

# CAR STEREO SALE

## IN-DASH AM/FM CASSETTES

**Sanyo FT 200**  
  
 • Ultra compact  
 • Auto-stop  
 • Locking fast-forward  
**\$39.95**

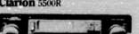
**Midland 67450**  
  
 • Digital  
 • Auto-reverse • Separate bass & treble  
 • 12 station presets  
 • Seek & scan  
**\$149.95**


**Ticonic C80**  
  
 • Built-in equalizer • High power 50-watt  
 • Fader & balance  
**\$49.95**

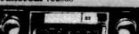
**Unic RV300**  
  
 • Auto-reverse  
 • Pushbutton, fast-forward, rewind  
 • Seek & scan  
**\$59.95**

**Jensen JR110**  
  
 • Pushbutton tuning  
 • Locking fast-forward, rewind  
 • Jensen 1 year warranty  
 • Mini-size chassis  
 • Automatic local distance switching  
**\$99.95**


**Unic RV351**  
  
 • Mini-size X body chassis  
 • Locking fast-forward  
 • Auto-stop cassette  
**\$39.95**


**Clarion 500R**  
  
 • Pushbutton  
 • Auto-reverse  
 • Tape EQ  
 • 4-way balance controls  
 • Cassette search  
 • Retooled  
**\$109.95**


**Unic RV355**  
  
 • Digital display & clock  
 • High power  
 • 40-watt  
**\$59.95**


**Tancredi TC200**  
  
 • Auto-stop  
 • Fader  
 • Pushbuttons  
**\$39.95**

**Unic RV260**  
  
 • Digital display & clock  
 • Auto-reverse  
 • Locking fast-forward, rewind  
 • 40 watt  
**\$89.95**

**Unic RV3000**  
  
 • T.V., VCR jack  
 • Digital cassette  
 • Auto-reverse  
 • Locking fast-forward, rewind  
**\$299.95**

**Autotek CSR320**  
  
 • Auto-reverse  
 • Pushbutton  
 • Dolby  
 • Scandium head  
 • Separate bass & treble  
**\$139.95**

**Craig 7610**  
  
 • Locking fast-forward & rewind  
 • Separate stereo matrix  
 • Pushbutton  
 • Separate local distance  
 • Craig refurbished  
**\$54.95**

**Unic RV3000**  
  
 • Digital display  
 • 12 station memory  
 • 50-watt high power  
 • Dynamic noise reduction  
 • Seek & scan  
**\$139.95**

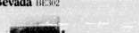
**Metro Sound CS420**  
  
 • Music search cassette  
 • Separate bass, treble  
 • Auto-reverse  
 • 14-watt rms  
**\$89.95**

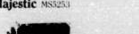
**Sanyo FT222R**  
  
 • Multi-size auto-reverse  
 • Locking fast-forward  
 • Time & hold  
**\$59.95**


**Clarion P1066**  
  
 • Auto-reverse  
 • Fader  
 • Locking fast-forward, rewind  
 • Local distance  
 • Clarion refurbished  
**\$39.95**


**Tancredi TCX000**  
  
 • Pushbuttons  
 • Separate bass & treble  
 • Fader & balance  
 • MPX  
 • Loudness switch  
 • Auto-reverse  
**\$69.95**

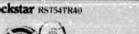
## CAR STEREO SPEAKERS


**Bevada BE302**  
  
 • High-power box speaker  
 • Deluxe 2-way for auto, home  
 • 4 ohm impedance  
 • Rubber air suspension  
**\$9.99 each**


**Majestic MS325**  
  
 • Aluminum die-cast  
 • 2-way speaker system  
 • Mini hole with brackets  
**\$24.95 each**

**Magnadyne SET95**  
  
 • 6x9 3-way  
 • 25-watt  
 • 20-oz. magnet  
 • 3/8" mounting depth  
**\$15.99 each**


**Rockstar RST333**  
  
 • New wedge-style box  
 • 100-watt  
 • Rubber air suspension  
 • Brackets and thumb screws included  
**\$14.45 each**


**Rockstar RST54TR40**  
  
 • 5 1/4" round speaker system  
 • 100-watt  
 • 2-way  
 • Grill, hardware & wires included  
 • Large 20-oz. magnets  
**\$7.99 each**

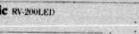
**Bevada BE500**  
  
 • 6 1/2" coaxial speakers  
 • 50-watt  
**\$9.99 each**


**Clarion SR95**  
  
 • Heavy duty, 10 oz.  
 • High-power, 30 watt  
 • Deluxe dual-cone  
**\$4.99 each**


## CAR AMPLIFIERS & EQUALIZERS

**Steco PHS30**  
  
 • 7-slide controls  
 • Pre-set to rear fader  
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**Unic RV-81**  
  
 • 5 slide controls  
 • 200-watt amplifier  
 • Compact size  
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**Unic RV-200LED**  
  
 • Super-size size  
 • 150-watt  
 • 2 times LED display  
 • 10-step graphic equalizer  
**\$49.95**

**Unic RV-70**  
  
 • Car stereo power booster  
 • Bass treble control  
 • 70-watt  
 • Bypass switch  
**\$10.99**

**Majestic HD150**  
  
 • 150-watt peak power  
 • Low level inputs  
 • Built-in circuit protection  
 • Heavy duty heat sinks  
**\$59.95**



**Free Cassette Tape Case**  
 by Harman Model #C1324  
 with \$2.50 minimum purchase.  
 Limit 1 per person with this coupon.  
 Must present this coupon.  
 Expires 5/31/84.



**Installed Alarm System**  
 Includes hi-lo horn by Beavada  
 BEA200. Keyless arming & shut-off.  
 Allows 12 seconds for entry, 60  
 seconds for exit. Beep confirmation.  
 • Vibration sensors • Extra low  
 1 MA voltage drain • Ears sound  
 horn. Installed most cars.  
**\$69.95**  
 With this coupon. Expires 5/31/84.



**40 Channel CB**  
 2-way transceiver by Omron  
 Model CH1000. Maximum legal  
 range with LED digital display.  
**Only \$39.95**  
 With this coupon. Expires 5/31/84.



**Jogging-Style Cassette Player**  
 Ticonic #PW130, ultralight stereo  
 headphones, anti-rolling  
 mechanism, locking fast-forward,  
 OK power jack, uses AA batteries.  
 (Not included)  
**\$11.95**  
 With this coupon. Expires 5/31/84.



**Motorized Power Auto Antenna**  
 by Rockstar, RST5200  
 Installation available. Up & down  
 switch, auto stop.  
**\$11.95**  
 With this coupon. Expires 5/31/84.



**Cordless Telephone**  
 By Techniplex Go Home  
 #GP210, built-in rechargeable  
 battery.  
**\$34.95**  
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Look for Shark's track.  
**MARK the SHARK**  
 STEREO

# READER

VOLUME 13, NO 21, MAY 31, 1984 SAN DIEGO'S WEEKLY



Sister Maggie Yee

Twenty miles south of downtown San Diego there exists a different world, and Sister Maggie Yee knows it well.

# Sister of Poverty

One recent morning when I arrived at Sister Maggie Yee's home in Tijuana, she had just put her foot through the floor. She was laughing about this. The house, set in Colonia Altamira about a mile up Ninth Street west of the Jal Alai palace, is probably fifty years old and lacks a foundation. Yee says every once in a while she can feel places underfoot where the house has rotted beneath the linoleum. Usually she treads cautiously around such spots, but this morning she had made a misstep. By the time I arrived, she had already taped heavy plastic over the hole and had covered it with one of the bare mattresses donated to her by the nuns at Mercy Hospital in San Diego. She had moved on to the tedious chore

of sprinkling white ant powder around the edges of the room. From the nearby bathroom came the sound of water dripping rapidly from the broken shower, but Yee said at any moment the neighborhood water supply would likely shut down, which at least would end the noise. "It's times like this that I think, 'Oh Lord, do you really want me down here?'" she said.

She was joking. She really doesn't have any doubts about the way her life has been transformed in the last ten years. Yee was a nun ten years ago, as now, but then she had a master's degree in psychiatric nursing and she worked as the Mother Superior at the convent next to Mercy Hospital in

(continued on page 10)

By Jeannette DeWye  
 Photographs by Pablo Mason

# City Lights

## The Future Of Indians Past

What's done is done, but it won't be forgotten. So says Marina Ortega, an Indian who lives on the Santa Ysabel reservation and was a leader in the recent losing battle to preserve an Indian burial ground on a construction site in Poway. What's done, Pardee Construction Company set aside for preservation a five-acre plot of ground that was once an Indian village about a mile north of Poway Road and just east of I-15. But surrounding the site will be 3,000 housing units in a 1,500-acre project called Sabre Springs. The main road into the project will cover an area where a burial urn was discovered last February, the contents of which proved to be the cremated remains of an old medicine woman. What won't be forgotten. After appealing all the way to the California Supreme Court, descendants of the pay tribe (who inhabited the area before the white man) were unsuccessful in their attempts to have the protected village site expanded to include the burial ground. The urn was reburied by archaeologists working for Pardee, and the road was put in over it. "We wanted them to rebury it in the protected area," says Marina Ortega. "How peaceful would your soul be with all this activity going on above it?"

The Indians feel that the grave site, along with evidence of other burials nearby, was desecrated. They now want to stop similar desecration of sacred Indian ground in other parts of the county. Under the auspices of the Native American Observer Training Association, based in Escondido, Ortega and seven other local Indians are undergoing a federally funded training program that will better qualify them to ensure protection to Indian sites threatened by modern construction projects. Under the direction of attorney Pam Aldridge, the Indians are learning applicable areas of law, archaeology, Indian culture, and observation techniques. Any project requiring an environmental impact report in the county will be of interest to the observers. Though the course won't be



Indian pictograph site near Rancho Bernardo

completed until next fall, the Indians have already made formal reviews and comments on several proposed projects. And while they're concerned about the development squeeze on all Indian habitation sites, they're particularly interested in certain hallowed Indian grounds that may be vulnerable to nearby construction. One such site, which included some ancient pictographs (patterns and symbols painted on rocks), is in the Walker Basin west of Temecula. When Marina Ortega and Erwin Osuna, Jr., another member of the observer training class, went to view the site in mid-May, they were outraged to discover that the pictographs had been

destroyed with spray paint. The site is close to a Rancho California housing development. The Indians are also concerned about religious sites near a housing



Indian pictograph

## Can I See The Hammer Throw From Here?

Last year it was hard to find a San Diego Convention and Visitors Bureau staffer who didn't suffer from *de l'irium Olympium*. Common symptoms included a rash of ConVis-sponsored billboards announcing that "San Diego is warming up for the Olympics." Closer examination of the patients revealed delusions of full hotels booked at top rates and hallucinations of jam-packed tourist attractions. But the fever broke this winter following ingestion of a large dose of predictions about expensive airfares, crowded freeways, and bandit taxi drivers.

The recuperating ConVis staff is now pestered by hotel-motel owners who envision this dreadful Olympic summer scenario: Groups and small conventions believe lodging will be crowded, so they go elsewhere for the meetings. Some of the expected Olympic spectators, upset by rumors of price gouging and the Soviet no-show, cancel their travel plans. Such pessimism was buttressed in late March by a hotel industry survey that showed advance reservations for summer rooms here running twenty percent behind last year.

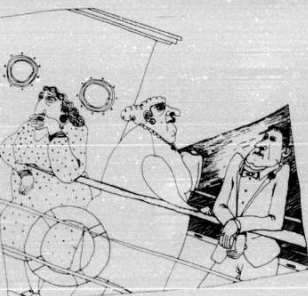
ConVis staffers are somewhat skeptical of these calamitous predictions, but have decided to play along by designing a new advertising campaign. This \$100,000 effort — underwritten with \$75,000 from hotel owners and \$25,000 from tax-supported ConVis — is the antithesis of last year's Olympic promotion. The new ads, which first appeared last week in the *Los Angeles Times*, are designed to lure back the dependable but now frightened summer sojourner from Phoenix and Tucson, and to attract Angelenos fleeing their crowded city. The "warming up for the Olympics" theme has been scrapped, replaced by a photo of a couple taking a quiet stroll on Torrey Pines beach to "escape the hassles of city life." The ads promise a wide range of accommodations at normal summer rates.

ConVis is meanwhile doing its best to exploit this turnaround. After spending about \$50,000 last year to promote Olympics business, ConVis staff members appeared this month before the city council and backed their request for more tax money by noting how they were forced to "re-allocate marketing funds to mount a nationwide campaign telling people that San Diego won't be crowded" this summer.

—P.K.

## The Princess And The Lunch Not Kapt

Last Thursday's editions of the *San Diego Union* and *Los Angeles Times* both carried small stories reporting that Crown Cruise had discontinued its four-hour hydrofoil trips to Ensenada. In the two articles Crown Cruise explained that there simply hadn't been enough public demand for the day-long hydrofoil trip, so it decided to use the vessel to make local sightseeing trips instead. While the cruise ship *Viking Princess* continues to make its daily journeys to the Mexican port, the hydrofoil, called *Princess of the Waves*, began a new itinerary last Saturday comprising a two-hour cruise from San Diego Bay to the Coronado Islands, then back to the B Street pier. The new twenty-dollar trip will run on Saturday, Sunday, Wednesday, and Friday, twice daily. While lack of public interest may have been partly responsible for the *Princess's* program change, there was another factor the two articles failed to mention. Two women working at Crown Cruise's reservation office confessed that many passengers who went on the Ensenada trip had been doing out seventy bucks



apiece for the jaunt to Baja, but instead spent four hours trapped on the pleasure boat woefully with seasickness. According to one of the women at the office, the deck, 125-foot-long hydrofoil regularly encountered "terrible" swells on its trek south of the border. The waves' motion, coupled with the boat's forty-five-mile-per-hour pace, often induced seasickness in the passengers on board. "We received lots of complaints about it," she said. "It wouldn't have been so bad if we had run parallel to the waves, but we kept hitting

—R.O.

development at Warner Springs, and another ancient site west of Rancho Bernardo. Situated on a hill within view of a housing tract, the Rancho Bernardo site features excellent examples of local pictographs. Three separate rock paintings, all facing east and depicting mace-like patterns, mark a boulder-strewn knoll as the sanctuary for shamans and their rituals. Painted in red, the surprisingly clear patterns may have been there for 3,000 years. Archaeologists have noted similarities between the local paintings (which can be found in dozens of places in the county) and those fashioned by the Mayan and Toltec peoples of ancient Mexico. The loss of such paintings would of course be incalculable, but the modern Indians aren't sure just how best to preserve these places from vandals and pot hunters. A spray-painted graffiti message, defacing a boulder not 200 yards away from the Rancho Bernardo pictographs, says it all. "I don't know."

—N.M.

## Let Us Know If There's Anything We Can Do

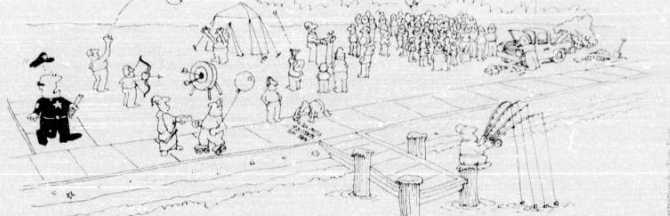
There's a lot you can't do at this six public waterfront parks administered by the San Diego Unified Port District. In fact, there are eight pages worth of regulations that apply to Spanish Landing Park, Harbor Island Park, the Embarcadero Marina Park, the National City Launching Ramp and Park, the Chula Vista Bayfront Park, and Shelter Island Park, all adopted by the port's board of commissioners in the last four years. Among what Captain Don Hadley of the harbor police, charged with enforcing the rules, terms "an admittedly large list of ordinances":

- No flying of model airplanes, gliders, hang gliders, or balloons.
- No "voluntary parachute" jumping.
- No visiting the park between the hours of 10:30 p.m. and 6:00 a.m.
- No discharging of firearms, fireworks, model rockets, firecrackers, air guns, or slingshots.
- No lingering in the pathways so that other foot traffic is obstructed.
- No soliciting of any kind.
- No distributing of handbills or fliers.
- No roller-skating or skateboarding.
- No erecting of tents or other form of shelter.
- No setting up a lecture or performance unless prior written consent is obtained from the Port Director.
- No engaging in any ball game or other sports contest except in those areas specifically designated for that purpose.
- No gatherings of more than twenty-five people for picnics or other functions unless prior

- ten-day permission is obtained from the port director.
- No showing of arrows from a bow or crossbow.
- No removing any wood, tree, shrub, plant, turf, grass, rock, sand, or gravel.
- No washing, polishing, or working (other than emergency repair) on cars or motorcycles.
- No vehicles of any kind

- including bicycles, scooters, roller skates, and skateboards on the fishing piers, except for wheelchairs.
- No climbing or crawling on the pier railings, pilings, or under other structures.
- No using more than two fishing poles or drop lines at any one time.

—T.K.A.



## Steps

On the surface, at least, developer Ray Jessen's problem-plagued Old San Diego Square shopping complex in Old Town appears headed for a comeback. Since the start of the year, the name of the \$8.5 million center was changed to the Old Town Galleria; a new general manager, Hy Rosen, and public relations consultants, The Grayson Agency, were hired; and the number of tenants grew from nine to fourteen, with seven more — including a French restaurant and bakery, a theater, and an ice cream shop — scheduled to open by June 15.

The catalyst of the apparent boom was the settlement of a bankruptcy suit, originally filed in February of 1983, between Jessen and bankruptcy trustee San Diego Trust and Savings Bank. Under the settlement terms, which show Jessen owing a total of \$5.4 million to the bank, Jessen only has to pay back \$10,000 a month for the remainder of this year; after that, his monthly payments go up to \$65,000. Similarly, the developer won't have to pay any rent at all until next January for the San Diego Trust-owned land that the 47,000-square-foot center occupies on the southeast corner of Juan and Harney streets. Beginning in 1985 he will pay \$500 a month. (Monthly rents are set to go up \$1000 each year until they reach a maximum of \$15,000 in 1995.) At the same time that the suit was being settled, Jessen sought out former partner Samuel Markarian for \$400,000. "So it's basically a new business with a new name and new identity," Jessen says. "This project never really got off the ground



Ray Jessen at Old Town Galleria

in the first place, but with the buy-out I won't be bogged down in any partnerships, and with the settlement of the suit, I have a payment schedule I can work with. Now I can finally fund the center the way I want to."

Despite his optimism, however, Jessen still has a lot of work ahead of him — and several recent setbacks he must deal with. General manager Hy Rosen, who ran the PX at the Marine Corps Recruit Depot before joining Jessen's organization at the start of this year, abruptly resigned last month, saying only that he "couldn't work" with Jessen. The Grayson Agency, too, quit around the same time; president Susie Shook refuses to provide details "because we still have office space there [at the center]." (Regarding Rosen, who kept an office in the center and was responsible for its day-to-day operations, Jessen claims he "had to ask him to leave because he wasn't fulfilling the duties we hired him to do." The Grayson Agency, according to Jessen, "specializes in other areas" and was thus not suited to continue handling the center's public relations function. Since then, Meyer and James Public Relations have been hired to take over. Of the twenty-one shops the Old Town Galleria hopes to have open by

mid-June — there are spaces for about thirty-eight — Jessen himself owns four: a computerized information center, the theater, the Little Royalty children's clothing store, and Lilien's Candies. He has also invested an "undisclosed amount of money in both Jason's French Restaurant and Jason's French Bakery, owned by chef Wynn Hake (who also owns the Village Cafe in Encinitas). And none of the tenants, Jessen admits, has consistently paid the standard two-dollar-per-square-foot monthly rent the center has charged since its opening in late May of 1982; monthly rents, according to the bankruptcy papers, go as low as ninety cents per square foot, and Jessen says all of the tenants have been granted between two and six months' free rent as an incentive to remain there "because activity begets activity, and my main concern right now is to make sure the center appears full."

That's also why, at least three "zoo" stores, Jessen says, continue to have posters and other assorted merchandise on display in their front windows. The problems don't stop there. Under the bankruptcy suit settlement, San Diego Trust will only release an additional loan of \$860,000 for Jessen to repay some thirty creditors — including contractor Nicholas Construction Company, original marketing/public relations consultants Wise Communications, and the San Diego Union-Tribune (for advertising) — when Jessen takes in a minimum of \$70,000 a month in rent in two consecutive months. The last monthly operating statement received by the trustee in the case shows that only a little

## Column Inches To Alison

Readers of *Tribune* editor Neil Morgan's column may notice a small addition to its text in the next two weeks. According to Morgan, his column will regularly make mention of the writing and research contributions of his new assistant and some unspecified time in the future replacement, Alison DaRosa. The craft political journalist who had formerly been covering city hall was approached by Morgan on April 7 and asked if she'd like to take the job. "And of course," she says, "I was thrilled."

Morgan admits that the task of running a newspaper and churning out a column are at times wearisome and time-consuming, especially after thirty-four years of cranking out copy on a daily basis. That's why he recruited his new Judith to coach DaRosa in the subtleties of city-column writing, talents she picked up during the ten months she worked on her husband's column in 1973 and 1974. Since DaRosa started on the column on May 21, Judith Morgan has been busy with the full-time task of brainstorming ideas with her pupil and taking her to lunches to meet local bigwigs, such as the heads of the Balboa Park museums, in order to establish an eclectic base of solid contacts. In contrast with others who have worked on the column under Morgan, DaRosa is clearly being groomed to stand at his helm someday. *Union* columnist Tom Blair, who worked for seven years as Morgan's assistant, waited for three of those seven years

(continued on page 28, col. 2)



Neil Morgan, Alison DaRosa





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#### ADVERTISING

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### A Step Back

I have read with great interest  
Thomas K. Arnold's May 10  
article, "Assault on Montezuma."

I feel out of all the stories on  
J. David Dominelli and the  
collapse of his organization,  
Arnold's was absolutely the best. I  
don't know if he got the concept of  
his story from an exceptional book  
called *The Boys on the Bus* by  
Timothy Crouse, but if he didn't,  
then he should read it.

Once again, Arnold's story gave  
a totally different look at the  
J. David story and hopefully his  
betrayal in the media will take a  
step back and look at themselves  
once in a while.

Jan Richard Anton  
San Diego

### Call Me After Four

In response to the recent Right  
to Life horror ads against abortion,  
how can these people honestly call  
themselves right-to-life believers  
when I'll bet they eat meat, wear  
furs and leather, and support many  
different kinds of animal abuse,  
including animal research that  
claims the lives of more than 100  
million innocent animals yearly?  
These people are playing God,  
trying to push their morals and  
beliefs on everyone in their path;  
they are at times fanatical and  
often right-wing conservatives. In  
other words, this is more of a

### Letters

day when I see every Right to Life  
member take in two, three, or four  
unwanted, abused children into  
their own homes, I cannot believe  
in their cause.  
M.D. Savino  
San Diego

### Whales, Snails & Irving

The Reader is far more  
"liberal" in the traditional  
meaning of the word than our local  
radical-chic publication, with its  
totally predictable viewpoint.

Your antiabortion  
advertisements appear to have  
discouraged a number of your  
warm-hearted subscribers: those  
dedicated civil libertarians out  
there who devote so much of their  
time and energy to saving whales,  
snaildarters, and broken-backed  
birds. If the ads cause them to

squirm a bit, I must say it couldn't  
happen to a nicer bunch of people.  
Irving L. Jacobs  
National City

### Gross, Objectionable & Tasteless

I'm without words to adequately  
express the turmoil generated from  
the Right to Life Council  
advertisements printed in the  
Reader for the past several issues.

After debating with myself in  
regards to "freedom of speech,"  
"freedom of the press,"  
"freedom, freedom, freedom," I  
find that I can no longer subject  
myself to print-stained fingers and  
hands to read so-called "syntactic  
and progressive" articles. I have to  
believe that the Reader is as much  
at fault for printing such gross,  
objectionable, and tasteless ads as  
the Right to Life Council is for its  
more than questionable tactics in  
expressing their views. I mean,  
equating World War II  
concentration camps with  
abortion? Come on! That is one of  
the more offensive ideas that I  
have seen in print for a long time!

So I have put a few words where  
I thought none existed (although  
still a far cry from expressing  
myself). Maybe in a year or two I  
will pick up a Reader for the  
pleasurable experience I've known  
it often to be, but in the meantime,  
count this mind and heart out. In  
other words, count this as a vote  
against your advertising policies of  
an otherwise okay publication that  
provides a great service to the San  
Diego community.  
Julie K. Black  
San Diego

(continued on page 38)

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# Straight from the Hip

Dear Matthew Alice:

Being a golfer, I'm naturally contemplative. One day I stopped pondering the mysterious force that compels me to spend so much of my life chasing a little white ball around, and I asked myself a much simpler question: how are golf tees made? Are those miniature works of art stamped out on a mass-production assembly line? Or are there little elves up in the woods who lovingly carve millions of these little wooden marvels?

Fred Sullivan

La Jolla

I don't know if the employees of the Frye Manufacturing Company are elves, but they're certainly busy making golf tees. One of the few tee makers in the country, the company is headquartered in the backwoods of Maine, on the easternmost paved east-west road in the U.S. There are a lot of trees up in Maine, and it's a good thing for golfers: millions of trees have given their lives to make life easier for devotees of the game. Multiply those millions by the thousands of tees that each tree can produce, and you have enough tees to keep all the termite in the world happy for years. The manufacturing process is a lot more labor intensive than an assembly line of elves. Boards of New England hardwood, mostly maple and birch, are cut down to sixteen-inch-long dowels having a diameter equal to the top of the tee. A dowel is attached by one end to a lathe and, in a process much like sharpening a pencil, a cutting tool begins at the other end. As the dowel spins, the tool cuts away what isn't a tee, shaping the tee from pointed end to the top; a "cutting knife" enters from the side and severs the tee from its neighbor, forming the concave top; and the tool goes on to the next section of dowel, making a total of seven tees from each dowel. The cut tees are then thrown into a big barrel where they are tumbled and painted. (You didn't think elves

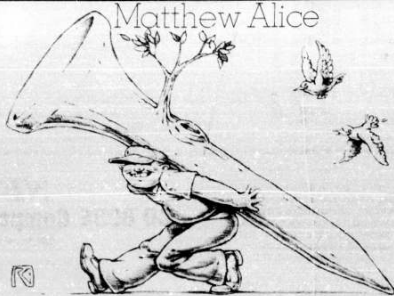


Illustration by Mark Gentry

painted them with tiny brushes, did you, Fred? This procedure leaves a lot of wood shavings, but conservationists can rest easy: the sawdust is used for heating and generating energy. This would all be quite unimaginable to George Grant. That venerable Bostonian is immortalized as the inventor of the golf tee. Prior to Grant's brainstorm in 1899, golfers had to have a little of the sculptor in them. At the teeing off spot for each hole there was a box full of wet sand, from which the player was to take a pinch and construct a tiny mound on which to place his ball. Technological progress has certainly modified the equipment, but the game is basically the same. As Mark Twain said, golf is nothing but "a good walk spoiled."

Dear Matthew Alice:

Whenever our electricity is resumed after being off temporarily, my electric alarm

clock runs backward until unplugged and reset. Our other electric clocks don't do this. Do you have an explanation?

Wendell Peterson

East San Diego

At first I thought this was a simple case of Wendell Through the Looking Glass. The question was, I assumed, merely some off-the-beam wacko's version of the White Queen's observation to Alice that "living backwards always makes one a little giddy at first." But then I heard other tales of backward-running clocks, from people I knew who live most of the time in the real world, and I was forced to take the question seriously.

Would that the clockmakers I queried did the same. Most were equivocal in their responses, saying that they would have to see the clock to determine the cause of its peculiar behavior. Many said they wouldn't even bother repairing it, since clocks are made so cheaply these days,

given the pervasiveness of molded plastic parts. Some spoke of reversed polarity or jammed spline pinions or other technical gobbledygook that somehow evaded the direct answer I knew was possible. I was on the verge of suggesting to Wendell that he just leave the clock in its backward mode. After all, he seems to have plenty of other clocks by which he can determine the correct time. And just imagine the conversations the reverse alarm clock would prompt. "Hey, let's get blitzed and go look at Wendell's weird clock!"

Then a voice spoke from the Toastmaster clock lab in Laurinburg, North Carolina. The explanation is, of course, quite straightforward. Many electric clocks are made with a synchronous, repulsive-type motor that can start in either direction. It's a simple, inexpensive design that functions well, if the no-back pawl works. That device has a tiny plastic tip that fits between two teeth in the gear mechanism. If the motor begins moving in the correct direction, the no-back pawl pulls out and allows time to march on in its accustomed manner. But should the motor start spinning in the wrong direction, the plastic tip swings into place and jams the gears. The motor is thereby frustrated in its progress and reverses itself, going in the other direction along the path of least resistance. Mr. Peterson, your no-back pawl is kaput. It could be worn out or broken; there is even the possibility it was left out of the clock altogether. For your next alarm clock, you might consider the more expensive type that is equipped with a shaded-pole motor. Such a motor is designed so that it can only spin in one direction. Functional, but certainly more boring than your current timepiece.

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.

LA JOLLA VILLAGE SQUARE						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>MALE</b> <b>QUARTET</b> <b>1-10</b> <b>1-10 PM</b> <b>27</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>28</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>29</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>30</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>31</b>		<b>HOME</b> <b>TENNIS</b> <b>DISPLAYS</b> <b>1-2</b>
<b>POINT</b> <b>TOURNAMENT</b> <b>DISPLAYS</b> <b>3</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>4</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>5</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>6</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>7</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>8</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>9</b>
<b>JAZZ</b> <b>CONCERT</b> <b>1-3</b> <b>10</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>11</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>12</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>13</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>14</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>15</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>16</b>
<b>BIG BAND</b> <b>JAZZ</b> <b>1-3</b> <b>TEA</b> <b>DISPLAYS</b> <b>12-4</b> <b>10</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>11</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>12</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>13</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>14</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>15</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>16</b>
<b>HAPPY</b> <b>NEW YEAR'S DAY</b> <b>CLASSICAL</b> <b>MUSIC 1-3</b> <b>17</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>18</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>19</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>20</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>21</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>22</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>23</b>
<b>THIRD</b> <b>FLYER BAND</b> <b>1-3 PM</b> <b>24</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>25</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>26</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>5:30-6:30 PM</b> <b>27</b>	<b>FREE AEROBIC</b> <b>DANCE</b> <b>6:00-7:00 PM</b> <b>28</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>29</b>	<b>INFORMAL</b> <b>MALE</b> <b>NOODLING 12-3</b> <b>PM</b> <b>30</b>

LA JOLLA VILLAGE SQUARE OFF I-5 TO VILLAGE LA JOLLA DRIVE, TURN RIGHT AND YOU'RE AT THE SQUARE. 455-7550

Informal Male Noodling will occur on June 8, 9 and 10 from 12:30-3:00. Male models will be giving away flowers and helping you with Father's Day clothes ideas.

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Leslie H. Dean

Marketing Director

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Do you realize that these stores do not carry even one of the above brands? How can they offer the lowest price? On what? Certainly not quality! If excellent equipment at fair prices is what you would like to own—try Sound Company.

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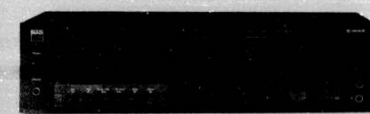


The CD-803E is no ordinary CD player, for it is based on NEC's many years of experience in all major areas of electronics and communications engineering—digital, optical, semiconductor laser, electronics, communications and precision machinery. No other CD player manufacturer has the technological background of NEC, the reason why the CD-803E provides unusually good sound quality and reproduction accuracy. Serious audiophiles and audio critics are now discovering what we already know: the CD-803E is the best executed CD player on the market.

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## THE INSIDE STORY

BY PAUL KRUEGER

WITH ELEGANT UNDER-STATEMENT *FORBES* magazine last fall informed its 700,000 readers that Larry Lawrence was the 365th richest person in America. "Began as contractor doing summer work during school. Early 1950s began developing Chicago area: successful, moved west," reads the breezy *Forbes* copy. "Now owns posh Hotel Del Coronado; much western real estate. . . . Reported net worth, probably undervalued, \$136 million."

*Forbes* staffers work year-round to confirm the sources of income for the 400 Americans it designates as the nation's wealthiest, and several days were spent last year examining Lawrence's portfolio. So it was natural that senior reporter Rich Behar would visit San Diego: last month to research and update the 1984 "400" list. Once here, Behar says he was alarmed to find a handful of financial sources who "seemed to smirk and suggest that maybe [Lawrence] wasn't as substantial" as *Forbes* had reported. (One wealthy San Diego businessman who didn't talk with the *Forbes* reporter but who knows Lawrence claims that "Larry Lawrence has hustled his way into so many things, and taken credit for so much that he didn't do. People resent that.") Behar's unidentified contacts also questioned Lawrence's ownership of the Hotel Del, and hinted that he "was a front for other people's money."

So Behar took another look into Lawrence's background. The reporter went to him when he checked with or what additional information those discussions yielded, but Behar is now "more comfortable than before" that Lawrence belongs on the *Forbes* list. "I'm convinced that San Diegans are simply unaware of the scope and extent of Lawrence's holdings outside of the [San Diego] area," he says.

Lawrence's acquaintances do say many of his financial

dealties take place in New York: this March, for example, the *Wall Street Journal* noted the hotelier's sale of eight million dollars' worth of stock in Armada, an East Coast alloys and automotive company. Indeed, many San Diego financial sources are ignorant even of Lawrence's local holdings. He takes credit for developing portions of Serra Mesa, east Claremont, and south Chula Vista, and sources say his development-related revenues approach those of Tawfik Khouri's giant Pacific Scene. Yet Lawrence wasn't mentioned in a recent *San Diego Magazine* feature story that ranked the county's biggest builders.

A Bank of America official confirms that Lawrence and his associated entities maintain the largest business accounts in B of A's San Diego division, which extends from the border north to San Clemente and east through the Imperial Valley. "Mr. Lawrence is an extremely important aspect of the Bank of America here," says B of A vice president Mike Morgan, who devotes most of his workday to managing the Lawrence accounts.

Though he's not timid with the press, the discussed his investments in the U.S. David companies this year in an on-camera news interview. Lawrence has few comments about the *Forbes* controversy. He says he was impressed with the extent of the magazine's original research, which he learned of several weeks before the release of last fall's "400" list when a reporter called him to verify information in the listing. After listening to fifteen minutes of background facts collected by the magazine, Lawrence realized that "they knew more about me than my accountant."

Real estate analyst Sanford Goodkin thinks Lawrence's brash personality might have started the negative gossip about his wealth. "He's the Roger Hedgecock of business: you either love him or you hate him," Goodkin says. "The passions he can arouse are



Larry Lawrence

something to behold." Nick Johnson, who handles public relations work for political candidates supported by Lawrence, surmises that some of those who questioned Lawrence's wealth did so because he is an "aggressive Jewish Democrat in a conservative city." Of that and the possibility that some skeptics were Coronadians involved in a long-standing controversy over the hotel's relationship to the city, Lawrence says only, "Some things never change."

Reporter Behar says that Lawrence will make this year's *Forbes* 400 if his wealth again exceeds the cutoff, which is expected to rise above last year's \$125 million minimum. Behar will, however, "clarify the listing by noting that Lawrence doesn't 'own' the Hotel Del but instead has a one-half interest in the landmark. (Sources say Lawrence owns fifty percent of the hotel property but controls the management firm that runs the Del.) Behar also predicts that the five other, wealthier locals will remain among the chosen 400. They are La Jolla Margaret Cargill (\$138 million from a grain-trading inheritance); Ernest Hahn (\$150 million from shopping centers); Robert S. Howard (\$175 million from publishing); Helen Copley (\$200 million from publishing); and Joan Kroc, who is expected to replace her deceased husband, Ray, as boss of the \$450

million McDonald's, Inc.

There was no dissent and little discussion when San Diego City Council members last month approved plans for a new \$47 million police headquarters near City College downtown. But Alice Tang, a north city resident and member of the County Water Authority, has been questioning city officials by phone and in person for two months, demanding more details on the project and its financing. Tang raises thirteen concerns about the new police station, including the allegation that incomplete competitive bidding led to the council's selection of John P. Starkey's Starboard Development Company as the developer.

Starboard will assemble the land parcels, build the police headquarters, and sell it to the city, charging a maximum of \$3.35 million for its work. The project will be built on the square block bounded by Fourteenth, Fifteenth, Broadway, and E, the same parcel that Starboard promoted last year as the "Broadway Galleria" site for the new convention center. Tang argues, too, that the location of the planned police headquarters could only help the Starkey firm market another big project nearby in Otis Hill, a sixty-six unit, five-million-dollar apartment project on B Street between Twenty-seventh and Twenty-eighth streets.

Tang is also puzzled by the city's hesitancy to form a nonprofit corporation to purchase the project from Starboard. The nonprofit status would, she says, allow the city to escape the payment of \$13.5 million over thirty years in property taxes.

Police Commander Ken Fortier, who is directing the project, says competitive bidding was indeed used, though Fortier wouldn't divulge the names of the two developers who were passed over in favor of Starboard. (Fortier has since sent Tang information showing the firms were Triptic Construction and Steinmann & Associates. Both those firms proposed building on city-owned land.) Fortier says the city had been examining methods of avoiding the \$13.5 million in property tax long before Tang raised the issue.

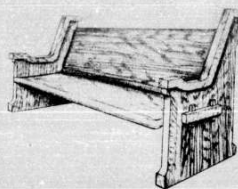
"We've given her answers to her questions again and again and again," says Fortier. "It's clear she's already made up her mind that there's something wrong with this [proposal]." Fortier also doubts that Tang's skepticism is motivated wholly by the public good, since she has spoken of using the information she has acquired to propose a project (low-income housing) on her own land in Carmel Valley. But Tang persuaded the local Democratic Central Committee to appoint a subcommittee that will examine her questions about the project's financing. □

Photograph by Craig Carlson

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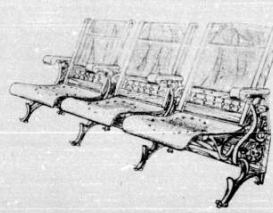
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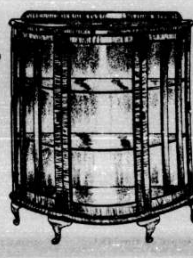
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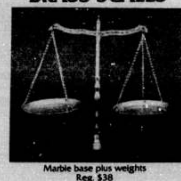
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# Sister of Poverty

(continued from page 11)  
Hillcrest. Life there was not opulent, but it was comfortable. Gone were the days when Mercy nuns did all the housecleaning at both their convents and hospitals, in addition to all the nursing. Over the years, according to Yee, it had grown easy to say, "I need this to help me in my work, and I need that to help me in my work." And pretty soon you've got all kinds of stuff. In the midst of this plenty, Yee heard about the work of Mother Teresa, the nun who has devoted her life to the most miserable poor in India. And Yee began to yearn not just to help the poor, but to be poor herself.

How do you pine for poverty? And if you're a highly educated, middle-class American who somehow has begun to dream about becoming poor, how do you get there?

The Sisters of Mercy maintain a mission in rural Peru, and Yee, who was attracted to the idea, in 1975 took a four-week crash course in Spanish offered by the Catholic diocese in San Diego. She says she did so badly that she virtually abandoned the idea of any calling in Latin America. At another point, having passed her fiftieth birthday, she confided to her spiritual advisor her growing desires for a drastic life change, but was told she was too old to consider such a change. For a while Yee acceded to the logic of this. She says one day in 1977, just a few months after she had left the San Diego convent to take another nursing assignment in San Francisco, she heard that an even older nun, a woman who had once been the leader of the entire Sisters of Mercy religious order, had submitted to the order's governing body a proposal to live very simply and directly with the poor. The proposal was rejected, but Yee subsequently told the other nun she would be interested in any such future proposals. A month later, the other nun informed Yee that the bishop of Spokane, Washington had welcomed both of them to come up and work with needy people under his jurisdiction. "I thought, 'Oh my God, not another major move,'" Yee says. She was also troubled by the realization that taking up a life of poverty might require her to leave the Sisters of Mercy.



Sister Maggie delivering goods

"So I just pushed it out of my mind. But in the back of my mind I knew that the Lord wanted me. . . . There was never any doubt about it." She says she thought about all the years she had spent counseling young nuns not to leave the order but instead to work for change within the establishment. "And who was thinking about leaving? I thought, 'I can't believe this!'" There's something so practical and gritty about Yee that her story, as she tells it, doesn't sound capricious. She is now fifty-eight years old, and though her face and laugh are girlish, nothing about her seems naive. In contrast with those nuns who seem a bit more innocent, more sheltered than other adults, Yee has seen more evil than should exist. She has known anguished psychotics, men trying to kill themselves with alcohol, suffering children and lonely pensioners, people beaten and diseased and abandoned on the street — enough to disgust a cop. And yet somehow Yee gives the im-

pression that she has taken it all in empathetically, without passing judgment. Maybe, too, part of her worldliness springs from her childhood and youth. She was born in Phoenix of Chinese parents who were "watered-down Buddhists," and she and her siblings were, as she says, "plain old pagans." Yee chose nursing as her profession, and enrolled in a school of nursing located just a few blocks from her home. The school happened to be run by Catholic Sisters of Mercy, and many elements of the Catholicism there attracted Yee; she loved the chapel, and after being taught in a nursing arts class how to baptize babies (an act which can be performed by Catholics and non-Catholics alike), she would routinely administer the sacrament to any dangerously ill child, even the offspring of Mormons. "The Catholic students in school used to say to me, 'Hey, Yee, when you gonna become a Catholic?'" She would an-

swer that if she decided to marry a Catholic man, she might consider it. But before marrying anyone she wanted to see the world.

So right after World War II, Yee and her roommate, both of them now registered nurses, took their savings and sailed the first leg of that adventure to Hawaii, where they both got jobs as nurses. Yee says during the two years they were there, her Catholic roommate, who had been told all her life she had a vocation as a nun, struggled with the question of whether she really should take her vows. Yee, on the other hand, looked forward to family life, until one afternoon when she was sitting home alone on her patio, enjoying the beautiful weather. She says a realization suddenly struck her. "I thought, 'God has been so good to you, to return your life in service to him is nothing.'" When her roommate got home that day, Yee announced that she was going to become a nun. "She said, 'But how do you know? You're not even a Catholic!'" and I told her I just knew. "Three years later, at the age of twenty-seven, Yee entered the convent and became Sister Mary Trinita Yee.

From that point forward, she says she never dreamed she would ever be anything other than a Sister of Mercy. Only after she and the elderly nun had moved up to Spokane in July of 1977 did she face a crisis. She says the Sisters of Mercy had made it mandatory for all nuns of working age within the order to have a salaried job, the only exception being the missionaries in Peru. Caught between this rule and the conviction that it was necessary to devote all her time to working with the poor, Yee, along with the other nun and two religious brothers they had met, got permission from the local bishop to establish a new religious order, a relatively simple procedure. At the same time, Yee took a new religious name, Magdalene, instead of Mary Trinita. The four called their order the Servants of Christ, and dedicated themselves to the concept of relating to the poor not as professionals, but as if the poor were literally their brothers and sisters. "It's not a rejection of professionalism as professionalism per se," Yee explains. "It's just that when you get into professional work, you get into a different relationship with your patients. They're your 'clients,' not your brothers and sisters.

(continued on page 12)

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## Sister of Poverty

(continued from page 10)

There's a whole different relationship that happens then. It really is a matter of attitude more than anything else."

She says the day she received word of her formal release from the Sisters of Mercy, she had just paid her rent and had only \$8.21 left over. She was alone; her fellow nun, sixty-nine years old at the time, had hurt her back and been forced to return to hospital care in San Francisco. The two religious brothers lived in a separate house. "I said, 'Okay, Lord, if you really want me to do this, you're gonna have to help out.' " Yee says the very next day a casual acquaintance who was unaware of Yee's financial straits gave her enough money to enable her to pay her phone and electric bills. The day after that, a person in her neighborhood church surprised Yee with a donation that helped her buy gasoline for a month. The next day, she received a ton of coal at her house which had been paid for by a well-wisher. "I remember on Thanksgiving Day I took three bags of food out to distribute; before the day ended, I had received three cases. It's been like that ever since."

In all, she spent some four years in Spokane, working primarily with alcoholics and street people. She says she loved the friends she made in Spokane, "but because it was such an upper-middle-class town I always knew that was where we would be formed as a group, but that sometime we would be called to mission somewhere in the Third World." She says the divine message came when she and



Sister Rose Davis

the two brothers went on an annual retreat in 1981. The trio began investigating which countries they might serve as missionaries, and eventually Mother Teresa's religious auxiliary in Los Angeles, the Missionaries of Charity, suggested Tijuana. "That was the last place I would ever have thought of," Yee says. "It just never occurred to me."

Upon reflection, Tijuana offered an opportunity that Yee found irresistible. With more than a million residents, the city doesn't have a single facility de-

voted to the mentally ill, she discovered. She says the old general hospital contains a few beds in two rooms which are barred and guarded, and violent or antisocial individuals also get tossed into the downtown jail, sometimes for years. It was truly new territory — too much of a challenge, in fact, for the two religious brothers, who instead decided to minister to alcoholics in Anchorage, Alaska. Undiscouraged by their decision, Yee and three young women, who were not nuns but who had heard about her

plans, arrived in Tijuana in September of 1981, living first at the Casa de los Pobres (the House of the Poor), a private charity organization run by Mexican nuns which is the most active social service agency in the city. Before long Yee found a house on Avenida Paris, just a block away from the Casa de los Pobres. Although all three of her young companions eventually decided the missionary life wasn't for them, Yee was joined in February of 1982 by another middle-age nun named Sister Rose Davis, who continues to live with her today.

In the more than two years they've occupied the house, the two women have scrubbed the interior, and Davis has planted shrubs and flowers throughout the front yard, so that overall, the place looks well-tended, if Spartan. Yee moved in with only some pots, sheets, towels, and a few books. All the other furnishings have been donated or are makeshift. Old hospital sheets serve as curtains; a cardboard Quaker Oats container holds the nuns' cooking utensils. Yee says when she first saw the place, while walking from the Casa de los Pobres to the neighborhood church, the house was abandoned and unkempt. One day she spotted a man working beneath the pepper trees that shade the front yard. She inquired about renting the house, and sometime later was informed that out of a long list of offers, the owner wanted the nun as a tenant, settling for \$180 a month in rent, but insisting upon having the first plus the last two months' payment in advance. "And wouldn't you know, the money came in [as an unsolicited donation from the bishop in Spokane]. Just about the right amount," recalls Yee. "So I thought, 'Well, the Lord wants us to have it.' "

(continued on page 14)

## WELL— —THE ELECTION IS NEXT TUESDAY. HOW ARE YOU GOING TO VOTE?

Will you vote for those who support increasing military expenditures which will total over 2 TRILLION dollars during the next 5 years? These are the Pentagon's estimates, not mine. **OR** should we use that money to find a cure for cancer, educate our children, provide medical care for our elderly instead of threatening our planet Earth?

Have you decided to support the building of MX missiles which can only be used as a first strike weapon thus starting the nuclear holocaust if they are ever used? **OR** do you feel that our government's belligerent policies have not brought us security but rather Soviet nuclear missiles closer to our shores? Do you believe that the Nuclear Freeze should be given a chance so that both sides can reach a more sane approach toward mutual survival?

Are you willing to support the Reagan administration's policies of military intervention in Central America? Even though it is in direct violation of international law and is strongly condemned by our European allies and the World Court? **OR** shall we choose to turn the tide on communism amongst our southern neighbors by providing friendly support in the form of medical, agricultural and educational help? I believe our finest ambassadors are our young men and women in the peace corps.

Are you going to re-elect Bill Lowery, a Representative who responds to letters by stating, "Thank you for contacting me, ... but must respectfully disagree." **OR** would you rather have a Representative who represents you, not him, YOU! A Representative who contacts you requesting your wishes on all important issues. A Representative who allows your voice to be heard in Congress.

So these are the choices you will be making this Tuesday. Do we continue on this present path which threatens mankind, **OR** will we choose a new path which seeks World peace? It is your choice.

But as your Congressional Candidate, win or lose, I wish this one thing to be known;

I am so proud to be an American. We have the best informed people, the best opportunities and the best form of government — a Democracy!

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Dan Hostetter for Congress

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Colonia Manuel Paredes

## Sister of Poverty

(continued from page 22)

She says gas, electricity, and water charges bring the total monthly bill up to about \$200, and she and Davis spend about fifty dollars on groceries per month (they receive regular donations of some food and household supplies from a few American friends). Yee also spends money on things like medicines and bandages and shoes for children. All this money comes from a variety of sources. Yee says one San Diego physician friend contributes forty dollars a month instead of tithing at his church, another woman sends the nuns twenty-five dollars a month, and Yee has an old

widowed relative in San Francisco who mails ten dollars monthly. Other income is less predictable, but somehow it seems to materialize. Yee says only once since moving to Tijuana has she ever had to borrow funds, money she since has returned. "I never worry about it anymore," she says. "The Lord just provides."

In a similar fashion, Yee has found herself with a seven-days-a-week workload though not, ironically, the type of work she initially imagined she would be doing here. She always knew that to help mentally ill people she would need a fairly sophisticated command of Spanish; yet from the beginning the language has eluded her, frustrating her daily. Today she doggedly uses a kind of pidgin Spanish which, combined with pantomime and obvious good will, enables her to communicate simple concepts and seems to be met by her Mexican listeners with great tolerance. Yee is unable to offer psychotherapy, but she has found other needs which require attendance.

The morning she put her foot through the floor, I set off with her on her room. First we traipsed over to the Casa de los Pobres, where dozens upon dozens of people crowded into the front courtyard; this was a Thursday, the day for distributing groceries that come from a variety

of sources in San Diego County. Over the last dozen or so years, the Mexican nuns who founded the Casa have watched it grow from a very small outpatient clinic for children to an extensive complex of buildings, including a spotless infirmary where on weekdays two Mexican doctors see patients on a part-time basis, and where on weekends teams of American doctors donate their services. This morning Yee picked up a sack of groceries and the keys to one of the Casa's donated automobiles, a dark green Ambassador as battered and dusty as a combat vehicle.

Our first stop was the house of a woman named Lupe in Colonia Manuel Paredes, an impoverished neighborhood deep within the big valley that cuts across the main highway leading to Tijuana's beaches. Yee first met Lupe at one of the grocery distributions at the Casa. She learned that Lupe's husband had abandoned her more than seventeen years ago, after Lupe gave birth to a son who, like his sister four years earlier, was born without eyeballs. "It's a very unusual condition," Yee says. "Under the eyelids all there is skin." The son and daughter are also retarded, and Lupe has attended to them, alone, with great resourcefulness. In addition, she has also raised a younger,

healthy daughter. "She takes them out on the buses with her and everything," Yee says. "She has to hold up Jose in front of her and guide him, but she's taught Mari, the girl, to put her arms around her [Lupe's] neck and follow." I asked the nun what happens to mentally retarded people in Tijuana whose parents can't cope with them, since no institutions exist for such people. "They roam the streets," Yee replied grimly. "Often the women are sexually abused."

We parked on a dirt road where the smell of sewage was strong. Before we could finish closing the car doors, Lupe had descended the steep stairs leading from her hillside home and wrapped the slender nun in a bear hug. The Mexican woman's face, split by a grin, was as round and coppers as a penny, and she immediately began talking at top speed, in a good-humored way, at the same time leading the way up the stairs through a jungle of damp laundry. Yee says Lupe is always washing clothes, what with her incontinent children and her astonishing penchant for coming to the rescue of other stray souls, such as the old lady named Jovita.

"Jovita used to be the toilet-paper lady at the Casa," Yee said. "She would sit outside the washroom and dispense toilet paper and keep an eye



Jovita



Sister Maggie's home in Colonia Alamosa



Abel



Lupe with daughter



Lupe's crippled children

on things. Then one day a year ago in December she went on a trip to Simulacra to visit her family. On the way back to Tijuana, she stroked out in Hermosillo." The elderly stroke victim apparently managed to whisper something about the Casa de los Pobres in Tijuana, for the doctors in Hermosillo phoned the Casa, where the nuns emphatically explained they don't provide long-term hospital care. "So what happens but one day in January this ambulance which has come all the way from Hermosillo shows up at the Casa, and the drivers say they have orders to leave Jovita out in the street if the sisters won't accept her." Yee says the Mexican nuns found temporary lodging for the old woman in a private hospital, but made a public plea for people at the Casa to pray for a permanent home for Jovita. "It was a Thursday and Lupe happened to be in line to get groceries for her kids. She said, 'If you can provide a bed, I'll take care of her.'" Yee said she said that her own mother had had a stroke and before she could get to her the mother had died, and that she didn't want that to happen to this woman. "The nuns not only procured a bed, but also a washing machine to help Lupe with her laundering chores. (Yee points out, however, that Lupe must fill the washer by hauling buckets of water from the square

concrete water storage tank in her front yard; this is one of the numerous neighborhoods where there is no running water.)

We entered a cool concrete room built directly downhill from the wooden shack where Lupe lives with her children. For years, Lupe hoarded every spare peso in order to have the concrete structure built. She had wanted a more secure dwelling place for her disabled children — and then Jovita entered her life, so Lupe turned the room over to the old lady. I was amazed by the thought of Lupe saving any money at all. As a squatter on this land, she pays no rent, but her sources of money to pay for other necessities are meager. Attached to her house is a tiny storeroom from which she sells a few dust-covered plastic jugs of water and some sad, sugary candies. Lupe also apparently has acquired considerable medical skills in caring for her two disabled children, so neighbors regularly show up with various medicines which require injections, though few can afford to pay her. Yee says, "I've checked out her technique [in administering a hypodermic injection] and she does quite well." But Lupe also makes use of Yee's medical knowledge. "She grabs me and has me take a look at everyone who's sick around here," says Yee. "She's the

best ferretter-out I've ever seen!"

This is the main purpose of Yee's visit this morning. Besides dropping off the bag of groceries, the nun has come to check up on Abel, a son in the family that lives next door to Lupe. Lupe first drew him to the nun's attention because of the ghastly infection in the young man's leg which developed after Abel's shin bone broke two years ago in an automobile accident and subsequently healed only imperfectly. Every day pus from the festering infection of the bone rises to the surface of the skin. Yee can't foresee any ultimate alternative to amputation, but Abel first will have to be psychologically prepared, no easy task. In fact, when Yee first met Abel last December he was extremely antisocial, given to beating up his mother and fleeing from strangers. Though full-grown and capable of understanding some instructions, Abel had never in his life spoken a single word and was assumed to be mute. Somehow Lupe and Yee managed to transport him to the Casa's clinic, where the doctors, hoping to make him more tractable, had started Abel on a program of monthly injections with an antipsychotic drug. In the months since then, Abel's personality had steadily improved. Yee told me. This day she planned to give another dose of the medicine.

While one of the neighborhood children went off to fetch Abel, Yee greeted Jovita, the former toilet-paper lady. Now Jovita spends her waking hours sitting on a wooden chair which is actually a kind of adult-size potty seat, the chamber pot being concealed under the framing. The effects of the old woman's stroke linger. She drools uncontrollably and her eyes don't quite focus, though she recognizes visitors and greets them with interest. She was singing a tuneless rendition of "Cielito Lindo" when Abel entered.

Short and stocky, crop-haired and low-browed, Abel looks like a much-abused football player. He strode in snuffling and making puffing sounds, as if he were trying to blow out some invisible candle just an inch or so in front of his lips. He obediently disappeared behind a sheet Lupe has strung up with twine at one end of the room, and he appeared a moment later protruding a urine sample. He was equally compliant about loosening his pants and lying down on the couch and enduring the painfully slow injection given by Yee. At its conclusion, he fixed his gaze upon Yee as she rummaged through the white plastic bags which serve as her traveling medicine chest. Out of a large plastic bottle, she extracted a Snickers bar, Abel's payoff for good behavior.

Yee looked mildly surprised when Abel, halfway through the candy, broke off a small piece and handed it to Jovita. Yee was pleased, and she began praising Abel and chatting with him, asking him a question now and then as if she expected an answer. Suddenly Abel did answer, a low but distinct "Si." It took Yee several long seconds to react to what she had just heard, then

(continues on page 17)





Colonia Manuel Paredes

## Sister of Poverty

(continued from page 12)

She says gas, electricity, and water charges bring the total monthly bill up to about \$200, and she and Davis spend about fifty dollars on groceries per month (they receive regular donations of some food and household supplies from a few American friends). Yee also spends money on things like medicines and bandages and shoes for children. All this money comes from a variety of sources. Yee says one San Diego physician friend contributes forty dollars a month instead of tithing at his church, another woman sends the nuns twenty-five dollars a month, and Yee has an old

widowed relative in San Francisco who mails ten dollars monthly. Other income is less predictable, but somehow it seems to materialize. Yee says only once since moving to Tijuana has she ever had to borrow funds, money she since has returned. "I never worry about it anymore," she says. "The Lord just provides."

In a similar fashion, Yee has found herself with a seven-day-a-week workload though not, ironically, the type of work she initially imagined she would be doing here. She always knew that to help mentally ill people she would need a fairly sophisticated command of Spanish, yet from the beginning the language has eluded her, frustrating her daily. Today she doggedly uses a kind of pidgin Spanish which, combined with pantomime and obvious good will, enables her to communicate simple concepts and seems to be met by her Mexican listeners with great tolerance. Yee is unable to offer psychotherapy, but she has found other needs which require attendance.

The morning she put her foot through the floor, I set off with her on her rounds. First we trudged over to the Casa de los Pobres, where dozens upon dozens of people crowded into the front courtyard. It was a Thursday, the day for distributing groceries that come from a variety

of sources in San Diego County. Over the last dozen or so years, the Mexican nuns who founded the Casa have watched it grow from a very small outpatient clinic for children to an extensive complex of buildings, including a spotless infirmary where on weekdays two Mexican doctors see patients on a part-time basis, and where on weekends teams of American doctors donate their services. This morning Yee picked up a sack of groceries and the keys to one of the Casa's donated automobiles, a dark green Ambassador as battered and dusty as a combat vehicle.

Our first stop was the house of a woman named Lupe in Colonia Manuel Paredes, an impoverished neighborhood deep within the big valley that cuts across the main highway leading to Tijuana's beaches. Yee first met Lupe at one of the grocery distributions at the Casa. She learned that Lupe's husband had abandoned her more than seventeen years ago, after Lupe gave birth to a son who, like his sister four years earlier, was born without eyeballs. "It's a very unusual condition," Yee says. "Under the eyelids all there is skin." The son and daughter are also retarded, and Lupe has attended to them, alone, with great resourcefulness. In addition, she has also raised a younger,

healthy daughter. "She takes them out on the buses with her and everything," Yee says. "She has to hold up José in front of her and guide him, but she's taught Marti, the girl, to put her arms around her [Lupe's] neck and follow." I asked the nun what happens to mentally retarded people in Tijuana whose parents can't cope with them, since no institutions exist for such people. "They roam the streets," Yee replied grimly. "Often the women are sexually abused."

We parked on a dirt road where the smell of sewage was strong. Before we could finish closing the car doors, Lupe had descended the steep stairs leading from her hillside home and wrapped the slender nun in a bear hug. The Mexican woman's face, split by a grin, was as round and coppery as a penny, and she immediately began talking at top speed, in a good-humored way, at the same time leading the way up the stairs through a jungle of damp laundry. Yee says Lupe is always washing clothes, what with her incontinent children and her astonishing penchant for coming to the rescue of other stray souls, such as the old lady named Jovita.

Jovita used to be the toilet-paper lady at the Casa," Yee said. "She would sit outside the washroom and dispense toilet paper and keep an eye



Jovita



Sister Maggie's home in Colonia Alameda



Abel



Lupe with daughter



Lupe's youngest child

on things. Then one day a year ago in December she went on a trip to Sinaloa to visit her family. On the way back to Tijuana, she stroked out in Hermosillo." The elderly stroke victim apparently managed to whisper something about the Casa de los Pobres in Tijuana, for the doctors in Hermosillo phoned the Casa, where the nuns emphatically explained they don't provide long-term hospital care. "So what happens but one day in January this ambulance which has come all the way from Hermosillo shows up at the Casa, and the drivers say they have orders to leave Jovita out in the street if the sisters won't accept her," Yee says. The Mexican nuns found temporary lodging for the old woman in a private hospital, but made a public plea for people at the Casa to pray for a permanent home for Jovita. "It was a Thursday and Lupe happened to be in line to get groceries for her kids. She said 'If you can provide a bed, I'll take care of her.' " Yee said. "She said that her own mother had had a stroke and before she could get to her the mother had died, and that she didn't want that to happen to this woman." The nuns not only procured a bed, but also a washing machine to help Lupe with her laundering chores. (Yee points out, however, that Lupe must fill the washer by hauling buckets of water from the square

concrete water storage tank in her front yard; this is one of the numerous neighborhoods where there is no running water.) We entered a cool concrete room built directly downhill from the wooden shack where Lupe lives with her children. For years, Lupe hoarded every spare peso in order to have the concrete structure built. She had wanted a more secure dwelling place for her disabled children — and then Jovita entered her life, so Lupe turned the room over to the old lady. I was amazed by the thought of Lupe saving any money at all. As a squatter on this land, she pays no rent, but her sources of money to pay for other necessities are meager. Attached to her house is a tiny storeroom from which she sells a few dust-covered plastic jugs of water and some sad, sugary candies. Lupe also apparently has acquired considerable medical skills in caring for her two disabled children, so neighbors regularly show up with various medicines which require injections, though few can afford to pay her. Yee says, "I've checked out her technique [in administering a hypodermic injection], and she does quite well." But Lupe also makes use of Yee's medical knowledge. "She grabs me and has me take a look at everyone who's sick around here," says Yee. "She's the

best ferreter-out I've ever seen!" This is the main purpose of Yee's visit this morning. Besides dropping off the bag of groceries, the nun has come to check up on Abel, a son in the family that lives next door to Lupe. Lupe first drew him to the nun's attention because of the ghastly infection in the young man's leg which developed after Abel's shin bone broke two years ago in an automobile accident and subsequently healed only imperfectly. Every day pus from the festering infection of the bone rises to the surface of the skin. Yee can't foresee any ultimate alternative to amputation, but Abel first will have to be psychologically prepared, no easy task. In fact, when Yee first met Abel last December he was extremely antisocial, given to beating up his mother and fleeing from strangers. Though full-grown and capable of understanding some instructions, Abel had never in his life spoken a single word and was assumed to be mute. Somehow Lupe and Yee managed to transport him to the Casa's clinic, where the doctors, hoping to make him more tractable, had started Abel on a program of monthly injections with an antipsychotic drug. In the months since then, Abel's personality had steadily improved. Yee told me. This day she planned to give another dose of the medicine.

While one of the neighborhood children went off to fetch Abel, Yee greeted Jovita, the former toilet-paper lady. Now Jovita spends her waking hours sitting on a wooden chair which is actually a kind of adult-size potty seat, the chamber pot being concealed under the framing. The effects of the old woman's stroke linger. She drools uncontrollably and her eyes don't quite focus, though she recognizes visitors and greets them with interest. She was singing a tuneless rendition of "Cielito Lindo" when Abel entered.

Short and stocky, crop-haired and low-browed, Abel looks like a much-abused football player. He strode in snuffing and making puffing sounds, as if he were trying to blow out some invisible candle just an inch or so in front of his lips. He obediently disappeared behind a sheet Lupe has strung up with twine at one end of the room, and he appeared a moment later proffering a urine sample. He was equally compliant about loosening his pants and lying down on the couch and enduring the painfully slow injection given by Yee. At its conclusion, he fixed his gaze upon Yee as she rummaged through the white plastic bags which serve as her traveling medicine chest. Out of a large plastic bottle, she extracted a Snickers bar, Abel's payoff for good behavior.

Yee looked mildly surprised when Abel, halfway through the candy, broke off a small piece and handed it to Jovita. Yee was pleased, and she began praising Abel and chatting with him, asking him a question now and then as if she expected an answer. Suddenly Abel did answer, a low but distinct "Si." It took Yee several long seconds to react to what she had just heard, then

(continued on page 16)

## Sister of Poverty

(continued from page 13)

Lupe and Abel's mother, who had joined the group, confirmed that, yes, Abel, a lifelong mute, had just started talking within the past few days. "Abel! Abel! Say 'bananas,'" Lupe cried out in Spanish. "Platanos," Abel mumbled. "Say 'Abel!' Say 'please,'" the Mexican women cheered him. "Say 'pan y coca,'" his mother urged.

"Pan y coca, pan y coca." Abel recited, running the words together in a singsong. He broke into a sudden, toothy grin.

"Ooh, I just can't believe it!" Yee exclaimed outside, after we had bid good-bye to Lupe and her entourage. Yee said she felt sure Abel's newfound speech was yet another sign that the antipsychotic drugs were gradually, powerfully benefiting him. "Before, you had to repeat something umpteen times just to get him to understand it. This is so exciting!"

Next to receive Yee's ministrations would be two burn victims in Colonia Michoacan. We drove past automobile corpses turned upside-down and stripped of everything but rust, past one canyonside home where the resident has created a fence made of dozens of car body panels and old refrigerator doors, one item pounded into the ground next to another. We passed two milk cows tethered to a Mercury Cougar. Down a rutted dirt road, Yee pointed out the carcass of a duck strung up from a tree next to the property where Gabriel the leper lives. Yee had asked Gabriel about the duck and he explained there



Gabriel

had been robbers in the neighborhood. The duck was a message to the robbers about what would happen to them if they were caught.

Yee met Gabriel not long after she came to Tijuana. The son of one of the men who works at the Casa, Gabriel has had leprosy for fourteen years, and the disease has disfigured his hands and fingers into misshapen knobs and lumps; it has masked his face with layers of scar tissue. Although the disease is supposed to be curable, Yee says leprosy ulcers continue to break out on Gabriel's legs despite the fact that she drives him to the Casa several times weekly for treatments. Because of her contact with Gabriel and his father, it was natural for Yee to be consulted when Gabriel's cousin, Socorro, suffered terrible burns early this past March.

The injury had occurred when Socorro boiled a tub of water one day in preparation for bathing her children.



Socorro

She tripped while carrying the tub and splashed the scalding water all over her torso, in some places burning the flesh down to the muscle. Right after the accident a Mexican doctor dressed the wounds but gave Socorro nothing for her intense pain, other than the impractical suggestion that she buy a certain type of anesthetic spray in San Diego. When Yee heard this she immediately sent a painkiller to the family, and began making daily visits to change Socorro's bandages.

We parked and picked our way up a hillside covered with rocks and a dusty soil which supports little except for the edible *nopal* cactuses. Toward the bottom of the hill is a tiny, tar-paper-roofed shack where Gabriel lives alone. A larger structure higher up the slope houses the many members of Gabriel's sister's family, where the widowed Socorro and a few of her five children also live. If this dwelling were situated in some concrete urban ghetto

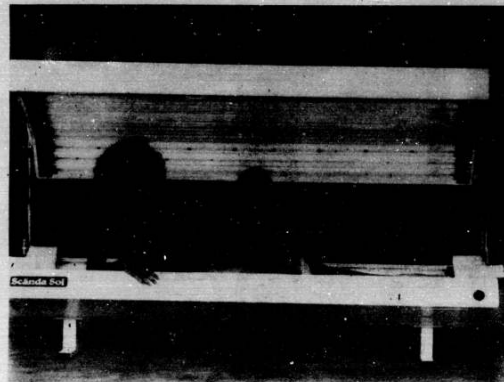
its poverty would be unbearable, but a mature bougainvillea hides some of the destitution under a blanket of rich scarlet color. The hillside property, though arid, is sunny and spacious.

As Yee greeted Socorro, the sound of lowing cattle floated up from a cattle yard directly across the road, where animals from ranches throughout northern Baja pass on their way to Tijuana's slaughterhouses. At other times a goatherd leads his bleating flock to whatever patches of greenery can be found throughout this neighborhood just ten minutes from downtown Tijuana. Inside the hillside home, plump, darkly handsome Socorro removed her dress and joked about her variegated scar tissue, calling it *la mapa de mi panza* ("the map of my tummy"). Yee deftly removed the patch of remaining bandages on Socorro's left breast, applied a sticky medicinal paste to the stubborn wound, rebanded it, then called for her next patient.

In walked a shy young man with both his hands transformed by gauze into fat white mitts. He had burned his hands with gasoline in some kind of automobile accident, and since he was a neighbor, Socorro suggested Yee might help. With seemingly limitless patience, the nun peeled away the dressing, moistening with saline solution those places where fluid from the boy's body had glued the cloth to his injuries. Freed at last, the hands revealed several large patches where the fire had burned away the covering of brown skin to expose raw pink tissue. Socorro, ever jolly, joked that one gigantic blister looked like *un hongo del campo* (a field mushroom). A half-hour later, Yee had cleaned and rebanded the wounds, and had

(continued on page 18)

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# Sister of Poverty

(continued from page 15)  
 promised to return again the next day. Sister was after two in the afternoon, we drove back to Yee's house for a lunch of rice and black-eyed peas, which Yee had begun stewing that morning, and steamed prickly pear donated by Gabriel's sister. We hurried because on Thursday afternoon Yee helps with the Casa's food distribution program at the jail on Eighth Street in downtown Tijuana.

The jail program is one part of the Casa nuns' effort to feed the poor; in addition the nuns also have organized daily breakfasts and hot afternoon suppers served at the Casa. Turkey and macaroni were on the menu when Yee and I arrived at the Casa on this particular afternoon, and we found a team of Mexican women workers lading into white Styrofoam containers the fast servings destined for the jail. I asked Yee why a private charitable group should be sending food to a public facility, and she explained that the official rations in the jail were meager: cold, sour, boiled potatoes, a few tortillas, perhaps some greasy refried beans.

Six or seven of the Casa workers helped load about 200 of the containers into the back of the Casa's van, and within minutes we had reached the jail. This place has one of the most sinister reputations in Tijuana, so it's a bit surprising to discover that the interior is filled with light that streams in through many windows and skylights. Three levels of cells are arranged against the walls of a square, leaving a central open space. But the space is filled with

an infernal cacophony: metal pounding on metal, and traffic from the street, and a guard's television set, and a relentless, high-pitched wailing.

The wailing sounded like the cry of some very small baby. Once inside, Yee grabbed a container of lunches and hastened with peculiar urgency up the flights of stairs toward the source of the cries, ignoring the ground floor cells where fifteen or twenty brown faces clustered behind the bars of each compartment designed to hold six. These were the drunks, the thieves, the gamut of ordinary criminals and innocents, all of whom soon would pass on to longer-term penal facilities or to release. The other workers from the Casa would attend to them, while Yee, drawn to the third tier, would attend to the mentally ill, marooned there in solitude.

Up on the third tier, I saw that the wild cries issued from a young madwoman alone in one corner cell. Never before had I heard such sounds from an adult human. In its volume, in its pitch, in its wild formlessness, the noise was utterly abandoned, infantile. When Yee and I approached, she stared at us angrily, then snatched the food like a wild animal.

A thick stench enveloped us, the smells of urine and old vomit and feces and sweat. The toilets visible in some of the cells were clogged with garbage and sodden paper. Some of the mentally ill, curled up on the cell floors and looking like dark bundles of rags, wouldn't respond even to Yee's gentle greetings. Others, like Jorge, scrambled forward at her approach. Long ago deranged by drugs, Jorge asked politely for additional servings of food, which Yee said she would try to bring. Another young man, with lips swollen and sore, uttered tortured cries when he seemed to be telling us

that he couldn't eat anything. His eyes were filled with suffering, and he looked at Yee as if pleading with her to do something, as if a bit reproachful of her inability to do so. The nun gently pressed the food into his cell, her face twisted by a pity so acute it was as if he were really her brother and she had suddenly discovered him in this predicament.

Three years ago, when Yee was deciding where to work as a missionary, she came to Tijuana for nine days. One of the places she visited then was this jail. She says it all but made her despair of ever being able to lessen the misery in this city. Then she was supposed to visit the federal penitentiary located in the eastern Tijuana neighborhood of La Mesa, and Yee braced herself to see even worse horrors — only to be surprised by the humane, unregimented nature of the long-term facility (where prisoners live in an open stockade and can "own" their own apartments and even small businesses). "I thought, 'This is like a nice little village,'" Yee recalls.

In the penitentiary she met Sister Antonia, the renowned nun who lives with the prisoners, and as she saw the extent of Sister Antonia's influence, Yee says she thought, "Uh-oh, you're telling me something, Lord. You're saying to go with an open mind and don't think about what I'm going to accomplish or not going to accomplish. Just go and be the instrument in your hands." Yee says that's when she made up her mind she would settle here.

The jail food distribution completed, we drove back to the Casa, where Yee greeted Antonio, a twenty-three-year-old paraplegic from the little town of Oahuichil in the state of Sinaloa. Not long after Antonio was paralyzed, about five years ago,

someone gave him a wheelchair which was too small for him, a chair which slowly cut into Antonio's insensate flesh. Yee says by the time Antonio reached the Casa this past February, he had five of the worst bedsores the nun had ever seen in her long nursing career, open wounds which penetrated to the bone. Since Antonio's arrival, the Mexican nuns at the Casa have been paying for a little room in a nearby private home where Antonio and his seventeen-year-old brother Luciano sleep and take meals, and Yee has assumed the daily chore of trying to heal the bedsores.

"But it's a losing battle," Yee said under her breath as Luciano hoisted his brother onto one of the examining tables within the Casa clinic. Stripped of their covering of trousers and bandages, Antonio's hips and buttocks are hardly recognizable as human body parts. Flat-size craters have been worn into the muscle, and blazing red fissures run through several of the craters. Elsewhere, heated to shades of pink and salmon, the skin is so thin that minor pressure could break it. Yee says doctors who have examined Antonio agree that eventually Antonio should part with his right leg — his left leg has already been amputated — so that the muscle from it can be used to rebuild his ravaged rear end. In order for this to take place, not only will Antonio have to be persuaded of its necessity, but some American medical charity will have to be persuaded to take on Antonio's case.

This afternoon Antonio seemed hungry for conversation, and he was able somehow to distance himself from the mutilated body laid bare under the eyes of two adult men. From the waist up he is a solidly built young man. He smiles (continued on page 20)

## THE LAW SAYS YOU CAN KILL AN UNBORN BABY FOR ANY REASON AT ANY TIME BEFORE BIRTH!

The U.S. Supreme Court in its January 27, 1973 decision (ROE v. WADE) on abortion ruled that:

A state is forbidden to "proscribe" (banned) abortion anytime prior to birth in the opinion of "one licensed physician" an abortion is necessary to preserve "the life or health" of the mother. (ROE v. WADE)

Her life! — would argue.

Her health? — what did they mean by health?

For her "health." By the Court's own definition, the word "health" means:

"...the medical judgment may be exercised in the light of all factors — physical, emotional, psychological, familial, and the woman's age — relevant to the well-being of the patient. All these factors may relate to health." (DOE v. BOLTOW)

How?

It includes when a pregnancy would:

"Force upon a woman a distressful life and future."

"Produce 'psychological harm.'"

"Will tax mental and physical health by child care."

"Will bring the distress 'associated with the unwanted child.'"

"Will bring a child into a family already unable to nurture or otherwise to care for it."

Will bring the "continuing difficulties and stigma of unwed motherhood." (ROE v. WADE)

### SENIOR CITIZENS BEWARE, MINORITY RACES BEWARE, CRIPPLED CHILDREN BEWARE.

The U.S. Supreme Court has excluded an entire age group of humans from legal personhood and with it this right to life.

They used as partial justification for allowing this killing, the argument that the unborn is not yet capable of "meaningful life" — even not "yet alive" in the whole sense. (ROE v. WADE)

It is no coincidence that euthanasia is being recommended for those who no longer have meaningful existence.

How long will it be before other groups of humans will be defined out of legal existence when it has been decided that they too have become socially burdensome?

### PROTECT LIFE

"Life begins at conception" is not a vague slogan. The fact that life begins at conception is found on page 55 of *Gray's Developmental Anatomy* and is in every embryology text used in every medical school. It is a biological fact and no more repulsive than the law of gravity.

Dr. Carolyn Garber: Internal medicine and cardiopathology specialist.



## WHAT EVERY VOTER SHOULD KNOW!

The Right to Life Council of San Diego County is dedicated to the saving of the lives of the unborn who may be killed by abortion and of those already born who may be killed by euthanasia. In our candidate survey, which is published prior to each election, we rate political candidates on the right-to-life issue. Our candidate survey reaches over 100,000 citizens in San Diego County.

Local candidates were sent our questionnaire by certified return receipt mail. We also examined, where appropriate, voting records and public statements.

The Right to Life Council posed two questions. The first asked whether the candidate would support a Human Life Amendment to the Constitution. The second asked whether the candidate would back legislation blocking public funding of abortions. The questions were phrased to elicit either "Yes" or "No" answers. Here are the questions:

Q. 1. Do you support an amendment to the United States Constitution that will guarantee that the paramount right to life be vested in each human being from the moment of fertilization without regard to age, health, or condition of dependency?

Yes ☐ No ☐

Q. 2. Do you support legislation forbidding tax monies being used for abortions, abortion services, abortion research, or abortifacients?

Yes ☐ No ☐

Results are based on information received before May 8, 1984.

REPUBLICAN PARTY	Q. 1	Q. 2	DEMOCRATIC PARTY	Q. 1	Q. 2	MAYOR OF CITY OF SAN DIEGO	Q. 1	Q. 2
<b>PRESIDENT</b> Ronald Reagan (incumbent)	Yes	Yes	<b>PRESIDENT</b> John Glenn	3		Nancy Bradburn	No	No
<b>CONGRESS, 41st District</b> Bill Lowmyer (incumbent)	Yes	Yes	George McGovern	No	3	Dick Carlson	Refused to Respond	Yes
<b>CONGRESS, 42nd District</b> Margaret "Terry" Ferguson	Yes	Yes	Sen. Gary Hart	No	3	Roger Hedgpcock (incumbent)	No	No
<b>CONGRESS, 43rd District</b> Ron Fackel (incumbent)	Yes	Yes	New James Jackson	No	No	Warren A. Hadden	Refused to Respond	Yes
<b>CONGRESS, 44th District</b> Neil Campbell	Yes	Yes	Lynette La Ruchie	No	Yes	Dan D. Pinner	No	No
<b>CONGRESS, 45th District</b> Richard Layhays	Yes	Yes	Walter Mondale	No	2	Robert Whitman	Refused to Respond	Unsure to Contact
<b>CONGRESS, 46th District</b> Duncan Hunter (incumbent)	Yes	Yes	<b>CONGRESS, 41st District</b> Linda M. Carlson	No	2	James D. Wynch	Refused to Respond	Unsure to Contact
<b>STATE SENATE, 37th Dist.</b> Marion Beggs	1	1	Daniel Hostetter	Yes	2	<b>BOARD OF SUPERVISORS DISTRICT 1</b>		
<b>STATE SENATE, 38th Dist.</b> Jon Ellis (incumbent)	Yes	Yes	Kenneth E. Mann	Refused to Respond		Brian Murray	Yes	Yes
<b>ASSEMBLY, 74th District</b> Robert C. Frazer (incumbent)	4	Yes	Robert L. Simmons	Refused to Respond		Tom Hamilton (incumbent)	2	2
<b>ASSEMBLY, 75th District</b> Sunny Maynard (incumbent)	No**	No**	<b>CONGRESS, 42nd District</b> Linda E. Humphreys	No	Yes	Earl J. McRoberts	No	No
<b>ASSEMBLY, 76th District</b> Bill Bradley (incumbent)	Yes	Yes	Kenneth E. Schmidt	Refused to Respond		George F. Bailey	Refused to Respond	Yes
<b>ASSEMBLY, 77th District</b> Larry Strick (incumbent)	No	1	Randall Toler	Refused to Respond		Paul W. Fagan (incumbent)	Yes	Yes
<b>ASSEMBLY, 78th District</b> Carol Isaman	3	Refused to Respond	<b>CONGRESS, 44th District</b> Jim Bone (incumbent)	No	No	H.W. "Rock" Krawiec	Yes	3
<b>ASSEMBLY, 79th District</b> Shirley M. Eisenhammer	Yes	Yes	Patricia K. Carlson	No	Yes	<b>DISTRICT 3</b>		
<b>ASSEMBLY, 80th District</b> No candidates			<b>CONGRESS, 45th District</b> David W. Gutrie	Yes	No	Susan Goding	No	No
			<b>STATE SENATE, 37th Dist.</b> Alice Keyser	No	No	Mike Part	No	No
			<b>ASSEMBLY, 74th District</b> Daniel W. Finnegan	2	2	Lynn Schenk	No	No
			<b>ASSEMBLY, 75th District</b> Patricia M. Newman	No	No			
			<b>ASSEMBLY, 76th District</b> Richard Widman	Refused to Respond				
			<b>ASSEMBLY, 77th District</b> Ronald Pennington	Refused to Respond				
			<b>ASSEMBLY, 78th District</b> Steve Peace (incumbent)	No	No			

### \*NATIONAL RIGHT TO LIFE COMMITTEE HUMAN LIFE AMENDMENT TO THE UNITED STATES CONSTITUTION

SECTION 1. The right to life is the paramount and most fundamental right of a person.

SECTION 2. Unlawful to the right to life guaranteed to persons by the fifth and fourteenth articles in amendments to the Constitution, the word "person" applies to all human beings, irrespective of age, health, function, or condition of dependency, including those unborn offspring at every stage of their biological development including fertilization.

SECTION 3. No unborn person shall be deprived of life by any person. Provided, however, that nothing in this article shall prohibit a law allowing fertilization to be allowed for any those medical procedures required to prevent the death of either the pregnant woman or her unborn offspring, as long as such law requires every reasonable effort be made to preserve the life of each.

SECTION 4. Congress and the several States shall have power to enforce this article by appropriate legislation.

### YOUR SUPPORT IS NEEDED

The basic purpose for the Right to Life Council of San Diego County is to pass a Human Life Amendment which would protect all innocent human life from the moment of conception until natural death.

I am in agreement with your goals and I wish to apply for membership.

NAME

ADDRESS

CITY

STATE

ZIP

TEL.

The Right to Life Council of San Diego County  
 Post Office Box 1072, Solana Beach, California 92075 (619) 270-2750  
 Joan Patton, President — John F. Gergely

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### Divorce is a Serious Business

Call Citizens Legal Council to help solve your legal needs with an experienced lawyer who has met CLC's rigid standards of excellence for honesty, integrity and competence.

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# Sister of Poverty

(Continued from page 12)  
often and speaks with great courtesy. He told stories about the dangers of Mexico City, where muggers in the train station snatched a few hundred pesos and a tape recorder from him last winter. He discussed with Yee the diabetic condition of his landlady's nephew. If the memory of the incident that caused his paralysis holds any torment for him, he betrayed none when the subject arose. Antonio explained he was the eldest of five children, offspring of a brutal, alcoholic father and a mother who had deserted the family. To help bring in some in-

come, Antonio had made his way to a fertile section of the Sierra Madre near the Sinaloa border, where he somehow had acquired thirty hectares of land (about seventy-five acres) and the seeds of corn, peanuts, beans. He had already planted his first year's crops when a gang of bandits entered the area and began killing off the local farmers. Antonio says he ignored the thugs' suggestion he abandon his fields. He was working the land on the morning of July 11, five years ago, when he suddenly heard a gunshot. When he woke up, in a hospital, he was crippled for life.

Later, back at Yee's house, the nun told me that although Luciano has been caring for his crippled brother, both young men are worried about their brothers and sisters remaining in

Sinaloa, so Luciano has been talking about joining the Mexican army. Who would care for Antonio then? It is a question without an answer.

Surprisingly, by a little after 5:00 p.m. Yee had completed all her visits for the day. More typically, she works until seven or eight. Up in Spokane, because she and the brothers realized the dangers of psychological overload, they made their religious order partly contemplative, and reserved Mondays and Tuesdays for rest, meditation, and prayer. Yee would like to do the same in Tijuana, but she says somehow life in that city seems to defy any such neat attempt at making schedules. She rises early, and after 8:30 a.m. mass at the church across the street, she usually prays in the simple chapel she has

created in one large room of the house, and she prays again for an hour or two at night—depending upon such contingencies as whether the water is turned on. "Whenever the water comes on, you drop everything and do the laundry," Yee explained.

She says last year the water supply to Colonia Altamira was shut off from February through June, the only exceptions occurring once a month between midnight and six in the morning. To survive such quirky droughts, many residents of the city, including Yee and her roommate Davis, supplied their city water supply with a *pila*, a personal reservoir filled by private water trucks. However, Yee points out that the cost of enough *pila* water to last one week is about equal to the monthly charge for city water. She

says recently the city water has been flowing to her house about one day out of four. Even when it flows, the city water is a dubious benefit.

At no time did she and Davis ever drink the tap water (relying instead upon bottled water brought from San Diego by friends), but for quite a while the nuns used tap water to wash vegetables and boil things. Then in the spring of 1983 both women became seriously ill. Tests showed that Yee had typhoid, and Davis also may have gotten it (though Davis concurrently discovered she was suffering from three different types of parasites). From that point on, Yee and Davis have been much more circumspect about their contact with the tap water. They use it to wash dishes, for example, but in this manner: first they fill a big pot and then she let the water cool enough to immerse

their hands. While they scrub the dishes in this water and stack them in the dish rack, they start heating another pot of water on the stove. After all the dishes have been washed and moved from the rack to be balanced around the tiny sink, the nuns then dip each dish in the boiled rinse water, once again loading them into the rack to dry.

For all their precautions, Yee and Davis still continue to be plagued with illness. Early last fall Yee had a relapse of typhoid, which incapacitated her for several weeks. This spring she's fallen victim to one influenza after another. She was sick on Easter. Two weeks later, on her birthday, Yee felt better, so she and Davis splurged by using discount coupons to dine at the Sizzler Steak House in National City. Yee hadn't even finished the meal when she felt some other stomach disorder coming on. "I thought, 'What a waste

of such good food!'" she said wryly. She added, "I was walking around cursing and swearing. I get in a terrible mood when I'm sick. But then I thought, 'Hey, wait a minute. That's what the poor have to put up with, getting sick a lot. So you might as well just get used to it.'"

Most frustrating, she says, is the way her illnesses sometimes prevent her from visiting the people who come to depend on her—people like Dona Petra. Yee first heard about Dona Petra about a year ago in April, when a woman in church approached and asked if the nun might visit a sick neighbor in Colonia Independencia.

The neighbor was an octogenarian named Dona Petra who, despite her age, had been working in a laundry through February, when she began inexplicably to lose the first thirty or forty pounds and to develop a large

mass in her stomach. Yee finally got the old lady to the Casa clinic, where tests showed that Dona Petra not only had typhoid and anorexia but also a blood sugar level of over 500 (normal is 70 to 120). About this same time, Yee discovered that she, too, had typhoid. She continued to see her patients, however, until she had a relapse in August, which caused her to lose about 100 pounds in several months.

When Yee visited the old lady in October of last year, Dona Petra described to her how she had recently been in terrible pain, barely able to walk. She was sitting up in bed one day when suddenly a tiny apparition, barely a foot tall, appeared a few inches above her mattress. Dona Petra immediately recognized the figure as

(Continued on page 22)

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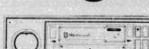
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# Sister of Poverty

(continued from page 21)  
Our Lady of St. John of the Lakes. Very soon afterward, the old lady had begun to improve. By the spring of this year, her stomach mass had shrunk considerably, she had stopped taking insulin, and her blood sugar had returned almost to normal. Yee says, "She asked me if I thought she was crazy, but I told her I'm sure it was really a miracle."

Doña Petra broke her ankle at the beginning of March, so one recent afternoon Yee wanted to check on her. Colonia Independencia, just southwest of the center of town, is one of the oldest neighborhoods in Tijuana, and that maturity has been good for the area, bringing paved streets and an abundance of tiny grocery stores and *oritorrios* and all the painstaking improvements people make to their homes whenever possible. Doña Petra lives with one son who brings in a bit of money from time to time, and with a young granddaughter who witnessed the murder of her parents by robbers about two years ago. But this afternoon Yee found the old lady alone, working on her knees at the side of a three-foot-wide metal washtub in the middle of a secluded patio filled with potted plants.

Doña Petra is several inches shorter than five feet. Her hair, though streaked with white, still retains much of its black coloring. This day she wore it in a ponytail gathered in the middle of the back of her head, and she also wore little earrings of sparkling pink glass set in brass. Yee's unexpected appearance delighted her.



Doña Petra

The old woman welcomed her into a room where the walls were painted deep turquoise. A calendar decorated with a large picture of the Pope hung on the wall above two neatly made beds, and in another corner the old lady had created a shrine, decorating it with tiny Christmas tree lights and candles and religious pictures. Rapturously, Doña Petra recounted how one of the local priests had come to visit her, bringing Communion and blessing the entire house. She talked about her faith and the apparition, and at one point she stopped and tears came to her eyes.

Yee hugged and patted the old lady,

and within minutes Doña Petra was beaming again, crinkling up her nose and cocking her head and gesturing with her hands in a manner almost coquettish. Her face has aged cleanly, with crisp, straight lines running through skin as smooth as old leather. Yee later told me that she thinks of Doña Petra, who radiates such dignity and warmth despite her many hardships, as an archetype of mature Mexican womanhood. "These people come from a culture which is much older and much richer than ours, and it's reflected in the way they deal with you," Yee said. "In the United States, we're task-oriented; you do this, this, and

this in order to feel good. But these people are willing at any moment to drop what they're doing and concentrate on the person they're with." The nun thinks most Americans have lost this talent for and sensitivity to human relations, and many Mexicans start to lose it too as they begin to achieve success, to become preoccupied with work and material acquisitions. "But the poor still put the emphasis in their lives where it ought to be — on people."

This is one of the major reasons Yee found poverty alluring. She doesn't proselytize, though she wishes most Americans would change their life-

style "a little bit, if nothing more than to be a little thoughtful about what they're going to be throwing out next, at least donating it where it can be used." She seems discomfited by a common American reaction to her lifestyle — namely, guilt. "How we [she and Davis] live is our thing, and we don't make any judgments about how other Americans live," she asserted. People have to be comfortable with their choices, she added.

"I know this is where I belong," Yee told me. "I'm happy here, and I know there's a lot of work here, and I'll only scratch the surface. . . . There are times when Rose and I are invited over to the States, and to homes of really good friends that have helped us, and it's not that we're uncomfortable — it's just that it's not home."

I got another glimpse of what Yee now considers to be home one morning when she and I accompanied a young American student into one of the impoverished canyonside neighborhoods. Last year a professor at San Diego State University decided that student nurses might learn a lot about public-health nursing from visits to Tijuana, so Yee introduced a student nurse named Trisha to a small group of women in this particular neighborhood. Trisha had been coming every week since January to teach the group subjects ranging from cardiopulmonary resuscitation to breast self-examination to nutritional principles.

To get to the house where we gathered that morning, one has to climb past a large piggery down a dirt cliff so steep that the neighbors have embedded rubber tires filled with cement into the cliff face to serve as footholds. Inside the simple shelter, Trisha talked in Spanish of hepatitis

and varicose veins and lower back pain, while the matronly Mexican ladies listened intently. When Trisha ran out of lecture materials, silent little girls appeared from the kitchen and presented each of us with a plastic plate containing pieces of orange and cucumber and jicama, which we speared with toothpicks. The previous weekend had been Easter, and the señora of this house, a talkative mother of ten, suddenly produced a basket full of eggs colored with bright blue stripes. The señora said something about how much the group appreciated Trisha, who was sitting next to her. Then, quite without warning, she smashed one of the eggs on Trisha's head, revealing that the egg was full of confetti. The señora took great relish in rubbing the confetti into Trisha's golden hair.

The señora then ordered that the egg-smashing should proceed from one head to the next. Trisha ground eggshell and paper fragments into my hair, and I tried to litter my neighbor's head but the egg flew across the room, which made us all whoop with laughter. On the next try I succeeded, and then my neighbor rubbed the confetti into her neighbor's head as vigorously as if it were shampoo. Each new egg-breaking increased our laughter until we were wiping away tears and squirming with pleasure. By the time we finally sobered up a bit and got ready to depart, eggshell and confetti wreckage covered the señora's once-clean floor, all the furniture, and each of our heads. One by one, Yee embraced the women, and then we were off. For the rest of the afternoon, from time to time, bits of shell and paper remaining in Yee's hair would tremble and flutter to the ground, as if the nun were raining color. □

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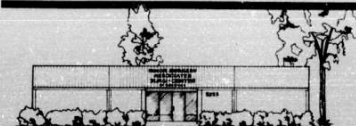
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## On the art and charm of the crossword puzzle

**A**lthough I know men and women for whom doing a crossword puzzle is as natural and as

necessary a part of a day as the sun rising, I would never have guessed that 50 million people in the United States work crossword puzzles. That is the estimate of *New York Times* crossword puzzle editor Eugene Maleska. However, I was not surprised to read in Maleska's new book, *Across and Down* (Inside the Crossword Puzzle World), that men and women who regularly do crosswords diagnose themselves as addicts. The puzzle calls to them.

Those who hear the siren's song rising out of the black and blank squares, those whose very bones resonate with the empty squares' exigent demand—Fill me!—these habits cannot hold themselves back from crawling in answers to crossword clues. They are seduced by four letters for "Musical wrap-up" and beguiled, enticed, by five letters for African deer.

Unlike most addictions, the giving of oneself compulsively and habitually to writing Coda or Addax into blank spaces is legal, harmless to health, and not fattening. No one need pick up a partner or a dealer or find a bookie to do it. No one need seek forgiveness from a mate or absolution from a priest for succumbing to its temptation. What's more, once the crossword is set aside, the puzzler can walk a straight line without faltering, can safely take to the wheel of a car, and efficiently operate the most complex machinery.

**By Judith Moore**

*Illustration by David Dries*

## Lost in Spaces

The harmlessness, the innocuous effects of the crossword, the pure fun of it, were recognized long ago. Word puzzles were constructed and solved in the noisy agora and along the shady, arcaded loggias of ancient Greece and Rome. Monks of the Middle Ages turned to the solace of word puzzles, leaving anagrams behind in margins of illuminated vellum Gospels. The great poets of the Italian and English renaissance deliberately made puzzles out of many of their poems. But it was not until 1913 that the first actual crossword puzzle was devised. That puzzle, called "Word Cross," appeared on the "Fun Page" of the *New York World Sunday Magazine*. Readers of that paper immediately implored the editors for more. Now almost every newspaper in the U.S. publishes a crossword puzzle, and two of the twenty-five crossword puzzle magazines on newsstands sell more than 100,000 copies apiece. The paperback *Dell Crossword Dictionary*, with more than 11.5 million copies in print, ranks as a perpetual bestseller, along with calorie counters and Dr. Spock.

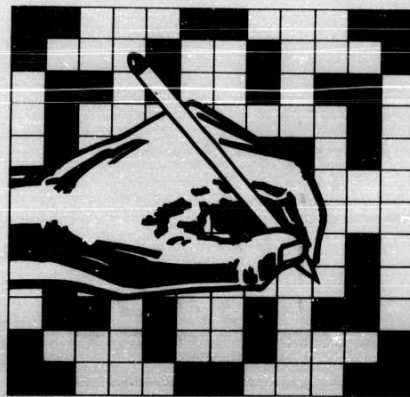
Among Maleska's 50 million there exists one wing of puzzlers who justify their working the crossword by making work of the puzzle. There are those who praise the crossword as "educational" and "vocabulary building." On principle I scorn this notion of the

puzzle's utility. In practice, I doubt its validity. What, really, is particularly helpful about knowing the names of a plethora of water buffalo, Nigerian tribes, arm bones, Teutonic deities, and obscure hill towns silted out from the Old Testament? How often is one called upon to identify a habia or lindo, South American tangers frequently seen in the crossword grids?

Then there are the men and women for whom the crossword is a bloody war of wits and for whom the puzzle's correct completion constitutes the day's measurement of personal worth. According to editor Maleska, these puzzlers regard their inability to finish a crossword as such a personal affront that they mail off bitter letters to puzzle editors and constructors.

Worst are the men and women for whom the crossword has become the source of competitive sport. These competitors get together in hotel meeting rooms and resort ballrooms where a loudspeaker blares out clues, such as six letters for "library desk," eight letters for "salad dressing," a clock shows elapsing time, and overhead projectors allow the fans and rooters to follow each solver's progress.

Stanley Newman, a man billed as "the first U.S. Open Crossword Champion," has edited what he calls *The Ultimate Crossword Book*. (What extraordinary presumption that title shows! Not only does it suggest that Newman has uttered the last significant word on the subject, but that he has spun out on paper some eschatological, ultimate vision!) This book contains his essay, "My Crosswording Career,"



wherein Newman, who captured three tournament championships in 1982, tells that he devised a "training formula" that included the use of a stopwatch to time himself at puzzling. When Newman participated in the first U.S. Open Crossword Championship, he found he did not know that six letters for library desk was "carrel" or that eight letters for salad dressing was "ravigote." But to reinforce his memory for words, Newman had organized a card file. To this card file he had entrusted an accumulation of 2500 words in six months, and at the time of writing his essay he was able to boast that there were more than 4000 words in his file.

Newman and his ilk have missed the point. Even after twenty years' brooding over the black and blank squares, I often leave unfilled spots behind in the daily crossword; and more often, long blank bars will run across and down my Sunday puzzle. These lacunae—empty spaces—do not rattle or diminish me. The journey, not the arrival, matters most to the true puzzler; the puzzle itself, the conundrum, set in a tense I call "present eternal," is what I crave. I go to a puzzle seeking temporary suspension from the mundane.

Puzzlement raises me above the quotidian of Wordsworth's despised getting and spending, sails me past Shakespeare's expense of spirit in a waste of shame. The puzzle takes me to the point where Wallace Stevens found that "The palm at the end of the mind." Beyond the last thought, rises/ In the bronze distance. "And you do not get there, ladies and gentlemen, with a stopwatch, a card

file stuffed with words, and the *Dell Crossword Puzzle Dictionary's* exclusive cross-reference "word finder." When you do arrive there and know the place for the first time, you will not look around and see that a clock shows elapsing time, nor will you hear a loudspeaker blare out clues, nor will the photographers rush in to take your picture, as they did on the day Newman won his round.

What Maleska calls the "land of black and white squares" bears little resemblance to the world outside the puzzle. Its place is, in e.e. cummings's words, "somewhere i have never travelled/ gladly beyond any experience." Crossword geographies, bestiaries, theologies, hagiographies, cosmologies, diets, fauna, architecture, costume, its pantheon of lauded men and women, have evolved out of problems posed by puzzle construction. Characteristics advantageous for survival in the crossword environment have produced a principle of natural selection that has nothing in common with historical and physical realities as they are played out on the earthly planet.

**T**he prime rule in construction of American crosswords (British rules differ) is that the pattern shall interlock all over. Every letter that occurs in an Across word must also fit into a Down word. "A glance at the Across words

on the top of any answer to any crossword puzzle will reveal that at least one-third of the letters are vowels," Maleska writes. "This means that about thirty to forty percent of the Down words in that area will begin with vowels. In contrast, such words consume only one-sixth of the total number of pages in the average dictionary."

There are rules, too, for the black squares. Only about one-sixth of any crossword may be taken up with black. Black-square rules extend to the grid's pattern. One touchstone of the acceptable crossword, according to Maleska, is that of diagonal symmetry for the black squares. If a black square appears in the upper left corner, its counterpart must be inserted in the bottom right corner; the same balance must be preserved throughout the diagram. When Maleska asked America's first crossword puzzle editor, the *grande doyenne* of U.S. puzzle makers, Margaret Farrar, how this symmetry rule came into being, she told him simply, "It looked pretty." (I suspect that crossword champion Stanley Newman would miss the piquant charm in an answer as sweet as this.)

It is Farrar's influence, in part, that established the pacific climate circling the crossword globe. From the outset she discouraged what Maleska calls "downbeat" words and disturbing associations in crossword clues and answers. Blood, death, disease, carnage, are largely absent from crossword grids. Sex and sexually associated body parts have always been verboten in the crossword, although Maleska tells of a puzzle that appeared recently in a puzzle magazine with a clue that read, "The \_\_\_\_\_ mightier than the sword."

The exigencies of crossword construction, both those necessities of technique and those imposed by moral sanction, have instituted a world blessed with catholicity and marked by social accommodation. Iranians and Iraqis, Arabs and Israelis, cats and dogs, spiders and flies; traditional enemies exist together in happy ecumenicism inside the puzzle grid. The changes in social consciousness continue to mark clues and solutions. Feminism, for instance, has made crossword editors leery of cluing Sappho, Amy Lowell, Edna St. Vincent Millay, Sylvia Plath, or Carolyn Forché as "poetess," or of defining female as the "tender gender." If the puzzle editor or constructor does not raise his or her consciousness to planes that include these changes in our vision of one another, editor Maleska notes that complaints fill the switchboard and mail box.

The black and white squares recognize no distinction between past and present. In the late-

(continued on page 26)



# Spaces

(continued from page 23)  
twentieth-century crossword cosmos, the clock is stopped in that present eternal. The feudal serf — esse — rooms as easily through Dan, Gath, Iola, and Enna as through Ohio, Utah, O'Hare, and Iowa City. His dress is timeless and international. The esse might wear a loose garment (camis, camus, cymar, simar) or one of his many

jackets (Eton, jupe, bolero, baju, reefer, capote, paletot). He owns a prodigious number of headgear (taj, shako, panama, tarbush, tani, terai, and fez). He may travel on an iter, a via, path, or sager on his way to that old crossword favorite, the tun. But whichever way he chooses, he will be beset at every turn (bend, gyre, or veer) by the gazelles (ariel, admi, duma, korin, mohl, shu, goa, corn). The esse's diet, like all else in the crossword world, is determined by the constructor's needs. The esse, therefore, more often sits down to meals made from fish than from

flesh meats. For snapper alone there is sesi, pargo, and tamure; and there are always eel, olm, conger, and elver. Okra is served frequently alone or as gumbo. There are salads of eos and coltice. Ice, trifle, pie, mousse, and peach Melba (the last is named after the Australian singer Nellie Melba) are desserts frequently served. When time comes to pay for his meal, the esse can pay in besa, girsh, talari, ora, scat, quan, yuan, lakh, hoon, avo, pu, and rap. Every currency is equally acceptable in the crossword.

The crossword puzzle landscape shows the mark of its maker. Each constructor has his or her proclivity, bias, and tic. One will show a penchant for ovine references, and will crowd her puzzles with coles, sha, sna, urial, bharal, nahoor, and oorial; perhaps even Nabal, the biblical sheep owner, will peek out from a 12-Across. Another constructor will be predisposed toward punning clues, or sports, or film, or music references. My favorites among the daily and Sunday crosswords have always come from the *New York*

*Times*. One *Times* puzzle may span the history of drama from the Greek Sophocles to the present-day Tom Stoppard, and subject matter that demands both baseball's Hank and the Dark Ages' Huns. Even the *Times*, however, has its quirky side; one of the regular contributors of puzzles to the paper, for example, mentions composer Ned Rorem far more often than Rorem's contribution to American art song would seem to demand. As horizontal and vertical clues are deconstructed, as blank grids go from empty to full, as solutions

merge, interlock, and depend, a dialogue can begin between constructor and puzzler. In an epiphanic moment, the mind of the puzzle maker opens to the solver, a moment that gives a delicious, transgressive thrill. On the other hand, a particularly skillful puzzle constructor can reverse this process. Most often this constructor will deliberately mislead the puzzler to an incorrect word choice. He will beguile the puzzler forward, lure, seduce, and then trip him. More than once I have fallen for a constructor's flimflam. I have been given three

letters for "small dog" and entered "pup" instead of "pug," or when given four letters for "walk heavily," I have disastrously chosen "plod" rather than "slog." And then I have gone on to enter "Pindar" rather than "Sappho" for a six-letter Greek poet. The tendency is to reject a simple reply, to believe that four letters for "praise" could not be "clap" and must be "laud." If I am fortunate, I will see my mistake before the ink is dry and will feel the blush rising up my cheeks. For most of us for whom the crossword is a necessary part of a

day, it is a world of private onanistic bliss. The crossword provides the setting for my most intimate daydreaming. Bordered by the exterior of its grid and thick at the epicenter with more than one world's worth of mountains, streams, and seas, the puzzle is a stressful space that swarms with elands and nabobs and my own unforgettable past and as yet unseen future. It exists in a never-ending, elegant equilibrium, is calm, and except for an occasional riffling of "palm at the end of the mind," it is soundless.

(continued on page 28)



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# Spaces

(Continued from page 27)

When the puzzle finishes or simply puts away the day's puzzle, he or she "has" nothing. This absence of utility makes doing the crossword unique among a day's activities. My scorn for vocabulary-building and acrostic puzzles comes from my belief that the joy of a crossword is a sufficient end in itself. True, the

rigidly practical may see the puzzle as wasted time. The person who is not as plodding will hail the time spent poring over a crossword as another grand gesture of holy waste.

Recently I picked up a stranger's worked puzzle from the seat of an airplane. The sheet of newspaper, folded in quarters and creased, was smudged by contact with the heel of the hand at the puzzle margins. Stately capital letters had been ardently printed, marked with such pressure that I noted the downward strokes scarred through the paper's layers. In the puzzle's right-hand

corner, erasure had worn the newspaper's butt down to a dirty fuzz. The puzzle had belonged to a man in a three-piece navy-blue pinstriped suit. As the plane lifted off, he had gripped a pencil and concentrated intently over five letters for "parks a boat" and four letters for "Soprano Gluck."

Grasping my fellow passenger's folded newspaper, I considered that since man first lumbered through jungle on hands and feet, grunting and magnificently hirsute, unable to read or to write, he has come a long way. I regarded this airline puzzler's

mind, set down in the dust-free engine room of modern consciousness, poised above this puzzle, hard at work on "parks a boat" and "Soprano Gluck." To get to "moors" and "Alma" had taken so much evolutionary plodding through so many dark and terrible eons. What deep cogitation had gone into these blanks! One of the fine minds of this man's generation had committed a half-hour's labor and had accomplished nothing. I smiled, thinking how poignant man is, how brave, how intrepid, how easily pleased — how hopeful we are. □



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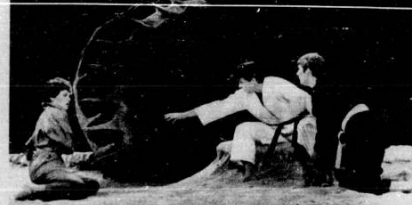
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# Albee Darned



Walking: Philippe Moore, Sean Coleman, Paul J. Read

JONATHAN SAVILLE

UC Irvine presented two new plays by Edward Albee last week, directed by the playwright. *Finding the Sun* dates from 1983, and *Walking*, commissioned by the university, was being given its world premiere. Both plays were appalling, embarrassing. What in the world has happened to the brilliant author of *Zoo Story*, *Who's Afraid of Virginia Woolf?*, and *A Delicate Balance*?

In the case of plays as bad as these, mere description is nine-tenths of criticism. *Finding the Sun* takes place on a beach (Douglas-Scott Goheen devised a beautifully suggestive set for the Irvine production, a simple, naturalistic segment of sand, a bit of ramshackle fence as alive in its lines as a Chinese landscape painting, and a blue-lit cyclorama for the sky). A group of sunbathers assembles. There are two young couples: Abigail and Benjamin, Cordelia and Daniel. Benjamin and Daniel are former lovers who have decided

to go "straight" but who are still unhappy in love with each other. Cordelia is half-reconciled to this unsatisfactory state of things, while Abigail is not reconciled at all. Gertrude and Henden, an elderly married couple, are also on the beach. Gertrude, by chance, is Cordelia's mother, and Henden is Daniel's father. Two more characters: Edmee, a middle-aged, sexy widow, and her handsome, intelligent, sixteen-year-old son, Fergus.

Conversations among the characters, and a series of monologues addressed to the audience, let us know the state of mind everyone is in. Henden, seventy years old, is afraid of death. Abigail is miserable about her husband's still being in love with his former lover. Edmee would like to wander into the sea, live for a while under its surface, and then return unharmed. Fergus is curious about people. Daniel loves his father but cannot communicate with him. After a good deal of this, the cyclorama darkens. Abigail has tried to drown herself, but has been saved. Henden has died peacefully in his beach chair. Fergus is missing. End of play.

Albee's plays have always been characterized by a pathological terror of women. Things have never been quite as primitive as in *Walking*, however. Sexually voracious women, carnivorous plants, murder, sex, incest, and baby talk — one looks for a vision of life and one finds the babblings of the psychiatrist's clinic. In *Finding the Sun*, which is somewhat less regressive, women are merely seen as impediments to fulfilled homosexual relationships. But in both cases, it is fear and fantasy that is

For *Walking*, set designer Goheen converted the beach into a desert, and erected on it a large rock and an equally large carnivorous plant. The cyclorama remained, to be exquisitely lighted by Bradley Roush according to the changing moods of the play. For a long time the rock and the plant converse; there is no movement on stage aside from a flicker of lights activated by the voices of the hidden actors. The rock, we gradually discover, is patient, mineral, and masculine; the plant is hungry, organic, and feminine. The rock and the plant are evident; symbols.

The human characters, they, symbolize then appear. There are two young men, dressed respectively in white and black. The one in black speaks only in infantile gibberish and occasionally has an orgasm. We eventually realize that he is the alter ego of the young man in white. "White" is being pursued by "Woman" (dressed in red), who wants to have sex with him. He doesn't want to. Woman, acted at Irvine in a professionally sophisticated manner by a talented undergraduate actress named Philippa Moore, delivers a long monologue to the audience describing her list. It is then White's turn. Actor Sean Coleman, in a resonant voice and with compelling concentration, tells us how White, when a homosexual's kept boy, became involved with a perverted incestuous father and his lovely, innocent daughter. This is why he will not give in to Woman's sexual persuasions: "I'm a little boy, I want to go home."

Disappointed Woman creeps into the open, vulva-like Venus's flytrap. With White's encouragement, his black-clad, gibberish-speaking stand-in strangles Woman, and has intercourse with her corpse. At the moment of his orgasm, a big protuberance bursts out of the top of the rock. The plant closes on the lovers. White begins to talk in the childish gibberish of the now-consumed Black. End of play.

Gag me with a spoon! Albee's plays have always been characterized by a pathological terror of women. Things have never been quite as primitive as in *Walking*, however. Sexually voracious women, carnivorous plants, murder, sex, incest, and baby talk — one looks for a vision of life and one finds the babblings of the psychiatrist's clinic. In *Finding the Sun*, which is somewhat less regressive, women are merely seen as impediments to fulfilled homosexual relationships. But in both cases, it is fear and fantasy that is

operative in the construction of the female characters, rather than any close observation of actual social behavior or any attempt to understand women as human beings. The same thing is true of the men, most of whom are shown as helpless, pursued victims of women, and as little more. Only two characters in *Finding the Sun* have any hint of the fullness, depth, and human richness that we expect in an art designed to show us the living image of ourselves and our world. These are the old man, Henden, and the middle-aged widow, Edmee. But even here the script is perfunctory thin, and at the Irvine performance it was mainly the mature, nuanced acting of Keith Fowler and Mary Anne McGarry that gave these characters at least a partial sense of being alive (one could imagine Mr. Fowler and Miss McGarry doing a bang-up job in *A Delicate Balance*).

If Albee's vision of life is jejune in these two plays, one might hope that their theatricality would make up for this. Alas! *Finding the Sun* has no theatricality at all, except for an all-too-brief game of catch among the two former lovers and the curious sixteen-year-old. The relationships, the tensions, the profound theme ("Life is awful") — none of these is converted into an action or an image that could convey the shallowness of an experience in an instant. The way actions and images in good theater do. *Walking* is theatrical enough — a talking rock, an opening-and-closing plant, a pair of colored and white heroes, a murder, and some explicit sex — but the invention is on such a low intellectual and creative level that it makes you blush. The acme of silliness is reached in the final tumultuous extraction of the rock, a pathetically adolescent version of Strindberg's growing castle blossoming into a chrysanthemum (in his *Drum Play*).

What might have redeemed these plays, in spite of everything, is language. But the lines the unfortunate actors at UC Irvine were compelled to speak have all the vividness of overcooked feticide. Cliche drags after cliche, made all the worse by the endless repetition "as they say." Albee's desperate expedient for trying to convince us that he knows how flawed his language is and that he has done it on purpose. All the characters speak exactly alike; their language has no rhythmic energy, no formal structure, might make us see the world in a new light, no wit, no color, no respect for words. This is the speech of the dead.

This is the theater of the dead. □

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# Still Aflutter



Iron Butterfly: Lee Dorman, Rick Rotundo, Rhino Reinhardt, Doug Ingle

JOHN D'AGOSTINO

It is a hot and muggy Saturday morning and the stalls of merchandise form a colorful grid that fans out in all directions, but it would take a fecund imagination indeed to confuse this marketplace with the Place Jema al-Fina in Marrakesh. This is the San Diego Stadium Swap Meet, and every icon of American consumerism, from the tiniest gawgaws and trinkets to stereo systems and sofa-sleepers, serves as a reminder that this parking lot event is not much more exotic than a three-acre garage sale. There is a drinking glass in the shape of a pregnant woman selling for twenty-five cents. Three dollars gives you a choice between a T-shirt bearing a silk-screen of an elderly couple in bed, with the woman asking the man, "Where's the beef?" or a Velcro wallet emblazoned with the inscription, "I Don't Have Herpes." Two dollars and twenty-five cents buys you a Nazi helmet coin bank. There's a Michael Jackson comb for seventy-five cents. A once-famous rock group for fifty cents...

...huh?

"We regret the delay of the Iron Butterfly concert," blares a singsong male voice over the public address system. "We just heard that the band got caught in traffic coming down from L.A., but as soon as they arrive, we'll let you know. These are

true legends of music, so you're in for a real treat today. The Iron Butterfly was the first American band to earn a platinum record for selling more than a million albums, and you're gonna love..." The Barker's message has become a soliloquy by the time I arrive at the concert stage, a wooden stage-on-wheels plopped forth on a vacant expanse of asphalt beyond the back border of the sellers' area. A few amplifiers and monitors stand mute watch over the stage itself, but there is no activity on, or behind the platform that would evidence an impending performance. Nevertheless, a crowd of about two hundred has quietly assembled either to sit on garishly painted wooden benches fronting the stage or stand on the periphery. Like anyone else, they have paid fifty cents for admission to the swap meet. The concert is free. Attendance, I notice, is down about seven thousand from the last time I saw the Butterfly perform.

In 1968 Iron Butterfly appeared at the San Diego Sports Arena shortly after their single, "In-a-Gadda-da-Vida," appeared on the American charts. Like the previous summer's big hit, the Doors' "Light My Fire," this seventeen-minute-long acid-metal epic opened with a quasi-Baroque organ part and eschewed traditional pop structure in favor of extended soloing that pushed the tune well past the normal three-minute length. But "In-a-Gadda-da-Vida" also featured a heavy guitar riff,

leader Doug Ingle's ominous, Wizard of Oz vocal, and an interminable, thumping solo by then-drummer Ron Bushy, all of which combined, would help pave the way for the emergence both of American heavy-metal music and progressive FM radio. The song became an anthem for prototypes of what we now refer to as heavy-metal fans, and the album *In-a-Gadda-da-Vida* would eventually become the largest-selling item in Atlantic Records' history (until the arrival of Led Zepplin), logging a then-unheard-of three million copies sold.

I had followed the Butterfly's progress with some interest, having been in a band that played regularly at Jerry Herrera's club, the Palace, when the Butterfly—then known as the Palace Pages—were the house band. The group had undergone both personnel and stylistic changes since their move to L.A. and subsequent signing to Atlantic's subsidiary label, ATCO Records. Their first album, *Heavy* (a terrific and now hard-to-find album), featured good songwriting, Darryl DeLoach's strong lead vocals, and playing by lead guitarist Danny Weiss that was years ahead of its time. But DeLoach, Weiss, and bassist Jerry Penrod (all San Diegans) left the band prior to the recording of *In-a-Gadda-da-Vida*, and by the time of the Butterfly's sold-out show at the Sports Arena, keyboardist Ingle was doing the singing, with Lee Dorman on bass and

Erk Braunn on guitar. I had found their newer material much less interesting than that on *Heavy*, and had gone to their concert primarily to see the first San Diego screening of the Beatles' *Musical Mystery Tour* film, which opened the show. Judging from the audience's enthusiasm for the Butterfly's performance, however, I was decidedly in the minority. This was, after all, a time of great sociopolitical turmoil in the United States, and everywhere the "counterculture" was asserting its distaste for and independence from mainstream America at ritualized assemblies such as this one, where drugs, rock and roll, beads, very long hair, bell-bottom pants, incense, and sloganizing were the order of the day. In those days, it seemed to matter little who was playing as long as the band provided an adequate excuse for a "happening." The Butterfly's psychedelic blues-rock seemed an appropriate enough soundtrack for such goings-on, and their concert was well received.

But it is sixteen years later and there is more curiosity than communal commitment in the air as the Butterfly arrives unheralded in an RV and parks behind the stage. The only remotely psychedelic trappings in view are the day-glo green fright wig and red nose of Bilbo the Clown, who is making balloon animals for toddlers on the crowd's fringe. The sole representative of the late-Sixties movement toward unabashed naturalism would appear to be a very overweight woman squatting on the pavement to breast-feed her infant in plain view. The closest example of radical politics is a toothless, black-bearded man who resembles a cross between Gabby Hayes and Charles Manson, and who is sitting on the tailgate of a battered pickup truck at the rear of the crowd, gazing beat and yelling, "Down with the Israelis!" every few minutes. No one is paying attention to him. I catch a whiff of what I at first assume is patchouli incense, but instead turns out to be a rather odd-smelling hot dog being devoured by a middle-aged man beside me. He is determined to have the members of Iron Butterfly autograph his empty, dog-eared *In-a-Gadda-da-Vida* album sleeve. I decide not to ask if he's doing this for himself or for his kids. There are a few denim-jacketed bikers in attendance, but they are far outnumbered by a contingent of senior citizen bargain hunters who are presumably getting their first peek at big-time rock and roll. The times they have a changed.

The first of two scheduled shows was to have begun at 11:00 a.m., but at noon the members of Iron Butterfly are relaxing in their RV while last-minute equipment problems are being ironed out onstage. In addition to Ingle and Dorman, the current line-up includes guitarist Larry "Rhino" Reinhardt (who first joined the band in 1970) and temporary drummer Rick Rotundo. Despite the accumulation of

some gray hair, Doug Ingle looks essentially the same as he did during the band's heyday. As he pours himself a small jigger of Jack Daniels, he talks about the reasons for the band's breakup in 1971. "There was a lot of disillusionment in those days," he says. "It just didn't seem worth the trouble to do this stuff anymore. When it got boring, I got out." It got boring in part because the Butterfly found it increasingly difficult to duplicate the success of *In-a-Gadda-da-Vida* as the Seventies began. *Ball*, the successor to that platinum-seller, sold in excess of a half-million copies and went as far as number three on the album charts in 1969, but subsequent efforts and personnel changes met with less success. When the Butterfly crashed in 1971, Ingle not only got out of music but out of California as well.

"Until we called him up, Doug had been working in construction outside of Portland, Oregon, and occasionally writing incidental music for local television shows up there," offers Lee Dorman, who at thirty-three is the sort of blond, suntanned, Hawaiian-shirted innocence that would qualify him for a spot alongside the professional bench jockeys of South Mission Beach. "Me and Rhino worked on a couple of projects [after the breakup], like the Captain Beyond group, and I've done some stuff on and off with Spencer Davis. The two of us have never really stopped playing, but I still amazed us how easy it was to get this thing back together. Ron [Bushy] didn't want anything to do with [the reunion], but Doug was all for it. It just seemed like the right thing to do, you know, it sounded like fun."

Asked how it felt to be playing at a swap meet after having once played to packed arenas, Dorman replies, "You wanna know the truth?" then breaks into a good-natured laugh. "No, really," he continues, "this isn't so bad. We've done three of these things now, and at least this time they've given us a good stage. The last time we were here the stage was electrically 'live'—nobody had grounded the stage and we almost got fried. But in the past they had us playing later in the after-

noon, so there were lights and everything and it was a better atmosphere for a show. But this is okay. We've been touring for several months now, playing in places like Harrah's in Tahoe. That probably sounds like a strange place for Iron Butterfly to play, but the dealers and pit bosses and people who go there are our contemporaries, so they remember us. With one exception, we drew really well and got great response. [The people who hired them] liked us so much they want to book us into Reno, Vegas, all over. And I've heard rumors that someone like Bill Graham [the well-known rock entrepreneur] might organize a sort of Sixties revue, with bands like us, Moby Grape, Steppenwolf, Country Joe and the Fish, and Three Dog Night going on tour together. It looks like we're looking at steady work for a while."

"We're also looking at a new record," interjects Larry Reinhardt. "Our management is working on a record deal and we've been doing some basic tracks for a new album. If we can get this record contract together in time, we'd like to release a single this summer." Does the new material sound anything like the old? "Not really. Our playing style is the same, of course, but the music itself will be more contemporary sounding."

As the musicians peak, a steady stream of friends and fans visit the RV to say hello. One is the band's first drummer from their Palace days. Another is Charger-jerseyed former vocalist DeLoach, whose post-Butterfly employment included a time proprietorship of the Chex Loma gourmet restaurant in Coronado. One of the fans who tentatively approaches the vehicle is a kid who looks too young to remember Iron Butterfly. "I saw them in Miami in 1968 when I was six years old," he explains, "and I've been a fan ever since. I prefer the music of the Sixties to the stuff they play these days. When I hear [contemporary rock] on the radio nowadays I feel like taking some of these kids aside and making them listen to Jimi Hendrix or Cream or some of those groups. The music was so much better in

those days." As he elaborates, the twenty-two-year-old's knowledge of Sixties music dumbfounds his older listeners. I am reminded of the final scene in the movie *Camelot* wherein the disheveled idealist King Arthur is comforted by a young lad who promises to keep alive the legend of the Knights of the Round Table despite the demise of Arthur's courtly system.

Meanwhile, the public address announcer has frequently been reminding the shoppers of the imminent performance by these "legends of music," so that by the time the Butterfly takes the stage, unannounced, at 1:00 p.m., the crowd has swollen to more than twice its earlier size. Still, there is virtually no audible acknowledgment by the audience of the band's long-overdue appearance. It isn't until the Barker arrives in the flesh to announce, somewhat anticlimactically, the group's presence that a modest wave of applause and a scattering of hoots can be heard. These days away as soon as Ingle asks the crowd's indulgence while the band tunes up.

Once the band begins playing, however, disorganization gives way to professionalism. In spite of a horrible public-address system, the Butterfly sounds much better than one would have reason to expect, and the conclusion of each successive song is greeted with cheers and applause that increase in volume as the set progresses. Bassist Dorman and guitarist Reinhardt are in especially good form as the Butterfly courses through material from their last official album, 1971's *Metamorphosis*, as well as a few older songs. In the middle of one tune, Reinhardt embarks on a guitar solo, sans band, during which he utilizes special effects and feedback to approximate the sound of an "iron butterfly," and the resulting squeals and metallic, primordial cries prove too much for the now-sodden Gabby Manson. "Sounds like the mating call of the gott-dam Bat Women!" he roars. When this outburst goes unappreciated, he adds in a smaller voice, "Gott-damn Iranians." If few of those in attendance seem to recognize songs such as "Butterfly Blue,"

"Soul Experience," and "Are You Happy?" most are apparently enjoying the show. Seniors are tapping their feet, punkers and in bemused tolerance of this antique band, and the few bikers seem transfixed. At one point, Dorman congratulates the crowd on having survived the Sixties. "We made it!" he exclaims. "We had riots, a couple of wars... all kinds of weird things happened in those days. But here we are. You see, the Eighties need the Sixties. They need that foundation. The Eighties have the Sixties to sort of rest on."

The crowd seems to agree, but saves its most vocal reaction for the inevitable show-stopper, which Ingle introduces in a roundabout way. "I'd like to dedicate this last song to all San Diegans," he declares, and the audience whoops it up. "You know, I'm from San Diego. I graduated from Hoover High." More cheers. "Well, I didn't exactly graduate. But I did get a certificate of completion." Cheers and laughter. "Anyway, this song is our theme song. I guess." This gets the biggest response of the day, and the crowd's anticipation is rewarded with a faithful rendering of "In-a-Gadda-da-Vida," complete with the obligatory drum solo by Rotundo.

When the song ends, Ingle thanks the crowd for coming, apologizes again for the long delay, and reminds them that the band will play another set later in the afternoon. Backstage, Ingle and the others engage in casual conversation with fans, who queue up to get autographs and have their pictures taken with the musicians. When the commotion subsides, the profusely sweating Ingle retreats to the door of the RV, where he talks about the band's future and tries to put this small-scale gig into perspective. "You know, the last time we played here, someone asked me if we were going to stay together from now on. I told him, 'Hey, not only are we going to stay together, but the next time you see us we'll be playing over there.'" Ingle points to the stadium, the site of so many major rock concerts in the past, then says, "Me and my big mouth." □

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# Say It Ain't So



The Natural

DUNCAN SHEPHERD

I haven't seen the Spielberg movie yet, and it isn't known how many minutes *Once Upon a Time in America* will end up to be, but I would bet right now we won't get to see a more hilariously overblown movie all summer than *The Natural*. One musc of course be willing to get a certain

such highfalutism is afoot comes literally as a bolt from the blue—or rather the black, a heaven-sent lance of lightning that rips through the night sky and splits in half the tree from which the hero fashions his trusty bat, christened Wonderboy (presumably because names like Escalibur and Aoudaght had already been taken) and wood-burnt with a decorative lightning bolt that later is adapted as the coat of arms of his big-league team.

For slower members of the audience, the point is spelled out by a rather over-the-top sports groupie, the Dark Lady of legend, who has developed this peculiar habit of donning a black funeral veil and shooting her idols with silver bullets. "It was just like Sir Lancelot jousting Sir [Somebody—I didn't get the name]," she pants. "Or was it Madsen?" This analogy is offered in appreciation of the show-down at a county fair in which our hero, a Bob Felleresque phenom from the farm country, manages to strike out a pockmarked Babe Ruth figure. The Whammer, on three straight pitches—and does so, incidentally, without the help of a pitcher's mound, but with plenty of help, at least in the mood-setting department, from slow-motion, a dust storm of golden photography, and a setting sun over his shoulder. And just to give the viewer a last rib-crackingudge, the team on which the hero gets his belated chance to fulfill his humble goal of being "the best there ever was," after languishing sixteen years in the wilderness to repent and recuperate after his fateful brush with the Dark Lady, happens to be nicknamed the Knights.

But the road downward from Arthurian Romance to the latest issue of *Baseball Digest* is not short and not uncluttered. The problem isn't only, or even mainly, that "Casey at the Bat" might be thought to have put a permanent end to the epic approach. It has at least, anyway, put up a sizable roadblock, and anyone so brash as to take that route, regardless, would be well advised to navigate round the roadblock rather than over it. It is nothing short of suicidal to set up a climactic situation which brings "Casey" so irrepressibly to

mind. (More about that later.) But the problem is also, and mainly, that there have been plenty of other treatments of divine (or Satanic, or otherwise supernatural) intervention into the game of baseball. *The Natural* inevitably bears a closer family resemblance to them than to any distant Arthurian ancestor, and those others—*Angels in the Outfield*, *Damn Yankees*, *It Happens Every Spring*, et al., have established the tone for such stories as whimsical. *The Natural* makes perhaps one attempt to get into that spirit, with an absurd gag about a right fielder who, like a character in a cartoon, crashes through the outfield fence in pursuit of a fly ball, but who, unlike any character in a cartoon, manages to break his neck in the process. This sort of gag cannot come off here—not amid all that golden light and slow-motion, still less amid the flapping and crowing Aaron Coplandians of the Randy Newman musical score (performable as a concert piece, perhaps, entitled something like *Outfield Overture* or *Fanfare for the Uncommon Sportsman*). In this context a momentary lapse of judgment is a disaster; a single "harumph" can start a landslide.

And no matter how mythical in origin the narrative prototype, the actual milieu in which it is placed down, like a kind of cookie cutter, is that of 1930s baseball. And it is there that the movie, especially as one so soggy saturated in Age-of-Innocence nostalgia, comes up short. Oh, it comes up with a few things. The incident of the cowhide being knocked off the ball conveys some of the flavor of a baseball tale. And Wilford Brimley, as the muttering manager of the Knights, looks good in the old ballboy's style of baseball uniform, and embodies well the sort of "colorful" character so much at the heart of baseball legend (or at least of the broadcasting career of Joe Garagiola): his moment of leisure in the dugout, when he and his equally weather-beaten coach (Richard Farnsworth) engage one another in a hummed version of *Name That Tune*, is one of the movie's rare observations of off-center detail. Then, too, the sports-

page cartoons dashed off (a little too effortlessly) in the press box while the game is still in progress recall a style of journalism which has gone the way of the ballboy's baseball uniform, and which, if it can be divorced from the cackling Machiavellian villainy Robert Duvall ascribes to its practitioner, is to be sorely lamented. And Barry Levinson, whose first directing effort, *Diner*, was an overcamered jump shop of Fifties memorabilia, has gone at the Thirties with similar fervor.

But the ambience of the actual baseball games, the architecture of the stadiums, the space and color and geometry of the playing field, the crowds, the vendors, the opposing teams—all this is appallingly thin, when not nonexistent. And then there are the games themselves. Granted there are good reasons why baseball, no less than football and basketball, though not quite so little as tennis and golf, has had limited success as a screen sport. Boxing, with its simplified "plot" and continuous action—and almost alone among sports—its possibility of a sudden and dramatic turn of events—has done much better. Various types of racing, with their vivid concept of a Finish Line, have done all right too. Understandably, for purposes of dramatic compression, the games here must be condensed to Eleven O'Clock News highlights. But why must these highlights have been so few and so similar? Robert Redford, who looks not as good at the plate as Ted Williams, but as good as, say, Gary Cooper (not good enough, that is, to be designated The Natural), but good enough for somebody divinely hand-picked as *The Supremacy*, does one of only two things every chance he gets. Either he hits a home run or he strikes out—nothing in between. And it is not enough that one of his home runs merely clears the fence; it has to, if it is to

be really impressive, shatter the scoreboard clock or knock out a bank of electric lights. I dare say that when I was building up a reputation in the Oak Knoll (Min.) Little League and entertaining thoughts of becoming the next Whitey Ford (not over-powering fast, but diabolically crafty), I was able to map out the great moments in my future career with more ingenuity and subtlety and attention to detail than I see here—and even so, I would be thoroughly embarrassed today to see one of those scenarios played out on screen.

Embarrassment, among other things, does not seem to afflict the moviemakers here. Particularly not in the climactic payoff game, with our hero coming to bat in the bottom of the ninth inning—two on, two out, two runs down. A loss will mean not only the loss of the pennant, but the ouster of the venerated old team manager (with the Freudianistically interesting nickname of "Pop") by the new breed of money men. Lightning is again ripping up the night sky (the gods of baseball are stirring). The hero, having crawled out of a hospital bed just to be there, is bleeding from the side like Jesus Christ. His own youthful incarnation—a flame-throwing Nebraska hick—is on the mound. The sixteen-year-old son he never knew he had—until, that is, he is handed a note in the dugout in the middle of the game—is sitting in the stands (but is somehow forgotten in the final flurry of cross-cutting). So, too, but standing rather than sitting, is the boy's mother, the inspirational Woman in White (Glenn Close), to whom any Knight would be honored to dedicate his exploits. What, then, do you imagine will happen? You will be allowed only one guess, but you will have all the time you need to make up your mind. First a foul ball straight back to the press box, bringing

down a shower of glass around the venomous sportswriter (comic relief); then a swing and a miss (oh, the tension); then a towering drive down the right-field line that just curves foul (oh, the agony) and splinters the bat that has served so well and faithfully these many years (oh, dear). What will *The Natural* be without his Wonderboy? What will Prince Valiant have been without his Singing Sword? As safely as such generalizations can ever be made, I would venture that anyone who responds to what happens next (other than with a sneer or one of its close cousins) must have no feel for drama.

To continue in the interrogative vein: what does *The Stone Boy* (already out of sight) have in common with *The Natural*? Several things, actually—more than two, that is, and fewer than four: Robert Duvall, Glenn Close, and Wilford Brimley. But after those points of intersection, the movies part company as if at the fork between L.A. and Bakersfield. Next to that, *The Stone Boy* is the very picture of modesty. But then—as the waggy goes—it has a lot to be modest about. And next to something else, it might even seem rather proud of its modesty. Praise from the critics (modest as well) has tended to concentrate on externals such as size and deportment; and the entire strategy of the director, Christopher Cain, depends on the likelihood that still waters will be seen to run deep. But how deep do they? The tragedy that sets the movie in motion, a hunting accident in which a twelve-year-old Montana farm boy kills his older brother, is depicted with both power and tact. And the ensuing problem is genuinely a knotty one: a grief shared so equally and deeply that none of its sufferers (Robert Duvall and Glenn Close are the parents)

has any solace to offer the one family member who feels not only grief, but guilt on top of it.

The extent of emotional and verbal suppression is somewhat difficult to measure, however, in a rural setting where such lacrimism is very much the norm, at least in film treatments: not even Ingmar Bergman has created so many silences punctuated by ticking clocks. And the underlying point about the unknowability of what is in another human heart might have been stronger if some of the people's actions excited more of a sense of wonder. Such unknowability, in any case, is not incompatible with greater garbality. (Wilford Brimley, as the only talkative member of the clan, and seemingly the actor most likely to fill Slim Pickens's boots, shows us there is more to him than first meets the eye when he arranges a romantic tryst with one of the best-camouflaged sex objects ever seen on screen: Brimley's real-life wife.) The movie actually has only very limited, and very contrived, notions of how to dramatize avoidance, and it is guilty of some avoiding of its own: the ultimate resolution, in order to stretch the movie to feature length, must be put off in favor of a largely irrelevant and hugely tawdry subplot about the next-door neighbors. When resolution does come, with the tormented twelve-year-old pouring out his heart to a total stranger on the bus, the point about unknowability is summed up with wonderful succinctness. The post-hippie Earth Mother with the bandanna around her head looks little like the folks around home. And not everyone is need of a confessor would be equally inclined to fasten on her out of all the people on the bus. But perhaps the baby at her breast is an encouraging sign. You make your pick and you take your chances.

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## QUARTER NOTES

BY JONATHAN SAVILLE



### NEGYESY & LYTLE

UCSD musicians Janos Negyesy (violin) and Cecil Lytle (piano) gave a recital at Mandeville Auditorium last week in honor of the San Diego Symphony's ailing concertmaster, William Henry. The concert was prefaced by a moving reading (by Bernard Rands) of a letter from Mr. Henry expressing his gratitude for the support and affection that had been shown him during his illness. The program then proceeded, with music by Beethoven, Brahms, and Reynolds.

The only familiar work was the Beethoven Sonata No. 8 in G. This is Beethoven at his most exuberant, and the musicians responded to the score with suitable lighthearted enthusiasm. Mr. Lytle's performance was notable for its clarity and wit, along with the lucid tone he drew from the Bösendorfer. Mr. Negyesy, whose tone is wiry and of little direct sensual appeal, compensated with a floating lyric line and a seductive tenderness of phrasing. It was a pleasurable performance throughout, especially welcome for its humane, decorous classicism after the Schnitzke work which had preceded it.

The Russian composer Alfred Schnitzke (born 1934) constitutes an example of what happens to talented creative artists under the Soviet regime. Unlike some of the other

communist countries of Eastern Europe (notably Poland), the Soviet Union keeps strict controls over musical styles, following the Platonic notion that music can affect the whole life of the listener and so is potentially a danger to the state. The Soviet idea of a culture suitable to modern Russian Communism is essentially a reproduction of nineteenth-century styles (in music, painting, the novel) with an infusion of nationalist and socialist themes and sentiments. There is therefore a wholesale rejection of "modernism" — that is, virtually all the experimentalism of modern art, which the Russians associate with "bourgeois decadence." In their insistence on whistable tones, tonal harmony, easily intelligible form, and a minimum of unresolved dissonance, the policemen of Soviet music are of course completely in accord with the average "bourgeois" listener in the West. The difference is that while in the West avant-garde music is largely ignored, in the Soviet Union it is actively suppressed and even punished.

During his career in Russia, Schnitzke lived the line of numerous scores, particularly those composed for films, but at heart he has always been an avant-garde composer, seeking new musical means to express the real life of the late Twentieth Century (rather than the artificial image of that life

imposed by Soviet authorities). His problem has thus been double: direct conflict with the regime, and an alienation from the living reality of a free musical culture in which any experiment in musical structure or texture need not be experienced as a dangerous revolt against tyranny. Schnitzke's Second Sonata for Violin and Piano, performed at Mandeville, struck me as the baleful result of such externally imposed alienation. As though released from prison, the composer plunges into extremes of dissonance, disjunctiveness, nerve-shattering timbres (how many of those violin is capable of?), and emotional ferocity — extremes which, in the more normal development of music in the West, have been indulged in, elaborated, gradually assimilated, and ultimately transcended, through the year-by-year process of interaction with audiences and with a large body of composers moving in



the same directions. This Second Sonata seemed a throwback to styles that were more or less common property in the Fifties and Sixties (except in the Soviet Union) and that, having made their points, explored their new areas of expression, and produced their intended shocks, passed on into the history of modern music. Such was not the case with Roger Reynolds's *Aether*, which, in its West coast premiere, concluded the

Negyesy-Lytle recital. Schnitzke's exact contemporary, Reynolds has had the fortune to live his life and career under circumstances where his musical imagination could rove at will, seeking its own equilibrium and natural mode of expression without fear and without a debilitating solitude. In this recent work (1973), the aesthetic approach is one of free exploration rather than one of rebellion, and the discoveries of eight decades of modern music have become organic elements in a musical consciousness that can use them or pass them by, as it sees fit. The pacing of *Aether* has the unburied largeness of oriental music, as though the mind were wandering in vast space, encountering an event, experiencing it, and then moving on again, eternally. Not really eternally, of course, for the piece is limited in length, and its journey has a specific internal structure (serenity, excitement, serenity once again), but what happens (and does not happen) in *Aether* implies ideas of time and space radically different from those of — for example — Beethoven. The events themselves involve the most refined timbral effects, musical representations (as it were) of the play of light in emptiness or the motions of interstellar dust — certainly nothing of the grandiose Romantic pictorialism of a work like Holst's *The Planets*. The origin of these subtle textures and tone colors is Debussy; and it is a measure of Reynolds's maturity as an artist that he can boldly go back to Debussy as model and inspiration, while at the same time remaining fully in his own world. For Schnitzke, at this stage of his career, modernity means breaking away from an oppressive past; for Reynolds, it means the freedom to be so completely oneself in the present that all the past is one's own possession.

### SAN DIEGO SYMPHONY

Last week's program of the San Diego Symphony was certainly the worst they have ever offered. I do not mean that the playing was bad — on the contrary, the orchestra showed astonishing power and discipline, and conductor David Atherton was in



magisterial control throughout. Nor do I mean that I wish the program had been different. It gave us the chance to hear, in excellent performances, some extremely unusual — and indeed oddball — music, for which we should be grateful. It was the music itself that was awful, though even its awfulness was fascinating. *Questions* is, of course, neither extremely unusual nor awful, but it is distinctly oddball. Dramatic, philosophical, concrete, and abstract at once, there is nothing in the history of music like it. The strings (offstage in this performance) play long, soft, slowly moving chords, to represent the steady movement of universal time; the solo trumpet (expressively played by Ed Carroll) asks, again and again, the question of the meaning of existence; and a group of chattering, arguing flutes frantically attempts to provide answers, none of which settles the

question. The idea here is of the utmost simplicity — and once one has grasped it, it may seem too banal to be really interesting. Still, the music itself can cast a spell, as it did at the San Diego Symphony performance. One advantage of the off-stage, muted, pianissimo strings was that the whole audience had to keep totally still in order to hear them, which meant that the entire piece evoked more intense concentration on the part of the listeners than is usually found at these concerts. With such concentration, *The Unanswered Question* can have considerable sensual and emotional power, quite independent of its rather simple-minded programmatic content — and such was the case last week.

Concentration was just what was lacking in the audience's reaction to the rest of the program, but there the composers were at fault. Richard Strauss's *Symphony for Winds* is an extraordinarily dull piece. Composed as a grateful tribute to Mozart, at the very end of his life he resisted.

The Strauss work was, however, a miracle of depth and invention in comparison with the *Symphonic Jubilee* and *triumphale* of Berlioz which concluded the program. Composed for an outdoor ceremony commemorating the heroes of the 1830 revolution in France, it has the quality of hollow grandiosity typical of official music. The grandiosity is extreme — twelve

trombones, five tubas, a wind band of a hundred, sixty strings (inaudible at this performance) — and so is the hollowiness. Grief and triumph are represented by routine musical motifs and gestures, not one of which seems sincere. It is all nothing but a big public show designed to whip up patriotic fervor, and if there is one good thing one can say for this piece of bombast it is that the music accurately embodies the spirit of Louis Philippe's bourgeois monarchy, which it so loudly celebrated. Maestro Atherton and his musicians (supplemented by scores of players from the community) did their best with the Berlioz — they were loud and accurate — but even the best performance of this work nowadays can only be appreciated as high camp.

### MARTHA HAMILTON

Soprano Martha Hamilton gave a charming recital at Mary Star of the Sea, a Catholic church in La Jolla, with Michael Parker as her able

accompanist. Miss Hamilton has a voice of engaging quality, smooth, clear, a bit boyish, somewhat reminiscent of Irina Gelfand. There is not quite sufficient support, so that a flutter is discernible whenever the voice is louder than a *mezzo-forte*, especially



in the low range. This also limits the singer's capacity to produce a variety of tone colors. But to make up for these weaknesses, Miss Hamilton's musicianship is of the highest quality. The vocal line is unblemished, and capable of lovely expressive effects, and the phrasing is sensitive and shapely. These virtues were applied to a

selection of mainly eighteenth-century songs and arias (Miss Hamilton was most engaging in scenes from Handel's *Theodora* and *Jephtha*), followed by Gerald Finzi's wonderful cycle, *Dies Natalis* (Finzi (1901-1956) was an English composer of the pastoral school, most noted for his songs, and *Dies Natalis* is his masterpiece. Set to texts by the seventeenth-century metaphysical poet Thomas Traherne, it captures the luminous innocence of early childhood with unpretentious authority, sometimes rising to ecstatic mystical heights, but generally content with a limpid bucolic tenderness. Its musical vocabulary is that of Elgar and Vaughan Williams, its form is that of the Baroque cantata; but as a pure musical representation of the English mystical tradition it is *generis*. The temperament of this music, and its technical demands, seemed ideally suited to Miss Hamilton, who performed it with touching beauty and grace; and Mr. Parker was equally impressive in his handling of the rich and idiosyncratic piano part.

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## City Lights Steps

(continued from page 3)

more than \$17,000 was taken in during March, and while Jessen is confident he'll reach his goal by the end of the year, if not sooner, others close to the center feel he won't.

"There are still too many problems, and they all deal with the physical layout of the center and with Ray Jessen himself," says one former associate of the developer who asked that his name not be used. The seven-building, five-level shopping complex, the architect says, is "completely not conducive to shopping."

There are too many stairs [seventy-seven from the bottom to the top level], no elevators, too many hidden corners, and signs that just aren't visible enough. And he's going to experience the same turnaround problems he had when he first opened, because too many of his tenants are first-timers and don't have the capital they need for staying

power. That's something they desperately need, because the average shopping center takes between three and five years to start showing a profit."

Jessen's enthusiasm, however, remains undampened. "We interviewed 500 people one time and only one said the stairs were any problem," Jessen says.

"Besides, we have four elevators. The stairs are not the problem; the problem is getting tenants in here that the people want to see. The reason there was no business here before was not because of me or the center, but because of the operators, many of whom just stood around and betsyached instead of doing anything productive to improve their shops. We even had to kick some of them out."

—T.K.A.

## Alison

(continued from page 2)

before he was given credit for his work in the column's text. Even the recognition, however,

did not prevent him from leaving Morgan for his own column at the *Union*. And Kate Fitzgerald, DaRosa's immediate predecessor, was only acknowledged sporadically for her contributions to the column in her three-year stint as Morgan's aide. (She left earlier this year to attend the Medill School of Journalism at Northwestern University.) Perhaps the most telling indication that DaRosa will indeed head the paper's most influential column after Morgan gives it up is that while Morgan is away at the Democratic convention this summer and DaRosa is writing the column on her own, she will have her very own masthead with her picture right beside it.

—R.O.

Paul Krueger,  
Neal Matthews,  
Thomas K. Arnold,  
and Randy Opticcar

## Letters

### Regarding Twits

I have faithfully enjoyed the *Reader* since your first issue. Even now, that I've left my native San Diego for the more mellow great-white-North, my dear, sweet Mom still posts the *Reader* every week without fail. This is the first time I've had a need to write with a word of complaint. Not about the paper, but rather in regard to some of the twits who wrote letters published in your May 17 issue.

I am referring to the folks who write denouncing your choice to run the ad placed by the Right to Life Council. I don't support the right-to-life movement, though I do support the right of anyone to say what they believe in (in fact, I feel humans have much less right to life than many of the animals and plants we've killed and brought to extinction). And I support the right of any publication to run whatever advertisement it chooses. Sure, pictures of any dead, mutilated thing are

upsetting. But that only reflects the poor taste of the Right to Life Council, and those regressive types who wrote sent their objections to the wrong address. Let the Right to Life Council know its scare tactics don't work on intelligent, informed people. Let them reflect on a planet jam-packed with every human produced by every haphazard mating adults undertake. Ask them about food sources for these billions, living space, jobs, et cetera. But don't ask the *Reader* to play censor. That's a large step in the wrong direction. If those fools want censored, blasé journalism, let them buy the *Union-Tribune* package. It will serve them right.

I love the *Reader*. Intelligent San Diego (and Rupert) needs you. Keep up the good reporting. Besides wot journalistic delight, you're supplying me with a good hedge against next winter's fuel bill. But you know, I kinda hate to burn my "letters from home."

Jack Elser-Carlson  
Rupert, Idaho

# Off the Cuff

Do you remember your first drunk?



Fernando Juarez  
Custodian  
Spring Valley

I was fifteen. My older sister and cousin were throwing a big party in the rec room below his house. It was four in the afternoon, and all the guys were there, first drinking beer and waiting for the girls to come. I was a lot younger, but I figured, "I can hang with them." By six I was wasted. I was sitting in a lounge chair when my good friend Cubby came in and slapped his hand on the back of the chair. I leaned back to look at him, flipped the chair over, and ended up belly-in-the-dirt — laughing. Everyone was laughing at me. I went outside and got sick. Then my cousin took me upstairs and put me to bed. I woke up in his bed with all of my clothes on next to a barbecued rib. I was very hung over, had made a total fool of myself, and didn't even remember meeting the girls.



Caille Ziebur  
Graduate  
Lakeside

I was fourteen. Agi and Albert were having a very classy traditional Jewish wedding in their apartment in Berkeley. They're close family friends. There was a lot of champagne flowing. I kept going back for more. I felt sly, but no one noticed me but my little brother, and I told him he couldn't have any because he was too young. I felt very happy, bouncing around, talking to people. We were standing around singing Beatles songs when I realized something was peculiar. I knew the song, I knew the lyrics, but I couldn't articulate them. I was totally uncoordinated. Everyone was smiling. Even the dog was smiling. I was playing with the dog when I suddenly became very sleepy. I feel asleep in Agi and Albert's bed on their wedding night.



Terra VanSaanen  
Mother  
East San Diego

I was about fourteen. My girlfriend Janet and I just decided we wanted to get really messed up. I had somebody buy us a pint of vodka, and I picked up some orange juice. We went behind the roller coaster at Mission Beach where the old hot dog place used to be. Mixing it was too much trouble, so we drank it straight. I was trying to quickly get rid of the bottle, and I got my hand stuck in a trash can. Some guys came along, helped out, and asked if we wanted to go get really wasted. Later on they took us to the Jack-in-the-Box to get some black coffee. It was too late. Janet got sick first, and then I did. I remember the poor guy cleaning the parking lot with a little broom. I would have been pissed, but he looked at us really nice and just said, "Dams, must be the flu."



Curtis Purdue  
Sonar Technician  
Point Loma

I was nine years old, and I went to my uncle Jerry's wedding. He was marrying Linda. It was a pretty good reception at somebody's house. My eight-year-old brother and I decided to get into the champagne. It looked like everybody else was having a good time drinking it. We grabbed a bottle, snuck it outside, and drank it really fast. When we came back in, they were playing records and dancing. My brother and I sort of charged in acting like a couple of clowns and started doing somersaults. They still have pictures of us on the dance floor. Everybody was watching us. It didn't take long. Crash and burn. We both passed out on the couch. It's funny, since then Jerry and Linda got divorced twice, and remarried twice. I'm going up to Napa Valley to see them tomorrow.



Roger Parenteau  
Air-Conditioning Technician  
Pacific Beach

I was fourteen. My friend Steve and I found a big, green bottle of dry sherry in the bushes one day. We rode our bikes back to his house, he hid the bottle in his pants, and we snuck it into his back yard. Later I told my father I was spending the night at Steve's. My father didn't drink and I respected him for it, but the temptation was just too much for me. Steve and I drank the whole bottle. I got kind of drunk, but nothing spectacular happened. I didn't feel right about what I was doing, and I also felt like I was going to get sick. I made my way home and went to bed. It's weird. Steve grew up, went to Vietnam, made it back; but he was riding his motorcycle, got hit by a train, and was killed. I don't know if he was drinking, or just didn't see the tracks, or what.

—Lin Jakary

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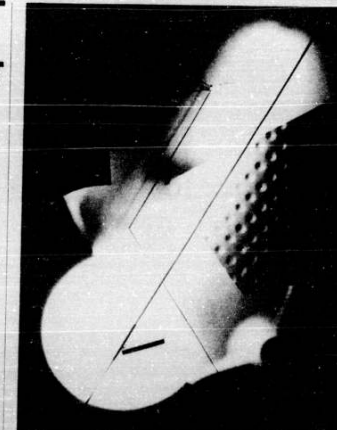
Section 2

## Events, Theater, Music, Film

### New Hot Tubes

Michael Philb's abstract neon sculptures resemble Boobingagan radio innards. They glow and hum unobtrusively, and are works which have their genesis, he says, in the high technology of the world around us. "It's not so much the electricity that my pieces use which interests me," he says. "It's the light that the neon yields." And for most Southern Californians that light and its glitzy quality possess very definite references — flashing marquee, blinking signs — in short, the stuff of commercialism and sales. "I'm the product of the high-tech environment," Philb says, and obviously chooses to believe. As such, his Plexiglas-enclosed works are the metal equivalents of beewax votives and yak-butter lamps gotten up in modern garb. Man has traditionally made offerings of light in homage to his gods.

It would perhaps be unfair to say that the rest of the works in the Maple Gallery's Electric Bird show are whimsical violations of the Second Commandment. Of the six other artists whose works are also scheduled to appear, several use neon only in conjunction with other materials. Victoria Rivers, one of these artists, uses the glowing tubes as part of her large fabric constructions. Reuben Ramer, another artist, uses the light to accent his free-standing metal sculptures. And Josh Davidson finds room for neon lighting in his plaster



"Blue Construction" by Michael Philb

sculptures of common objects. The point of a neon sculpture show is, according to the Maple Gallery, to have fun, and many of the artists incorporate neon into their work as a means to introduce wit as well as style. One of Davidson's recent works, for example, featured a goose on a long neon leash which is held by a plaster cat hand.

The Electric Bird show is interesting, even if one is a tad squeamish about calling these

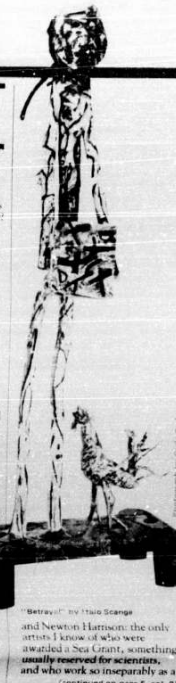
relatives of "Heavenly Donut" signs "art." All of the works at the show will be for sale. The entire East Room of the Maple Gallery will be reserved for Philb's nine neon sculptures, and the West Room will be devoted to the other artists' work. The Maple Gallery is located at 2400 Kettner Boulevard, near the airport. The show is scheduled to start on Tuesday, June 5 and will run through the end of the month. (continued on page 5, col. 2)

### The Teachers' Turn

Given that some people, for whatever reason, want to be artists, why in the world would they want to study art at that concrete-and-escalator fortress of experimental science, USC? Well, if they're into experimental art, it may be the perfect place. Although basic classes in design or life drawing are few and far between, students can learn to paint and make sculpture. But they can also learn about the artistic possibilities of video, film, performance art, and even art criticism (which everyone knows is a form of art making, right?).

Among the visual arts department's tenured, temuous, and temporary faculty you'll not find one member of the National Writers Society, nor anyone interested in that form of art. However, you will find an expert on artificial intelligence, Harold Cohen, who's been working for the past several years on a computer program that simulates the decision-making processes that guide the hand (in this case, a mechanical "hand," remotely controlled by the computer) to produce an image that we readily accept as "a drawing" — one that, in fact, does not look like any kind of computer graphics that anyone who's never seen a Harold Cohen computer drawing has ever seen.

Then there's Helen Mayer



"Betrayer" by Helen Mayer

### In Stitches

America's pioneer women didn't live what you'd call artistically motivated lives. Doomed to toil and drudgery, their work was mostly the kind that perishes with the using.

"When I'm dead and gone there ain't anybody goin' to think o' my quilts they'll sweep and the rockin' I've damed," lamented a Kentucky farm woman a century ago.

"All I've got that's lasting," she wrote in her diary, "is what I've stitched." For art consisted of Jacob's Ladder, Crosses and

Losses, and Turkey Tracks — quilt patterns crafted from rag scraps sewn together over decades. She believed that "when (future generations) see one o' my quilts they'll think of (me) and wherever I am then, I'll know I ain't forgotten."

Her sentiment, it turns out, was more hopeful than prophetic. Needleworkers of the Nineteenth Century were too piously modest to stitch their names in their quilts. Who they were, in most cases, has now been long forgotten.

For a time it seemed that even their art might disappear. Once machines were able to mass-produce blankets, quilting

seemed like a miserable waste of eyesight. Suddenly nobody wanted old-fashioned patchwork coverlets around as testimony to life lived in the backwoods. From a position of prominence on top of the bed, handmade quilts were soon reduced to a lowly station underneath.

America seemed destined to lose an ancient craft. The technique of binding layers of cloth together was developed by the ancient Chinese and brought to Europe by the Crusaders. The English later made it a decorative art, adding intricate feather and geometric designs and, later, (continued on page 5, col. 2)



### An Armenian Encore

More Armenian delights! After last week's Armenian festival, this weekend we'll have a visit by the Armenian General Benevolent Union Sardarabad Chorus and Instrumental Ensemble.

Where in Sardarabad, and how will the musicians get to San Diego from there? Sardarabad is an Armenian city where in 1918 a small host of beleaguered Armenians triumphed over an

army of Turkish invaders. It is thus a city closely associated with Armenian patriotism and national aspirations. The musicians will not, in fact, be coming from Sardarabad, but rather from Los Angeles, where they are based. Armenian immigration into the United States has been going on throughout this century. There was a large exodus after the Turkish massacre of Armenians in 1915, and relatives of those early immigrants have continued to follow them here, decade after decade. The great source nowadays is the Armenian. (continued on page 6, col. 2)

"Crazy Quilt" by Richard F. Raine

Illustration by David Olat



# READER'S GUIDE TO LOCAL EVENTS

Contributions to READER'S GUIDE must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 88833, San Diego, CA 92188.

## Dance

**Spring Dance Concert**, a sequence from Dreamers and a segment from Cats highlight a program ranging from ballet to modern dance. Friday, June 1, 8 p.m., with a Sunday matinee at 2:30 p.m., the college theater, Palomar College, 1140 West Mission Road, San Marcos. 744-1156.

**"Dancers, Dreamers, Spittin' Shooters"**, benefit production featuring an original medley of dance and drama crafted from anecdotes of poetry and prose, will be performed by local young dancers, sponsored by Three's Company and Dancers and San Diegans against Sudden Infant Death Syndrome. Friday, June 1, 8 p.m., Saturday, June 2, 2 and 8 p.m., and Sunday, June 3, 2 p.m., Roosevelt Junior High School, 3366 Park Boulevard, North Park. 268-7122.

**Student/Faculty Dance Concert**, the ninth annual UCSD dance concert, under the direction of Margaret Marshall, will be presented. Friday, June 1, 8 p.m., auditorium, Mandeville Center, UCSD. 452-4559.

**Scottish Country Dancing** is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla. 454-5191.

**"Dance Jam"**, create your own style in an evening of freestyle, rec-

reational dancing every Friday night, 9 p.m., 1285 Fifth Avenue, Hillcrest. 239-1713.

**Circle Dancing**, meditative "soft dancing" is conducted weekly, Mondays, 7 p.m., 4070 Jackliss Street, Mission Hills. 298-9877.

## Film

**For Children**, films will be shown Friday, June 1, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free (691-5176); four children's films will screen, Thursday, June 7, 3 p.m., Coronado Public Library, 640 Orange Street, Coronado. Free. 435-4057.

**"In Our Hands"**, the San Diego premiere of a documentary examining the 1982 rally in New York City to protest nuclear proliferation will be shown as part of the UCSD Political Film series. Friday, June 1, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4450 or 452-2016.

**Film Festival**, the San Diego Gay and Lesbian Film Festival will present eight films. Friday, June 1, 7:10 and 9:10 p.m., Saturday, June 2, 6, 8, and 10 p.m., and Sunday, June 3, 1, 3:15, and 7 p.m., California Aerobic Dance Building, 1946 Fifth Avenue, Hillcrest. 299-1676.

**Nature Films**, three films, *Wild Highlands*, *Tropical Jungle*, and *Flamingo* will be presented. Saturday, June 2 and Sunday, June 3, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

**"Beauty and the Beast"**, Jean Cocteau's 1946 French version of the classic fairy tale, screens Wednesday, June 6, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

## Music

**Symphony Concert**, the San Diego Symphony Orchestra, with David

Atherton conducting and guest violinist Sherry Klein, will perform Bruch's Violin Concerto No. 1, A London Symphony by Vaughan Williams, and Weber's Overture to Otello. Thursday, May 31, 7 p.m., and Friday, June 1, 8 p.m., Civic Theatre, 202 C Street, downtown. 239-9721.

**Pianist Marilyn Frater** will perform selections from Mussorgsky, Tchaikovsky, Rachmaninoff, Scriabin, and Gai. Friday, June 1, 7:30 p.m., Habitat Bookshop and Cafe, 4711 Third Street, La Mesa. 697-2922.

**Music of California**, old Californian sea chants, logging and Gold Rush songs, works inspired by the Dan Bow migrations, and modern songs will be performed by the group California Breezes. Friday, June 1, 7:30 p.m., Mathis Cultural Center, 247 South Kalama, Escondido. 489-0452 or 745-1985.

**House Concert Series** continues (continued on page 4)

## "BE BEAUTIFUL"

An All Day Seminar on Color and Image

Presented by Rebel Holiday, Color Connection

Saturday, June 2, 10:00-4:30

2425 San Diego Ave., San Diego

\$15.00 donation includes a free Make-up Consultation, scheduled at your convenience, door prizes and a "Be Beautiful" notebook. Topics: • Every Woman Can Be Beautiful • How to and How Not to Use Make-up • Demonstrations of Effects of Color and Design • Several Instant Hair Make-Overs. Proceeds will benefit CATALYST, a non-profit Corporation of San Diego.

## ESP PSYCHIC FAIR

Nationally known PSYCHICS MYSTICS

Readers, Palmists, Astrologers, Clairvoyants, Deep Tappers, Numerology, Aura, Crystal Ball, Reincarnation, Parapsychology

**Sunday, June 3**

All day 10 am-6 pm

\$1.75 donation

Win free readings

**Mission Valley Inn**

Mission Room, 875 Howe Circle South (Rte 8)

Sponsored by: Holistic Life Magazine



## DO YOUR DREAMS COME TRUE?

Does this disturb you?

"Dreams & Psychic Events"

discussion groups presented by

Chaiyaporn - Psychotherapist

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Every Monday beginning June 11

Day & Eve. • For info call 463-3571

## CARLSBAD RACEWAY



## Funny Car & Bracket Championship

Sunday, June 3rd, 1 pm

**Bracket Classes**

Over 200 cars are expected to turn out for this "Grand Premiere." The Bracket Class will include: • Super gas • Pro • Super pro

All Bracket Classes will compete on an 80% of the total car entry fee paid as a purse for their class.

**New Carlsbad Surface**

The drag strip portion of Carlsbad Raceway has been paved with a new coating of traction compound, plus VHT to insure the best bite a racer could expect. Add to this the cool coastal air of the Carlsbad beaches, and you'll see pure ground pounding, tire smoking excitement.

**Special Ticket Offer**

All tickets ordered in advance from Service Center Stores, Ticketmaster and Ticketron will receive a reserved seat plus a free pit pass.

## STARLIGHT CRUISES



Aboard the romantic ship *Invader*. Live music and dancing under the stars on San Diego Bay. 10:00 pm-midnight on Friday and Saturday only. 21 years and older, please. ID required. Cocktails available. \$10.60 PER PERSON. Includes complimentary hors d'oeuvres.

## DINNER ON THE BAY

Includes all your cocktails, a delicious two entree dinner, live entertainment and a two-hour cruise on San Diego Bay. \$29.50 PER PERSON. Tax included. Children under 12 half-price. Reservations required.

## HARBOR CRUISES

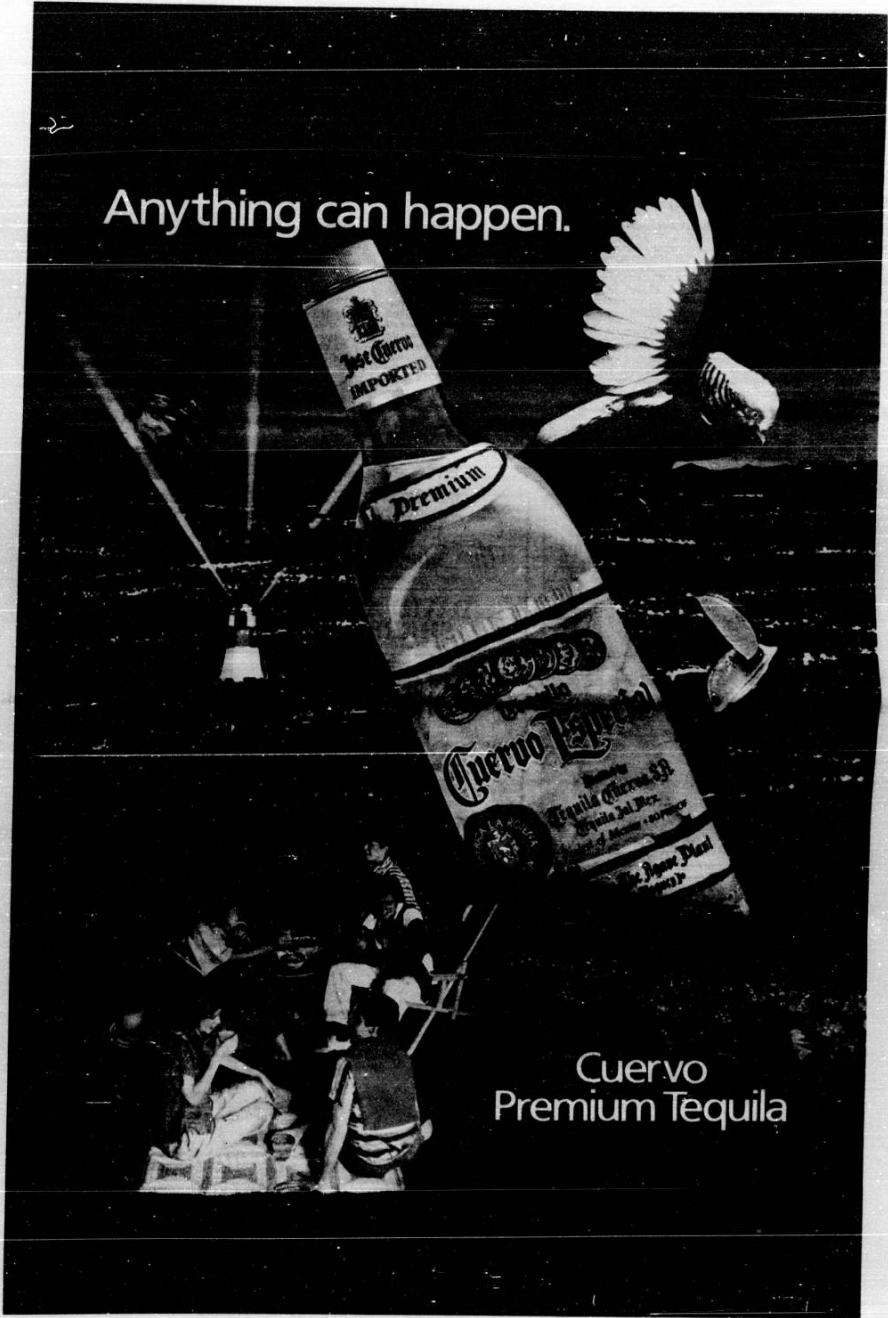
Experience San Diego in an entirely new way. Highlights of this cruise include: U.S. Navy Fleet & Coronado Bay.

Call for reservations & information. Ask about our other cruises.



San Diego 298-8066 1066 No. Harbor Drive at the Embarcadero

Anything can happen.



Cuervo Premium Tequila

(continued from page 2)

with songwriting/producer Tom Cashe, sponsored by the San Diego Friends of Oldtime Music, Friday, June 1, 8 p.m., 1260 Robinson Avenue, Hillcrest.

**"The House of Houses without Walls,"** a twenty-four-hour musical event of structured, multi-spaced improvisation occurs in and around Mandeville Center, often in several places at once, beginning Friday, June 1, 4 p.m. and continuing until Saturday, June 2, 4 p.m., the stairwells, waterfalls, breezeways, and halls, Mandeville Center, UCSD Free, 452-3120.

**Band Concert,** the Palomar Concert Band will present a program of popular classics and marches, Sunday, June 3, 4:30 p.m., on the lawn opposite the theater, Palomar College, 1140 West Mission Road, San Marcos. 744-1150 or 727-7529 x2317.

**Chamber Orchestra,** this season's final performance of the Los Angeles Chamber Orchestra, with guest soloist Allan Vogel, will take place Sunday, June 3, 7 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2127.

**Klemer Band,** the group Zimino will play Yiddish dance music of Eastern Europe, Saturday, June 2, 8 p.m., Grassroots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5829.

**"Young Artists Performance,"** winners of the annual "Young Artists" competition will perform concertos and arias with the La Jolla Civic-University Symphony Orchestra, Saturday, June 2, 8 p.m.,

auditorium, Mandeville Center, UCSD Free, 452-3129.

**Armenian Chorus and Instrumental Ensemble,** the fifty-member, Los Angeles-based ensemble Sandakid appears in a program of native song and music, Sunday, June 3, 3 p.m., St. John Armenian Church, 4473 Thirtieth Street, North Park. 454-7257 or 466-8824.

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## READER'S GUIDE

### Special

**Friskie Golf** is played daily at the Morley Field Disc Golf Course, located at the west end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920.

**Puppet Show,** the Kent family enacts *The Frog Prince*, Friday, June 1, 10 a.m., Saturday, June 2, 10 a.m., Sunday, June 3, 11 a.m., 1, 2, 3, 4, 5, 6 p.m., Puppet Theater, Presidents Way, Balboa Park. 420-0794.

**International Quilt Exhibit,** more than 500 quilts from around the world will be on display or for sale, Friday, June 1 and Saturday, June 2, 10 a.m., Sunday, June 3, noon, and Monday, June 4, 10 a.m., Sports Hall, USD. 765-1374.

**"Mama Dada and Dada Dada,"** an evening of dada and other performance art will be featured in a cabaret setting, Saturday, June 2, 7 and 9:30 p.m., Sushi, 852 Eighth Avenue, downtown. 232-5829.

**Library Book Sales,** used books go

on sale Sunday, June 3, 9:30 a.m. to 3 p.m., San Carlos Public Library, 7265 Jackson Avenue, San Carlos (461-4480); books, records, and magazines will be on sale at the San Diego Central Library, Saturday, June 2, 10 a.m., 820 E Street, downtown. 236-5849.

**Cactus and Succulent Show,** the public is invited to view the many varieties of desert plants, Saturday, June 2, 1 p.m. and Sunday, June 3, 11 a.m., Casa del Prado, Balboa Park. Free. 232-5762.

**Plant Sale,** rare plants and herbs will be sold by the Desert Society of Quail Botanical Gardens, Sunday, June 3, 10 a.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. 753-4432.

**"Family Festival of the Arts,"** music, dance, art exhibits, and food are featured, Sunday, June 3, 1 p.m., La Jolla Country Day School, 9490 Genesee Avenue, La Jolla. 453-3440.

### Sports

**Rosario Beach Triathlon,** late entries are still being accepted for the triathlon, Sunday, June 3, 7 a.m., Rosario Beach, San Diego. 283-5829.

**Baseball,** the Padres face off against the Houston Astros in a three-game home series, Monday, June 4, Tuesday, June 5, and Wednesday, June 6, 7:35 p.m., San Diego Stadium. 283-5829.

**Soccer,** the San Diego Sockers face Golden Bay, Sunday, June 3, 7 p.m., San Diego Stadium. 283-5829.

**Super Cars and street stock car racing** will take place, Saturday, June 2, 7:30 p.m., Cañon Speedway, El Cajon. 446-8900.

**"The Road to Timbuktu,"** a slide show and talk on travels across the Sahara will be presented by Dennis Wolk, Wednesday, June 6, 7:30 p.m., T.G. Wells Books, 7527 La Jolla Village Drive, La Jolla. Free. 456-1800.

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### Radio/TV

**"Ballad '84,"** Roger Hodgson, Nancy Bradshaw, Dick Carlson, Rose Lynn, Warren Nelson, Don Parker, Rich Riel, Robertson Wittmore, and James Wyrick, candidates in the mayoral primaries, will express their positions, Friday, June 1, 9:30 p.m., KPBS-TV, Channel 15.

**Baseball,** live coverage of the Padres against the Giants at San Francisco will be broadcast, Sunday, June 3, noon, KCST, Channel 39.

**Science Fiction,** the dramatization of Ray Bradbury's stories continues in "The Wind," Tuesday, June 5, 7:30 p.m., KPBS-TV (89.5).

**Election Coverage,** results of the local races will be broadcast live, Tuesday, June 5, 9:30 p.m., KOTV, Channel 10.

**The Invasion of Normandy by Allied forces in World War II** will be commemorated in a radio broadcast featuring rare recordings of news coverage and a panel of correspondents who recall the events of D-Day, Wednesday, June 6, 11:06 a.m., KSDO-AM (119).

**Lectures**  
**Poetry,** reading from his own work will be Forrest Caro, Monday, June 4, 8 p.m., Habitar Bookshop and Cafe, 4711 Third Street, La Mesa (697-7922); Clarence Major will read, Wednesday, June 6, 4:30 p.m., sponsored by the UCSD New Writing Series, Revue Formal Lounge, UCSD Free. 452-6766.

**"Ancient Goddess Traditions,"** mythology and nature worship will be discussed by Marilee Stouden, Wednesday, June 6, 7:30 p.m., Terenos Gallery, 536 Fifth Avenue, downtown. 233-4225 or 232-0118.

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**Lectures**  
**Poetry,** reading from his own work will be Forrest Caro, Monday, June 4, 8 p.m., Habitar Bookshop and Cafe, 4711 Third Street, La Mesa (697-7922); Clarence Major will read, Wednesday, June 6, 4:30 p.m., sponsored by the UCSD New Writing Series, Revue Formal Lounge, UCSD Free. 452-6766.

**"Ancient Goddess Traditions,"** mythology and nature worship will be discussed by Marilee Stouden, Wednesday, June 6, 7:30 p.m., Terenos Gallery, 536 Fifth Avenue, downtown. 233-4225 or 232-0118.

**"The Road to Timbuktu,"** a slide show and talk on travels across the Sahara will be presented by Dennis Wolk, Wednesday, June 6, 7:30 p.m., T.G. Wells Books, 7527 La Jolla Village Drive, La Jolla. Free. 456-1800.

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**Soccer,** the San Diego Sockers face Golden Bay, Sunday, June 3, 7 p.m., San Diego Stadium. 283-5829.

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**SHERRY KLOSS**  
Maestro Atherton conducting selections from Weber and Vaughan Williams. Violinist Sherry Kloss will perform the Bruch Violin Concerto No. 1.  
Civic Theatre—Thurs. May 31, 7:00 PM; Fri. June 1, 8:00 PM

**DAVID ATHERTON**  
**IMOGEN COOPER**  
David Atherton conducts the San Diego Symphony performing selections of Schubert and Weber, plus Dvorak's "New World" Symphony. Pianist Imogen Cooper performs Mozart's "Piano Concerto No. 21 in Major".  
Civic Theatre—Thurs. June 7, 7:00 PM; Fri. June 8, 8:00 PM

Tickets: \$6.50 to \$19.50  
Charge your tickets. Call 283-5827. Tickets also available at Civic Theatre, East County Performing Arts Center and all Ticketmaster outlets.  
For up-to-date and outlet information call 283-5800.

**TELESEAT**  
283-5827

**Radio/TV**  
"Ballad '84," Roger Hodgson, Nancy Bradshaw, Dick Carlson, Rose Lynn, Warren Nelson, Don Parker, Rich Riel, Robertson Wittmore, and James Wyrick, candidates in the mayoral primaries, will express their positions, Friday, June 1, 9:30 p.m., KPBS-TV, Channel 15.

Baseball, live coverage of the Padres against the Giants at San Francisco will be broadcast, Sunday, June 3, noon, KCST, Channel 39.

Science Fiction, the dramatization of Ray Bradbury's stories continues in "The Wind," Tuesday, June 5, 7:30 p.m., KPBS-TV (89.5).

Election Coverage, results of the local races will be broadcast live, Tuesday, June 5, 9:30 p.m., KOTV, Channel 10.

The Invasion of Normandy by Allied forces in World War II will be commemorated in a radio broadcast featuring rare recordings of news coverage and a panel of correspondents who recall the events of D-Day, Wednesday, June 6, 11:06 a.m., KSDO-AM (119).

**Galleries**  
**Survival Sculpture, Paintings, and Drawings** by Dennis Jeffrey will be seen from Friday, June 1 through July 1, with an open reception for the artist, Friday, June 1, 7 p.m., Richard Peterson Gallery, 711 Eighth Avenue, downtown. 236-2184.

**"Champions! The Olympic Athlete in Art,"** more than fifty rare Olympic posters are on display in an exhibit opening Saturday, June 2 and running through July 8, San Diego Museum of Art, Balboa Park. 232-7931.

**Relief Prints** by Magda Santomaso and Domingo Ulloa will be on view through June 2, San Diego Print Club, 320 G Street, downtown. 232-4884.

**"Shooting for the Gold,"** photographs of America's Olympic hopefuls by Walter Isaac, will be on exhibit through June 4, Museum of Photographic Arts, Balboa Park. 239-5262.

**Print Competition,** graphic work from the Second Annual Print Competition will be on view from Tuesday, June 5 through June 30, San Diego Print Club, 320 G Street, downtown. 232-4884.

**"Expression Explosion,"** a mixed-media exhibition will be on view through June 9, J. Young Gallery, 7888 Grand Avenue, Suite 2, La Jolla. 459-5199.

**"Architecture in Silver,"** an exhibition of silver tea and coffee services designed by six internationally recognized architects continues through June 10, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-3541.

**"The Prints of Barnett Newman,"** the artist's lithographs, etchings, and aquatints will be on view through June 10, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-3541.

**Israeli Art,** the largest showing of Israeli art ever seen in San Diego County will be on view through June 14, Dana Gallery, 1646 Bernardo Center Drive, Rancho Bernardo. 485-8888.

**"Glass on Metal 1984,"** the Enamel Guild will present its annual show which runs from Friday, June 1 through June 15, Gallery 21, Spanish Village, Balboa Park. 233-1991.

**"Houses, Carousels, and Vases,"** water media works on paper will be on view through June 16, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

**Paintings, Drawings,**



# READER'S GUIDE TO LOCAL EVENTS

(continued from page 1)

14,000 miles she returned, convinced that quilts were very much alive. Almost everyone, she remembers, knew someone who quilted. Briggs brought home 200 quilts.

She held her first quilt sale at an old farm house on Encinitas Boulevard. Her current show, the tenth annual International Quilt Exhibit, will begin this Friday at the Sports Center at the University of San Diego.

Over the years Briggs has become an accomplished master quilter and the founder of a quilting group called Master Quilters Seminar. Aided by a resurgence of appreciation of folk art, her annual exhibit now draws hundreds of contemporary and antique quilts from countries around the world. This year prizes will be awarded in a dozen categories.

Sponsored by San Diego State High School, the exhibit, sale, and symposium will be held Friday, June 1 at 10:00 a.m. through Monday, June 4. It will include doll quilt auctions both Friday at 3:30 p.m. and Sunday at 12:15 p.m. Workshops by guest quilters will offer techniques for beaded quilting, Celtic design, and quilted clothing. A fashion show of quilted clothing is scheduled for Saturday at 3:30 p.m. The exhibit, running all four days, will feature 500 quilts, many of which are offered for sale. For further information call 756-1374.

— Whit Roberts

## Encore

(continued from page 1)

Soviet Socialist Republic, the

original home of virtually all the folk singers and instrumentalists of the Sardarbad Ensemble.

What sort of music will they be performing? Arrangements of Armenian folk songs. The concert itself is a tribute to the Armenian composer, Tatos Alchian (1921-1973). One of 53,000 children orphaned during the 1915 Turkish massacres, Alchian fled to the Caucasus Mountains, and later found refuge in an orphanage in Yerevan, near the northern Iranian border. He was trained there at the National Conservatory, and achieved international renown as a composer whose works reflected the Armenian traditions from which they were derived. Alchian was especially known for his Armenian Song and Dance Ensemble, which toured widely in the West from 1957 to

1964, providing inspiration for similar musical groups in Armenian communities throughout the world. The songs, arranged for chorus and orchestra and performed in Armenian texts, are about love, Armenian history, the Armenian countryside, and Armenian culture.

What is the orchestra like? It is a typical Armenian folk orchestra, with a preponderance of "native" instruments. These include the dulcimer-like canon, a plucked string instrument derived from the Arabian qanun, the doudlek, a woodwind similar to the oboe, the daf, a drum played with the hands, and the ad, the Arabian Persian instrument from which the European lute (including its modern descendant, All the instrumentalists, half of whom are professional, were trained in

— Ben Sira

# READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing editor. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military ask at the box office.

## AESOP'S FABLES

The San Diego Junior Theatre opens its first summer season with a rock-musical spoof of the fables of Aesop. Bonnie Hall directs the production, and Judy Bowman is the musical director. The San Diego Junior Theatre will also offer summer classes for beginning and continuing students in acting, improvisation, and stage movement (call the theater for information—755-7358). (Sm.)

Outdoor Amphitheatre, Unifan Fellowship, 1035 Solana Drive, Solana Beach, Friday, June 1 through June 10. Friday through Sunday at 8:00 p.m.

ANGELS FALL  
The South Coast Repertory Theatre is staging Leland Wilson's drama about six individuals, confined by circumstances in a remote New Mexico church. Cut off from their respective destinies, they confront their options at the mercy of the Robinson, associate artistic director of the Hartford Stage Company, is guest-directing this production. Members of the cast include William Cam, Jordan Chamey, Pamela Dunlap, Tony Schulte, and Patricia Weir, (Sm.)

South Coast Repertory Theatre, Mainstage, through June 24. Tuesday through Saturday at 8:00 p.m. Sunday at 2:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

## THE BEST LITTLE WHOREHOUSE IN TEXAS

The Lyric Drive Theatre is staging the musical — book by Larry L. King and Peter Bernstein, music and lyrics by Carol Hall — based on the lyrics of the Chicks from Kansas, known since the 1850s as one of the better pleasure palaces in all of Texas. While

governors, senators, mayors, the local and state police football team fight to keep Mass. Man's open, a cross-dressing television wifery tries to close it down. Kim Hill directs the Lyric production. Brad Flanagan is the choreographer, and Ken Cato is the musical director. (Sm.)

Lyric Drive Theatre, Friday, June 1 through July 15. Wednesday through Saturday, dinner at 6:00 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:00 p.m., curtain at 6:45 p.m. Matinee Sunday, lunch at noon, curtain at 1:45 p.m.

## THE CAUCASIAN CHALK CIRCLE

The San Diego Public Theatre presents the Bertolt Brecht "epic theatre" piece written after he fled the holocaust of Nazi Germany. Many of its central concerns focus on the causes of barbarism from one's native country and on the desire to return to a home where these injustices have been rectified. Like a series of concentric circles, the play tells stories within a frame tale. In the prologue, two groups of Russian peasants, goat breeders and fruit growers, have returned to their home in the Caucasus Mountains after the Second World War. They quarrel, provoked about the proper use of the goat breeders' land. Grass doesn't grow there, but the fruit growers have devised a system of irrigation that will utilize the area effectively. Although the goat breeders have a prior claim to the land, they abandon it in favor of the more productive uses to which it will be put. To celebrate this production between the two countries, the fruit growers stage a play — actually two related plays — on the same place in the past, and that have a direct bearing on what they have recently achieved. The prologue is set in 1945 — the future, in other words, and a harmonious one at that where "what there is shall go to those who are good for it." Acts one and two of the play itself, set a thousand years earlier, demonstrate the possible origin of this attitude. The first act tells the tale of Grusha, a blind widow who has resorted to the execution of the governor. The governor's wife, who must flee the city is unable to decide between taking her child or her few clothing. In her panic,

she leaves the child behind. Grusha discovers the infant, cares for it and takes it on a perilous journey toward safety. In act two, the child's true identity is discovered. The governor's wife, now returned to the town, wants the child back, so both women go before a judge to determine the "rightful" parent. The judge is Asdik, a combination of Robin Hood, Harpo Marx, King Solomon, and a weasel. He takes bribes, appreciates a cocktail or eight while deliberating cases, and favors the poor. After much deliberation and a few swigs from the bottle, Asdik rules in favor of Grusha. Like the fruit growers in the prologue given the land because their ideas suit it best, Asdik suggests that Grusha will provide better care for the child than

its natural mother. An unlikely Solomon rules in favor of proper use rather than prior possession. And Asdik, in the tale within the tale, becomes the prototype for the future justice Brecht envisions in the future. Brecht's moral tale is a multifaceted classic of the theater, meeting, slapstick visual effects into serious situations. The result is a rich tapestry that first draws the audience into its interweavings and then thrusts it back to regard the overall design objectively. At the San Diego Public Theatre's opening night performance of the play, however, little of Chalk Circle's complexity was revealed. The production was largely a walk-through of the play. It lacked the crispness and the dramatic extremes necessary to enable Brecht's story-manipulating to come to life. The first act, in particular, which range from Gogol's

channings to modern-day satirizations, are interesting though often performed indifferently. Costume designer Roger Costello has created pleasant clothing and medieval period settings out of nothing. Another plus is much of the second act. Once it finally arrives, act two begins to approximate the texture Brecht intended for his play, due in large measure to the performance of actor J.S. Pearson in the role of Asdik. Pearson effectively captures the parameters of the character, although essentially a comic figure, Pearson's

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# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 60803, San Diego 92168.

Let me introduce the members of the band. On tenor sax, Luther Vandross. On drums and bass, Nick Ashford and Valerie Simpson. I'm sorry, I'm a little disoriented. You see, I have this press packet here that lists the names of the performers in the two-part San Diego Stadium Jazz Festival, so — dumb me — I assumed that these people actually have something to do with jazz. You know, maybe they all got together one night and started jamming on unfamiliar instruments and got coolin' so hot they decided to take the band on the road. I can't think of any other explanation for this event being labeled a "jazz" festival. Maybe there's something in the fine print. Or perhaps it's simply the fact that the festival is produced by Festival Productions, Inc., whose president is George Wein. You remember Wein. He used to bring a similar assemblage of rhythm and blues talent to town under the equally confusing banner of the Kool Jazz Festival. Anyway, weird nomenclature aside, the Friday-Saturday presentations are the hippest things happening on the local



LUTHER VANDROSS



BOBBY WOMACK



PATTI LABELLE

concert scene this week, unless, of course, you just don't like contemporary rhythm and blues.

As in past festivals, there are some artists who make the whole package seem attractive and a few who are mere padding. Ashford and Simpson, for example, are a husband/wife songwriting and performing team that has actually contributed music of lasting value to the pop-parade since Ray Charles recorded their "Let's Go Get Stoned" in 1966. A year after that song became a

hit, Marvin Gaye and Tammi Terrell had success with the duo's "Ain't No Mountain High Enough," a classic that would eventually serve as the cornerstone of Diana Ross's solo career. Other songs from Ashford and Simpson's Motown days include "Ain't Nothing Like the Real Thing," "Your Precious Love," "You're All I Need to Get By," and "Good Loving Ain't Easy to Come By." In the late Seventies, Ashford and Simpson took their own show on the road, where their singing and playing attracted a

new and bigger audience than the cult of hard-core fans who had followed their songwriting exploits. Although they soon charted with their own recordings ("Send It," "Don't Cost You Nothing," "Found a Cure"), Ashford and Simpson continued to write for other singers, and in the last few years the list of such hits includes "I'm Every Woman" for Chaka Khan, "Stuff Like That" for Quincy Jones, "Ride O' Rocket" for the Brothers Johnson, and the entire album, "The Boss," for Diana Ross. There are two very

gifted people. Luther Vandross is another artist whose name adds credibility to this festival, even if he isn't remotely connected to jazz. With the exception of Michael Jackson, no other contemporary black pop artist has remained as much a fixture on the charts as Vandross, either as a recording artist or as a writer/producer of hits for others. In addition to producing and performing with Dionne Warwick (on her *How Many Times (Can We Say Goodbye)*)

(continued on page 12)

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Aug 3

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Aug 7

**Rita Coolidge**  
Aug 12

**Jean-Luc Ponty**  
Aug 13

**Larry Carlton**  
Aug 17

**Rare Silk**  
Aug 24

**John Klemmer**  
Aug 25

**Spyro Gyra**  
Sept 8-10

**B.B. King**  
Sept 12-15

**Patti LaBelle**  
Oct 1-11

**Judy Collins**  
Oct 1-15

**Kumamajaro**  
Oct 1-12

**Lee Ritenour**  
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**John Klemmer**  
Aug 25

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Sept 8-10

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(Continued from page 10)

album), and producing Aretha Franklin (the hit, "Jump to It," and subsequent album, *Get It Right*). Vandross has released three albums of his own that clearly establish him as a superior vocalist and as a prime mover in contemporary black music.

Two other soul veterans, **Bobby Womack** and **Patti LaBelle**, lend substance to this affair. Womack's name may not be familiar to many, but the names of some of his songs probably are. Womack, who

began his career in a vocal group on Sam Cooke's record label in the early Sixties, has penned a number of songs that have become hits for a variety of artists, among them "It's All Over Now" (Rolling Stones), "Midnight Mover" (Wilson Pickett), "Lookin' for a Love" (J. Geils Band), and "Breeze" (George Benson). His "Woman's Gotta Have It" was the highlight of James Taylor's *In the Pocket* album, and his coproduction and guitar work sparked on Rolling Stone Ron Wood's album, *Now Look*. Womack's

reputation as a talented writer, arranger, producer, and guitarist may seem like an industry secret, but the forty-year-old appears determined to rectify that situation with his new album, *The First*, and current series of live gigs.

LaBelle is certainly no stranger to audiences, or to Womack, with whom she recorded the recent hit single, "Love Has Finally Come at Last." But prior to the popular acceptance of that song and her own "If Only You Knew," LaBelle had in the last few years

become a stranger to the kind of commercial success to which she had grown accustomed in the Sixties and Seventies. As leader of the Bluebelles and then of the vocal trio that bore her name, LaBelle carved a niche for herself as the quintessential soul siren in the Aretha Franklin/Chaka Khan mold. The group LaBelle reached its peak in 1975 with the release of "Lady Marmalade," whose racy lyrics made it the year's biggest hit. But shortly thereafter, LaBelle the singer parted company with her cohorts,

Nona Hendryx and Sarah Dash, reportedly so she could concentrate on her specialty, ballads. That move away from the frantic, bizarre, Barbra-boggy image of the group LaBelle and toward a more traditional soul ballad style has only lately begun to pay dividends for the forty-year-old singer. Although she hasn't exactly been idle — she recently completed a two-year stint in Vinnette Carroll's musical, *Year Arms Too Short to Box with God*, has appeared in three PBS specials, and is preparing for her

**39** NCST-TV **CABLE 7**

Join Weekend Magazine and **The Two Tones** filmed live at The Boathouse, Thursday May 31 at 9:00 pm.

**BE THERE!!!**  
The **Two Tones** will also be appearing at The Boathouse on Harbor Island through June, Tuesday-Saturday, 291-8010

**BOAT HOUSE**

2040 Harbor Island Drive  
San Diego



**Pancho's**  
In Del Mar  
Award-Winning Mexican Food & Cocktails

Friday & Saturday, June 1 & 2  
**P.J. FOG**

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**MEET A RUMPLEMAN PARTY FOR \$1.00**  
T-shirts, lots of prizes

June 8 & 9, 15 & 16  
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**PANCHO'S 2ND ANNIVERSARY FIESTA**  
Free appetizers, \$500 in gifts raffled off.  
Special show, continuous live entertainment 5 pm-1 am  
Shots of tequila \$1.00

Every Wednesday is **LADIES' NIGHT**  
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**FIVE CARELESS LOVERS with BAD HABIT HORNS**  
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Happy hour 3-7 • Dancing and entertainment nightly 9-1  
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**CLUB REGGAE ON BROADWAY**  
24TH & BROADWAY, GOLDEN HILL (CARPENTERS HALL)

**\$8.50 ADVANCE \$9.50 AT THE DOOR ALL AGES WELCOME**

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**GET HAPPY!**  
Belly Up's famous  
Happy-Happy Hours now  
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Free admission.

Every Wednesday 6-8 pm  
Vintage Jazz, Swing & Oldies  
**STONE'S THROW**

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Sunday, June 3, 6-9 pm  
Music & Comedy  
**OH! RIDGE**

June 10—**DAVID BRADLEY AND THE SURF & DESTROY BAND**  
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Happy hour prices  
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film debut as the only woman in Norman Jewison's *A Soldier's Play* — LaBelle hasn't toured as a solo artist in two years. LaBelle is at her best when her own props are a microphone and a live audience, so her return to the concert stage is good news for those who like high-octane singing.

The complete schedule of acts for the two-day festival reads as follows: on Friday night, headliners are Ashford and Simpson, **Kool and the Gang**, **Cameo**, **O'Bryan**, and **New Edition**; Saturday's artists

## CONCERTS

**Phyllis Hyman:** Humphrey's, tonight, Thursday, 8:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

**Asleep at the Wheel and Red Lane:** Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Pieces of a Dream:** Humphrey's, Friday, June 1, 8:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

San Diego Stadium Jazz Festival, San Diego Stadium Jazz Festival,

**Part I, featuring Kool and the Gang, Ashford and Simpson, Cameo, O'Bryan, and New Edition:** San Diego Stadium, Friday, June 1, 8 p.m., Mission Valley, (213) 296-5894.

**All North High School Dance:** Kit Carson Outdoor Amphitheatre, Escondido, Saturday, June 2, 8:00 p.m.

**The Exploited and Channel 3:** Adams Avenue Theatre, Saturday, June 2, 8 p.m., 3525 Adams Avenue, Normal Heights.

**San Diego Stadium Jazz Festival, Part II, featuring Luther Vandross, Patti LaBelle, the Whispers, Bobby**

**Womack, and Al Hudson/One Way:** San Diego Stadium, Saturday, June 2, 8 p.m., Mission Valley, (213) 296-5291.

**Buddy Holly's Crickets:** Spirit, Thursday, June 2, 9 p.m., 1130 Business Avenue, 275-3965.

**King Crimson:** SDSU's Open-Air Theater, Friday, June 8, 8 p.m., San Diego State University, 265-6947.

**Folk and Poetry Night with Mojo Nixon, the Shards, Gary Heffern and Luis Novell:** and the **Neophytes:** Greenwich Village West, Friday, June 8, 8:30 p.m., 536 5th Avenue, 237-8051.

The David Grisman Quintet:

the **OLD** **pacific beach** **CAFE**

Thursday-Saturday  
9:30 pm-1:30 am  
**Bruce Cameron/Hollis Gentry**  
Jazz Ensemble

Sunday  
9:00 pm-1:00 am  
**Ella Ruth Piggee** Jazz

Monday & Tuesday  
9:30 pm-1:30 am  
**Wheels** Rock 'n' Roll

Wednesday  
**MarDels**


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

4287 Mission Blvd., Pacific Beach 270-7522

91X  
Ron Sebel productions presents  
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**Adventures With Paradise featuring TWISTED ROOTS**

**TROUSERS**  
Tuesday, June 5  
Doors open at 9 pm  
13 • At the **RODEO TELESEAT**  
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Listen to Paradise  
Sundays 11 pm on 91X  
Coming June 26  
VIOLENT FEMMES  
R.S.




**DISTILLERY**  
NIGHTCLUB

**This Weekend**  
Thursday, Friday & Saturday—May 30, June 1 & 2

**REFLECTORS**

Sunday, June 3  
**Notice to Appear**

Satellite TV at Distillery  
All major sports events on big screen TV  
\* Padres \* All major boxing \*  
\* Olympic sports \* Chargers \*  
and more



140 S. Sierra Avenue, Solana Beach, 755-6733

**Every Tuesday In June**

**MAR DELS**

June 5  
**\$1 Stroh's Beer**  
all night long

91X Wednesday, June 6  
**Big Wednesday**  
Happy Hour 7-9 pm  
featuring D.J. Billy Bones  
25¢ beer, \$1.00 wells, our incredible taco salad,  
ticket giveaways and music at 9 pm from

**DIRK DEBONAIRE**



## Wind rose presents

Wednesday-Saturday, May 30-June 2  
**ipso facto**



Sunday & Monday, June 3 & 4

## TOYS



9IX's Jim LaMarca  
welcomes back  
W.C. TWISTERS  
Tuesday, June 5



On Jim LaMarca's vacation he came across Bob Zimmerman,  
a Windrose Nontage Rock fan.

Coming June 6-9  
**SIERS BROTHERS**

Every Friday at 7 pm



International Fashion Auction by  
FASHION INTERNATIONAL  
You name the price! (Free giveaway every show)

The Windrose weekly drink specials:  
Sunday: Cuervo Gold \$1.25  
Monday: Heineken on draft \$1.25  
Tuesday: See your bartender  
Wednesday: Finlandia Coffees \$1.25  
(prices good after 9 pm)  
Thursday: Iced Teas \$1.25

## Wind rose

1935 Quivira Rd. • 223-2335  
The best of live rock & disco in San Diego.  
At Windrose, we serve fun!  
Banquet facilities available.

Humphrey's, Friday, June 8, 6:30  
and 9 p.m., 2303 Shelter Island  
Drive, 283-SEAT.

Night Ranger and Black 'N' Blue  
SDSU Open-Air Theater, Saturday,  
June 9, 8 p.m., 1130 Buena  
University, 265-6947.

Los Rawls: Golden Hall, Saturday,  
June 9, 8 p.m., Community  
Concourse, downtown, 236-6510.

Violet Femmes: Spirit, Saturday,  
June 9, 9 p.m., 1130 Buena  
Avenue, 276-3993.

"Jazz Live" featuring the Daniel  
Jackson Ensemble: San Diego City  
College Theater, Tuesday, June 12,  
8 p.m., 14th and C streets,  
downtown, 230-2481.

Al Green, Keith Pingleton, and  
Edith Evans: Al Raby Shrine,  
Thursday, June 14, 8 p.m., 7440  
Kearny Mesa Road, Kearny Mesa.

The Vandals and the Cramps:  
Adams Avenue Theater, Friday,  
June 15, 8 p.m., 3225 Adams  
Avenue, Normal Heights.

The Villanovans: Humphrey's,  
Friday, June 15, 6:30 and 9 p.m.,  
2303 Shelter Island Drive,  
283-SEAT.

Simple Minds and China Crisis:  
Fox Theater, Saturday, June 16,  
8 p.m., 720 B Street, downtown,  
231-3554.

David Sanborn: Humphrey's,  
Saturday, June 16, 6:30 and 9 p.m.,  
2303 Shelter Island Drive,  
283-SEAT.

Ray Charles: Humphrey's, Tuesday,  
June 19, 6:30 and 9 p.m., 2303  
Shelter Island Drive, 283-SEAT.

Cecilio and Kapono: Humphrey's,  
Wednesday, June 20, 6:30 and  
9 p.m., 2303 Shelter Island Drive,  
283-SEAT.

David Gilmour and Icicle Works:  
SDSU Open-Air Theater,  
Wednesday, June 20, 8 p.m., San  
Diego State University, 265-6947.

Smoky Robinson: Golden Hall,  
Thursday, June 21, 8 p.m.,  
Community Concourse, downtown,  
283-SEAT.

Leo Rittman: Humphrey's, Friday  
and Saturday, June 22 and 23, 6:30  
and 9 p.m., 2303 Shelter Island  
Drive, 283-SEAT.

"Jazz Live" featuring Laurie  
Lehman: San Diego City College  
Theater, Tuesday, June 26, 8 p.m.,  
14th and C streets, downtown,  
230-2481.

Rennie Laws: Humphrey's,  
Thursday, June 28, 6:30 and 9 p.m.,  
2303 Shelter Island Drive,  
283-SEAT.

Patsy Montana: Old Time Cafe,  
Saturday, June 30, 7 and 9 p.m.,  
1464 North Highway 101, Leucadia,  
436-4030.

## CLUBS

Club listings are compiled by Ron  
Jennings. If you wish to be  
included, please call 265-8382  
Thursday afternoon or Friday  
before 5:00 p.m. The listings are  
free.

### North County

Acapulco Restaurant, 1020 West  
San Marcos Boulevard, San Marcos,  
471-2150: Steven and Tanya,  
contemporary, Wednesday through  
Saturday.

Barr-X Ranch House, 119 East  
Broadway, Vista, 724-0510: Live  
music, Thursday, call club for  
information; Elton, J.R., and the  
Country Golds, country, Friday and  
Saturday; dance instruction,  
Tuesday and Saturday.

Belly Tap Tavern, 143 South Cedros  
Avenue, Solana Beach, 421-9022.

## MOM'S

276-4653  
945 Garnet, P.B.  
Live rock Monday through Saturday

Thursday-Saturday,  
May 31-June 2

Dance to  
the beach's favorite group  
**SHAKE**

and  
**Dr. James  
Downs Ph.D.**

Rock-n-Roll hypnotist. Every Thursday

Friday & Saturday  
**\$1.00** **\$2.00**  
cover 8:00-8:30 pm cover 8:30-9:00 pm

**50¢**  
well drinks, draft beer & wine  
8:00-9:00 pm

Tuesday, June 5  
**3rd Annual San Diego  
Original Air Guitar Contest**  
Last year on national T.V.  
1st prize: custom made  
\$800 Zolla guitar with case  
donated by  
**John's Guitar & Drum Center**  
1800 Rosecrans St.

Tuesday-Saturday,  
June 5-9

## DESTINY

Coming  
June 12-23 **POCKETFUL**

Monday  
**New-Mom Goes Surfing**  
Live band, surfing videos,

**\$1.00**  
Kamikazes

Tuesday  
**\$1.00**  
well drinks all night

Wednesday  
**\$1.00**  
Vodka drinks all night

Thursday  
**\$1.00**  
Long Island Iced Teas  
all night



Thursday, May 31  
9IX presents  
**THE  
ORIGINAL HAPPY HOUR  
OF THE '80s**

with **RUSS T. NAILE** 6:00 pm-9:00 pm.  
25¢ drafts, 50¢ hot dogs, cheap wells and  
that 9IX cheese.

**POPULATION 5**  
featuring ex-members of **THE KNACK**  
and **THE JOSSIE COTTON BAND**  
plus



Friday & Saturday, June 1 & 2

**THE LONDON  
BROTHERS**  
plus  
**NEW LANGUAGE**  
formerly **RICK ELIAS**

Sunday, June 3  
**9IX DANCE PARTY  
OF THE '80s**

featuring  
**PAM WOLF** and her **GUMMIE BEARS**  
Bite their heads off.  
It will make you feel good.  
**HAPPY HOUR ALL NIGHT LONG.**  
Live entertainment by



Tuesday, June 5  
**TWISTED ROOTS**  
plus  
**TROWERS**

Ron Sobel Productions Presents  
**ADVENTURES WITH  
PARADISE**  
Every Tuesday

**51 DRINKS ARE BACK**  
Wednesday, June 6

**MOB-FM 101 NIGHT**  
6:00 pm-9:00 pm 25¢ drafts, 25¢ wine,  
\$1.01 well drinks.  
9:00 pm-close



**SOUP, SALAD &  
PASTA BAR**  
Rodeo is now open for lunch  
11:30 am-2:00 pm, Mon-Fri.

June Concerts  
June 12 **TOP JIMMY & THE RHYTHM PIGS**  
June 26 **VIOLENT FEMMES**  
June 28 **FLIMSOULS**

The Rodeo is located on the corner of La Jolla  
Village Dr. and Villa La Jolla Dr.  
For more information, call 457-5590.  
You must be 21 or older to enter and  
picture I.D. is required.  
Dress Code.

Adore of the Wheel, country, and  
Red Lane and Rambler Fever,  
country, Thursday; Dark Delusions,  
rock, Friday and Saturday; Lowell  
Folson and the Rhythm Kings,  
blues, Sunday; with Old Ridge,  
comedy and music, Sunday happy  
hour; the Mar Dels, vintage rock,  
Monday; Forward Motion, reggae,  
Tuesday; the Juke Jumpers, rhythm  
and blues, Wednesday; American  
Concerts: the Chicago Six,  
Disco jazz, Friday; Stone's  
Throne, vintage jazz, swing, and  
rock, Wednesday.

Bobby G's, 445 First Street,  
Encinitas, 436-7397: Network,  
rock, Thursday through Saturday;  
the Echols, 90s rock, Sunday  
through Tuesday; Shake, rock,  
Wednesday.

Bookworks/Panikin Coffeehouse,  
Flower Hill Center, 2670 Via de la  
Valle, Del Mar, 735-5785: Nancy  
and Bert Turley, chamber music,  
Friday.

The Bridge, 1103 North Hill Street,  
Oceanside, 722-1904: Denny Tyrner,  
country and contemporary, Tuesday  
through Saturday; Don Tennison,  
country and contemporary, Sunday  
and Monday.

The Captain's Anchorage, 180  
North El Camino Place, Encinitas,  
942-1400: Fran & Doran,  
contemporary, Wednesday through  
Saturday.

Charles's Niteclub, 680 West San  
Marcos Boulevard, San Marcos,  
744-4120: Dark Horse, country,  
Wednesday through Saturday.

The Chopping Block, 1740 East  
Vista Way, Vista, 726-8770: Freewill,  
rock, Thursday through Saturday;  
Hit and Run, rock, Sunday and  
Monday; Outta Control, rock,  
Tuesday and Wednesday.

The Country Side Restaurant and  
Lounge, 450 Douglas Drive,  
Oceanside, 757-0860: New Country,  
country, Wednesday through  
Sunday; Love Star Country,  
country, Monday and Tuesday.

The Del Mar Cattle Company,  
12702 Via Cortina, Del Mar,  
259-8833: Stampede, country,  
Thursday through Monday; White  
Lightnin' Express, country, Tuesday  
and Wednesday.

Distillery East, 750 Metcalf Street,  
Escondido, 741-8983: The  
Untouchables, rock, Manual Scan,  
rock, and the Tell-Tale Hearts, rock,  
Thursday; recorded music, Friday  
through Sunday.

Distillery Nightclub, 140 South  
Sierra Boulevard, Solana Beach,  
755-6733: The Reflectors, rock,  
Thursday through Saturday; Notice  
to Appear, rock, Sunday; the Mar  
Dels, vintage rock, Tuesday; Dirk  
Debarre, rock, Wednesday.

El Comal, 12845 Poway Road,  
Poway, 486-1010: Don Tennison,  
country and contemporary,  
Wednesday through Saturday.

Fireplace Lounge, 439 West  
Washington, Escondido, 745-1931:  
Prophet, rock, Thursday through  
Saturday; Kracker, rock, Tuesday;  
Robyn Barx, rock, Wednesday.

Fish House West, 2633 South  
Highway 101, Cardiff, 753-6438:  
Jason Chase, contemporary,  
Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West  
Valley Parkway, Escondido,  
480-9426: Friendship,  
contemporary, Thursday through  
Sunday; Gil and Linda,  
contemporary, Monday through  
Wednesday.

Glenn's, 380 North El Camino  
Real, Encinitas, 462-1676: The West  
Coast Twisters, rock, Thursday; live  
rock, Friday and Saturday; call club  
for information.

Henry's, 254 Elm Street, Carlsbad,  
729-9244: Tony Soraci and Co. with  
Judy Ames, contemporary, Tuesday  
through Saturday; the Island  
Society, contemporary, Sunday and  
Monday.

Hill House, 2730 Via de la Valle, Del

## LEHR'S GREENHOUSE

TONIGHT!

Thursday, May 31  
**CAMPUS NIGHT**  
1/2-price admission with student I.D.  
75¢ drafts until 10:00 pm

**Moving Targets**



Lehr's Greenhouse welcomes the  
**THURSDAY NIGHT CLUB**  
Hors d'oeuvres • Dancing

ROCKIN' WEEKEND

Friday & Saturday, June 1 & 2

**Moving  
Targets**



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

SUNDAY

Sunday, June 3



MONDAY

Monday, June 4

**9IX NIGHT with STEVE WEST**  
Drink specials, surprises, major premiere movie ticket giveaways  
and 9IX personalities.



TUESDAY

Tuesday, June 5



WEDNESDAY

Wednesday, June 6

**TRENAIS COGNAC CREME LIQUEUR NIGHT**  
by the glass \$1.25

**ipso facto**

Dress code & picture I.D. strictly enforced.  
CARNIVAL DRINK SPECIALS  
SUNDAYS MONDAYS  
Vodka \$1.25 Long Island Iced Teas \$1.25  
WEDNESDAYS THURSDAYS  
TUESDAYS Kools \$1.25 Trenaia Cognac  
Creme Liqueur \$1.25 Margaritas \$1.25

1818 Camino del Rio South, Mission Valley 299 1818

Mr. 755-6714. Live rock, Thursday; call club for information. The Roosters, rock, Friday and Saturday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633. Steve Morris, country and music, Wednesday through Saturday. John Barker, top 40 favorites, Sunday through Tuesday.

**Hungry Hunter**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Terry Schmitt,

contemporary, Thursday; the Rockers, blues, contemporary, Friday and Saturday. Jimmie Williams, contemporary, Wednesday.

**Kirby's**, 215 Fifth Street, Del Mar, 483-1011. Jeff Proctor, soft rock, Thursday and Saturday.

**Mahoney's**, 340 East Grand Avenue, Escondido, 733-0835. The Hooters, rock, Thursday through Saturday. Kory Larson, contemporary, Sunday and Monday.

**Rich Hart**, contemporary, Tuesday; the Echoes, rock, Wednesday.

**Normandy Cocktail Lounge**, 215 North Hill Street, Escondido, 732-4271. Datta Control, rock, Thursday through Saturday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4000. Jim Scott and Nancy Rumbel, guitar and voice music, Thursday.

**Country Gazette**, blues, Friday; Carl's, rock, Saturday and Sunday. Country Gazette, blues, Friday; Carl's, rock, Saturday and Sunday.

**Pacific Expresso**, 705 N. 10th Avenue, Escondido, 488-1217. Paul and Carla Roberts, folk, Wednesday.

**Pancho's**, 1309 Camino Del Mar, 481-0414. Recorded music, Thursday, P.J. Pig, contemporary, Friday and Saturday; the Five Careless Lovers, blues, Sunday; recorded music, Monday through Wednesday.

**Paradise Gardens Natural Food Restaurant**, 200 West Coast Avenue, Escondido, 488-1217. Paul and Carla Roberts, folk, Wednesday.

**Pia Soup Anderson's**, 880 Palomar Airport Road, Carlsbad, 438-0880. Time Shallow, contemporary, Thursday through Saturday.

**Pomerado Club**, 12237 Pomerado Road, Poway, 748-1135. High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

**Poway Mine Company**, 12275 Poway Road, Poway, 748-2286, 566-2070. Miss O'Mann, rock, Thursday; One, rock, Friday and

Saturday; J.J. Donnelly, contemporary, Sunday and Monday; and Friday happy hour, the Bluffs, Bruce Rand, blues and rhythm and blues, Tuesday and Wednesday.

**Ralph and Eddie's**, 380 Grand Avenue, Carlsbad, 739-2989. Live rock, Thursday and Friday; call club for information; Incoignito, rock, Sunday.

**Rancho Bernardo Inn**, 17550 Bernardo Vista Drive, Rancho Bernardo, 487-1611 or 777-2146. Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Marley Days Quartet, contemporary, Sunday and Monday; Dining Room: Peter Hobbereft, piano, Thursday through

Saturday; Jim Malone, piano, Sunday and Monday; Greg McCarren, piano, Tuesday and Wednesday.

**Reuben's**, 2545 El Camino Real, Carlsbad, 434-1266. Freestyle, contemporary, Thursday through Saturday; live music, Tuesday and Wednesday; call club for information.

**Rogue Still**, 9850 Carmel Mt. Road, Carmel, 920-1444. Peter Kay, contemporary, Monday

through Saturday.

**Radi's Hidden Acres**, 7700 Carmel Valley Road, Del Mar, 481-0656. C.W. Express, country, Friday and Saturday.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-9696. Coote, country, Wednesday through Sunday.

**Tepee Room**, 1270 Main Street, Rancho, 789-3755. Live country music, Friday and Saturday; call club for information.

**SPEND A FEW HAPPY HOURS**  
IN OLD TOWN'S NEWEST AND MOST COLORFUL CANTINA  
4-7 PM MONDAY-FRIDAY  
Try our rainbow of margarita flavors... Peach, Strawberry, Raspberry, Pineapple, Melon and Banana... as well as our traditional margarita!  
FREE MEXICAN APPETIZERS MARGARITAS 1.25  
the Cantina at iHamburguesa!  
NEXT TO BAZAAR DEL MUNDO-OLD TOWN STATE PARK-395-0584

**The Bar Everyone's Talking About Has Something Special For You!**  
HAPPY HOURS  
Relax at Harry's "Unwind Time"  
Mon. to Fri. from 4:30 to 7:30 p.m.  
LIVE ENTERTAINMENT  
Nightly from 8:00 p.m.  
SUNDAY BREAKFAST BUFFET  
"Charm Berry" Served from 10:00 a.m. to 2:00 p.m.  
NEW! 16-oz. STUFFED BAKED POTATO  
Served from noon to 1:00 a.m. - with your choice of: Fresh Veggie & cheese, Crab Newburg, Marinated Beef, Chicken Supreme, Taco, Potato, or Special of the Day. All baked potatoes served with sour cream, chives, whipped butter, and salad with our own special dressing!  
Harry's BAR  
339 W. Broadway  
between State & Union, San Diego  
Next to the Hotel San Diego

**HALCYON**  
4258 W. Palm Loma 225-9559  
Thursday, Friday & Saturday  
May 31-June 2  
THE ALL NEW FOUR EYES  
Sunday & Monday  
June 3 & 4  
THE FLEXIES  
Every Friday  
ROCK & ROLL HAPPY HOUR  
T.G.I.F.  
5-10 p.m.  
THE FLEXIES  
\* Free food \* Great drink specials \*  
Tuesday-Saturday  
June 5-9  
COMING ATTRACTION  
EARLY BIRD DINNER SPECIAL  
every day except Friday  
between 4 and 6 pm  
ANY CHICKEN DINNER-\$3.95  
ANY FISH DINNER-\$4.95  
(with this ad)

**Aloha from the Islands**  
Dance To Our Sun. & Mon. Night Specials!  
Special Bands, Special Prices and a Special Good Time!  
June 3, 4, 10 & 11  
BOBBY O'DAY  
THE ISLANDS Lounge  
HANALEI HOTEL  
2270 Hotel Circle N.  
Mission Valley, 297-1101

**SEXTON'S Restaurant & Nightclub**  
Tuesday-Saturday in the lounge.  
None appearing.  
Chain Reaction  
No cover, I.D.s required  
Tuesday Night  
Ladies' Night 9:00 pm-1:00 am  
Beer, wine & well drinks \$1.50  
Wednesday Night  
Hops & Schnapps Night  
Beer & simple Schnapps \$2.25 (10:00 pm-1:00 am)  
Happy Hour Monday-Friday 11:00 am-6:00 pm  
\$1.00 well drinks, \$2.00 wine  
Complimentary hors d'oeuvres 3:00-6:00 pm  
Banquet Facilities Available  
7333 El Cajon Blvd., La Mesa, 395-7100

**An undersea grotto...**  
Come early and enjoy  
• Fresh Catch of the Day  
• Fresh Pacific Red Snapper  
• Harpoon of Beef  
• Hawaiian Chicken  
• Mahi Mahi  
• Fish 'n' Chips  
Your choice \$5.50  
All diners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00 pm, closed Monday.  
The Triton presents live jazz  
Ella Ruth Piggee  
The Triton  
6011 El Cajon Blvd. at College  
Reservations for dinner: 563-3241, closed Mondays  
Truly distinctive seafood restaurant.

**COPA NIGHTCLUB** San Diego's NEW CLUB & CAFE  
NEW!  
TEL: 298-1722  
Monday the ORIGINAL CLUB electro BEAT i-D ALternative 9pm  
Tuesday \$1 MARGARITAS Oldies but goodies 8 pm  
Wednesday OZ NIGHT FASHION SHOW Hot Top-40 dancing 8 pm  
Thursday LAS VEGAS NIGHT DANCES 8 pm  
Friday club i-D starting JUNE 1st 8pm till 2  
Saturday Meet me at the... COPA CLUB PARTY Top-40 dance music 8 pm  
Sunday SINGLES TEA-DANCE Double Keggers 9 pm & 11 pm Opens at 6 pm.  
OPEN 7 days \* DANCING \* COCKTAILS \* ENTERTAINMENT \* 4pm  
• 2201 EL CAJON BLVD •





**The Alamo**, 2090 Clairemont Drive, Clairemont. 276-2240: Flywell, rock and roll, Tuesday through Saturday.

**Backhand**, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: J.J. Frank and the Coalition Orchestra, jazz, rock, and contemporary, Thursday through Saturday, with Charlie's Goodtime Band, Dismal jazz, Friday happy hour: Man to Man, rock, the Brother Young Band, rock, and Aircraft, rock, Sunday; the Hal Cook Band, jazz, Monday; Rocky and the Jets, vintage rock, Wednesday.

**Black Angus**, 10370 Friars Road, Mission Valley. 563-5862: Aria, contemporary, Tuesday through Saturday.

**The Harney Stone Pub**, 3637 Balboa Avenue, Clairemont. 279-2033: Brian Connolly, Irish music, Wednesday through Saturday.

**Banbury's**, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8966: Ar Nova, rock, Thursday through Saturday.

**Cafe in the Valley Restaurant**, 911 Camino del Rio South, Mission Valley. 296-6209: The Brain Jackson Trio, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, Sunday early evening, Sunday and Monday.

**Carriage House**, 7943 Balboa Avenue, Clairemont. 276-2977: Dan Connor, country originals, Wednesday through Saturday.

**El Rocio**, 5383 Mission Center Road, Mission Valley. 297-8082: Michael Edwards, contemporary, Thursday through Saturday; David Titch and Carlos, contemporary, Wednesday.

**Cold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7133:



CAMEO, Friday, San Diego Stadium

**Piano Bar**, Sharon Skidgill, Sunday, Monday, Wednesday, and Thursday; Kevin Melton, Tuesday, Friday and Saturday.

**Hill Baby**, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Saturday; "Greek Night" entertainment, Monday.

**Holiday Inn/Mission Valley**, Cricker's, 565 Hotel Circle South, Mission Valley. 291-5720: Fortune, contemporary, Tuesday through Saturday.

**Islands Lounge**, Haralei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: The Squad Brothers, comedy and rock, Tuesday through Saturday; Bobby O'Leary, contemporary, Sunday and Monday.

**Kearny Mesa Bowl**, 7545 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Triple Play, contemporary, Thursday and Friday.

**La Hacienda Cantina**, 578 Hotel Circle South, Mission Valley. 298-8281: One Plus One,

contemporary, Thursday through Saturday; Jemal Williams, contemporary, Sunday and Monday; "Mac Nuen" contemporaries, Wednesday.

**Lehr's Greenhouse**, 2829 Camino del Rio South, Mission Valley. 298-2828: Moving Bridges, rock, Thursday through Saturday, with Automotives, rock, Friday and Saturday; the Reflectors, rock, Sunday and Monday; Free Party, rock, Tuesday and Wednesday.

**The Magic Lamp**, 9522 Miramar Road, Mira Mesa. 271-8780: Live

contemporary music, Thursday through Saturday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley. 563-0060: Forward Motion, Top 40 dance music, Thursday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday; Ella Ruth Piggee, jazz and blues, Monday; live entertainment, Tuesday and Wednesday, call club for information.

**Monterey Whaling Company**, 857 Camino del Rio South, Mission Valley. 291-1638: Steve Hudson, comedy and music, Tuesday through Saturday; Jarrett, oldies and newies, Sunday and Monday.

**The Moonlow**, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, Top 40 and oldies, Tuesday through Saturday; Jimmy Nixen and Downhome, country, Sunday and Monday.

**Navajo Inn**, 8515 Navajo Road, San Carlos. 465-1730: Quest, rock, Thursday through Saturday; Red Alert, rock, Sunday and Monday; BBC, rock, Tuesday and Wednesday.

**Pal Joey's**, 5147 Waring Road, Allied Gardens. 286-7873: Pro Brighams's Preservation Band, Dismal, swing, and oldies, Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North. 297-7133: Southwind, contemporary, Tuesday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East. 273-7178: The Rockaways, music and fun from the '40s to the '80s, Tuesday through Saturday.

**The Spokeoaks**, 9078 Mira Mesa Boulevard, Mira Mesa. 566-1970: The Jimmy Corcoran Trio, jazz, Friday and Saturday.

**Spirit**, 1130 Buena Vista, Bar Park. 276-3993: Bibb Black, rock,

De Voice, rock, Band of Age, rock, and New Salem, rock, Thursday; Pin, rock, Oiler Circle, rock, Urban Imbrosia, rock, and Numbers, rock, Friday; Broken Heart, rock, the New Harmonies, rock, and Lines of Motion, rock, Saturday; "Pomato Butter and Blues Jam" Night, Tuesday; Shy Tanals, rock, the Carbs, rock, and the Splatters, rock, Wednesday.

**Springfield Wagon Works**, 5255 Camino Villa Road, Kearny Mesa. 65-2272: Jo Treanor, piano bar, Thursday through Saturday.

**Lo Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa. 665-1461: The Stewart, contemporary, Wednesday and Thursday; Espresso, contemporary, Friday and Saturday; Jerry Carbone, contemporary, country, and rock, Sunday through Tuesday.

**Lo Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge. 284-9944: Costa V, contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Hewitt, contemporary, Tuesday, Friday, and Saturday.

**Ranger's Room**, 6608 Mission Gorge Road, Mission Gorge. 6-6263: Steer Crazy, country, Tuesday through Saturday; Epperson, country, Sunday; Jerry and a Touch of Country, country, Monday.

## San Diego South

**Johnny's Harborside**, 1355 North Harbor Drive, downtown. 2-6358: Niteville, variety dance music, Tuesday through Saturday.

**Lo Bowl**, Turquoise Lounge, 16 Thirtieth Street, North Park. 2-3135: Live contemporary music, Wednesday through Saturday, call club for information.

**Runaway Bill's**, 1880 Harbor Island Drive, Harbor Island. 297-3673:

Eddie Preston, contemporary, Wednesday through Saturday.

**Boat House**, 2040 Harbor Island Drive, Harbor Island. 291-8010: The Twisters, rock, Tuesday through Saturday; Raggle Taggle, variety, Renaissance to jazz, Sunday and Monday.

**Bodie's**, 6149 University Avenue, East San Diego. 583-5700: The Lone Riders, rock, Thursday and Wednesday; the Beat Farmers, rockabilly and country, Friday; live rock, Saturday through Tuesday; call club for information.

**Cafe del Rey Mesa**, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday; evening and Sunday afternoon.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island. 233-2572: Oh! Ridge, comedy and music, Tuesday through Saturday; L.A., rock, Sunday and Monday.

**Dookie's**, 4255 El Cajon Boulevard, East San Diego. 281-6581: Paul Gragg, piano bar, Wednesday through Saturday; Monday, Patti Glenn, piano bar, Tuesday.

**Drozzy Maggie's**, 31st and University, North Park. 298-8544: Tom Calton, folk, Thursday; Paul and Carla Roberts, folk, Friday; the Paradise Street Band, Irish music and originals, Saturday; the Gold Rush Boys, cowboy songs, Sunday; Old Time Hoot N' Up, Monday; the Peter Sprague Trio, jazz, Tuesday; Bluegrass Jambores, Wednesday; Early Evening Shows: Lynn Hall, Latin American harp, Thursday; Ken Baseler, twelve-string originals, Friday; Tom Calton, folk, Saturday.

**The Escape Lounge**, 421 University Avenue, Hillcrest. 295-8282: The Tony Achilles Trio, jazz, Tuesday through Friday; Barbara Coker, piano, organ, and vocals, Saturday through Monday; Holly Babel and Eddie Gold, piano, organ, and



PHYLLIS HYMAN, Tonight, Thursday, Humphrey's

vocals, Sunday brunch.

**Fat City/China Camp**, 2137 Pacific Highway, downtown. 522-0886: Most Valuable Players, jazz, Friday and Saturday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island. 224-8242: J.J. Frank and the Coalition Orchestra, pop, the Zorpanian Jazz Quartet, jazz, Friday through Sunday.

**Hotel San Diego**, 339 West Broadway, downtown. 234-0221: Jake Box Lounge, Skip Garcia, contemporary and originals, call club for days and times; Py and swing music, Friday, call club for information; Ira Cobb's Jazz Bo, Dismal jazz, early evening, Sunday.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Piano Bar, Larry Page,

Wednesday through Saturday; Larry Moore, Sunday through Tuesday; Alicia Thomas, Monday through Friday happy hours.

**Imperial House**, 505 Kalmia at Park Boulevard, Hillcrest. 234-3525: Wayne Jure and Richard James, jazz, Friday and Saturday.

**"The Invader"**, at the dock at 1066 North Harbor Drive, downtown. 298-8966: The Invaders, contemporary music for dancing, Tuesday through Sunday.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village. 233-4300: The Night Managers, contemporary, Tuesday through Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; the Hurricanes, blues and rhythm and blues, Tuesday and Wednesday.

**Mona Lisa Restaurant and Cocktails**, 2061 India Street, downtown. 234-4893: Guy and Jackie with Gail Warner and guests, Italian songs, pop standards, and opera, Saturday.

**Our Place**, 2424 Fifth Avenue, Hillcrest. 232-1773: The Bobby Gordon Trio, jazz, Friday and Saturday.

**Pacific Wine Bar and Bistro**, 480 Market Street, downtown. 238-8808: Dining Room: Mel Good, jazz piano, lunch time and early evening, Friday and Saturday.

**Patrick's II**, 428 F Street, downtown. 233-3077: The St. Baines Trio, jazz, Wednesday; Pro Brighams's Preservation Jazz Band, jazz, early evening, Thursday; Nitefram, 50s and '60s light rock for dancing, early evening, Friday and Saturday.

**Prophet Restaurant**, 4461 University Avenue, East San Diego. 283-7448: Live Ball and Friends.

**WE'RE DEALING LIVE ROCK TUESDAY THROUGH SATURDAY FROM 8:00 PM NIGHTLY**

**AT THE ALAMO**

Thursday, May 31—Tonight!

**KGB CARD NIGHT**  
\$1 WELL DRINKS  
\$1 ZOMBIES ALL NIGHT

—Get your card at the door—  
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM

Tuesday, June 5

**SPECIAL KGB "GHOSTBUSTERS" PARTY**  
(Promo movie party for Ghostbusters starring Dan Ackroyd & Bill Murray)

**WE'RE GIVING AWAY FREE TICKETS • BUTTONS • JACKETS • OUIJA BOARDS**  
No door charge for this party.

**\$3333.33 CASH LIP SYNCH CONTESTS**  
\$150 weekly • \$495 semi-finals • \$750 final • Entry blanks and info at the Alamo

**& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM**

Every Wednesday is **LADIES' T-SHIRT NIGHT**  
**\$200 CASH PRIZES** Free tank tops to contestants  
& **ANY DRINK IN THE HOUSE 75¢ TILL 9:30 PM**

**3093 CLAIREMONT DRIVE • SAN DIEGO**  
Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D.  
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**DOC MASTERS**  
2051 Shelter Island Drive  
in the Shelter Island Marina Inn

**Join us for the fun!**  
Tuesday-Saturday, 9 pm-1 am  
No cover

**Oh! Ridge**  
plus **L.A.**  
Sunday & Monday

**\$1 drink specials**  
6pm-1 pm Tuesday-Thursday

**MONK'S**  
presents

**FORWARD MOTION**  
Appearing Now

**Jazz in the Valley**  
Sunday, June 3  
**Bruce Cameron & Hollis Gentry**

Monday, June 4  
**Ella Ruth Piggee**

**Join us for the "Fantasy Fashions" Auction every Tuesday.**  
Wednesday & Thursday all well drinks 95¢.  
The best in live entertainment every night.

**Monk's**  
10475 San Diego Mission Rd.  
563-0060

**Take a Helicopter Ride**

Treat yourself or someone special to an exciting helicopter ride above downtown San Diego. Don't forget to bring your camera. This tour offered Saturday and Sunday from 10:00 a.m. to 4:00 p.m. only. \$20.00 per person. Visa and MasterCard accepted. Left off from Montgomery Field.

**BLUE BIRD EXPRESS** 294-3353

**MARK MEADOWS**  
Starts Tuesday June 5  
& performing every Tuesday thereafter \$5 cover

**THE COMEDY STORE**  
916 Pearl St. La Jolla 454-9176



## Bacchanal

8022 Clairemont Mesa Blvd. 448-4902  
(Between Hwy. 163 & 805)

Thursday, Friday & Saturday  
May 31, June 1 & 2

### J.J. FRANK & THE COALITION

THE BEST IN TOP 40  
ROCK AND NEW MUSIC



Sunday, June 3, 8 pm  
**MAN TO MAN**  
FORMERLY THE MUNROES  
WITH SPECIAL GUEST  
**THE BROTHER YOUNG BAND**  
AND AIRCRAFT

Monday, June 4, 8 pm  
**HAL CROOK'S 14-PIECE**  
**JAZZ BAND**

Reuben E. Lee's, 580 East Harbor  
Island Drive, Harbor Island.  
291-1974. Celia Michaels and  
Spring Fever, contemporary.  
Tuesday through Saturday.

Salerno's, 3102 University Avenue,  
North Park, 280-6963. The Shreve  
Brothers Quartet, jazz, Tuesday  
through Thursday; Anna Harrison,  
Herman Salerno and guests, opera  
highlights, pop and show tunes,  
early evening Friday and Saturday.

Sheraton Harbor Island, 1380  
Harbor Island Drive, Harbor Island.  
291-2000. Trilite Five,  
contemporary, Tuesday through  
Saturday; Backstage Revue, vintage  
rock, Thursday and Friday happy  
hours and Monday evening.

Sheraton Harbor Island West,  
Sundowner Lounge, 1280 Harbor  
Island Drive, Harbor Island.  
291-6400. Piano Bar, Peter  
Rubenrecht, Sunday through  
Wednesday.

Soledad's, 425 West B Street,  
downtown, 232-7588. Harvey and  
the 52nd Street Jive, jazz, Friday  
and Saturday.

Tom Ham's Lighthouse, 2150  
Harbor Island Drive, Harbor Island.  
291-9110. Dusty and Melissa,  
contemporary, Wednesday through  
Saturday; Donna Lita,  
contemporary, Monday and  
Tuesday.

Tritors, 6011 El Cajon Boulevard,  
East San Diego, 563-3249. Eliza  
Ruth Pigeon, jazz and blues,  
Thursday through Saturday.

Trojan Horse, 6179 University  
Avenue, East San Diego, 582-1070.  
Presence, rock, Thursday through  
Saturday; the Is Band, rock,  
Wednesday.

Tuba Man's, 2551 University  
Avenue, North Park, 295-9426. Live  
rock, Saturday, call club for  
information.

Tuba Man's No. 2, 7149 El Cajon  
Boulevard, East San Diego,  
698-6042. Tobacco Road, vintage  
jazz and boogie-woogie, Thursday;  
recorded music, Friday; Ira Cobb's  
Jazzbo, jazz, Saturday.

Viscount Hotel, 1960 Harbor Island  
Drive, Harbor Island, 291-6700.  
Jarrett, oldies and newies, early  
evening, Tuesday through Saturday.

### East County

Antonio's Hacienda, 700 North  
Johnston, El Cajon, 442-9827.  
Neutral Ground, contemporary,  
Friday and Saturday.

Bader's, 1105 Fletcher Parkway, El  
Cajon, 442-9271. Patrol, rock,  
Tuesday through Saturday.

Black Angus, 1000 Groves Avenue,  
El Cajon, 440-5055. RPM, rock,  
Tuesday through Saturday.

Blamey Stone Too, 7159 El Cajon  
Boulevard, La Mesa, 463-2283.  
Sean McVicker and Tom McMaster,  
Irish music, Wednesday through  
Saturday; the Hinton, Irish folk  
music, Sunday and Tuesday.

The Boonocks Restaurant, 8320  
Parkway Drive, La Mesa, 465-3660.  
Jerry Burchard, contemporary  
piano, Thursday through Saturday;  
Bruce Robbins, contemporary,  
Sunday and Monday; Jim Moore,  
contemporary, Tuesday and  
Wednesday.

Bull and Bear, 690 North Second  
Street, El Cajon, 440-5757. Clutch  
Cargo, contemporary, Thursday  
through Saturday; the Headband,  
rock, Tuesday and Wednesday.

Cabysso Lounge, 925 Greenfield  
Avenue, El Cajon, 440-9526. Ron  
Morin, contemporary, Friday and  
Saturday.

## WHERE THE BEAT MEET THE ELITE

HI BOYS AND GIRLS  
STARTING  
TOMORROW  
CLUB I-D WILL BE  
OPEN MONDAYS  
AND FRIDAYS

CLUB I-D EVERY MONDAY AND FRIDAY  
AT THE COPA 2201 EL CAJON BLVD. 454-0856



## TIM MAZE PRESENTS THE EXPLOITED CH3 Insolents



Saturday June 2 8 PM  
Adams Ave. Theatre  
3325 ADAMS AVE.  
ADVANCE TICKETS AT TELESEAT  
TV, KETRON, OFF THE RECORD, LOOTS

## Appearing through June 2 SIGNED, SEALED AND DELIVERED Opening June 5 FORWARD MOTION



Mercedes Lounge  
Tuesday-Saturday  
9:00 pm to 1:30 am  
No cover - No minimum

**Bahia**  
Hotel & Restaurant  
998 West Mission Bay Drive  
488-0551

Jazz Jam every Sunday, 6:00-10:30 pm

## Crystal T's Emporium

### "TUESDAY" LADIES' NITE

\$1.50 ICE TEAS  
"SUPER" VIDEO LOUNGE  
"Looking for Mr. GoodBody"  
\* T-Shirts for participants  
\* Champagne  
Be here for "Ladies' Nite"

Located in front of the Town & Country Hotel  
1000 Hotel Circle N. Mission Valley, 294-9070

Chien Club, 7300 El Cajon  
Boulevard, La Mesa, 464-9555. Tim  
Tolson, new-man variety, Friday and  
Saturday.

Circle D Corral, 1013 Broadway, El  
Cajon, 444-7443. Country  
Casanova, country, Tuesday  
through Saturday; Cultured  
country, Sunday and Monday.

Duck's Landing, 1185 East Main  
Street, El Cajon, 442-0258. Piano  
bar entertainment, seven nights,  
call club for information.

Don's West, 5206 Baltimore Drive,  
La Mesa, 462-0525. Southern  
Crossover, country, Wednesday  
through Sunday.

Flinn Springs Inn, 15005 Highway  
80, El Cajon, 443-9568. Live  
contemporary entertainment,  
Thursday through Saturday, call  
club for information.

George Joe's Restaurant, 9506  
Murray Drive, La Mesa, 469-6138.  
Live contemporary entertainment,  
Thursday through Saturday, call  
club for information.

Horseshoe Tavern, 7664 Broadway,  
Lemon Grove, 469-6384. The Smith  
Brothers, country rock, Friday and  
Saturday.

The Hungry Hunter, 402 Fletcher  
Parkway, El Cajon, 442-0517. Tony  
Irvin, country and contemporary,  
Thursday through Saturday.

Kentucky Stud, 1377 Woodside  
Avenue, San Diego, 448-3402. Shadow  
Riders, country, Friday through  
Sunday.

Lakeview Hotel, 9540 River Street,  
Lakeside, 443-9591. Red Lane and  
Ramblin' Fever, country, Friday and  
Saturday.

Live Oak Springs Resort, Old  
Highway 80, Boulevard, 766-4288.  
The Trademark, country, Saturday.

Lorenson's, 596 Broadway, El Cajon,  
443-9696. Pitch 'N' Woo with Gerrie  
Woo, contemporary, Tuesday  
through Saturday; Pro Brigham's  
Preservation Band, Deadland jazz,  
Sunday and Monday.

Magnolia Mulvaney's, 8861  
Magnolia Avenue, San Diego,  
448-6550. The Headband, rock,  
Thursday through Saturday.

Mama's Mink, 533 East Main  
Street, El Cajon, 442-5572.  
Roughie, country and rock,  
Tuesday through Saturday.

Mr. Bill's Backroom Saloon, 399  
North Magnolia, El Cajon,  
447-4500. Huston and Best with  
Dave Starnheim, contemporary and  
variety, Wednesday through  
Saturday; Steve Morris, comedy and  
contemporary, Sunday; live  
entertainment, Tuesday and  
Wednesday.

Nite Owl East, 667 North Moulton  
Avenue, El Cajon, 447-3854. Vision,  
contemporary, Tuesday through  
Saturday.

Our Favorite Place, 8646 Mission  
Gorge Road, San Diego, 449-6240. Bob  
Sortillon and Key Largo,  
contemporary and oldies, Thursday  
through Saturday evening, and  
early evening Sunday.

The Outpost, 652 Grand Avenue,  
Spring Valley, 464-9007. Country  
Line, country, Friday and Saturday.

The On Bow Inn, 9898 Camino  
Real, Spring Valley, 469-8036.  
Center Stage, country and music of  
the 40s and 50s, Tuesday through  
Thursday; Steve and the Six Bow,  
Country Lady, country, Friday and  
Saturday.

Park Place, 1280 Fletcher Parkway,  
El Cajon, 448-4111. Diamond, rock,  
Tuesday through Saturday;  
Graphic, rock, Sunday and Monday.

Sexton's, 7353 El Cajon Boulevard,  
La Mesa, 460-5000. Chain Reaction,  
contemporary, Tuesday through  
Saturday; live musical  
entertainment, Sunday and  
Monday, call club for information.

Silver Spur, 7941 Mission Gorge  
Road, San Diego, 448-4892. Jerry Rice

## AES

### RACK MOUNT MIXERS WITH CONSOLE FEATURES!



7-Channel Stereo—Under \$549!  
6-Channel Mono—Under \$399!  
ALL THE FEATURES AND FUNCTIONS  
YOU'VE BEEN WAITING FOR IN A RACK MOUNT!

### GUITAR SALE!



	Reg.	NOW!
Gibson Explorers	\$789	\$559
Peavey Mystics & Razers w/ Tremolo	374	374
Gibson Les Paul Studios, Sunburst	474	349
Peavey T26s	879	624
ALL PRICES INCLUDE CASE!	324	224

### SYNTH SALE!



	Reg.	NOW!
Roland JX3P's	\$1395	\$979
Moog Rogues	495	289
Roland SH101s	495	319
Moog Sources	\$1395	\$649
Korg Poly 800s	695	519
Roland Juno 6s		



### AMP SALE FROM \$75!

FINANCING NOW  
AVAILABLE!

578-6660

Open Mon-Fri 10a-6p, Sat 10a-5p

## Bobby G's

Thursday-Saturday, May 31-June 2  
**NETWORK**



Sunday-Tuesday, June 3-5  
**THE ECHOES**

Wednesday-Saturday, June 6-9  
from Orange County  
**SHAKE**



Friday, June 1  
**RAY BOOM BOOM MANCINI**  
**TITLE FIGHT**

Serving food 7 days a week.  
Baseball 7 days on our Satellite TV.  
Moviegoers: Well drinks at Happy Hour prices  
with La Paloma ticket stub

485 FIRST ST., ENCINITAS 436-7397

## Bacchanal

8022 Clairemont Mesa Blvd., 560-8022  
(Between Hwy. 163 & 805)

### HAPPY HOURS Thursday, 5:00-8:00 pm LADIES' HAPPY HOUR LIVE ON STAGE

Friday, 5:00-8:00 pm  
**CHARLEY'S GOOD TIME**  
**DIXIELAND JAZZ BAND**

Wednesday, 5:00-8:00 pm  
**RICKY AND THE JETS**  
**NOSTALGIC ROCK 'N' ROLL**  
**NO COVER**



**JESSE DAVIS**

Thursday-Saturday, 9:00 p.m.-1:00 a.m.

**STONE'S THROW**

Sunday & Monday 8:00 p.m.-12:00 a.m.

**Clariv's**  
RESTAURANT

Summer House Inn 7955 La Jolla Shores Dr.

and a Touch of Country, country, Wednesday through Sunday.

**Turquoise Lounge**, 5675 Severn Drive, La Mesa, 425-3525. Salsa, rock and roll, Tuesday through Saturday.

**Van Winkle's**, 10053 Mission Gorge Road, San Jose, 424-0900. California, country, Thursday through Saturday.

## South Bay

**Barbarian Inn**, 1410 Broadway, Chula Vista, 425-4000. The Gene Dever Polka Band, polka music, Thursday through Saturday, live polka bands, Saturday.

**Black Angus**, 707 E. Street, Chula Vista, 426-5200. The Buzz, rock, Tuesday through Saturday.

**Ball N' Stick**, 608 Palm Avenue, Imperial Beach, 429-5300. Live rock, Wednesday through Saturday, club for information.

**China Five Restaurant**, 509 H Street, Chula Vista, 426-5953. Mex. Latin, contemporary, Thursday through Saturday.

through Saturday.

**Country Rumpkin**, 1882 Palm Avenue, Imperial Beach, 429-1161. Tall Cotton, country, Thursday through Saturday, live country music, Sunday and Monday, call club for information. Larry Powell, country, Tuesday and Wednesday.

**Dance Machine**, 2582 Palm Avenue, Imperial Beach, 429-1161. Bandit, rock, Tuesday through Saturday, live rock, Sunday and Monday, call club for information.

**Dick's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566. Tito and Augustino, contemporary, Thursday through Saturday, Karen, contemporary, Sunday and Monday, Rick Liano, contemporary, Tuesday and Wednesday.

**Hungry Hunter**, 1344 Palm Avenue, Imperial Beach, 423-0953. Ed Cunningham, contemporary, Thursday through Saturday, Denny Cannon, contemporary, country, and rock, Wednesday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3178. Country

Contest, country, Friday and Saturday.

**Joe's**, 413 Broadway, Chula Vista, 429-4808. Louie Pitta, and Mario, contemporary and Latin, Thursday through Monday, Tuesday, country, Latin, and blues, Tuesday and Wednesday.

**La Mare**, 1441 Highland Avenue, National City, 474-3222. Bruce Robbins, contemporary, Tuesday through Thursday, East Coast, contemporary, Friday and Saturday, call club for information.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7133. Frank Dixon and Country Night Life, country, Friday and Saturday.

**The Lantern**, 1222 Third Avenue, Chula Vista, 427-4206. Dark Ryder, rock, Thursday through Saturday.

**Marisol**, 1680 Broadway (at Main Street), Chula Vista, 429-8045. Colson Latino, Thursday through Saturday.

**The New Trophy Lounge**, 999 National City Boulevard, National City, 477-5733. Verge and the Orient Express, contemporary,

Thursday through Sunday, Fortlane, country, Monday through Wednesday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 429-2977. Four Star Country, Friday through Sunday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-3337. Wayne Gine, country, rock and blues, Thursday through Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista, 427-5889. Goodall Boys, country, Tuesday through Saturday.

**Wild Turkey**, 5080 Bonita Road, Bonita, 267-2550. France, rock, Thursday through Saturday, Cycles, rock, Tuesday and Wednesday.

## PERFORMERS

Performers listings are compiled by Ron Jennings. If you wish to be included, please call 265-8362.

Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Rock & Roll

**Aircraft**, Rockband  
**Arise**, Rockband  
**Automatics**, Whiskey Flats, Time Machine, Chic Orleans, Lehr's Greenhouse

**The Bad Boys**, Tiquila Flats  
**Band of Ages**, Spirit  
**Bandit**, Dance Machine

**BIG**, Whiskey Flats, Nangle Inn  
**The Beat Farmers**, Rodeo's  
**Bible Black**, Spirit  
**The Bizz**, Black Angus, Imperial Beach

**The Blue Brothers**, Rodeo  
**Bobby Chevrolet and the Shames**, with the King Blacout Horns: Jose Murphy's

**The Ron Bolton Band**, Halcyon  
**Brat**, Jose Murphy's  
**The Breakers**, Beach Club  
**Broken Edge**, Spirit

**Canada**, Mustang Club  
**Circle**, Wild Turkey  
**The Curbis**, Spirit  
**Dark Ryder**, The Lantern

**De Voice**, Spirit  
**Dinastia**, Mary's Saloon  
**Diamonds**, Rock Place  
**Disco**, Spirit

**Dick DeBenedictis**, Tiquila Flats  
**Disco**, Spirit  
**Disco**, Spirit

**The Echoes**, Bobby G's  
**Maloney's**, Escondido  
**Electric**, Halcyon  
**Evil**, Spirit

**Four Eyes**, Halcyon  
**Fraser**, Wild Turkey  
**J.J. Frank and the Coalition**  
**Orchestra**, Rockband

**Harpoon Henry's**  
**Freddie**, Normandy Cocktail Lounge  
**Leanne**, The Cheeping Block  
**Graphic**, Park Place

**The Headbangers**, Magnolia  
**The Harrow**, Whiskey Flats  
**Hill and Run**, The Cheeping Block  
**Incognito**, Rodeo's

**The Heaters**  
**Maloney's**, Escondido  
**The Harrow**, Whiskey Flats  
**Hill and Run**, The Cheeping Block  
**Incognito**, Rodeo's

**The Ron Bolton Band**, Halcyon  
**Brat**, Jose Murphy's  
**The Breakers**, Beach Club  
**Broken Edge**, Spirit

**Canada**, Mustang Club  
**Circle**, Wild Turkey  
**The Curbis**, Spirit  
**Dark Ryder**, The Lantern

**Mar Dale**, Distilling Nightclub, Old Pacific Beach Cafe  
**The London Brothers**, Rodeo  
**Low Riders**, Rodeo

**Man to Man**, Escondido  
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**Nightclub**, Leher's Greenhouse  
**Ricky and the Jets**, Rockband  
**Robert Bruce**, Frisco Lounge  
**Rodolfo**, Escondido

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**Rock**, Leher's Greenhouse  
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Saturday night added  
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Featuring Bill Shreve, sax & flute; Bud Shreve, guitar  
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Your hosts: Herbie & Rose Salerno

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5-piece w/ hardware List \$995.00 Now \$499.00  
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2 WAY STAGE MONITOR  
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 Island Society: Henry's  
 Jarrett: Vacant Hotel, Monterey  
 Whaling Company  
 Peter Jay: Rague Stills  
 Justine: Mongoose  
 Just Use: Rumada Inn  
 Russ Kirkpatrick and Dan Lehner:  
 Jolly Roger/Oceanside  
 Louie and Pina and Marie Joy's  
 Rick Lyons: Dock's Cocktails  
 Main Street: Bahia Belle  
 Gloria Michaels: Reuben E. Lee's  
 Jim Moore: The Boardwalk  
 Restaurant  
 Larry Moore: Humphrey's  
 Ron Morris: Calypso Lounge  
 Wooden Nickel  
 Mike Nym: La Hacienda Cantina  
 Neutral Ground: Intensity  
 Night Managers: Jolly  
 Roger/Southern Village  
 Niterian: Patrick's II  
 Bobby O'Day: Island Lounge  
 One Plus One: La Hacienda  
 Continna, Hotel del Coronado  
 Rex Paris: China Pine Restaurant  
 Paul and Kathy: Miletto  
 People Movers: Hilton Hotel  
 Pitch 'N' Woo with Gerrie Woo:  
 Lovers  
 Eddie Preston: Burnside Bill's  
 Jeff Proctor: Kirby's  
 Peter Robernotti: Rancho  
 Bernardo Inn, Sheraton Harbor  
 Island West  
 Bruce Robbins: Boardwalk  
 Restaurant, La Maza  
 The Rockaways: Smuggler's Inn  
 The Rockaways Brothers: Hungry  
 Hunter/Rancho Bernardo  
 Terry Scheidt: Hungry  
 Hunter/Rancho Bernardo



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Shine It On: Vacation Village  
 Hotel  
 Signed, Sealed, and Delivered:  
 Bahia Hotel  
 Tony Soraci and Co.: Henry's  
 Bob Sordell and Key Rogers: Our  
 Favorite Place  
 Southwind: Pavilion Lounge  
 Spring Fever: Reuben E. Lee's  
 Steven and Tanya: Aqueduct  
 Restaurant/San Marcos  
 Brian Stevens:  
 Mulvaney's/Coronado  
 Joe Stewart: Tri Leo's/Mira Mesa  
 and Mission Grove  
 Take 3: Sandtrap Lounge  
 Tony Tardini: Mulvaney's/Escondido  
 Don Tension: El Corral, The

Bridge  
 Third Degree: Mexican Village  
 Alicia Thomas: Humphrey's  
 Time Shadow: Pea Soup  
 Anderson's  
 Tito and Augustine: Dock's  
 Cocktails  
 Touch: Calamarum Hotel  
 Triloge Five: Sheraton Harbor  
 Island  
 Triple Play: Kearny Mesa Blvd.  
 Hilton Hotel  
 True Spirit: Sandtrap Lounge  
 Danny Wynne: The Bridge  
 Vargle and the Orient Express: The  
 New Trophy Lounge  
 Vision: Nile Out East

Jimmie Williams: La Hacienda  
 Continna, Hotel del Coronado  
 Hunter/Rancho Bernardo

## Jazz

The Tony Achille Trio: Escape  
 Lori Bell: Prophet Restaurant  
 Lori Bell and Shop Meyers:  
 Prophet  
 Brass Tax: That Pizza Place  
 Pat Brigham's Preservation Band:  
 Pat Joy's: Patrick's II, Coronado  
 Bruce Cameron and Hollis Gentry:  
 7 Semble: Monk's Saloon, Old  
 Pacific Beach Cafe  
 Cheatham's Jazz Quartet: Bahia  
 Hotel  
 The Chicago Six: Billy Up Tavern  
 Ira Cobb's Jazzbo: Hotel San  
 Diego, Tuba Man's No. 2  
 The Jimmy Corsaro Trio: The  
 Spectator  
 The Hal Crook Jazz Band:  
 Bachman  
 Aubrey Fowl: Chuck's Steak House  
 J.J. Frank: Anna's  
 J.J. Frank and the Coalition  
 Orchestra: Harpoon Henry's,  
 Bachman  
 Harvey and the 52nd Street Jive:  
 Salsola's  
 Mel Goot: Pacific Wine Bar and  
 Bistro  
 The Bobby Gordon Trio: Our Place  
 Heaven and Earth: Chuck's Steak  
 House  
 Brian Jackson Trio: Cafe in the  
 Valley Restaurant  
 Richard James: Imperial House,  
 Salermo's  
 Wayne Jones: Imperial House  
 Bob Long: Winner's Circle  
 Most Valuable Players: Fat City/  
 China Camp

Ellis Ruth Piggie: Old Pacific  
 Beach Cafe, Triton, Monk's  
 Saloon  
 The Shreve Brothers Jazz  
 Quartet: Salermo's  
 The Peter Sprague Trio: Drousy  
 Maggie's, Pacific Express  
 Tripp Sprague and John Ledwith:  
 Pacific Express  
 Stone's Throes: Ruck's, Billy Up  
 Tavern  
 Tobacco Road: Tuba Man's No. 2  
 The Zorngian Jazz Quartet:  
 Harpoon Henry's  
 Zaag: Chuck's Steak House

## Folk/Ethnic

Tom Cahoon: Drousy Maggie's  
 Brian Connolly: Blarney Stone Pub  
 Country Gazette: Old Time Cafe  
 Louie and Pina and Marie Joy's  
 Sean McVicker and Tom  
 McManis: Harpoon Henry's  
 Paradise Street Band: Drousy  
 Maggie's  
 Paul and Carla Roberts: Paradise  
 Gardens Restaurant  
 Carla Seelye: Old Time Cafe  
 Johnny Walker: Old Time Cafe  
 Peggy Watson: Old Time Cafe

## Blues/R&B/ Reggae

Terry B.J. Spirit  
 The Blonde Bruce Band: Peasy  
 Mine Company  
 Bobby Chevrolet and the Shames  
 with the King Biscuit Hornet  
 Jose Murphy  
 The Five Careless Lovers: Pancha's

Forward Motion: Billy Up Tavern,  
 Bahia Hotel  
 Lowell Felson and the Rhythm  
 Kings: Billy Up Tavern  
 Rick Garber and His Blue Zoo  
 Newsw: Spirit  
 The Hurricane: Beach Club,  
 Maradon Wini  
 The Juke Jumpers: Billy Up Tavern  
 King Biscuit Blues: Maradon  
 Wini  
 Ellis Ruth Piggie: Old Pacific  
 Beach Cafe, Triton, Monk's  
 Saloon  
 Tapestry: Joy's

## Country/ Country Rock

Alan and the Oh Boy Country  
 Lads: Oh Boy Inn  
 Asleep at the Wheel: Billy Up

Tavern  
 Jerry Rase and a Touch of Country:  
 Whiskey Creek, Wrangler's  
 Room  
 The Best Farmers: Fowl's  
 California: Van Winkle's  
 Denny Cannon: The Leo's/Mira  
 Mesa, Hungry Hunter/Imperial  
 Beach  
 Center Stage: Oh Boy Inn  
 Cimarrons: Abilene Country  
 Saloon, Wrangler's Room  
 Dan Connor: Cattle House  
 Cottonwood: Circle D Corral  
 Country Cassanova: Circle D  
 Corral  
 Country Comfort: Hutch's  
 County Line: The Outpost  
 Coyote: Stage Coach Inn  
 C.W. Express: Rudy's Hidden Acres  
 Dark Horse: Charles's Viteclub  
 Frank Pines and the Country  
 Ladies: Lardmarkt Co-Hill  
 Lounge  
 Fortune: New Trophy Lounge

Four Star Country: Oasis Bar  
 Free Reim: Firm Springs Inn  
 Wayne Gies: Old Banta Store  
 Restaurant  
 Goodfellows: Palmdale Star  
 High Saloon's, Parnell's  
 Hungry Hunter/Oceanside  
 Oh! Ridge: comedy and music,  
 Billy Up Tavern  
 Russ Kirkpatrick and Dan Lehner:  
 Jolly Roger/Oceanside  
 Red Lane and Rumbin' Fever:  
 Lakeside Hotel, Billy Up Tavern  
 Carl Lee and Firecracker: Wooden  
 Nickel, Whiskey Creek  
 Lone Star Country: The Country  
 Side Restaurant and Lounge  
 Ron Morris: Calypso Lounge,  
 Wooden Nickel  
 New Country: Country Side  
 Restaurant  
 Jimmy Nixen and Downhome:  
 Silver Fox Lounge, Moonlight  
 Lenny Powell: Country European  
 Rawhide: Nara's Mink  
 Shadow Riders: Kentucky Stud  
 The Smiths: Brothers Horsehoe  
 Tavern  
 Southern Comfort: Don's West  
 Stamper: Del Mar Cattle Co.  
 Steppin' Out: Valley Center Inn  
 Saloon  
 Steve Gray: Wrangler's Room  
 Joe Stewart: The Leo's/Mira Mesa  
 and Mission Grove  
 Sugarbush: Calamarum Hotel  
 Tail Cotton: Country European  
 Tapestry: Joy's  
 Don Tension: El Corral, The  
 Spectator  
 The Trademark: Live Oak Springs  
 Denny Tynes: The Bridge  
 White Lightning Express: Del Mar  
 Cattle Co.

variety, Bahia Hotel, La  
 Valencia Hotel  
 Kevin Mullins: variety piano, Gold  
 Coast Lounge  
 Steve Harris: comedy and music,  
 Mr. Biff's Backroom Saloon,  
 Hungry Hunter/Oceanside  
 Oh! Ridge: comedy and music,  
 Billy Up Tavern  
 The Orion Duo: Prophet  
 Restaurant  
 Dale Pearson: piano variety, Dock's  
 Landing  
 Raggle Taggle: variety  
 Renaissance to jazz, Boat House

Sandee and the Ram Band: variety  
 stage show, Islander Hotel  
 Jim Scott and Nancy Kumbel:  
 guitar and oboe music, Old  
 Time Cafe  
 Sharon Sidelig: piano bar, Gold  
 Coast Lounge  
 Jo Tronson: piano bar, Springfield  
 Wagon Works  
 Nancy and Bart Turetzky: chamber  
 music, Bookworks/Panikin  
 Coffeehouse  
 Louis Vasquez: piano and guitar  
 variety, Cafe del Rey Mors

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**SUGAR BABIES**  
 5.0 June 10-11  
**S.D. JAZZ FESTIVAL**  
 June 1-2  
**KING CRIMSON** June 8  
**NIGHT RANGER** June 9  
**LOU RAWLS** June 9  
 If you don't see it listed, call and ask.  
 Deposits accepted for all upcoming San Diego concerts:  
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 originals, Drousy Maggie's  
 Phil Becker: guitar variety, Mille  
 Pianos, El Fandango  
 Anna Blumson and Herman  
 Salermo: opera highlights and  
 pop and show tunes, Salermo's  
 Curt Bosler: summer dulcimer  
 and fretless banjo, Old Time  
 Cafe  
 David Bradley and the Maniac  
 Bands: comedy and music, Joe  
 Murphy's  
 Walter Clark: classical guitar,  
 Prophet Restaurant, Cafe in the  
 Valley Restaurant  
 Marley Days Quartet: popular and  
 swing music, Rancho Bernardo  
 Inn, Miletto  
 Gary Donatelli: banjo and guitar,  
 Plaza Restaurant/Old Town  
 Catherine Espinoza: Irish harp  
 music, Old Time Cafe  
 Eric Foster: classical guitar, Cafe  
 in the Valley Restaurant  
 Paul Gregg: piano bar, Dock's  
 Patti Gries: piano bar, Dock's  
 Eddie Gold: piano, organ, and  
 vocals, the Escape Lounge  
 Gold Rush Boys: country songs,  
 Drousy Maggie's  
 Guy and Jackie with Gil Warner:  
 country, pop to open, Maria Lou  
 Restaurant  
 Lynn Hall: Latin American harp,  
 Drousy Maggie's  
 Steve Hudson: comedy and music,  
 Monterey Whaling Company  
 Tim Knorr: one-man variety,  
 Ohio Club  
 Bob MacLeod: piano and vocal

5080 Bonita Road, Bonita, 267-2550

**\$1.25 tequila drinks**

**Ladies' t-shirt night**  
 \$1.00 well drinks, 75¢ beer & wine

**Win a \$25 bar tab!**  
 \$1.25 vodka drinks, 75¢ beer

**Men's t-shirt night**  
 \$1.25 kamikazes, 75¢ beer & wine

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**Circles** Appearing June 5-9

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 And if you can't dance to Country Music,  
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 Try our great SUNDAY BRUNCH  
 10 a.m. to 2 p.m. \$6.95

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 plus  
**Karen Cavanagh**

Tuesdays thru Saturdays  
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**MIKE NIXON**  
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# CURRENT MOVIES

assassin with a gray ponytail and a marked eye comes along somewhat tardily to inject some redemptive villainy, and the ending, if you can remain awake for it, does not disappoint. Goodness gracious! Great balls of fire! Even this display, however, is a far cry from what the girl's pyrotechnic powers, connected as they are to the phutty gland, are projected to be capable of when she reaches adolescence: nuclear explosion, global fission, Armageddon. Metaphorical translation: The Great American Novel, perhaps, or at least a bigger, better, hotter sequel. With Drew Barrymore. Daini Klein and Mary McCormack. Screen: directed by Mark Lester. 1984.

• (Cinema Play) 5, 12, 19, 26, 33, 40, 47, 54, 61, 68, 75, 82, 89, 96, 103, 110, 117, 124, 131, 138, 145, 152, 159, 166, 173, 180, 187, 194, 201, 208, 215, 222, 229, 236, 243, 250, 257, 264, 271, 278, 285, 292, 299, 306, 313, 320, 327, 334, 341, 348, 355, 362, 369, 376, 383, 390, 397, 404, 411, 418, 425, 432, 439, 446, 453, 460, 467, 474, 481, 488, 495, 502, 509, 516, 523, 530, 537, 544, 551, 558, 565, 572, 579, 586, 593, 600, 607, 614, 621, 628, 635, 642, 649, 656, 663, 670, 677, 684, 691, 698, 705, 712, 719, 726, 733, 740, 747, 754, 761, 768, 775, 782, 789, 796, 803, 810, 817, 824, 831, 838, 845, 852, 859, 866, 873, 880, 887, 894, 901, 908, 915, 922, 929, 936, 943, 950, 957, 964, 971, 978, 985, 992, 999, 1006, 1013, 1020, 1027, 1034, 1041, 1048, 1055, 1062, 1069, 1076, 1083, 1090, 1097, 1104, 1111, 1118, 1125, 1132, 1139, 1146, 1153, 1160, 1167, 1174, 1181, 1188, 1195, 1202, 1209, 1216, 1223, 1230, 1237, 1244, 1251, 1258, 1265, 1272, 1279, 1286, 1293, 1300, 1307, 1314, 1321, 1328, 1335, 1342, 1349, 1356, 1363, 1370, 1377, 1384, 1391, 1398, 1405, 1412, 1419, 1426, 1433, 1440, 1447, 1454, 1461, 1468, 1475, 1482, 1489, 1496, 1503, 1510, 1517, 1524, 1531, 1538, 1545, 1552, 1559, 1566, 1573, 1580, 1587, 1594, 1601, 1608, 1615, 1622, 1629, 1636, 1643, 1650, 1657, 1664, 1671, 1678, 1685, 1692, 1699, 1706, 1713, 1720, 1727, 1734, 1741, 1748, 1755, 1762, 1769, 1776, 1783, 1790, 1797, 1804, 1811, 1818, 1825, 1832, 1839, 1846, 1853, 1860, 1867, 1874, 1881, 1888, 1895, 1902, 1909, 1916, 1923, 1930, 1937, 1944, 1951, 1958, 1965, 1972, 1979, 1986, 1993, 2000, 2007, 2014, 2021, 2028, 2035, 2042, 2049, 2056, 2063, 2070, 2077, 2084, 2091, 2098, 2105, 2112, 2119, 2126, 2133, 2140, 2147, 2154, 2161, 2168, 2175, 2182, 2189, 2196, 2203, 2210, 2217, 2224, 2231, 2238, 2245, 2252, 2259, 2266, 2273, 2280, 2287, 2294, 2301, 2308, 2315, 2322, 2329, 2336, 2343, 2350, 2357, 2364, 2371, 2378, 2385, 2392, 2399, 2406, 2413, 2420, 2427, 2434, 2441, 2448, 2455, 2462, 2469, 2476, 2483, 2490, 2497, 2504, 2511, 2518, 2525, 2532, 2539, 2546, 2553, 2560, 2567, 2574, 2581, 2588, 2595, 2602, 2609, 2616, 2623, 2630, 2637, 2644, 2651, 2658, 2665, 2672, 2679, 2686, 2693, 2700, 2707, 2714, 2721, 2728, 2735, 2742, 2749, 2756, 2763, 2770, 2777, 2784, 2791, 2798, 2805, 2812, 2819, 2826, 2833, 2840, 2847, 2854, 2861, 2868, 2875, 2882, 2889, 2896, 2903, 2910, 2917, 2924, 2931, 2938, 2945, 2952, 2959, 2966, 2973, 2980, 2987, 2994, 3001, 3008, 3015, 3022, 3029, 3036, 3043, 3050, 3057, 3064, 3071, 3078, 3085, 3092, 3099, 3106, 3113, 3120, 3127, 3134, 3141, 3148, 3155, 3162, 3169, 3176, 3183, 3190, 3197, 3204, 3211, 3218, 3225, 3232, 3239, 3246, 3253, 3260, 3267, 3274, 3281, 3288, 3295, 3302, 3309, 3316, 3323, 3330, 3337, 3344, 3351, 3358, 3365, 3372, 3379, 3386, 3393, 3400, 3407, 3414, 3421, 3428, 3435, 3442, 3449, 3456, 3463, 3470, 3477, 3484, 3491, 3498, 3505, 3512, 3519, 3526, 3533, 3540, 3547, 3554, 3561, 3568, 3575, 3582, 3589, 3596, 3603, 3610, 3617, 3624, 3631, 3638, 3645, 3652, 3659, 3666, 3673, 3680, 3687, 3694, 3701, 3708, 3715, 3722, 3729, 3736, 3743, 3750, 3757, 3764, 3771, 3778, 3785, 3792, 3799, 3806, 3813, 3820, 3827, 3834, 3841, 3848, 3855, 3862, 3869, 3876, 3883, 3890, 3897, 3904, 3911, 3918, 3925, 3932, 3939, 3946, 3953, 3960, 3967, 3974, 3981, 3988, 3995, 4002, 4009, 4016, 4023, 4030, 4037, 4044, 4051, 4058, 4065, 4072, 4079, 4086, 4093, 4100, 4107, 4114, 4121, 4128, 4135, 4142, 4149, 4156, 4163, 4170, 4177, 4184, 4191, 4198, 4205, 4212, 4219, 4226, 4233, 4240, 4247, 4254, 4261, 4268, 4275, 4282, 4289, 4296, 4303, 4310, 4317, 4324, 4331, 4338, 4345, 4352, 4359, 4366, 4373, 4380, 4387, 4394, 4401, 4408, 4415, 4422, 4429, 4436, 4443, 4450, 4457, 4464, 4471, 4478, 4485, 4492, 4499, 4506, 4513, 4520, 4527, 4534, 4541, 4548, 4555, 4562, 4569, 4576, 4583, 4590, 4597, 4604, 4611, 4618, 4625, 4632, 4639, 4646, 4653, 4660, 4667, 4674, 4681, 4688, 4695, 4702, 4709, 4716, 4723, 4730, 4737, 4744, 4751, 4758, 4765, 4772, 4779, 4786, 4793, 4800, 4807, 4814, 4821, 4828, 4835, 4842, 4849, 4856, 4863, 4870, 4877, 4884, 4891, 4898, 4905, 4912, 4919, 4926, 4933, 4940, 4947, 4954, 4961, 4968, 4975, 4982, 4989, 4996, 5003, 5010, 5017, 5024, 5031, 5038, 5045, 5052, 5059, 5066, 5073, 5080, 5087, 5094, 5101, 5108, 5115, 5122, 5129, 5136, 5143, 5150, 5157, 5164, 5171, 5178, 5185, 5192, 5199, 5206, 5213, 5220, 5227, 5234, 5241, 5248, 5255, 5262, 5269, 5276, 5283, 5290, 5297, 5304, 5311, 5318, 5325, 5332, 5339, 5346, 5353, 5360, 5367, 5374, 5381, 5388, 5395, 5402, 5409, 5416, 5423, 5430, 5437, 5444, 5451, 5458, 5465, 5472, 5479, 5486, 5493, 5500, 5507, 5514, 5521, 5528, 5535, 5542, 5549, 5556, 5563, 5570, 5577, 5584, 5591, 5598, 5605, 5612, 5619, 5626, 5633, 5640, 5647, 5654, 5661, 5668, 5675, 5682, 5689, 5696, 5703, 5710, 5717, 5724, 5731, 5738, 5745, 5752, 5759, 5766, 5773, 5780, 5787, 5794, 5801, 5808, 5815, 5822, 5829, 5836, 5843, 5850, 5857, 5864, 5871, 5878, 5885, 5892, 5899, 5906, 5913, 5920, 5927, 5934, 5941, 5948, 5955, 5962, 5969, 5976, 5983, 5990, 5997, 6004, 6011, 6018, 6025, 6032, 6039, 6046, 6053, 6060, 6067, 6074, 6081, 6088, 6095, 6102, 6109, 6116, 6123, 6130, 6137, 6144, 6151, 6158, 6165, 6172, 6179, 6186, 6193, 6200, 6207, 6214, 6221, 6228, 6235, 6242, 6249, 6256, 6263, 6270, 6277, 6284, 6291, 6298, 6305, 6312, 6319, 6326, 6333, 6340, 6347, 6354, 6361, 6368, 6375, 6382, 6389, 6396, 6403, 6410, 6417, 6424, 6431, 6438, 6445, 6452, 6459, 6466, 6473, 6480, 6487, 6494, 6501, 6508, 6515, 6522, 6529, 6536, 6543, 6550, 6557, 6564, 6571, 6578, 6585, 6592, 6599, 6606, 6613, 6620, 6627, 6634, 6641, 6648, 6655, 6662, 6669, 6676, 6683, 6690, 6697, 6704, 6711, 6718, 6725, 6732, 6739, 6746, 6753, 6760, 6767, 6774, 6781, 6788, 6795, 6802, 6809, 6816, 6823, 6830, 6837, 6844, 6851, 6858, 6865, 6872, 6879, 6886, 6893, 6900, 6907, 6914, 6921, 6928, 6935, 6942, 6949, 6956, 6963, 6970, 6977, 6984, 6991, 6998, 7005, 7012, 7019, 7026, 7033, 7040, 7047, 7054, 7061, 7068, 7075, 7082, 7089, 7096, 7103, 7110, 7117, 7124, 7131, 7138, 7145, 7152, 7159, 7166, 7173, 7180, 7187, 7194, 7201, 7208, 7215, 7222, 7229, 7236, 7243, 7250, 7257, 7264, 7271, 7278, 7285, 7292, 7299, 7306, 7313, 7320, 7327, 7334, 7341, 7348, 7355, 7362, 7369, 7376, 7383, 7390, 7397, 7404, 7411, 7418, 7425, 7432, 7439, 7446, 7453, 7460, 7467, 7474, 7481, 7488, 7495, 7502, 7509, 7516, 7523, 7530, 7537, 7544, 7551, 7558, 7565, 7572, 7579, 7586, 7593, 7600, 7607, 7614, 7621, 7628, 7635, 7642, 7649, 7656, 7663, 7670, 7677, 7684, 7691, 7698, 7705, 7712, 7719, 7726, 7733, 7740, 7747, 7754, 7761, 7768, 7775, 7782, 7789, 7796, 7803, 7810, 7817, 7824, 7831, 7838, 7845, 7852, 7859, 7866, 7873, 7880, 7887, 7894, 7901, 7908, 7915, 7922, 7929, 7936, 7943, 7950, 7957, 7964, 7971, 7978, 7985, 7992, 8000, 8007, 8014, 8021, 8028, 8035, 8042, 8049, 8056, 8063, 8070, 8077, 8084, 8091, 8098, 8105, 8112, 8119, 8126, 8133, 8140, 8147, 8154, 8161, 8168, 8175, 8182, 8189, 8196, 8203, 8210, 8217, 8224, 8231, 8238, 8245, 8252, 8259, 8266, 8273, 8280, 8287, 8294, 8301, 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**Footloose** — They've studied the demographics, calculated their risk, and decided to stick out their necks on the bet that the movie audience contains more teenagers than *Moral Majority* members. The bettors are down straight off, as John Lithgow, with turn-around class, tells from the

podium: "If he isn't testing us, how do you account for the proliferation of this rock-and-roll music?" (Lithgow, he explains to his daughter in private, is okay. It's uplifting. It doesn't confuse people's minds and bodies.) Trouble starts to brew in earnest when an up-to-date Chicagoan (Kevin Bacon) moves to this Hicksville, which is somewhere in the Bible Belt, but might as well be in Iran, dancing is officially outlawed. And trouble soon percolates into a determined campaign for a senior prom, taught all the way to town Council, where, in a stroke worthy of Clarence Darrow, the porcine-haired head demonstrates that even the Good Book would approve. It's a measure of how low this movie is willing to bow to its disgraced audience that, when the big night arrives, director Herbert Ross has a chance to depict the efforts of kids who've never in their pubescent lives been on a dance floor, he trots out a chorus line of Broadway-Vegas professionals. 1984.

• (Bbox) from 6:1. Santeeville 6:3. Sports Arena 6: Santeeville 6:3.

**Gregory's Girl** — Many parents of teenagers might gladly be willing to trade places, or at least trade teenagers, with the parents herein. The comic euphoria of the real reason: a notable fact of life — quite a nice change from the comic vanguard so prevalent on the screen — is the essence of the movie's style, and the euphorism often turns so thick, and the effect so cheerful and wholesome, as to suggest a kinship with TV sitcoms. Any such family life is clearly severed, however, as a result of GREGORY'S GIRL, not setting sights on a senior prom, taught all the way to town Council, where, in a stroke worthy of Clarence Darrow, the porcine-haired head demonstrates that even the Good Book would approve. It's a measure of how low this movie is willing to bow to its disgraced audience that, when the big night arrives, director Herbert Ross has a chance to depict the efforts of kids who've never in their pubescent lives been on a dance floor, he trots out a chorus line of Broadway-Vegas professionals. 1984.

**The Hunger** — This works hard to obscure the fact that it is a vampire movie (the fearful word is never uttered). But it will not manage to fool those who don't care for this sort of thing, and all manage only to imitate those who do. The maintenance of the Beautiful People lifestyle, with live chamber music, late-afternoon sharpies, billowy diaphanous drapes, and so on, seems to be the sole concern of both the head vampire (Catherine Deneuve) and her director Tony Scott. The latter — the brother of director Ridley Scott — has heretofore devoted his talents to TV commercials and never before to feature films. One wants to say "never yes." If he has advanced at all beyond the tele-approach, it's only as far as to be on an MTV video. With David Bowie and Susan Sarandon. 1983.

**Indiana Jones and the Temple of Doom** — Follow-up to *RAIDERS OF THE LOST ARK*, with Harrison Ford and Kate Capshaw, directed by Steven Spielberg. (Spielberg, La Jolla Village, Loma, New Valley Drive in Oceanfront 6, Plaza Bonita, Rancho Bernardo 6, Santee Drive 10, South Bay Drive 10, Westland 10.)

**Life of Brian** — The emotional blackmail implicit in this ludicrous Biblical spoof, from the Monty Python group, is that by not finding it funny, you are liable to be taken for a blowhard. It could be argued, though, that the followers of Christ B. DeMile actually have more reason to be offended than those of Jesus H. Christ. With Graham Chapman. Michael Py-

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## CURRENT MOVIES

tradition of the original comic books. Each of them is very much the sort of dubious idea that comes from having to crank out a new issue month after month, year after year. No monthly comic book, on the other hand, in distinct contrast to the average screen blockbuster, would have such glacial attention as to roll these plots into one. The result is an utter mess, and a mean-spirited mess at that. With Christopher Reeve, Robert Vaughn, and Annette Bening, directed by Richard Lester, 1983.

**Swing Shift** — Of GOLDFIE THE RIVER, for those who need Goldie Hawn and mental infidelity to keep up the documentary, ROSE THE RIVER, on the female work force in World War II. And even Goldie, in an effort to show how her character grows and strengthens into a feminist paragon, is less sure that she should. The production in terms of clothes, cars, and so forth, is very full — even overbearing. The plot, portrayed in terms of what the people are like, what their job is like, what their leisure is like, is pretty empty. And granted that the woman is the rightful focus of attention, a slight bit of interest in what her husband has been up to, once he returns home from war, would not too much impair her independence. With Kurt Russell, Ed Harris, and Christine Lahti, directed by Jonathan Demme, 1984. (Parkway)

**Terms of Endearment** — James Brooks' first feature seems somewhat presumptuous, or maybe just overgeneralized about the bond between a single mother and an only daughter (Shirley MacLaine and Debra Winger, respectively), as though no special insight were called for. None is called for very often, in any event, since the movie chooses to concern itself not so much with the mother-daughter relationship as with



Streets of Fire

the mother's relationships, on the one hand, and the daughter's relationship on the other. The generation gap, together with the geography gap, the society gap, the sexuality gap, and various other gaps, affords plenty of variety, at least, as we switch between two lives and two milieus over a period of more than a decade. And variety is enriched, in a sense, by a method of characterization that tends to fetter the people with caricatures, quips, quips, quips, quips, unique styles of dress, and other attention-getters roughly equivalent to the novelty-store arrow through the head. This method, which

believes honest observation and be-

speaks a nervous need to fill a pre-scripted "entertainment" quota, is a reminder that Brooks' background is in TV sitcoms — specifically as co-creator of the mixed-race ensembles of *TAXI* and *THE MARY TYLER MOORE SHOW*. The visuals of the movie, in contrast to its verbal, are at a level rather below a good deal of TV. Never mind the impression as to matters of composition, period, locale: writer-director Brooks clearly inclines toward the left side of the hyphen. But the washed-out, talcum-powdered image suggests, apart from all that, that cinematographer Andrzej Bartkowiak, who photographed *PRINCE OF THE CITY* and *THE VERDICT* in

near total darkness, has had trouble adjusting pupils or apertures to sunlight. With Jack Nicholson, John Lithgow, and Jeff Daniels, 1983. (Claremont, Grossmont Mall, Mira Mesa Cinemas, Sanite Village 8, Vogue)

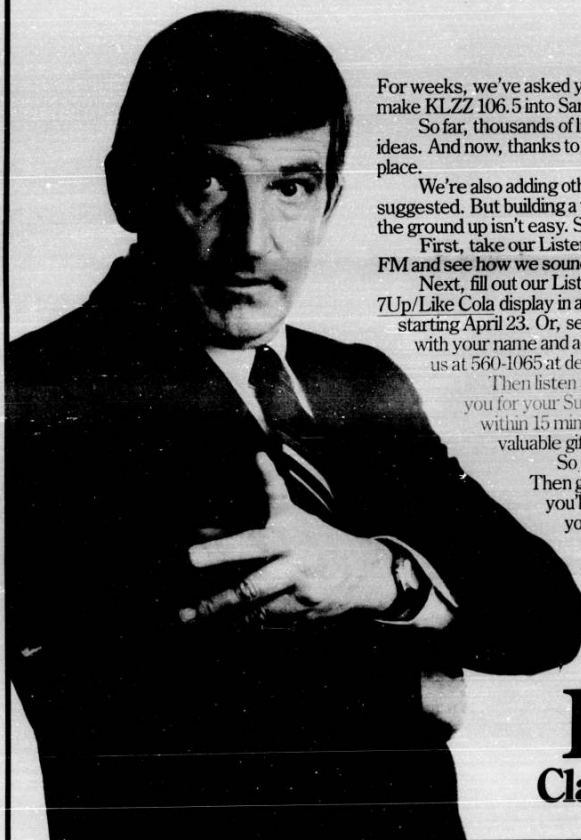
**The Trouble with Harry** — Review of Alfred Hitchcock's 1955 black comedy, with John Forsythe, Shirley MacLaine, Edmund Gwenn, and Mildred Natvig. (Globe)

**Unfaithfully Yours** — Remake of the 1948 Preston Sturges comedy about a symphony conductor's revenge schemes against his wife, falsely suspected of infidelity. Unexcuseable as a comic, this has lost several teeth since then, not just because of the march of time, but because of its current masthead: *HOW TO MURDER YOUR WIFE*. A NEW LEAF, etc. But the real trouble, in this particular case, are the loosening of Sturges' structure and the lowering of his tone. The loosening is the larger trouble of the two, as the scriptwriters paint themselves into a corner where the marital misunderstanding must be prolonged to exasperation. The lowering-of-tone problem, on the other hand, is mitigated quite a lot by Dudley Moore's gift for physical comedy, and his total takeover of his body is shown to perfection, for example, in the dueling-violins scene where he hides his supposed nail right off the stage and under the table. Albert Brooks is very good, too, as the actual cuckold. But the major cast and conductors, business manager and the actual cuckold, must turn to the all-seeing, all-knowing, all-feeling Billy Kean played, on the opposite side of the sexual border, by actress Linda Hunt. He, the very embodiment of the Mystery of the East, is a ratchet-voiced dwarf who makes us all feel small. Mel Gibson, Spourney Weaver, Michael Murphy, directed by Peter Weir, 1983. (La Paloma, from 6:1)

**The Year of Living Dangerously** — The old story of the objective reporter learning to get involved. In this particular telling, the setting is Indonesia, 1965, on the eve of Sukarno's show-down with the Communists. The telling itself is uncommonly muddy, i.e., hard to make out, easy to get stuck in and spin your wheels in. Any lack of clarity, of course, can be excused as, in the West, for illumination, or partial illumination, we must turn to the all-seeing, all-knowing, all-feeling Billy Kean played, on the opposite side of the sexual border, by actress Linda Hunt. He, the very embodiment of the Mystery of the East, is a ratchet-voiced dwarf who makes us all feel small. Mel Gibson, Spourney Weaver, Michael Murphy, directed by Peter Weir, 1983. (La Paloma, from 6:1)

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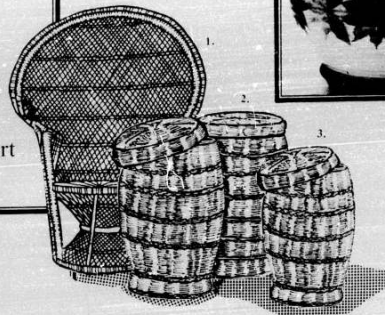
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