafe
Johnnie Walker: Old Time Cafe
Peggy Watson: Drowsy Maggie's

arvey and 52nd St. Jive: Islands Lounge, Sheraton Harbor Island **Everything Else**

Julio Aguirre: classical guitar, Kung Food Tom Barabos: eusy listening, Islandia Hotel Barker and Orr: comedy and music, Jolly Roger/Seaport

Village Bobby Batson: piano variety, Cafe del Rey Moro
Bill Brackett: comedy and music.

BIB Bracketts comedy and music, Cryptal's Farl House Bird and McDonald (formerly Teas Tuxodo): comedy and music. Hill House Dovel Bradley and the Maniac Marriag's Jeanna Candensi topical music, Jose-Murryly's Jeanna Candensi topical music, Cruss Rocts Cultural Center Walter Clark: discost and flammero guidar, Prophet Walter Clark: discost and flammero guidar, Prophet Jeanna Candensia, Prophet Jeanna Cand

Art Hall: piano bar, Rudy's Hidden Acres
Joseph Boey: classical guitar, Pagagago
Dick Johnson: piano bar, Springfield Wagon Worke: Just Practifici; comedy and music, La Pizza House Llama: classical guitar, Kung Food Bob MacLeod: piano bar, Bahia Hotel

Bob macLeon jumo our, isanua Hotel Mardi Milligan: guitar variety. Raphuel's Milee Murphy: comedy and variety. La Hacienda Cantina Ohr Ridge: comedy and music, Montreey Whalma Co. Buddy Reed: piano bar, Bahia Hotel

San Diego Trinidad Steel Band:

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Ranson Simonds: piano variety.
McDini's Dountoun
Tommy Stark: family Tommy Stark: family entertainment, Organ Power Pizzal Lemon Grove Jo Treanor: piano bar, Dookie's, Springfield Wisson William Springfield Wagon Works John Ward: piano bar, The Boondocks Restaurant William Wright: piano variety, Gold

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CURRENT MOVIES

done the inevitable and has upped his standards of professionalism. This accomplishes nothing so much as to make his movie look more ordinary.—

Arthur - Dudlay Moore and John

least a decade too old for his role can spoil the illusion.) And the frequency of furny lines keeps your mind off how of the role of the r

1379

GRAND OPENING

1

业

TURN OF THE SECAUCUS SEVEN and fices so LIANNA The very ordinary storyline tells of a "nice yirl" bad boy dalliance between a pampered Jewish princess accustomed to having anything she wants, including the pium role in the high-school production of THE TIME OF YOUR LIFE, and bon of the TIME GP-FOUR LIFE and on tallar greaser who is a sort of better-dressed, suit-and-te-version of the TV-stcore characters portrayed in the TV-stcore characters portrayed in the two principal players. Rosanna Arcette and vincert Spains and a thus the property of the two principal players. Rosanna Arcette and Vincert Spains and as thus the two principal players. Rosanna and the two principal players. Rosanna Arcette and vincert Spains and a thus but particularly Arquette, come across as young adults — old enough, that is, to have graduated managed the principal players. The property of the bids again and overplaying the innocence, self-consciousness bravado, etc. to the point of parcy; 1958.

(University Towne Cetter, from 6/10)

*Curversity flower Cartier, from tril)

Bad Boys — There is no irony in the
tills. The principal characters, an
insh-Ametican kid and his secon Helrame and the second second second second
fast as very bad, and are soon enough
option of the Chicago streets and iron
youth of the Chicago streets and iron
object. The second second second second second
in the second second second second
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in the second second second second second
in the second second second second second second second
in the second second

the rape-wichin's scream that merges with a subway roar. What he achieves, however, thanks to the strictest adherence to convention, is a commonwer, thanks to the strictest adherence to convention, is a commonwer of the strictest adherence to convention, is a commonwer of the strictest and the stric

"Marco Drive In; Frontier Drive In; New Yalley Drive In)

The Beatmaster — Synthetic citicate, drawn to ancient specifications: a kings son deprived of his beat properties of the properties of the deathy in inflancy, including the bit of witchery wheretay the emportance of the properties of the bit of witchery wheretay the emportance of the properties of the bit of witchery wheretay the emportance of the province of the properties of the pr

Betrayal A triangle tale related in reverse chronology, starting, that is, with the breakup of the pertinent mar-

riage and working backwards nine water to the first extranantal embases to the first extranantal embase. The effect of this arrangement is to ensure that every step of the way see know mot and the effect of that divine omniscience, in hun, is at least exclude to diminist any sense of sus-volvement, and to substitute a finger-waxaging condiscension in the place. These two interviewed strands are consistent of the extranal stranger of the extransion of the ext

Between the Lines — A different — and difficent — sort of movie corredy.
The subject of a Boston underground newspaper, why it lost its aim in the post-feet 7 ns, and how it feating the subject of a Boston underground newspaper, why it lost its aim in the post-feet 7 ns, and how it feating the subject of the post-feet of the subject of the paper's two crackerisks where the paper's two crackerisks have reasons of Robert Reditord and George (Accident Seeps 2 newspaper 1 ns). Peppard, Joan Mickin Silver, the dis-rector, seems very comfortable, to-nient, and encouraging in her work with actors (one takes better ad-vantage of his chances than Jeff her advandates with the medium, however, becomes evident simost every time she cust from one shot to the next. With John Heard, Lindsay Crouse, Stephen Colins, and Gwen Weltes, 1977. "(Ken, 6:1)

Blue Thunder — Lazily ploited pararoid thiller. The main instrument of paranois a crowd-control combat helicopier that can see and hear helicopier that can see and hear helicopier that can see and hear opp-crazy movemakers can't hide their ambivalence about this. They weapon is quiet all right as long size in the right hands (not the United States Governments, of course, but stand the property of the course, but shared Covernments, of course, but shared Covernments, or shared Cov

Vineyard Twn I, from 8/10; Breathiese — What sim McBrids has done with the Jean-Luc Godard original, whether by conscious choice or by native temperament, is to translate a back into the film noir identification of something American to prefet y straight Americanatorium, in other words, of what was a Fernichication of something American to begin with in essence, it awaps survivo compositions, strenucus auturdy compositions, strenucus auturditus auturditus

fuller-bodied and smoother-flowing reatment of still so skimpy a story. With Richard Gere and Valerie Ka-prisky. 1983. '(Camino Cinema 4, Fashion Valley, Frontier Drive In; La Jolla Village. Plaza Bonita, Santee Drive In; South Bay Drive In, 150m 61th Sonots Arena 6. UA Cinema 3, Village, from 6/10)

Bye Bye Brazil — The availability of Brazilian films in this country has shrivelled up to almost nothing since Cirema Novo first got looked into no 1970. Directed by Carlos Diegues, one of the charter members of Cime

MOVIE DIRECTORY

Aztec, 665 5th (239-9239) Call theater for program information

Bijou, 5th and G (235-6084) The Man with Two Brains, Panic in Needle Park, and Avalanche Express, from 6/10 Casino, 643 5th (232-8676) Chained Heat. The Evil Dead, and it Came Hollywood, from 6-10

BEACHES Cove, 7730 Girard, La Jolia (459-5404) Escape Under Sail, from 6/10

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) Say Arren, Somethork

ome, 3150 Rosecrans (224-3344) Packing Places

Teacing Places

Jooris Arena Sitzplex, 3350 Sports Arena Blvd.
(223-5333)

Theater 1: The Man with Two Brains
Theater 2: Desardiess
Theater 3: Candh, from 5:10
Theater 4: Dodge
Thouser 5: Flashdrings
Threater 6: Chaind Heat and 49 Hrs.

UA Glassahouse 6, 3156 Sports Arena Bivd. (223-2546) Thilater 1: Psycholii Thillier 2: Spacer unter Adventures in the Forbidden Zhim and Raccola of the Loal

Theater 5. SIT Smokin and Morny Python's The Meaning of Life Theater 4. The European and The Road Warrior Theater 4. The European and The Road Warrior Theater 5. Decroy Decrot and 40-fes. From 6-10 From Poyut, the Mail. The Things The 500 (Remains to Same, The Life Med Max. 6-10 and 11 midnight.

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

La Jolla Village Theaters, 8879 Villa La Jolla Drive

Grosemont, 5500 Grosemor (455-7100) Octopussy, from 610

La Jolie Village Theatens, 887-Villa La Jolie Drive.

183-7-0831 (1934). South from 6:10

179-0842: 2 Binatur of the Joseph Theatens 2. Binatur of Theaten 3. Binatur of Theaten Theaten 3. Binatur of Theaten 3. Binatur of Theaten Theaten 3. Binatur of Theaten 3. Binatur of Theaten 3. Binatur of Theaten Theaten 3. Binatur of T Octopussy, tron 610.

Octopussy, tron 610.

Parkway Theaters, 126F Fetcher Parkway
(449-7800)

Theater: 1 Spacefuniter Adventures in the
Theater: 2 The 15th with 14ee Dears.
Theater: 2 The 15th with 14ee Dears.
The Rocky Herol Richard State.
The Rocky Herol Richard State.
The Floory Herol Richard State.

Sentee Drive In, 10990 Woodside Ave., Sentee (468-7447) Theater 1: Chained Host and The Evil Dead Theater 2: Still Smokin; and Breathess Spring Valley, 1057 Elveton Blvd , Spring Valley (466-6633) Local Hero and On Golden Pond, from 6:10

SOUTH BAY

University Towns Center 6, 4525 La Jolis Village Dr. (452-7766) Thaster 1 Psycho II Thaster 1 Psycho II Thaster 2: Doctar Inno and Tender Mercies Traster 4 Plashcharton Thaster 1 Space National Advictions in the Theater 6

Center 3 Cinemas, 2120 Carnino del Rio North (297-1888) Theater 1: The Man with Two Brains Theater 2: Flashdrance Theater 3: Return of the Jed

Cinema 21, 1140 Hotel Circle North (291-2121) Blue Thunder

anthon Valley 4, 110 Fashion Valley (291-4404) Theater 1: Breathless Theater 2: Tootsie Theater 3: Posycho II Theater 4: Gandhi, from 6:10

STATE UNIVERSITY Century Telm, 54th and El Cajon Blvd. (582-7690) Call theater for program information Clinerama, 5669 University Ave. (583-6201) War Games

Wer Games

College, 6303 El Cajon Blvd (286-1455)
Theater 1: Psycho II
Theater 2: Gandhi, from 610
Theater 3: Chainol Heat and The Evil Dead
Theater 4: Doctor Detroit and Still Smokin'

Aero Drive In, 3rd and Broadway, El Cajon (444-8800) Psycho II and Bad Boys

Call fivales for program information.

Plaza Bonila, Sof-Freeway at the South Bay Freeway (479-8296).

Theater: I Freezin's as Theaters: E Toolale Theaters: E Toolale Theaters: E Toolale Theaters: E Garoth, from G10

Theater: E Garoth, from G10

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The Cosper According to 9. Matthew and Captor (Lip. 50 Asy Hebrit, 6*10)
Her and The Last Water, 6*11
To het are 3 wing Time. 6*12
Tibot. 6*13
Chilly Scenes of Wister and Between the Lines, Xica and Bye Bye Breat. 6*15

State, 4712 El Cajon Boulevard (563-8050) Chinese moves

Ague, 226 3rd. Chula Vista (425-1436) The Evil Dead and Chained Heat, from 6/10 EL CAJON-LA HESA

Ace Drive In. 8000 Broadway. Lemon Grove (469-5328). Spacementer: Adventures in the Forbidden Zone and The Beastmaster, from 610

openson movies
Camino Chema 4, 223 El Camino Real.
Crossnoide (433-9144)
Theater 1: Blue Trainder
Theater 2: Chairmod Heat
Thooler 3: Busiliminos and Stif Smokin
Thooler 4: War Games

Cinema Plaza Theatre 5, 2565 El Camino Real. Cartisbad (726-7147) Theater 1: Return of the Jed Theater 2: Rotum of the Jed Theater 3: Octopusts; from 610 Theater 4: Sociale Theater 5: Octopusts; from 610 Crest, 102 N. Freeman, Oceanside (722-6561) The Wild Bunch and Battle Cry, from 6/10 UA Cinemas, Interstate 8 at Magnolia, El Cajon (440-0306) Theater 1: Return of the Jedi Theater 2: Toolsie Theater 3: Bréatnless Escondido Drive In. 635 West Mission Ave. (745-2331) Doctor Detoit and Still Smokin', from 610

Nower Hill Cinemas, 2500 Via de la Valle. (755-5511) Theater 1: Genoth, from 6/10 Theater 2: Sootse Theater 3: The Man with Two Brains

17
New Valley Drive In, 3840 Mission Ave, Occarside
(787-5568)
Thesian I, Physion II and Bart Boys
Thesian II, Physion II and Bart Boys
Thesian II, Physion II and Bart Boys
Word According to Gary
Thesian II, Recking Pisses and An Officer and a
Gardenian
Thesian 4-Octopussy and Forced Vengeance,
tons 610.

Plaza Twin, 345 N Escondido Blvd . Escondido (745-5087) Theater 1: War Games Theater 2: Octopussy, from 6:10

South Bay Drive In, 2170 Coronado, Imperial Beach (423-2727)
Theater 1: The Man with Two Brains and Arthur Theater 2: Tootale and Harley Panky, from 6/10 Theater 3: Breathless and Channel Heat, from 6/10

Rancho Bernardo 6, 11740 Bernardo Plaza Court (465-641) Thealer J. Paycho 8 Thealer C. Recum of the Jeed Thealer 6, dands, from 610 Thealer 6, dands, from 610 Thealer 5, flashderos Thealer 6 The Man with Two Brains Village, 820 Orange Ave., Coronado (435-6161) Breathless and Stiff Smokin', from 6/10

Star, 402 N. Hill. Oceanside (722-2895) Cheech and Chong's Nice Dreams, Up in Smoke, and Midnight Express, from 6/10 Avo. Visia Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave... Escondido (743-9.062 Spanish movies Towne, 217 N. Hill. Conanside (722-2155) Iron Figt Rebeil. The Paris Connection, and Kung Fu Crusher, from 6/10

Theaser 2: Thisting Places
Wegand Places A, 200 North El Camino Real.
Estinates (NC-5544)
Theaser (NC-5544)
Theaser 2: Psychol 8
Theaser 4: Psychol 8
Theaser 4: Spacehumer Adventures in the
Forbidion Zone
Theaser 5: Return of the Jed.
Theater 6: Ganchi, from 6/10

CURRENT MOVIES

contamination of Brazilian culture by American could seem fresh only to those who were not around or were not paying attention earlier. And the seedy theatrical troupe that provides the human interest got old as far back and as far laway as Fellini's VARIETY LIGHTS and Reroman's NAKET and as left away as reminis VARIETY LIGHTS and Bergman's NAKED NIGHT With Jose Wilker and Betty Faria. 1980. * (Ken, 6/15)

(Ken., 6/15)

Call People — The differences beteres the Paul Schrader remails and
the Paul Schrader remails and
the Val Lewton-Jacques Sourneur
original cannot adequately be measued in such quantifative terms as the
use of united pauling the people of the second of the people o

places, capitalistic back-stabbing and throat-cutting, racial strife, mob-niots, drugs, pornography, prostitu-tion, sexual harassment, lesbian rape, heterosexual rape, sadism, murder and mayhem, an obscenity every couple of words (or a couple of and mayfem, an obscently overly obscending in only one word. "Bulbucking-shif"), and, as always, the
hope for improvement. The casting,
and the property of the
campiness and a large quote for
campiness and
large to depth (and
campiness and
campiness

Chilly Scenes of Winter — Very serious comedy, but very furny, about a man who thinks he has found the period: woman and pursues her accord— the common and pursues her accord— that and wants him to stop. They and a host of other characters are formoughly particularated by age, by speech, by roode of driess, by habitat, by occupiation, by very means avail— the common and the comm Combined New York (1997) and the Second Head of the

Dawn of the Dead — George A. Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a sub-urban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker less a sequel than a conside. A more technique and ogaudier special effects, and positively quaranteed not locasponit even the most hysterical size. A sequence of the consideration of the considerat

Doctor Detroit — Dan Aykroyd Im-personates a Comparative Lit pro-ressor who impersonates a Rhett Property of the Comparative Little of the Rapkido master, and an incri-listed (iterally) mobiler. Nothing goes with anything else, and nothing goes to seed, either. With Avand Hessenham, recreted by Michael Pressman. 1983. « (College: Escondisci Drive In, from 610). Fisada Twn: UA Glissahouse 6. from 610)

Donkey Skin — Isoques Demy car-not sitle the urg to Infirste Charles Perrault's Medieval fairytale with Francis Medieval fairytale with reagic dorkey of the tale produces weeks from its nex; rather than its ear; the women at a costume ball are cleased as its accessorial modern-terns (a helicopter; quotations from Cocteau and Apolinaire). These are kept to a minimum, and kept quiet, as into to alarm the children in the audi-rino to alarm the children in the audi-

ence, and they do not hamper the tale's inexorable developments from once-upon-a-time to happily-ever-after. For Demy to tie himself to the most unlenable and archaic conven-tions implies a strenuous and unself-ish act of will, rather than of faith. And

The Evil Dead — A you-too-can-make-a-movie movie. All you need is a sons implies a stremusus and unselfand act of will, rather than of fails. As a better stocked makeup it it than
a to their school makeup it it than
a better stocked makeup it it than
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CURRENT MOVIES

bad high-angle shots, and enough bad subjective tracking shots, to last

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else are flattened in the mad dash for gags, gags, gags (especially throw-away, montage-style gags). With Sean Penn, Jennifer Jason Leigh, Judge Reinhold, and Phoebe Cates; directed by Arry Heckering, 1982. (Parkway, 610 and 11 midnight)

MEANING OF LIFE

Forced Vengeance — The beginning is such a mess — what with the two separate flashbacks, the III-written not such a mess — what with the two separate flashbacks; the III-written not such that makes you feel good? I written the flashback sightseeing four, the reads that come in two distant installments, and the slow-motion, sill-nouetted kungfu full full that flooks like an abstract James Bond-style credits in a strain of the sill-not some sill-nouetted kungfu full flow that flooks is a bastract James Bond-style credits. na listrian i James Bond sylve credits as sequence but runs out to be a pre-view of an actual event — that it is impossible to sken much interest in propossible to sken much interest in skille, floody, to cough up a deriesve skille, floody, to cough up a deriesve skille, floody, to cough up a deriesve skille, floody to cough up a deriesve skille, floody to cough up a deriesve skille, floody to cough up a deriesve buddy has had his spine crushed, prepares himself for vengeance by skilled to the skilled of cleas uniform, with its Arborne aim-tured skilled to the skilled of ski

Agents - After the passes an innovative Service Control of the Con of the LONG MICRES and SOUTH

FIRE NORMED'S Water Hill entire to
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sen door in the given to come by reas-show there are no reserved seath, ac-builty, and no musical overture or section of the common of the duration, and as sufficiality in under the common of the common of the common of the there is no common of the common of the late the benefit of the common of the late of the common of the common of the late of the common of the common of the late of the common of the common of the late of the common of the common of the late of the common of the common of the late of the common of the common of the late of the common of the common of the late of the common of the common of the late of the common of the common of the late of th

High Anxiety — In his sparing parody of the Master of Suspense, Mel Brocks is stranded hardwy between the mass is stranded hardwy between the mass afficiency does not be supported by the stranding of the stranding of the suspense of the savetage veerer and loo impress for the Hitchcock scholar, Brooks of the suspense for the Michocok scholar Blooks, or the Michocok scholar Blooks (Micholar Blooks) and the Micholar Blooks, and the Micholar Blooks, etc., instead of general visual or narrative style. The result is a blooke, etc. — instead of general visual or narrative style. The result is a minimation. When free or roopedly of his observation of the Master, Blooks generates enough leaghs to keep you you. TV for an evening, but his successes in the field of parcoty are few. There is a turnly reworking of the micholar blooks of the minimation of



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CURRENT MOVIES

High Road to China - By wa The hope, apparently, is that a general value are used in the consideration of the composition of the composition of the composition of the composition of the care and precision of a second-class that guide superior of the care and precision of a second-class that guide superior ground a busical of seless senior classes. It patterns it self-after 1930-model adventure moving when down the laternative self-after 1930-model adventure moving the laternative self-afternative self-afternative self-afternative self-afternative selfaped without rear conviction or com-prehension. It's not campy — you can say that for it. But it's not much of anything else, either. With Tom Sel-leck, Bess Armstrong, Jack Weston, and Robert Morley, 1983. * (Mira. Wess. Cinemas: Strand.

from 9.10? The Number — This works hard to obscure the fact that it is a yampire move (the feathful word in where were the fact that it is a yampire move (the feathful word in where those who don't care for this sort of thing, and will manage only to imitate the modern of the feathful word of the feath • (Clairemont, from 6/10)

It Came from Hollywood — Stender anthology of clips from old B-movies, (and on down through Z-movies), assembled with a sort of Worst Films of All Time Golden Turkey Awards mensembled with a sort of worst riums of All Time-Golden Turkey Awards man-tality (indeed, the dreaded Medveds, Harry and Michael, are credited as consultants) Dan Aykroyd, Gilda Radner, Cheech and Chong, and hutton in the event you don't quite got a but they actually hisper more than a but they actually hisper more than exertifying the myrad clips, and no very reliable discriminatory powers are discernible in their selection and all adjusters is generated, allong with an earnest yearning to see again, or for first time, such curious as THE HIGH SCHOOL HELLOATS Directed by Malcolim Loo and Andrew Soil 1982. (Clastro, from 6-10).

The Last Waltz — Yes, yes, it's better protographed han the average protographed han the average concert movie, and it's better recorded, better And so what? It's still a concert movie, as opposed to a movie movie, do not a concert movie, as opposed to a movie movie, as opposed to a movie movie, and the staged in a studio amd tweeping camera movements and swirling Marin Scoreses onematic provess at full file, and at the same time show up the limitation of the substratic power and the stage of t The Last Waltz - Yes, ves, it's better frends, I mean, I mean — get that fly!"). Featured performers include Bob Dylan, Eric Clapton, Muddy Waters, Emmylou Harris, Joni Milchell, Neil Young, Neil Diamond, and Van Morrison, 1978

Life of Brian — The emotional blackmail implicit in this redious Biblical spoof, from the Monty Python group, is that by not finding it funny, you are liable to be taken for a bluenose, it could be argued, though.

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former it is a move in which such travel-book epithes as charaming and sendanting and sendanting and sendanting and sendanting in the sendanting and long-sendanting sendanting long-sendanting sendanting sendanting sendanting properties of the sendanting who describes hmost if the outer is, more of a titler man, and secondarily on his Brissh-branch colleague, who subcontained to his Brissh-branch colleague, who subcontained to be subco

Lone Wolf McQuade enough system—and sociality assets of the control o

ination for the himmakers, just far enough to explain away any bit of mindless chaos and destruction as the breakdown of civilization as we know it. Made in Australia and dubbed into American Directed by George Miller 1979. "(UA Glasshouse 6, 6:10 and 11 mid-nott).

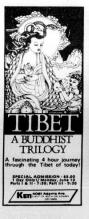
The Man with Two Brains

depotent according of any sight, start, or compared to the start of program the compared to the start of program the compared to the start of approval over the many maybern. Another the start of approval over the many maybern. Another the say, strong, the audience knows to certain that it is winnessing a "lefter" material to the start of the redeemably commercial project is date, conjues up some fleening feelings of parandel edgeness, but he is unable to tring any conviction to the zap-pow comb-book stuff. One of the wackless ideas in this squee-siden move is the suggestion that mid-Marhatan is teering with Jews who survived WMI concentration, among the study of the



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and who look as gray and gaunt as if mey were freed only yesterday from June 200 and familiar the material in this and between Feyl Scheider, and Martine Keller. 1975.

"(Balbook from 610)

Midnight Express — The true story for half-true) of an American studies for half-true) of an American studies for turn with the endecipherable Turlish garding of Americans. States us back at least to CPENTOT and PASSAN, even in such purchases are according to the programment of train- with the redecipherable Turket permit code is structured as a soft or digarited endigheles, and it adds up the control of against of indigeness, and the deed of archely reduced the control of a soft of a darket permits or a soft of the American student and perty drug armayolar. An endigherable to deed the control of the control

◆ (town, from 610).
The Missionary — Rather retrograde British comedy, the intereded cheek-nees of which is theroughly stiffed by the familiarness and cumchedness.
Hermaliarness and councederiess in the familiarness in council to the familiarness in council to the familiarness in content of the familiarness in not entirely without benefits, such with which the various comic types are nanided by the cast Michael Palin (who also wrote the nest) clipped calledgue! Theory floward. Maggie discussed in the cast format is not the council types of the cast format plant (who also wrote the nest) clipped calledgue! Theory floward. Maggie list, and Phoebe Nicholis (grown up cultiv nicely) since her memorable. liott, and Phoebe Nicholls (grown up-quite) nicely since her memorable moppet performance in 1967's OUR-MOTHERS HOUSE). The whole thing goes completely cold, however, just about exactly hallway through, exactly when the plucky little Anglican evangelst. Fresh from eleven years in Darkest Africa, sets up his Mission for Fallert Women in London's East End. Getting to that point is a good but I.un. Directod by Richard Lon-lun. Directod by Richard Loncraine. 1982. ** (Ken, 6/10)

(Men. or U)

Monty Pythor's The Issaeling of Life
— The furniset - bir has to do with a restaurant has severe conversations are streamed to the severe conversations of the severe conversations of the severe conversations of the severe conversations of the severe conversation of the severe c

Nasty Habits — A mock version of the Watergate scandal, set in a Philadephia nunnery. There sin tenough dephia nunnery. There sin tenough conditions are set in a philadephia nunnery. There sin tenough conditions are seen to cut both ways (the nuns, aside trom the easy tom of irrevalent to the seen to cut both ways (the nuns, aside trom the easy tom of irrevalent to the seen to cut both ways (the nuns, aside tom of the seen to cut both ways (the nuns, aside town of the seen to compare the seen to see the seen to the seen to see the seen

*(Nen, 6-10)

Night Crossing — Not all the dreariness of this true-life escape adventure and beathful of the quality of life in East Germany. The arthousness of the case Germany. The arthousness of the case of

Didion and John Gregory Dunne, 1971. * (Biou, from 6/10)

Poltergeist — In what has been bifed as "the first real joinst story." The fitu-lar poltergeist is sometive allied with ghosts of the white-sheet variety, with some say the same skeletons, with Satan himself and various sub-demons, with animated doils, with octopus-like trees, with God knows what all. There is no compression no logical seanimated dolls, with octopus-like animated dolls, with octopus-like is no connection, no logical sequence, no way of digesting eventual sets and connection and logical sequence, no way of digesting eventual sets of the set of the s

Psychola - Unauthorized followup to what might be Hitchcock is most over-rated thirlier. The project inspires Australian filtimaker Richard Franknin of The Master. But, except for an acidated morrent or two, a feasin inspired him to any great register. When the spire of the more than the spire of the second Octopussy — Roger Moore returns as James Bond, to go up against Maud Adams and Louis Jourdan, di-rected by John Glen. (Cinema Plaza 5; Grossmont; New Valley Drive In; Plaza Twin 2; from 6:10) claims table-counting stocks. More stocks of the contract of t

An Officer and s Gentleman — Your basic basic-training movie with a fard-nosed, decicated drift sergeant (played with gusto by Lou Gossett) htrough thritten weeks of Officer Candidate School. It's something of a puzzle why a movie in this day and age would take so long going over these fundamentals, but then, it

rance in Needle Park — very blue — in coloring and in attitude — movie about Upper Manhattan heroin addicts who maintain dismal apartments, putly faces, and low spirits. Within those limits, Al Pacino nonetheless acts up a storm. Directed by Jerny Schalzberg from a script by Joan

veratly Towne Centre: Wegand Pasza 6)

Raiders of the Leet Ark — Drector Steven Spielberg and awarcultve control of the Thrites and Grottes — and they pay hardsomely, pumping the project and lechnical areas — seem to went to pick and lechnical areas—deazes that it no longer remotely resembles its and lechnical areas—deazes that it no longer remotely resembles and lechnical areas—deazes that it no longer remotely resembles that it no longer remotely resembles that it no longer remotely resembles and lechnical of the pick of the control of th from 90'0)

Or Golden Pond — The first screen sea miles from the control of the c

Return of the Jedi - Reviewed this Return of the Jedi — Reviewed this issue. With Mark Hamill, Harrison Ford, and Carrie Fisher, written by George Luces and Lawrence Kasdan; directed by Richard Marquand (Center 3 Cinema 3 Cinema Plaza 5; La Jolia Willage, Pacific 6, Rancho Bernardo 6, UA Cinema 1; UA Glasshouse 6; Wiegand Plaza 6)

the point-winner This rotine is inter-pulped now and again with something in the point of the point of the point of the inserts, or with the latest installment in fonds is organic polessive pursui of an elsalive randow trout nicharaned the point of the point of the trave been clubbed Moby Trout. These mood changes are parceled out in accordance with standard V. I can be considered with the latest point of a dramaturycal least point of a dramaturycal point of the Tyden (1981). The Road Warrior — Self-consciousness must surely be the keynote of the MAD MAX sequel, which would appear to have been which would appear to have been made in astonished response to the popular and critical approval heaped on the unassuming forerunner, and which, as a result, appears to be much more scrutinizing of itself, much more full of itself. The high-flown tone dido Drive In, from 6/10, Pacific 6, from 6/10; Santee Drive In; UA Glasshouse 6; Village, from 6/10)

soon settles down to a tolerable level, and the movie (directed, as was its forerunner, by Gadorge Miller) gets on with that vigorous, high-velocity style of violence that so distinguished the first Max adventure, and that makes us fear for the lives of the flesh-and-Swingtime — The one entry in the Freed Astaire-Ginger Rogers cycle that lives he party-line autorust some-thing to gata at — namely. Georgia lives the party-line autorust some-thing to gata at — namely. Georgia to gate in the prescribed doses of elegant dance steps, breezy patter, and rowely burtesque, and these in-gredients, when mixed, continue to anality atomic rather than blend to-comment of the prescribed of (Keen, 8/12) us feat for the feven of the flesh-and-blood stunt men, never mind the pasteboard characters. But the jus-dication for all this victerios is harder included to the students of the students no user forting out Carl Jung, universal myth, and the collective unconscious (as the publicity noted oil) in an ail-tempt to add mindicated balasts of a couple of basic Western-movie motits. The besieged frontier fort (or, in this case, oil referrey) and the pursued present publicity. With Med Gibbon. 1982.

"Yender Marcias — For acriptwriter Horton Foote, this is a return to the millieu of BASY, THE FAIN MUST FALL, a movie that conveyed to perfection the searchildy and the slowlying the properties of the propertie Say Annes, Somethody — George T Nieercherg's modest documentary on gospel singing, or what Willie Mae Ford Swith calls "anorited airging," and the Swith calls "anorited airging," and the Swith calls "anorited airging," and the Swith in St. Louis But the National Convention of Cloppel Choice and Choruses is a discovered and the Swith in St. Louis But the National Convention of Cloppel Choice and Choruses is a discovered something of the Swith Swit

* (University Towne Centre)

Tootsle — Rather more fun than turny, Unemployed New York and Live Towner to the Control of the C The Servant — Small-scale class struggle reside a point Lordon lowns and the service of the serv

Townet Centre)
Top Hat — The vision of white-tieand-tails highlife was held out to
Oppression audiences, without
your-learnout out
your-learnout sim. The overpruchated comedy acting by Edward
Everet Horton, Eric Biore, and Erik
Sandrich are pretty Hat, But
He Attaile-Rogers dance numbers
specially the faint This a Lovelypost
stand, achieve the intended champagne bubbliness and/or tipsireat 1830.

(Mor. 9812)

Trading Places — John Landis com-edy, starring Dan Aykroyd and Eddie Murphy as men on opposite ends of the social scale. (Loma, New Valley Drive In; Ocean-side 8; Vineyard Twin 2)

"(La Joila Museum, 6/9, 7:30 p.m.)

Something Wicked The Way

Something Wicked The Way

Gomes — Ray Wasdbury's Faustian

work of the Commes of Spacehunter: Adventures in the Forbidden Zone — 3-D science fiction, starring Peter Strauss and Molly Ringwald, directed by Lamont Johnson. (Ace Drive In, from 616, Oceans) de 8. firefil in THE CHAMP and ENDLESS LOVE. What movies might be able to do for opera, on the other hand, apart from mere promotional work, is not shown to advantage here. It's true that the two stars. Teresa Stratas and Placido Domingo, make a good-Parkway 1; Plana Bonita, Poway Thea-ter, from 6:10: UA Glasshouse 6; Uni-versity Towne Centre, Wiegand Plaza 6) Plaza (b) Useringo, make a 1905-1 looking par of screen lovers, as fine Still Smokin* — Comedy with Cheech and Chong, written by obt-chreched by me lailer (Camrio Chema 4 College, Escon-

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waste. And the subtifles, which emphasize dramatic pace at the expense of musical pace, do more harm than help. 1982.

* (Valley Circle)

CURRENT MOVIES

Up in Smoke — Cheech and Chong's marijuana puff piece is simply a stinker (a pot stinker? a stinkpot?). Gas masks are advised With Stacy keach and Tom Skerritt, directed by Lou Adler 1978.

• (Towne, from 6/10)

Wer Games — A teenage home-computer wizard taps into the missile defense system, with Matthew Broderick and Dabney Coleman; di-rected by John Badham. (Camino Cinema 4; Cinerama; Plaza Twin 1)

The Wild Bunch — Sam Peckinpath's earth-shater about a holdur gang in the changing Southwest of the Nin-teen Teens. The violence is self-consciously diseate, and the philos-ophy is self-consciously existertial. It erranson one of the representer movels warable from one moment to the next. William Holden and Robert Ryan, playing former sidekicks now on op-

The World According to Garp-Just the thing for the person who couldn't get imough the book and wordered how it came out. They're as wordered how it came out. They're as and to believable and unstormachable more than the second of the second by seen a little laster or the screen, who is puckish proce, and partly due to the omnigreemence of Mindala On-drices's overcast color. Sill, the con-moit, and the myrkiad recurrences and revenals help to preserve the mole of the ability flavor of the original the entrance of Robin Williams, in the role of the ability (Garp, sele property of the stachest move mariants help the selection of the selection of the flavor of the selection of the Williams of the creek of the selection of the Williams of the formation of the selection seems a bit fey, a bit "touched," a bit

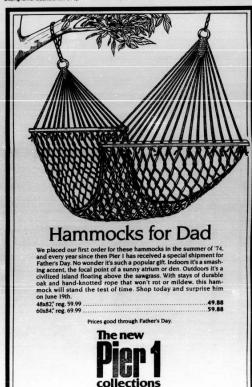
puerile, and a bit simpletonian; and despite those moments when he re minds you of Rod Taylor playing Sear

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PREE_LATEX-BASED interior house paints in 16 cars, various amounts, various colors, State College area, 287-1074

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COUCH, 3 PECE curved sectional, \$150, 465-7347

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METAL DESK, \$20. Washing machine, \$5. Fund raising candles and bells, must go, iftush lawn mower and grass cacher, 282-1206.

PHONE ANSWERING machine, good condition, \$150. Tammy 272-2442 evenings, 565-6915 days. NAVY UNIFORMS. Women's dress cover, size 22, new, 515. Fea coat, size 328, 340, Long-sierve black shirts. 348, 55 each, 296-7934.

WEDDING DRESS, size 14, high lice collar, button-up back, long train. Cost \$300, maler offer. 286-27%.

MARLE DESK, 3-drawer, 565, 3-speed fan, 515, motor-cycle heimet, 525, rocking chair, 530, 488-1719, leave

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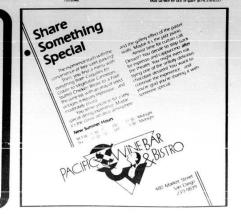
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Major Tune-Up (26 point) Special \$75 (regularly \$130.00)

Replace:
3. Valve cover gasket,
4. Spark plugs.
5. Distributor points.
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7. Air filter.
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1. Engine oil.
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Note: 1. For 6-cylinder cars and Rabbits, Dashers, Sciroccos, Audis & Fiats, add \$20. 2. Major tune-ups for VW Beetles, vans and squarebacks, 1972 and later \$70, and prior to '72 \$60. 3. For VW Things and Kramman (Rhas—only \$60. Toylota Supras add \$30. Datsun 200SX with 8 spark plugs add \$25.

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	Corolla Trucks, Coronas, Celicas, Carinas	1,400	1,2
	510, 610, B210, 1200, L16, L18	1,400	9
	200SX, 810, L208	1.800	1.2
	850-128 124 131	1,600	1.11
	VWs Vans Up to 1971 1972 & up Bugs up to 1972 1972 & up Squarebacks up to 67 1967 & up KHARMANN GHIAS & THINGS RABRITS DASHERS JETTAS	1,500 1,200 1,300 1,300 1,400	1,10 80 90 1,00
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All prices include parts & labor

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BMACKET "SMCCLASSBAO" frameset. 60 cm. Columbia: 1379, viciners 10-speed, 1599. All work tine.

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Cnell stein, Das Campy brakes, Sika pump. 1400
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THE READER PUZZLE

No. 260 Tour de Force

By Don Rubin Each of the dotted lines at the right represents a trip connecting two or more of the rities listed below. (Due north is located toward the top of the puzzle, and only the connected cities are in the same scale.)

See how many you can identify without resorting to an atlas. Simply write the city numbers in the spaces ovided.

1) Alexandria 2) Barcelona

3) Bogota 4) Cape Town 5) Caracas 6) Casablanca 7) Hanoi

7) Hanoi 8) Hong Kong 9) Istanbul 10) Jerusalem 11) Kabul 12) Karachi 13) Katmandu 14) Khartoum

15) Lagos 16) Las Vegas

16) Las Vegas 17) Lima 18) Los Angeles 19) Madrid 20) Paris 21) Peking 22) Quito 23) Reno

24) Rio de Janeiro

24) Rio de Jani 25) Rome 26) San Franci 27) Sao Paolo 28) Teheran 29) Venice

Prizes for solving the
Reader Puzzle will be Reader

Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be

accompanied by your name, address, and shirt size (S, M,

Employees of the Reader and their immediate families

are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our 7. One entry per person

Winners of and Answers to Reader Puzzle #258, Ground Rules What a relief! We were

afraid everyone would mistake California's Central Valley for

San Francisco Bay.
The correct solutions to
Ground Rules:

The isthmus of Panama,

and parts of Colombia

and part of Nevada (Centra

© 1983 United Feature Syndicate, Inc.

Valley parodies SF Bay)
6) Brazil, around the mouth of the Amazon River
Twenty of Forty-six entrants mapped out the correct

The T-shirt winners are:

1. Dan Mock, San Diego

David Irving, San Diego
 Don Hulbert, San Diego

Costa Rica, etc.

2) Japan (Honshu and Gary F. Hoyt, San Diego
 Edwin E. Peace, San Diego 3) Most of the Hawaiian

and Sri Lanka

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