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VOLUME 10, NO. 49, DEC. 10, 1981 **SAN DIEGO'S WEEKLY**

A black and white line drawing of a hand holding a credit card over a cluttered desk in a room with vertical striped wallpaper. The hand, with fingers spread, holds a rectangular card with a small square logo in the top left corner. The desk is covered with a fringed cloth and holds a laptop, a stack of papers, a small box, and a bag. In the background, there is a desk with a lamp and a chair, and a fireplace on the right wall. The room's walls are covered in vertical stripes.

Some years ago at Christmastime when I was a teller at a bank down town, I came to know Wayne Boyer who was then an apprentice bum. I met him in the Jack-in-the-Box on Broadway, where I had stepped inside for a Coke; he was in the next line over standing on crutches, his right leg in a cast from ankle to hip. I was twenty-two then and he looked about my age, but different in other ways. He had black hair, pale skin, and narrow, startling blue eyes. His face was like a weasel's — narrow, I mean — and active, and he usually put a hand up to

cover his missing front tooth when he smiled. I knew him for two years off and on. He called me Mickey (my name is Michael O'Hanlon), I think because of a comic strip called "Mickey Rat," which was his favorite. It was a satire on Mickey Mouse and was about a rat who lived in a rat town where all the people had rat faces. He said, "That's where it's at, man. That book cracks me up."

What drew my attention to Wayne was the way he handled the service he was getting. The counterman pushed a hamburger at him as though he were

I liked that. I believe in dealing straight over with people; whatever they give you, hand it back fast. I was in a position to do that since I worked in The Pit, which was the bank's remote facility in the parking lot, where one teller handled transactions for three lanes of cars at drive-up kiosks. I

(continued on page 10)

(continued on page 10)

City Lights

No Dough, No Show

Martin Gregg and California Theatre owner A. W. Coggeshall met late this summer when Gregg was formulating plans for a local children's theater group he had established here in the summer of 1980. Modeled after a similar project Gregg organized in New York City during the Seventies, the local group involves about 200 families, whose children each supply their own costumes and pay a \$17.50 "workshop fee" each time they're cast in one of his productions of children's theatrical fare. By this fall he had already mounted a half dozen such productions and had persuaded the San Diego Unified School District and PTA to endorse (and sell tickets for) his 1981-82 season. That season was to begin with a production of *Twelve Days of Christmas*, scheduled for November 17 through the 21st in Coggeshall's downtown theater, an announcement which Gregg made at the beginning of November. But as the dates for the performances approached, Gregg learned that Coggeshall also had booked two jazz performers into the theater on November 20.

"I assumed it was a legitimate mistake," says Gregg, who then scrambled to cut back the *Twelve Days* performances to one date (November 21). Although the change didn't hurt Gregg financially (he hadn't yet sold tickets for all five dates), he says it damaged his credibility with the PTA.

Anxious to avoid a similar problem with his December production of *Bah, Humbug* (a musical adaptation of Dickens' "A Christmas Carol"), Gregg says he and an associate both wrote and visited Coggeshall to make sure they would be able to rent the California December 18 through the 23rd. Because *Bah, Humbug* is scheduled as a benefit (the proceeds go to eight different youth-related charities), Gregg says Coggeshall agreed to rent the theater for only \$3,000 (compared to his normal \$6,000 fee). "We told him we wouldn't be able to get the check to him until December 10, but he said that was okay."

The septagenarian plumbing fixture merchant-cum-theater owner rents out the California only on the basis of verbal agreements. This reassured, Gregg started selling *Bah, Humbug* tickets December 1, and began rehearsing his youthful cast at the theater. However, a week and a half ago he was startled by a radio announcement of an upcoming Devo concert at the California December 19. *Bah, Humbug*'s second night. He says when he called Coggeshall, the theater owner's attitude was that the change in scheduling was "tough." Says Gregg, "His contract is with the first person who comes in with a check."

Indeed, Coggeshall harrumphs, "He's a flake." He

comes in and says he's gonna take this date and this date and this date, and maybe he does and maybe he does it."

Coggeshall maintains he never guaranteed Gregg any dates. "If the money don't come in up front, you don't have the theater." Faced with this development, Gregg frantically began searching for another

home for the Christmas musical and finally turned to Speckels Theatre owner Jacquelyn Littlefield. Gregg says although Littlefield's normal fee for those dates is about \$10,000, she agreed to cut that to \$5,000 as a contribution to the benefit. Although that fee is \$2,000 higher than the rental from

Coggeshall would have been, Gregg says he's content. "We still should make about \$30,000 for the charities if all the performances sell out."

But he's not sure where the rest of the season's productions will be staged. "So we would I do it at the California again without a written contract."

J.D.



Martin Gregg, center

Los Punks

One night last April San Diego new-wave music promoter Tim Mays was walking around Tijuana's business district when he noticed a poster advertising a punk-rock concert. The show, featuring Tijuana's Los Negativos, was scheduled to take place that evening at a place called Mike's, a dingy nightclub near the corner of Sixth and Revolution. Mays, who had been to the club and found more than a handful of Mexicans (wearing anything from polyester leotards and satin shirts to more traditional punk garb, such as leather motorcycle jackets and spiked boots) on the cramped dance floor while Los Negativos played loud, brash music not unlike that of the bands Mays was promoting in San Diego. Mays introduced himself to the band's manager, Luis Guerrero, and from him learned that a formidable punk scene had started to emerge in Tijuana. Los Negativos was playing around town at least once a week and had even

another club, the Odyssey 2000, with Los Negativos and nearly a dozen American bands, including the Unknowns, the Paladins, the Products, and Violation Five from San Diego, and the Brut and Social Deviation from Los Angeles. The puny have also staged a couple of benefit at (and for) the University of Baja California, each time selling out all 600 seats in the school's indoor amphitheater. "The size

"The music is very leftist, very much against society and against the government. There is so much discrimination, so much cheating by the government. That's the reason we formed the band." The lyrics of at least one of the band's songs give some support to this view. "You are being cheated by your own master!"



Los Negativos

of the crowds we've been getting has been comparable to what we'd get at similar shows in San Diego," Mays says. "We get a much broader range, though—college students, the disco crowd, and young punks. They're all curious."

Punk rock in Tijuana, however, has less in common with its American counterpart than with the politically motivated punk movement that began four years ago in England, Guerrero points out.

Sometimes he talks to you in a soft manner and seems to be kind to you. But all he wants is to cheat you."

Los Negativos remains the only active Tijuana punk band, and Guerrero surmises that is because of

regularly. Los Negativos does not belong to the union, and they are conscious about the circumstances under which they appear in public.

The "punk look" that he and many other Tijuana punks adopt, Guerrero says, is still met by stares and comments, particularly at the University of Baja California, which he attends. "When I go into my classroom, they all look at me and ask me, 'Why do I have my hair so short?' Why don't I repair my leather jacket? I tell them I want to make people think. It's not all bad, though, at least I get the chance to tell people who ask me those questions about our upcoming shows and what we believe."

T.K.A.

A Few Columns Of Numbers

When local journalists gathered to group the *Daily Transcript* really takes it on the chin. "Geeze, there's nothing to sell in that paper," they say of the *Transcript*, which claims a circulation of 7800. Three or four years ago, however, the paper regularly beat the mighty *San Diego Union* and the *Tribune* in covering business, courts, and downtown news, though it had just four or five reporters. "Who's left today?" is another slap you'll hear frequently when reporters discuss the journalists—no fewer than eight of them, who have left the *Transcript* in the past year, including Gary Shaw, Janet Lowe, and former *Transcript* editor Bob Witty to the *Tribune*, and Jane Clifford to the *Business Journal*.

Publisher Keith Lister doesn't seem in much of a hurry to shore up his sagging staff, thus reinforcing one business writer's view that "Keith does not like to make decisions about his paper."

Lister says, "We're coasting along...there's really no hurry" to hire a new editor to replace Jerry Schiepp, who replaced Witty and who "resigned" last month. And though his new reporters are spirited and hard-working, they lack the business background of former staff members. Still, those critics who matter—the *Transcript*'s subscribers—don't seem to notice the difference. "If they do, they don't care," Lister says. "I read the court calendar and bar association news," says attorney Don DeBerg. "I never read it for the news, that's why I get the *Union* and the *Times*." Several real estate agents, too, much more spent by the *Transcript*'s decision to cut back the extensive "Real Estate Briefs" column than by any other Don DeBerg. "The first thing we read around here is the real estate page," one La Jolla realtor says. "It's not much more in it for me, but I have to read the damn thing."

P.K.

From F Street To Easy Street?

Perhaps Jerry Trimble and his staff at the Centre City Development Corporation will see a little harder at the negotiating table before dragging Donna Thompson into court and trying to convince a jury her property isn't worth what Thompson and her lawyers say it is. Thompson owns a large parcel along downtown's F Street, bordered by Union and Front streets. The property is located within the city's redevelopment zone, an area that includes the Marina housing project and the planned Horton Plaza shopping center. CCDC wants developer Walter Smyk to own that parcel; it's the only one on the block that he hasn't been able to buy, and until he gets it, he can't rip down Thompson's renovated building (they contain a hotel, law offices, and her own company office) and begin construction of his private project—the five-story, 100-unit Meridian condominium building.

But Thompson doesn't want to sell, at least not for the \$1.5 million Smyk has offered her. In fact, she's signaled her intent to fight him by hiring one of California's most respected condemnation lawyers, if Smyk is unable to reach agreement with her. He will turn to CCDC and ask it to use its powers of eminent domain to condemn the property. Because the redevelopment agency has supported Smyk's plans for the condominium tower, Trimble will begin the process by which Smyk can acquire the parcel. Only the question of how much Thompson's strip of land is worth will then remain unanswered.

Two other major landowners have battled in court with CCDC over that question of value, and in both cases CCDC has lost badly. The first was A.W. Coggeshall, who owned a block destined to become part of the Marina housing project between E and G Streets. When he refused the city's initial offer of \$850,000 for his property, CCDC attorneys and Coggeshall's lawyer, Claydon Henry, tried negotiating before throwing the subject of the property's worth to a jury. CCDC offered \$1,030,000, attorney Henry countered with \$1,450,000 which CCDC declined. In court, Henry used a battery of aerial photographs depicting the property's proximity to the successful Seaport Village shopping center and the historic O'Sullivan Square office building (since destroyed by arson). Henry told the jury how Coggeshall had planned to build a condominium high-rise himself (he produced a 1972 building permit for the project) and put an independent appraiser on the stand who testified that the disputed land was worth \$1,678,000. The jury awarded Coggeshall that amount, over \$200,000 more (not including court costs) than



Thompson Building

the city would have paid in a negotiated settlement. CCDC lawyers appealed the judgment, which was drawn from taxpayers' money, but were refused a new trial. John Dee is the Los Angeles lawyer who will push Thompson's case, and he did quite well in convincing a jury to ask how much the city's offer to buy the property was better (in a court settlement). Dee says that the Thompson parcel which stands in the way of the Meridian high-rise could be condemned by CCDC and cleared within about three months. (Developer Smyk has talked about an April, 1982 ground breaking for the

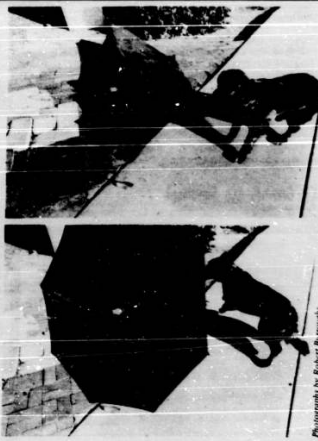
project, though there have been recent reports that his investors stood in the way of a Pasadena redevelopment project directed by CCDC boss Trimble. "Trimble's job is to get the property for his client at the lowest cost," says Dee. "My experience is that any [landowner] who has taken him to task has done substantially better [in a court settlement]."

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Mailmen Open Up On Dogs

The ongoing battle between mailman and beast continues to escalate. The latest weapon in the postal carriers' arsenal of defense against sharp-toothed dogdom is a deceptively simple one: the push-button umbrella. The "dogbrella" (as the device has begun to be known) is the brainchild of a Sacramento postal safety expert who also happens to be a practitioner of the Japanese sport of kendo, a ceremonial form of combat using bamboo poles. One day while practicing with a push-button umbrella, he accidentally popped it open in the presence of his own hounds—an act which caused them to turn tail in terror. Spotting a good idea, he eventually armed thirteen mail carriers with the devices.

The field successes against dog-baiting canines were so dramatic that the idea since has spread to a number of other cities in California and Utah, including San Diego. Mike Randall, the local post office director of customer services, says about sixty of the dogbrellas have been distributed to managers at the El Cajon, Linda Vista, Clairemont, and East San Diego stations. Randall says that up to now, the carriers' major anti-bite protection has been a product called "Halt," basically cayenne pepper under pressure in a water-and-oil



Photograph by Robert Hargrave

solution, which can be sprayed at attacking animals. "But with that, if the wind's blowing and it blows back in your face—

shoot, you've got a bigger problem than the dog does." The umbrellas? "They just startle the hell out of a dog," Randall reports.

Iggy And Tony And Marc And Harry

Pity the concert promoters. Not only do the artists they deal with demand frivolous luxuries on top of their exorbitant fees, but if anything goes wrong, from poor ticket sales to equipment malfunctions, guess who gets blamed?

Two weeks ago, Iggy Pop interrupted his concert at the Backlund to announce to the crowd, "We're going to leave the stage for a few minutes because the promoter's an asshole. His name is Tony and he sucks." As he and his band walked off stage, the crowd began chanting, "Tony sucks." The reason behind Pop's rage? Tony Kampmann had shifted locations from the 1750-seat California Theatre to the 550-seat Backlund because of slow ticket sales. Mr. Pop apparently considered this an affront, a disparaging comment on his drawing power. A few songs into his performance at the Backlund the stage monitors, which he could not hear what they're playing, stopped working, at which point he decided he just couldn't take it any more.

Kampmann is not the only local concert promoter who has been the object of an artist's onstage abuses. In mid-July, promoter Marc Krueger brought Harry Belafonte to San Diego State University's Open Air Amphitheatre, the 4250-seat theater was less than half full. Although Belafonte says he spent as much money advertising the Belafonte show as several thousand dollars—as he did other artists' concerts that have sold out, Belafonte told the crowd shortly after he walked on stage, "If the promoter had really pushed this show, I'm sure we would have had more people here. San Diego is the eighth largest city in the country, and there's no real promotion here."

He added that the reason the show had started late was because Belafonte had provided him with an understaffed stage crew. Later, a call from a member of the audience prompted Belafonte to remark, "Oh, no, the promoter has a family," to console the disgruntled.

But while Tony Kampmann says he's sure he'll work with Iggy Pop in the future, Marc Krueger says he thinks he'll bring Harry Belafonte back to town, although at the time he said his decision was not prompted by Belafonte's taunts. "I just don't think he has a draw," Belafonte said.

T.K.A.

— Jeannette DeWeese, Paul Krueger, and Thomas K. Arnold



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Puckett Change

Aside from some of the late 60s to early 70s movies, the recent history of Gary Puckett, the recent editorial "Once I was a Time" (Things Were Solid) and November 25th, Tom Arnold is based more on what it was than substance.

The biggest shortcoming that the January, 1981 incarnation of the Gary Puckett band had was not Puckett's alleged adroitness to outside arrangement ideas or his justified insistence on including his girlfriend in on the project or any of the other contrived incidents of his department, but was Thomas K. Arnold's poor handling of the administrative and personnel details that were entrusted to him.

During my brief stay as a sideman, I was faced with the task of learning twenty original songs and the four hits within two weeks of time, during which I experienced hours of delay, interruption, and even, caused by an over-ego assertive band who at times seemed to think that this is his band. The friction resulted in palliative reasons. The result of his presence was neither creative nor remedial, as conflicts over arrangements and Puckett's girlfriend's presence at rehearsals continued throughout the week. Where Arnold failed at diplomacy, morale suffered. Inexperienced and full of zeal, his parents' money, and lines right out of a Hollywood B movie.

Arnold duped people into believing that he could make contacts with A&R types but instead would often make irrelevant music suggestions, which were often responded to with "This conference" if he got any response at all.

Letters

Contrary to the accounts of our findings for our first was a pleasing diversion with only a few complaints about sizes. Attempts were made by Jacques and Gary to accommodate individual tastes within the confines of "the look."

Where there was abundant musical talent on the band's part there was also more evidence of managerial pacity by the out-of-the-way, tiny, unpretentious clubs that were booked by Arnold. It was unfortunate that such an important project was entrusted to someone with so little to contribute. Puckett seemed positive, serious, and ambitious but perhaps flawed in his attempts to be too accommodatingly democratic. Some people took liberties with that generosity. Arnold, sporting vests in the November 25 commentary, has attempted to slight Puckett with whatever illegitimate voice he

could dredge up from the depths of a vacuous spirit by mixing some actual events with pure fantasy. My association as a sideman ended some time ago, so why should I care? Unfortunately the blarney that takes for a writer to blurt his horn is accompanied with half truths, poor recollection, ego misanthropy, and the scent of abundant Bandini. There is too much of that going around these days.

William Scott
San Diego

No Abbreviations

As a former Nazi victim who lost her parents at an early age and many members of her immediate family, the ad pertaining to the "Jewish lobby" which has been running in your classified section reminds me all too much of those days.

If someone doesn't like the reality of the state of Israel or its actions, under this our system, that's his privilege, but to say there is a "Jewish lobby" is an old anti-Semitic lie, and I am saddened that you allow it to be printed. No one tells me how to vote, any more than the nonexistent "Gentile lobby" tells you how to vote.

These fanatics who use your paper don't even have the courage to identify themselves, although I have my suspicions! Should you decide to publish this letter, I would prefer that you use my initials only. I don't want anonymous hate-mongers to annoy me.
I. F. Clairemont

Some Of A Pitch

Like John D'Agostino, I never could understand the public acceptance of Marty Balin's voice. "Miracles" only made it for me because of Glenn Miller's hit-in-the-heat pasting. Who was that ready wing doing the lead? Now comes "Hearts." Mr. Balin is quite a good-looking fellow and I enjoy his physical presence, but prefer my own voice and my own rendition of this target song during my dancing shaver. At least I can hold a pitch.

Keep those extremely intelligent comments coming, John. I look forward to your column, your insights, and your ability to make me think I'm not as crazy as I once thought I was. A suggestion: how about a treatise on the musical abuse of the pronunciation of the word "sub"? I mean, is it lay-deh or lay-day or lay-dah?
Once, twice, three times.
Georgette Alvina
Hillcrest

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Straight from the Hip

Dear Matthew Alice:
I am a very amateur photographer from the Bay Area whose main objective for going to rock concerts is to get a decent picture of one of the stars. I had no problem pursuing my hobby until one and a half years ago when I moved to San Diego. Since then I haven't been able to get a decent picture at which cameras were allowed. Why is concert photography permissible in the Bay Area yet outlawed here? Since we patrons are willing to pay to see shows that generally offer poor seating and poorer sound quality, why aren't we at least allowed to capture the excitement of the moment on film?

Michael L. Gann
Mission Beach

"No movie or sound equipment, and no containers of any kind allowed in the arena," states the sign above the doors of the San Diego Sports Arena, and that's the rule in nearly every large concert hall in the country. Depending on the wishes of the promoter, the arena may allow amateur photographers, professional photographers, or television news cameramen to record parts of a concert, but in general the public is not allowed to take pictures because they might distract the artists from their performances or detract from their incomes. "If somebody's going to sell those photos, then it's income taken away from the artists and their record companies," said the publicist for a record company in Los Angeles. She said that the Civic Auditorium in Santa Monica allows only two seats per show to credentialed photographers, and that the Greek Theatre requires a record company to sign a contract stating that any photos taken by the company's photographer during a performance will not be used commercially. The publicist noted that most concert photos circulate within the business and rarely reach the popular market. If concert halls in San Francisco are less strict about



Illustration by Rick Gray

prohibiting cameras, it may be because the city is a music center where performers are willing to endure the flash bulbs in hopes of receiving more favorable exposure. "We don't allow photography at our concerts unless it's by the wish of the artists and unless the stage is set up in a way that makes it feasible to take pictures," said a spokesman for San Francisco's Concord Pavilion. "And even then we allow only accredited photo people, with an additional rule that they do not use flash or tripod." The spokesman added that some performers, especially Air Supply, always draw crowds of instant owners who smuggle their cameras in pockets and purses, and whose collective flash sometimes illuminates the stage for seconds at a time. "So many people take pictures when it's not allowed that artists learn to go with it," said the Pavilion spokesman. "They

say, 'It's really distracting to look into all those flash bulbs, so I'm going to pose for ten seconds right now, and everybody who wants can take a picture and get it over with, and then, no more.' I've seen Neil Diamond do that and it worked."

Dear Matthew Alice:

How do they make the end zones blue and yellow at Jack Murphy Stadium? And why doesn't it kill the grass?

Dean Smith
East San Diego

In the early fall, when the baseball and football seasons overlap, the groundskeepers use powdered chalk to mark and decorate the field for each sport. The chalk washes into the soil with water. After baseball season, paint becomes the medium. Water-based house paints from Praxair, ordinary yellow and a color called Charger Blue, are sprayed at 250 pounds

of pressure per square inch onto the Santa Ana hybrid grass. The chief groundskeeper estimated that hundreds of gallons of paint are required to brighten the end zones, yard marks, numerals, and the large blue picture of a Charger helmet on the center of the field. Beginning this week, the paint consumption will have increased because the entire field will have been sprayed green to disguise the grass's winter dormancy. The groundskeeper feels that the paints do kill the grass, and expects to replace at least the end zones with new sod in the postseason.

Dear Matthew Alice:

I often run through Balboa Park and I wonder about the purpose and history of a large pink building in the extreme south-western corner, a hundred yards east of Sixth Avenue, near the flagpole. A sign reads, "San Diego Fire Alarm Station." Is this building still used? Why would fire alarms ring there? And why such a large building if it's just some kind of alarm relay station?

D. J.
Ocean Beach

The building used to house the city's Gamewell system for dispatching fire calls to various companies. The system used a paper-punch tape, similar to the ticketette associated with stock market transactions. Now fire calls, like stock transactions, are announced electronically, and the fire department no longer needs the building to house bulky equipment. It is now being used for temporary storage space by the San Diego Historical Society until their new location in the Casa de Balboa is completed.

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.

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SPORTS

So you got brave once and asked Louie Kelcher his shoe size. You want the Pulitzer Prize now, or what?

BY STEPHEN HEFFNER

So last week I got a letter from Armen Keteyian. It was buried away in the tail-end section of the letters to the editor, but I found it. Armen, writing as a sports writer (yes, with grammatical errors and syntactical clumsiness appropriate to that genre faithfully included), wanted to complain about some disservice he felt I had perpetrated on his kind in my column about the Chargers' press box. Rick Smith, Gene Klein, et al., of a few weeks back.

The letter puzzled me for several reasons. First, he spoke directly to me throughout, calling me by my first name, as if he knew me. And he even called me "Steve" as if he knew me well. I seemed my brain to place this old friend. My mother's family name is Avedisian, so I thought a mutual ethnic connection. Had he been a member of the Armenian Freedom Fighters with me when we were kids? I thought not. Maybe I'd met him at Bill Saroyan's funeral. I had talked with a fellow there who grieved that Saroyan had died before the man had a chance to show the famous author a manuscript he had written. He had the book with him, a collection of stories about his growing up in an Armenian neighborhood in California. He called it *My Name is Armen*, but I just can't be sure if his last name was Keteyian.

My friend Lola, who runs my life,



Keteyian's "pros," however, seem quite accustomed to the procedure, though I can't believe that the players are unanimously in favor of such exposure and their discomfort surfaces occasionally when the question of women reporters in the lockers is raised.

Predictably, I've found some humor in the setting, such as the sight of Louie Kelcher, naked as a bouncing 280-pound newborn, being interviewed by Phil Stone and the Channel 39 news people, the camera, of course, framing Big Louie only from the shoulders up. As I watched, I pondered the editorial discretion of television and laughed at what the folks at home wouldn't see on the eleven o'clock sports report. Is that funny, or do I need help?

The most difficult part of the locker room interview has to be thinking of something original to ask, and then somehow coaxing a revealing answer from your subject. Keteyian's suggestion was that true professionals do these things routinely, but if they do, why don't I see the record of such insightful conversations printed in the next day's paper? In a lifetime of reading sports pages, I have found little exception rather than the rule that reporters and players between them bring out much that is news in the postgame interview. "Were the coverages what you expected, Dan?"

"Yeah, pretty much. Our coaches did a good job of preparing us and we knew what to expect. But they're a tough team. We just got a few breaks and made the big play when we had it."

"What about your chances for the playoffs?"

"I think we've got a shot, but we just have to go out and take 'em one game at a time." Sound familiar?

Inevitably, an athlete's strength resides in his ability to perform on the field, not to talk about his performance afterward. If Armen Keteyian believes, as it seems, that the way to write interesting and informative sports stories is to gather quotes from players in the locker room and then build the story around that information, he is simply placing himself in the mainstream of sports journalism, which, with a few precious exceptions—Scott Outler of the *L.A. Times*, to name one close to us—is predictable, repetitive, tedious, slanted in style and intelligence toward the lowest common

including my social agenda, checked my appointment calendar for the past few months and suggested, "Maybe you met him at one of the Mensa Club meetings." There was a chance, but after reading Keteyian's letter a second time I decided that Mensa could not possibly have been where I met the man. Oh, well, it'll come to me.

Keteyian confused me on a few other points. He defended his sports writing colleagues with a righteousness that approached evangelism. He spoke of going to the locker room "... to watch pros probe with questions of their own," as if something heroic were involved in

the task. He would have us believe that Steve Bisheff is another Rachel Carson gathering data for a revelation comparable to *Silent Spring*, or that in Jerry Maguire and Wayne Lockwood we have Woodward and Bernstein, daring investigators about to blow the lid off a can of rotting sports nightwalkers. I've been to the locker room. (I've been to the Mountain!) The toughest part of the job, at first, is barging in on a bunch of people—"no one is trying to sleep"—and dress, just because you want to talk to them. I was raised to think it proper to wait politely until a person was out of the bathroom before discussing business.

denominators of public taste and intellect, and, in general, a body of work whose continuity might not be noticeably disrupted were it suddenly to become the product of reasonably literate junior high schoolers—providing that the youngsters would be allowed in the locker room.

Keteyian's only sensible point was his mention of the sportswriters' deadline pressure, and of having to face it every day. The reporters I have the most sympathy for are the ones who, by nature or by virtue of having done it too long, are not happy with their jobs. For a giddy sports fanatic or a frustrated athlete, the

idea of going to every game and chumming with players is a pleasant thing, a childhood dream. But for someone who is stuck with it because the mortgage won't allow him to quit, the job could be a murderous bore, in which there is contained little comfort for the captive practitioner that he is doing something even vaguely worthwhile on the larger scale of human activity. The man standing on the skyscraper's ledge and threatening to end it all in despair for having wasted his life as a sportswriter would require a more gifted liar than I to talk him in by convincing him he was

wrong. After lengthy instruction on the qualities that distinguished a "professional" sports media person from one who was not (Armen implied that I was not, and I guessed that he felt he was), Keteyian served notice that, as the PR director for the Olympia Gold Bowl, he would bar me from his press box. What have I done to make Old Armen so mad, I wondered. Maybe he found out that I hate light beer. Maybe he learned that I'd be skiing that week anyway, and wouldn't protest his ban. Whatever his reason, I can't imagine that the Olympia

people are happy to see their new publicity man insulting sportswriters in print. My suggestion is that if he wants a lesson in how to be a "professional" public relations guy, he should call Rick Smith. In contrast to Keteyian's reaction to my story (which was unflattering to Smith, and never mentioned Armen), Smith responded with a gracious phone call to me, during which he said that, though he didn't agree with me on many points, his job was to accommodate the media, not get into fights with them, and I could have access to his press box whenever I wanted.

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POSTCARDS

(continued from page 1)

deal with people through intercoms and color-coded pneumatic pipes. In the Christmas season I had three or four cars backed up in every lane, and I took pride in working fast and keeping the transactions and the attitudes sorted in their proper categories. The person in Lane One needed cash back on a deposit to her checking account, and spoke to me with elaborate courtesy, which I returned in kind, while Lane Two had a loan payment coupon to turn in, and a short and businesslike manner, which I returned in kind, while Lane Three wanted to make a savings withdrawal on a joint account with only one signature, and was being offensive from the world go, which I returned in kind. The guy in Lane Three took his messenger tube and threw it under his car and ran over it. Amazing, said my operations manager, that a customer could get so angry at one of her best tellers. And if I was one of the best, it was because I value exactitude, and the balancing logic of cause and effect. I am also not bad with figures, a trait I hadn't realized before I took some classes in sociology.

I sat down next to Wayne and asked him how he'd hurt his leg. He said he'd fallen out of a tree. Fair enough, I said, trying a Tom Snyder imitation, which he didn't get. And what had he been doing in the tree? Trimming it, he said, for Mr. Talley, who was a studio musician in Hollywood, and who had been Wayne's employer for more than a

year. The fall from the eucalyptus tree to the cement driveway had broken Wayne's leg, for which Mr. Talley had been put to the inconvenience of taking Wayne to the emergency room at City of Angels Hospital and having it set and plastered. Then, not wanting to raise some sort of inquiry with a request for workman's compensation, Mr. Talley had put Wayne on a Greyhound to San Diego with advice on how to throw himself on general relief and treatment at University Hospital, which had a reputation for being more charitable and less crowded than the welfare-sponsored hospitals of L.A. Wayne was on his fourth night at the mission on Fifth Avenue, and was waiting for the check that Mr. Talley had promised to send by Western Union.

"So you're a gardener by profession?" I asked, noticing the nicotine stains on his hands.

"No, I took my trade as a cook. I got it right here. Look."

He had taken from his wallet a creased paper card that showed completion of a training course as a "minister-pastry chef."

"Miner?" I said.

He looked at the card himself. His head moved as he read it. "That's supposed to say 'dinner-pastry chef,'" he said. "But so far I haven't found work in that area."

"You've been gardening?"

"Yeah, well, more than that," he said. He crumpled his hamburger wrappings and threw them at the nearest trash bin, missed it, and went on.

"I'm more like a servant."

"A servant. What do you mean?"

"I mean a servant. Rich people pay me to stay in their house and look after the yard and do things for them." He turned to watch the girl in the Jack-

the-Box uniform stoop to collect the bag he'd thrown. "Do you have a cigarette?" he said. "I'll probably pay you back if I see you again."

I told him I didn't smoke.

"Maybe you know somebody who needs a servant."

I laughed — then looked at him. Was he joking? He was sitting with a white plaster leg in the aisle, his crutches beside him, and on the table was a plastic straw that he'd been pulling through his teeth until it curled.

"Maybe I should put out an ad," he said blankly. "Bum wants position in rich house. Will provide lifelong care in exchange for inheritance in will."

"That's good," I said. "Right to the point."

"No — say it like they do in New Orleans: 'Rat to the point.'"

"Rat to the point," I repeated.

"Yeah, now you got it. Just the way they say it in New Orleans, and just the way they do in 'Mickey Rat.'"

After we'd talked a while longer, I offered to put him up in my apartment until the money from Mr. Talley arrived. I had no idea he'd stay five weeks. But it took that long to qualify for food stamps and welfare relief, and he persuaded me that any day this Mr. Talley would send the money he'd promised. Wayne called him two or three times collect. Once Mr. Talley even returned a call. I heard Wayne from the kitchen trying to say exactly when the accident had occurred, and I picked up the extension and asked what the deal was, and without another word Talley hung up.

I had a large apartment, anyway. Wayne took the living room and the coat closet, stowing his clothes and bedding every morning, and leaving no trace of himself except the odor of musk oil which he used on his clothes

to overcome the odors of cigarettes and pot. The apartment was spread on the upstairs floor of a townhouse near what was formerly the El Cortez Hotel, and had a view from the living room down Ash Street to the bay. Wayne said it reminded him of Seattle, the view, not the weather, and I said I was glad he liked it. For it was, in many ways, a comfortable arrangement. He left when I did in the morning, usually for an appointment at the hospital, and was waiting outside the door when I returned at night. He never asked for a key and I offered none. He stole nothing, smoked none of the dope when I wasn't there to roll it and share it with him, ate half of everything I cooked, and, curiously, cooked nothing on his own, although he showed me some of the techniques of his trade — how to dice an onion, how to slice mushrooms and trim bread, how to make a roux for clam chowder. He kept the kitchen cleaner than I ever had, washing the dishes and sponging the counters, but he wouldn't do the pots or the plates that needed soaking. He put them in the oven, out of sight, or back in the cupboard still encrusted with food.

I yelled at him every time for that, and for throwing cigarette butts in the toilet, and for getting out my acrylics and painting the light bulbs in the ceiling lamp cobalt blue. He liked to sit at night under the ceiling lights, which cast something like moonlight in the room, or like the effect in movies called day for night. He drew pictures in the margins of magazines, careful, lifelike sketches of a chair, a spoon, his own hand, whatever was in front of him, no sketch larger than a matchbook. He never washed his clothes, but threw them away when they were

(continued on page 12)

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POSTCARDS

(continued from page 13)

dirty and bought a fresh set from the Goodwill. He drank a lot, Miller beer if he could get it, but he didn't seem to miss alcohol if it wasn't around. The same with pot. The only thing he couldn't do without was Marlboros, and when he had money, he bought Highland Queen Canadian cigarettes from a tobaccoist, and smoked them as fast as any others. The money came eventually from the welfare department, which advanced him fifty dollars for general relief and fifty dollars' worth of food stamps, in exchange for his labor in service to the county. As soon as he was out of his cast he spent a few days picking up trash by the runways of Lindbergh Field, and came back with the sponge-rubber earplugs he'd been given for protection. Later the county had him pumping gas at one of its garages, but Wayne lasted less than a day. I got the impression that he didn't mind working but hated being supervised.

We managed fairly well, as I have said. Once we argued about the way he behaved when my friends were around. Leslie, a teller whom I'd been dating about six months, was scared to death of him. I tried to tell her that he didn't want to appear menacing, but who could kindle of a deal? When he wouldn't talk to anyone but me? I'd introduce him to friends and he'd nod and go look out a window with his hands in his pockets. Or he'd just sit there and glare.

I said, "No one expects you to be a diplomat, Wayne; just try acting human."

And he said, "Okay, Mickey, but

I'm not groovy, you know?" He called my friends "the young groovies."

I said, "I know you're not groovy. I mean, you're not even cool."

"That's right, Mickey. That's me, the uncool."

"But I just want you to act around them the same way you act around me. Just talk to them. Just be normal."

"But I'm not normal."

"I keep telling you, Mickey, I'm crazy."

"You are not crazy."

He said this because it always got a rise out of me. I couldn't help it: for him to tell me he was crazy was insulting to us both, for I'd seen too much of him to believe it. He was misfit, but that wasn't the same, even if it was only a question of degree.

"You've conned me into a lot of things, Wayne, but this won't be one of them."

"Suit yourself, Mickey. I don't care."

"Then let's drop it."

"Good."

I see now that what Wayne really wanted to be was a chauffeur. He seemed to love cars, anyway, mine in particular. It was a 1977 Challenger with a 318 engine (that I'd bought with the legacy from an uncle I never liked). Wayne went down nearly every evening with a mass of old T-shirts and a bottle of Turtle Wax and chrome cleaner. That car looked better than when I'd bought it, all silver and Irish green. I remember looking down on him from the kitchen window as he toiled over the hood with long strokes, leaning like a pool player over a table. I would have let him drive it if it hadn't been for his cast. Then other excuses came up. I can't remember them all.

The point being that here was where the trust ended, over a car, insurance, liability, and so on. I also see now that I was strict with the money he needed from me, for as the weeks went on I kept track of what I meted him for bus fares and cigarettes. It was a habit of my family to give freely whatever objects one might need, but to keep account of the pennies loaned and received. That way the obligations were clear-cut.

One morning Wayne said he needed sixteen bucks to take the train round-trip to L.A. and maybe see Mr. Talley. Before I left for work I said I'd think about it, and was still undecided when he came to the parking lot of the bank, later in the day. I locked up and he was standing by one of the drive-up kiosks.

"Hi Mickey," he said through the intercom. He waved.

"Wayne, go away. I can't talk to you here."

"Just, just a sec. I know you're really busy and everything, but can you talk to me for a minute, please?"

There were no cars in the lanes; I had been about to pick up a book after sorting some checks. So was he being ironic in saying how busy I was, or humble, or what?

"Is something the matter, Wayne?"

"I see you're really busy, Mickey, and you probably don't have time for this, but the train leaves in about an hour and I was going to make you a deal."

"He waved again."

"What kind of a deal?"

"Okay — tell you what. You give me the money for the train and I'll give you half of my food stamps when they come."

(This took place before his first receipt of stamps.) "That's twenty-five dollars, Mickey; half of fifty is twenty-five, and you can have it for sixteen dollars."

"No, Wayne."

"All of it, then. Fifty bucks in food stamps. And I'll show you how to use them, I promise."

"I don't want your food money, Wayne."

"How come?"

I was already taking the sixteen dollars from my wallet and reaching for the proper messenger tube, holding off the excuses and doubts that presented themselves when I wasn't preoccupied with opening the tube, putting the bills inside, and inserting it in the green pipe for the kiosk where Wayne was standing. I was patronizing him. I was treating him as I would any friend. I was helping him. He was using me.

"How about it, Mickey?"

"Look in the trough, Wayne, at the top of the kiosk."

"Yeah?"

I felt like the Wizard of Oz. "See the tube? Open it."

"Thank you, Mr. Machine," said Wayne, pushing the money into his front pocket. "Have a good weekend. Pay you back. Bye."

"The bus, you know, is cheaper," I said into the intercom, but he had already turned his back and had walked out of range.

The food stamps arrived on a Tuesday, but my normal night for shopping, but we went anyway. Before receiving the stamps, I had had to write a letter to the welfare eligibility worker, a Mrs. Spaniel, verifying that Wayne had no income of his own, and asserting that, although he shared a living space with me, he and I shopped separately and stored our food in separate cupboards. At least one of these last two assertions was true: we did shop separately. I took my sixteen dollars' worth of stamps and went my way in

(continued on page 14)

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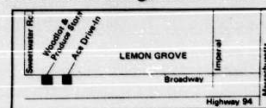
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POSTCARDS

(continued from page 1)

the Hilberts, the Waxes and the Waxes took the rest and went by. At the check stand we compared each other's collection of food. I had bought two three-pound bags of rice, two sacks of grapefruit on special, a loaf of wheat bread with a black marker on it, also on special, two whole chickens, a stewing hen and a broiler, two cuts of bottom round steak, a pound of bacon, a gallon of whole milk, and ten cans of Campbell's Split Pea with Ham soup, which, I happened to know, is once for once the most nutritious in the Campbell's line.

Wayne had Trix, Cap'n Crunch, Nestle's Quick, Van de Kamp's chocolate-covered angel's food cake, Pop Tarts, donuts, a gallon of Carnation Neapolitan, two whole barbecued chickens and a package of barbecued ribs, eight steaks (four T-bone and four

potterhouses), a canned Virginia ham, canned peaches, and a Chung King sausage and pork dinner. Between us there were eighteen dollars in food stamps left for the rest of the month. Have you had Trix lately? I asked my girlfriend. Leslie, a few weeks after the shopping spree, I'd forgotten how good they taste. I remember I used to let them get soggy, but now that I'm hooked again I eat them fast while they're still crunchy and high in the bowl. I guess that's an example of adult taste. What do you think?

"I don't want to talk about Wayne any more," she said.

"Who's talking about Wayne?"

"You've been going on for the last ten minutes. I'm sick of it." We were in her car, after work, on our way to the cleaners to pick up her laundry. The radio was playing the year's big hit by the Doobie Brothers. "The thing about this, Michael, is that even if you are sincere about helping him..."

"I'm not helping him." "Well, whatever you're doing, it comes down to a kind of... I don't know."

"You don't know what?"

"You remind me of a little boy hearing the wings off a fly."

"No I don't. I said, going in, I turned off the radio."

"Michael, he scares me."

"Did I tell you that welfare came through with more money and he's living in a hotel downtown?"

"Yes."

"And that he's going to City College?"

"What?"

"He's taking a course in Western Civilization — this is true — because he says he wants to take a vacation next year in Europe."

"What?"

"Oh, Michael."

"I know it sounds like a strange idea, but you should see what it's done to him. He's motivated."

"I don't want to hear this."

"And all he needs is a job and I've

made an appointment on Monday at a special employment agency."

I should have said that Monday off since it was Wayne's birthday. Wayne and I were to see a woman named Arlene at Project H.I.R.E., whose office was at Sixth Avenue and E Street. I'd called ahead to make sure they'd be open on that day. It had been Wayne's idea to find work in a restaurant, and mine to try an agency that served the partially disabled, since the healing of Wayne's leg had left him with a hitch in his walk. He was staying at the Hotel Barry at Eighth and Market, only four blocks from the agency. Walking from the hotel, we arrived at the building fifteen minutes before our appointment at four forty-five.

"What's the matter, Wayne?" I said, hitting the elevator button.

"Nothing."

"You scared?"

"No."

"Nervous?"

No answer.

I said, "I thought you wanted to do this." And then the elevator opened. As we ascended in silence I had a skirmish of guilt for leading him into this, but then I called to mind that I was only there to give him confidence, just to stand there, and that he himself one night (after a joint) had said it was time he'd put his training to work and set himself a goal to work toward.

We found our way down the polished linoleum corridor to the office, where a middle-aged woman looked up from her Selextric.

"Arlene?" I said.

The woman glanced around. "Arlene is gone for the day, I believe. Did you have an appointment to see her?"

"I thought we did."

"Well, she might have been feeling ill. Just let me check a minute," she said as she walked into the next room. I turned to catch Wayne's eye but he had left to get a drink at the cooler.

"Let's just see what we can do for you, then," she said, re-entering and going to an open card file at her desk. She turned the white cards in the delicate way of a librarian, no thumbs, working cleanly with clean hands.

"Mr. Relo should be in," she said, still flipping through the cards. "Mr. Relo should be in the office two doors down the hall, but let me go out and

see." She stood one card on end to hold its place in the file and led us back down the corridor, clicking in black shoes. "There," she said, extending her arm full straight at a door not five feet away. "There is Mr. Relo. I mean there should be Mr. Relo," she said, and walked back to her office and closed the door.

The door was ajar and yielded when I knocked. We heard a "Yes?"

Wayne said, "This sounds like it, Mickey."

We found a man about our age seated at a desk, hands folded in front of him, smiling and squinting through green-tinted glasses. The office was bare except for his desk and a chair in front of it. I stated why we'd come, and that my only interest was to help my friend through the paperwork. Mr. Relo motioned for one of us to have a seat, but nobody moved because the chair was occupied by a stack of papers. Mr. Relo saw that and laughed.

"Figures," he said and took the papers from Wayne, who'd picked them up and then sat down. Mr. Relo resumed his place and picked up a pencil which he wagged from his tip. He spoke merrily and never stopped smiling.

"Now, first of all are you handicapped?" he said.

"No," said Wayne.

"No?"

"You see, I'm going to school at the moment, here at City College, studying Western Civilization and trying to learn all about our culture, and Mike here, he's my dad and he's trying to get me some work."

"You say he's your father?" said Mr. Relo, looking at Wayne, not me.

"Yeah, he's my dad. Looks pretty good, doesn't he?"

I said, "Wayne. Come on."

"And anyway," he said, "to answer your question, I do have this leg that's been given" — some trouble since I busted it, I mean, I don't know what to tell you."

"Well," said Mr. Relo, "this, you know — or I don't know if you're aware — this is Project H.I.R.E., which stands for Handicapped Interest Rehabilitation Employment, and we do help people who are more or less handicapped or disabled."

"Well I got this leg," said Wayne, turning in his seat to show it.

"Hey, that's fine — don't worry about it, we'll work that out later. I guess the thing we want to know is what kind of work you can do. Have you been employed in the past year?"

"Yeah, as a gardener, but I'm trained as a cook."

"So, restaurant work."

"Sure."

"Any particular area?"

"Kitchen, I guess."

"No — I mean any part of town?"

"I don't care."

"No."

"Ride the bus?"

"Sometimes. You see, I mostly go to school down here at City College. Meet chicks and stuff. You know."

"Sounds great. Tell you what. We'll have you fill out an application here and you can bring it back tomorrow for evaluation. The application is kind of long and it's really to help us get to know you better, so do us a favor and fill it out completely and get it back to us as soon as you possibly can, okay?"

"Okay." Throughout this speech he'd been pulling out the drawers of his desk and looking under stacks of papers. "So just sit tight there and we'll come up with something. Or tell you what — you might as well come along while I go get the application down the hall, if that's all right. It's easier. We'll get you squared away, no problem. We're going down to Arlene's office," he told us as he passed through the door, "and we'll see what she's got down there."

His voice trailed off as he jogged

(continued on page 18)

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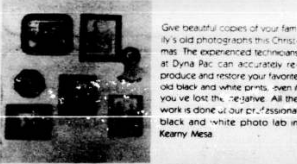
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POSTCARDS

photo by him. We actually science. A moment later he came back, smiling and rubbing his hands together.

"Guess this place is a zoo today. I don't know what else to tell you. All the applications are in Arlene's office, unless I still have some in my desk."

"Hey, big Steve," called somebody from down the hall.

Mr. Relo, now behind his desk again, tilted his head back and shouted, "You takin' off?"

"Yeah. What are you up to?"

"Nothing much. Post's day."

"Right on."

Mr. Relo had no application in his desk, and told Wayne it would be just

supposed to be. Wayne never went back. I never asked. Beginning with that experience, I backed out of the friendship, stopped lending him money, sounded less enthusiastic when he called. He came by one day in June to say that soon he'd head for South Lake Tahoe where a new hotel was hiring kitchen help. He brought me his term paper and his final examination booklet from the City College course. The term paper was on the importance of

the cathedral. In summary, it was partly a fort and partly a place to go to church. His final examination was the question, How did Western Civilization carry on the classical traditions of the Greeks and Romans? To which Wayne wrote an answer of one sentence, "By the skin of our teeth." This, with the term paper, earned him a D in the course, and belittled by this passing grade, he shook my hand and thanked me for helping him out, and gave me a card in

which he wrote, "I was protected from failure by your bank and took a job waiting in Pacific Beach. Both of us were making more money, and we were still together after two years, so it seemed time to try living together. Also, I got evicted from my downtown apartment to make room for a realtor's office, and needed a place to live. The notice was delivered on December first; by the twenty-fourth I'd moved all of my things but the heavy furniture, which some friends were going to help me with after Christmas."

That afternoon I was mopping the floor of the nearly vacant apartment

(continued on page 18)

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21	22	23
12:00 Swingers Concert Band and Royal Pigeon Quartet • 12:45 Santa's Christmas Blues • 1:30 Santa's Christmas Ever (mechanical music) • Celebrity Santa, City Centermen to Stroukova	1:00 Optimal Vocal Band and Royal Pigeon Quartet • 1:45 Santa, San Diego Charger Hank Bauer	12:00 The Bright Preservation Quartet
24		
12:00 The Smart Brothers Jazz Concert		



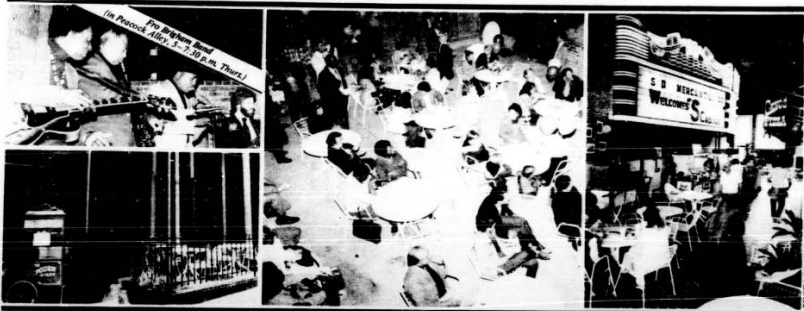
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POSTCARDS

when the door buzzer sounded. It couldn't be Leslie. I thought, she was at her parents' in El Cajon. It was, of course, Wayne, in a fresh set of Goodwill clothes, and carrying a plastic shopping bag that said "Roma" on the side.

"Wayne, you did it..." He smiled and held his shopping bag aloft. A moment later I was standing in the kitchen with my back against the sink, arms folded, ankles crossed, with Wayne close by showing me postcards, fifty of them at least. "Okay," he said, holding them high to catch the best light from the window and jabbing a finger at each one in

succession, "So starting in London — no, starting at the airport outside of London, which is right here. I got to customs and the guy asked me my reason for entering, and I said, 'See the sights,' and he said, 'Let's see how much money you've got,' and I laid it out on the table there: six hundred and eleven dollars, spread on the table."

"Cash?"
"Yeah, big bills."
"Why didn't you buy traveler's checks?"

He paused an instant before deciding to ignore that kind of question. "Buckingham Palace," he read from the second card on the stack. "I was right there by the gate. See right there? When that flag is flying it means the queen is inside."

"Was the flag flying when you were there?"

He went through all the cards in twenty minutes, then went through them again. Slowly, as the afternoon dwindled into a foggy evening, his stories coalesced in a plausible narrative. From Tahoe he had hitchhiked to Atlantic City, where he'd found work in the kitchen of the Sheraton and had stayed long enough to save some money. From there he'd gone to New York and had bought a Skytrain ticket to London, and from there he'd gone to France, Switzerland, and Italy. His stories and postcards ended at the Vatican, where he claimed to have had an audience with the Pope.

I invited him for dinner and bought two quarts of Miller, some frozen dinners, and a bottle of catsup. We ate on the living room floor by the heater. Wayne first drinking his beer and then reaching automatically for the catsup

and saying, "All right. My favorite. Quiche."

I told him he could sleep in my apartment until the first of the month but that afterward he'd be on his own. There could be no question of his staying with me and Leslie. And I told him there would be no loans, no handouts, nothing that he didn't need anymore. "Look at what you did," I said, finishing my own quart of beer. "You are really incredible. I didn't think you could do it, but you did. And all on your lonesome."

Or perhaps he hadn't done it on his own. Who knows? He was in every respect the same as when he'd left. He stayed in my apartment as long as he could, and when I'd moved to Leslie's apartment, which wasn't far away in Hillcrest, he followed and slept in my car. Not only had he slept there but had

vomited in the back and then had tried to deny it. This was the cause of a terrible, shout-down argument. I had changed, I told him. I was past the point where I would take anybody as my friend; nobody could. But for Wayne, of course, that wasn't the question. All he cared about was where he'd be sleeping that night, and his final word was, "I'm not going to sleep at the mission ever again." I said, "Work it out however you like."

A few days later a nurse from University Hospital called the bank with a message for me which Leslie brought home. Wayne asked if I could bring him some cigarettes; I would find him on the eighth floor, east wing.

"Psychiatry," the receptionist said when I asked for Wayne Boyer in the lobby.

"He's around here someplace," a nurse on the eighth floor said. "Check in Room 3A."

"I saw him just a minute ago," said a woman in a gown and a plastic name-tag. "Are you a friend of his?"

He was sitting on the edge of a bed in a long room lined with similar beds. A guitar and a book of music lay beside him.

"Wayne," I said. "Hello."

"Hi, Mickey. How'd you know I was here?"

"Somebody called. Asked me to bring some Marlboros for you. Here you go, and some matches, too."

"Sorry we don't have no chair or anything."

"I'll stand — that's fine."

"Some people here are teaching me how to play the guitar."

"Wayne, is this for real, or did you just need some place to stay?"

"They're teaching me 'Michael Row the Boat Ashore,' which is a shitty song, but the chords are... let's see." He picked up the guitar and

started to apply his fingers to the frets. A man who could have been forty years old, with long hair and a beard, walked up and asked for a cigarette.

Wayne handed him the unopened pack and said, "Did they clean you out in there since you were busted?"

"Yeah. They want our blood, they want our piss. Hey, I was wanting to buy some cigarettes from this guy."

He gestured toward a sleeping form on the other side of the room — "and I got the money and everything. So when he wakes up, let me know. I got some Pall Malls of my own but I'm tired of smoking shit."

Wayne laughed.

I left a few minutes later and sent him a carton of Marlboros the next day and two packs of Highland Queens. I never saw him again. The hospital staff wouldn't tell me about his case since I wasn't a relative. They gave me the name of his father, though, and I

made some phone calls. His dad owned a house-painting business in San Jose. Wayne had graduated from high school the same year as I, in the middle of his class, an emphasis in motor mechanics. He'd done a year in the Army and had been given a general discharge for an unspecified medical problem. He had been arrested twice in his hometown, once for manslaughter, but the charge had been dropped. The name on his birth certificate was John Dearborn Boyer. No one in his family — he had four brothers — had the name of Wayne.

As I say, I never saw him again, but he called my house this last Thanksgiving. I was at the store and Leslie, my wife, answered the phone and accepted the collect call. When I got home, the note by the telephone read, "At the S.F. airport, wishing you a good Thanksgiving, am headed for the Caribbean for vacation." □



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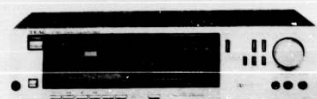
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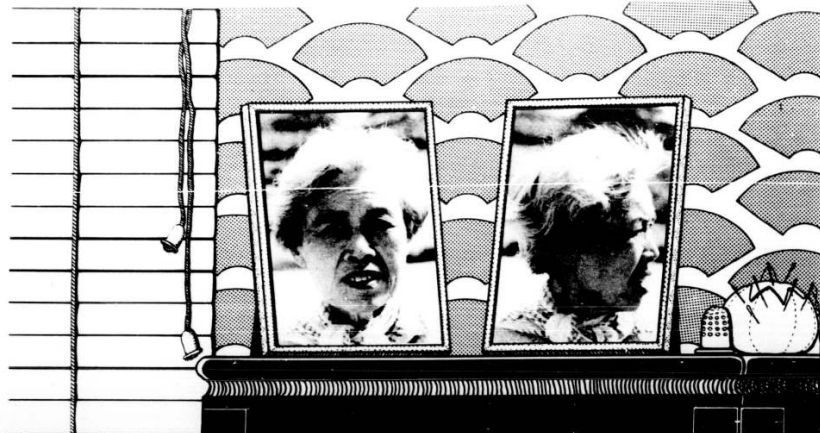
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Seventy-five



BY AMY CHU
Illustration by Lou Steiner

I go to New York to see my mother. She has lived in New York City for thirty-eight years and been to Brooklyn only once—in 1972. Most of those years she has worked in an old-age home where almost all the residents have been younger than she is now, spent part of every day in Buddhist meditation, and shopped for weekly food bargains in an area bordered on the south by 230th Street, on the east by Broadway, and on the west by Johnson Avenue in the Riverdale section of the Bronx.

She works the evening shift so it is always light when she goes to work and always dark when she leaves, the year round. Several years ago she was hit by a taxi. The taxi knocked her down and shook her up but didn't change her habit of running to catch the bus home. So I wasn't altogether surprised when she called me last month and said, "You know, I was hit by a car the night before last."

I don't like my mother to walk on the dark streets of New York; she doesn't like me to fly, not even to see her. But this time when I said I would come to New York, all she said was, "It's so far and you can only stay two weeks... but I would like to see you."

This time when I arrived in New York I

had to consult a map. After twenty-three years in a small apartment, my mother has moved into a large house. It wasn't her idea to move, but she thinks she can make the best of it. There's a vegetable stand on the corner, supermarkets in almost every direction, and she can walk to work without crossing the street where she had her "incident." Her legs shake, she says, when she sees the spot. I look closely but it's just another busy street, with no sign of the speeding car, her brief fling in the air, or her fall to the asphalt.

She's supposed to be resting, but there are too many things to do. Together we clean Venetian blinds, put up a clothesline, hang pictures, install storm windows. One entire day is spent in the attic, cutting and stapling roll after roll of fiber glass insulation. When we're done the air glistens with fiber glass particles that reflect against the foil facing and our eyebrows are gray. Because of a leaky gasket in the basement there is no hot water in the house, so we go to the Buddhist temple in the next block to take a bath.

We usually talk about the future casually and in small, oblique ways. My mother will say that she has enough cooking oil to last five years and that will probably be long enough; or that she will never get through her trunks of unused fabric. She giggles every time she tells me this. When her ophthalmologist detected cataracts and

glaucoma, she asked him if she should worry. "How old are you?" he asked her. She was seventy-three. "Don't worry," he said. On her most recent birthday, the seventy-fifth, she told me that her mother had lived to seventy-five and her father to eighty, so she knew she had a few years left.

I ask when she will retire. She asks when I will have a baby. She used to say she would retire soon, maybe in six months or a year. Now she has to take advantage of living so close to work, she says, so she won't retire for at least another year. In fact, her greatest pleasure is in working. She's always glad to go back after a vacation, and the residents are so happy to have her again, some of them greet her with tears. The home gives her special treatment: she's the only nurse who doesn't have to float from floor to floor. Also, she used to say as a final reason, if she retired and laid decided to return to work, who would hire her?

We don't mention the future much this time. We do have to discuss the heating system, which must be repaired or replaced. There is a tremendous difference in cost. "How long will you be living here?" I ask. (In this house you've just bought. I mean, before you retire and move to California. I mean, how much time do you have?)

I want her to get out of the city and come

to San Diego. She will, she says, but she's not ready yet. Later, when she isn't working, when she can't get around as easily. She doesn't drive, and there is no Buddhist temple here, nor any of her friends, and I'm not really sure she would like the suburban life. But her temple has started to stagnate and she doesn't go every Sunday anymore. She spends hours on the phone every day, yet she doesn't feel that she has any close friends. "Confucious," she says, "says not to get too close to another person." She is outliving many of her friends. And she likes to walk on the beach.

We went to China together two years ago, my mother and I. It was my first trip and my mother's return home after forty-three years. Her parents are dead and also her two older and favorite brothers, but all her remaining relatives are there. We saw seventy of them, almost everyone except my mother's oldest sister, who was suddenly too ill to make the trip to where we were and who lived in too inaccessible a place for us to travel to. In Shanghai we visited my mother's old monk. When the monk saw my mother, he rushed over and said, with clasped hands and a warm smile, "Ah, Miss Chen, you've come back at last." He was allowed to leave the temple and foreign tourists came occasionally to see the temple, but no Chinese were allowed there. As overseas Chinese,

we were able to visit, and because of us, another old friend. Grandma's former secretary in Shanghai was permitted to go to the temple with us. For a while, before we went to China, my mother used to talk of going back there, to spend her last years in a Buddhist monastery studying and preparing for the Pure Land.

"Grandma is like a vegetable," my mother tells me candidly. She's my mother's best friend, a woman I call my grandmother though she's barely older than my mother. They've known each other for fifty-three years and lived together on three continents. They still say the same things to each other and smile the same smiles, but one doesn't always hear what the other has to say and sometimes one is smiling at the other as if thirty years younger. Three years ago we visited Grandma in Connecticut. After dinner, my aunt—Grandma's youngest daughter—reminded us of my mother's stereotyping skills. Every evening when they lived in

the mountains near Hangchow, my mother used to read from an historical saga. She dramatized it for the children, so imaginatively that my aunt, who was only four or five, still has vivid memories of monkeys sitting atop willow playing flutes, "valiant battles, beautiful courtesans. I never knew that part of my mother's past. At the end of that evening in Connecticut my mother told me, Grandma's memory was worse than her own. And now, she says, Grandma's memory is gone.

Grandma has six children who live with their families nearby and who still gather together for Sunday dinners and all the holidays. It makes my mother remember the seven brothers and sisters she left fifty years ago. She looks at me and hopes for her own large family again. In her closets, wrapped in tissue paper, lie tiny, finely knitted sweaters and jumpers, gifts finished too late or forgotten, for babies now grown, waiting for my babies. This winter she wants to prepare a room for me to

take. It's for weak people, she says. It makes them more feeble.

My mother has saved for me all my life. When I was a child, she embroidered button and button and stitched extravagant and long crop boxes. She never uses a pattern. She has copied button-down shirts and transformed photographs and drawings into cotton and corduroy and wool, comparing up the unseen backs. She makes my mistakes and carefully, painfully corrects the mistakes. She used to sew all night sometimes to finish a special dress for me. She also made exquisite lampshades out of very fine embossed silk or silk shantung, trimmed with a tasseled or twisted silk braid.

When I was a child and we lived in Manhattan, my mother took me to Central Park and spread a blanket for me to sit and play on, and if I strayed onto bare grass she would pick me up and place me in the center of the blanket again. The summer after I graduated from college, I went to

Europe. I don't remember if she knew then that I traveled from London to Istanbul and back through the Mediterranean countries by my hiking. I'm sure I didn't tell her that from Venice to Ravenna and all around inland I thumbed alone. She still tells me to be careful of the snows I'm driving by myself to Los Angeles, and to chant to Buddha all the way there. Whenever you're in the car, she says, you should chant. I don't tell her that I frequently drive a hundred miles a day in San Diego.

She doesn't go into Manhattan much anymore. She goes to see her doctor, her dentist, her ophthalmologist, or to accompany a friend who doesn't speak English to the hospital. Whenever I'm in New York I go to the Metropolitan Museum of Art "Again?" or "What for?" my mother used to ask. "You've already been." Once she went with me to see a Monet exhibition. It was the last weekend and there was

(continued on page 22)

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RANCHO BERNARDO

Seventy-five

(continued from page 21)

a long line that started by the Chinese porcelains and went through Islamic art, Far Eastern art, and Islamic art. I sent my mother into the Islamic galleries while I waited in line. Half an hour later I reached the head of the line but my mother was nowhere in sight. I walked back to the Islamic galleries; they had closed. I felt a sudden panic. When I was lost at Macy's at the age of two, it had taken her a long time to find me. How could I find her in this huge museum that was bigger than

Macy's? Would she be as worried as I was then? But she was fine when I found her, chatting in the Etruscan part of the line. And she loved Monet's paintings of water lilies, although she hasn't wanted to go back to the Met again.

Riding home that day, I realized how the subway had changed. I used to love the subway in New York. The clatter, the sway, the blast of hot or cold air when the doors between cars opened and closed. Going downtown, the steady accumulation of people. Going back home, the sudden sunlight and fresh air at 125th Street and the screech of brakes that meant I was almost there, 242nd Street. When I was fourteen it was a trip, and the destination

might have been San Francisco or Siberia, not just Times Square. It was once the excitement and exoticism of distance and space and other lives. Now it was noisy and dirty and no one looking anyone else in the eye. It was just a place to sit or stand and wait for Columbus Circle or Chambers Street to come along, and it was either too hot or too cold. It seemed strange that my mother didn't notice how the subway has changed.

This time I went to the Met alone, on a different subway, the one that goes by Yankee Stadium. On the way back the subway was packed and the stadium ablaze with World Series lights. In the museum I saw the recently completed Astor Court,

modeled after a small courtyard in the Garden of the Master of the Fishing Nets (Wang Shu Yuan) in Suzhou. It is lovely and looks very authentic, and more perfect than the so many more and larger ones in China. There these private gardens, built for the contemplation of the elite or the wealthy, are public parks, places where people walk and talk, sit and eat. I was glad I hadn't encouraged my mother to come with me. She would have liked it but she would have been disappointed by it.

"This neighborhood isn't safe," my mother warns me. "Don't come home too late." A policeman has told her which areas to avoid. Between her big brick house and the subway are bright street

lamps and other houses like hers. It's a street where congressmen used to live. In the other direction, though, are apartment buildings with higher crime rates. In a local department store we overheard this conversation: one shopper, buying a post-hair dryer, confides to another one.

"This is the seventh hair dryer I've bought. They keep stealing them," and the other one, buying glasses, "They even steal my glasses. I can't believe it. I don't know why they want them."

We go out very little. We make plans to go to the new Asia Society gallery downtown, to look at a diamond ring in her safe deposit box, to take an old platinum watch in for repair, to buy curtains for the

kitchen—but instead we stay home and call plumbers and heating companies and wait for them to call back and then wait for them to come. We don't even get to Bronx Park, to walk among the turning leaves.

"It doesn't matter," my mother says. "You can lose your eyes and imagine that you see them." We wait two days for an estimate on storm windows and finally the salesman says, "I am your friend, I have to be honest with you. You want a written estimate? I'll give you one, but listen, I haven't given a written estimate in thirty years. I have to charge you fifty dollars for my check." "We hurry to the bank, we wait for an hour and a half, and in the end the bank remembers that she deposited another check but not those two. Then it comes back another bank. She has to wait for a statement from that bank: no

with New York all my life. She still doesn't know how things work, she can't understand the instructions on enclosed with this that applicant, and she isn't able to fix it when something goes wrong.

I am amazed to learn that my mother has never balanced her checkbook. And because she's afraid to carry it with her, she forgets to enter deposits and withdrawals. "Something terrible has happened," she tells me one morning. "The bank lost two of my checks." "We hurry to the bank, we wait for an hour and a half, and in the end the bank remembers that she deposited another check but not those two. Then it comes back another bank. She has to wait for a statement from that bank: no

checks. They are really lost. One of them turns up on a statement from her stock broker. The other one is still missing. At least the banks that she doesn't want to know don't have it at her age, so to learn. She'd rather ask something special for me to eat when I'm there. And she does, every meal.

My mother hates to travel, yet she is been traveling most of her life. After forty-four years in America, she still feels herself a visitor. She has come to San Diego, certain she wouldn't survive the trip, accepting the risk in order to see me, enjoying Disneyland, loving the giant redwoods. She'd rather stay home, though. So I go to New York to see her. □

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(continued from page 25)

with gray beard, long t

with gray beard, long hair tied back, and flashing blue eyes, Phillip could pass as a Zen master in blue jeans. His demeanor is one of spirit—curiously at home, but with detachment from any environment. “How are you?” I ask. Fine, is all he says, perhaps with the trace of a smile.

We skirt the long conveyor belt where half a dozen workers are bent over, pulling letters from the mass of mail moving toward the insatiable machine that will cancel it. One of them looks up and smiles. "Two hours to go!" he shouts after us, crossing his fingers in the air. Suddenly we are confronted by a supervisor. She pauses from correcting a worker's posture on his rest bar. "Where are you going?" she de-

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- What time do you get off?
- Seven o'clock

Inside the Swing Room, I pull a Pepsi (caffeine without coffee) from a soft-drink machine and join Phillip at a table. The room is noticeably more subdued than two hours earlier. A couple of people glance through a loose-leaf folder containing the latest post office positions open with vacancies. A group at one table plays cards. Scattered about the room are the usual solitary figures. Outside, the fog has thickened considerably; Midway Drive is barely visible.

Phillip and I speak of traveling. He spent years with the merchant marine, ended up in the Middle East, became interested in Arabic languages, and eventually studied Islam. Since returning, he has spent the last fifteen years with the post office. I'm tempted to ask him why the

post office, but the question seems superfluous with Phillip — somehow unimportant. Instead I speak of my own experiences traveling. As we talk, a highheadedness comes with the distant places and events. At 5:15 we reluctantly get up from the table to find a supervisor, hands on hips, blocking the door. "Turner, go back and help them break down the San Berdoos mail."

Supervisors perform no manual labor whatsoever, nor are they allowed to eat with the workers. Union rules. New supervisors are chosen from among the worker ranks by means of a program that provides training as well as ascertains the applicant's capacity to supervise. Many workers decline the opportunity to become supervisors. Too often, the red badge makes the man. Then the old friends are

Security is evident everywhere in this federal monolith. The parking lots, en-

frances, and a good portion of the working floors are watched by means of a closed circuit TV. Guards check all badges, letters, reading material, bags at the doors. The ceilings of the work floors are lined with one-way mirrors where guards can make sure mail is not tampered with or stolen. Even given such safeguards, the postal service throughout the U.S. lost approximately \$700 million last year in theft and fraud. I, however, am not a crook.

By 7:00 a.m. belts are immobile, the humming of the letter sorters has ceased, no movement of wheeler or monkey cage or belt. The huge room sags with silence, as if all the noise had been sucked out by a vacuum. Tired and relieved faces wait around various time clocks for the last seconds to tick away. Carlos joins me, smiling. He says, "All right, no overtime!" I smile back. Looking upward, I ask Carlos if he'll still be working here in 1984. Following my glance to the one-way mirrors, he says, "It is 1984."

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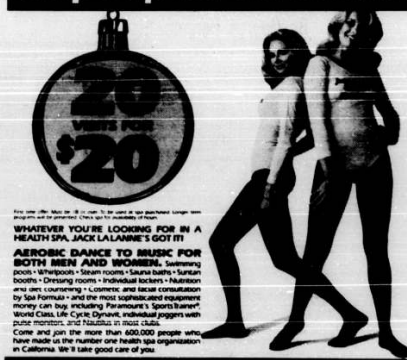
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By George Beromeister

Illustration by Tony Grieco

When I lived in Milwaukee, a ninety-mile trip south took me to Chicago, which is about the worst place in the world to be taken. Here in San Diego, a similar trip will take you to Ensenada, which is a very pleasant place to spend a couple of days, especially if you like good food and good beer. And as a bonus, once you get around Tijuana, you are treated to a restful, scenic drive.

We've been to Ensenada twice, both times staying at the Bahia because we could not get into the Travelodge, which always seems to be booked up, even during the week. And even during the week, the Bahia, like Ensenada itself, is noisy. Sometimes at night you would think you are staying in the midst of a carnival midway.

On our last visit to the Bahia, which is a venerable and somewhat haggard place, we were greeted in our room by a cockroach which scurried from our bathroom to hide under our bed. "What a stupid cockroach," I said to my wife. "He doesn't even know that there's no restaurant on the second floor." The very next time I left our room, I passed a Mexican in the hallway who was lugging a large bag overflowing with groceries.

Outside of visiting La Bufadora, Las Cuevas de los Tigres, El Rey Sol, the fish market, and that great Ensenada service club, Hussong's, there is not all that much to do in Ensenada, unless you are a sport or a fisherman. So a couple of days makes a nice visit.

When you visit the blowhole, La Bufadora, you should buy a conch so that when you return home and terminal boredom sets in, you can blow on the conch in hopes of frightening your neighbors. (When properly handled, it sounds like the mating call of an endangered beast that is afraid of sex.) It is one of the great disappointments of my life that none of my neighbors have yet complained when I

Hustong's, of course, has its own special existence, like a living, rowdy, boisterous painting come alive from the studio of Hieronymus Bosch. It is a place where all who enter revert to humanity's childhood, and it must be the noisiest place in the world for establishments where the noise is solely powered by vocal cords. You don't abandon hope when you enter; you abandon yourself. You can't be

you abandon yourself. You feel a sort of
delightful deterioration set in while you sit
there drinking. As Dorothy would have
said, it's definitely not Kansas. And some-
part of a fingers aches you depart, like a
cancerous exposure to ionizing radiation. Prob-
ably no one is the same who have ever been
in Hassong's, especially all those little old
ladies who stand around taking pictures of
each other. It is a living museum, except
that you are not allowed to be silent. (Just
to show you how much I've deteriorated, I
used to worry about things like Kafka and
Bergson, but now I worry about things like
how come the Mexicans can't brew any
bad beer and the gringos can't brew any
good beer.)

You don't have to fill your days in Ensenada sitting in Hussong's. You can peek

in all the tourist shops on Lopez Mateo, and when you tire of that, you can stroll a few blocks to Juarez and peek in all the real shops. Most of the Mexicans are courteous, and in a curious way, they remind me of adults I remember from the Depression — dignified and reserved and sometimes sad. Ensenada is, after all, a fishing port whose tuna Americans won't buy and Mexicans won't eat.

Bayside and kitty-corner to the Bahia is Dos Compania de Armada de Mexico. I wouldn't have believed they were the navy if I hadn't seen the sign, because every afternoon from three to five they marched the back streets of Ensenada, complete with shouldered arms, drums and bugles, flagmen, and a platoon of women who brought up the rear. Maybe they don't have enough ships to occupy their personnel, or maybe their navy is run by an infantry general out of Lehrer's Viva Max!

On our way home, looking for the lobster restaurants of Puerto Nuevo, we exited the toll road at Cantamar and subsequently drove to Tijuana on the free road. If you have the time and the patience and Mexican insurance, that is the only way to go—stay off the sterile toll road and take el camino libre. Driving is a challenge, passing is an art, and culture is right off the shoulder of the road. It's like cross-country driving used to be in the U.S., before we had the interstate system.

Sometime I'm going to drive down to Ensenada on the weekend just to see if it's any different then. I can't imagine the Bahia or Hussong's being much noisier, if they were, you'd be able to hear them from here. They would sound something like a madman blowing a distant conch.

This Operatic Life

(continued from page 28)

men's personality that Don Jose had been slammed by, not her conversation, not any community of interests they might have, not any rational prospects for establishing a family, not even her beauty — for mezzo Hanna Schwarz, though strikingly good looking, was not outstandingly more beautiful than many members of the female chorus. Don Jose falls in love — outside of all reasons, all qualities, all explanations — with her very being, and because his passion does not depend on anything he has observed about her, on anything she might do or say, on any traits of character she might exhibit, it is a passion that reality can never touch, a passion that will never be shaken by events because it is itself a total and totalizing event that transcends

all others forever.

Domingo conveys the same experience even more poignantly in his singing and acting of the "Flower Song," his narrative to Carmen of how he kept that flower with him throughout his imprisonment, thinking constantly of her, feeling a single desire, a single hope, to see her again. "For you had only to appear, only to throw a glance my way, to take possession of my whole being, and I was your chattel!" The splendor of the tenor's voice, ringing, soaring, illuminated with an emotion whose intensity never produces any strain in the wilken clarion timbre, is matched by the ardor of his gestures, his genuflection before the seated Carmen as before a shrine, his tremulous embracing of her knees, his helpless, rapt laying of his head on her lap; in voice and in body this is palpably not love but adoration, an adoration so all consuming that it seems less a desire to possess than a longing to be absorbed.

Carmen, in the meantime, looks down on this toiled, aching head with cool ob-

jectivity, like an entomologist observing the struggles of a pinned insect. It lets us know vividly that her attitude will be later on, when she has fallen in love with the torreador Escamillo and wishes to unburden herself of Don Jose. There have been more fiery Carmens than that of Hanna Schwarz, but none that has captured so well the peculiar, frightening innocence of the character. There is no malice in Carmen — she has no desire to make Don Jose suffer. At the same time, she finds his suffering of no interest; what interests her exclusively is the fulfillment of her own needs, and she is blantly indifferent to the inner emotional life of other people except insofar as those emotions impinge on her own desires. She has had a certain real fondness for Don Jose; she has enjoyed the sexual affair with him, though it has not aroused any great physical passion in her; his adoration has pleased her vanity, and she has made practical use of him, in various circumstances exploiting his love for her to her own advantage. When she falls in love with the torreador, Don Jose is no

longer needed, and she tells him so quite forthrightly. Someone of more delicate sensibilities might have been sorry for him, might have felt guilt at having used him and abandoned him, might have resorted to deceptions and subterfuges in order not to hurt him. But Carmen has no conscience whatever — a psychological or moral lack convincingly communicated by Hanna Schwarz's baby-faced beauty and by the somewhat unmoved, tenacious quality of her singing. Carmen wants Escamillo now, and Jose is merely an embarrassment, an experiment that did not work.

Unfortunately, Jose refuses to step aside civilly and to allow the new lovers to go their merry way oblivious of him. He becomes jealous, possessive, he pleads, threatens, keeps obstructing himself upon Carmen's exercise of what she insists is her total freedom. Carmen in turn grows angry at having her desires thwarted by this irritating remnant from an episode she now considers closed. And Jose, in the grip of an unbreakable passion, unable to

turn his attention elsewhere (to the faithful Micaela, for example, beautifully sung in San Francisco by Lena Mitchell), unengaged in any other kind of activity, is incapable of falling out of love (as less monomaniacal people do when they have been rejected or when they are confronted with the unworthiness of the loved person). So the tragedy moves inexorably forward, until Jose is driven to the only act now possible to him: he kills Carmen, even as he is reiterating his eternal love for her. It is the inexorability that is so fascinating here: the uncompromising passion of Don Jose, Carmen's uncompromising insistence on her own willful freedom. We see our own drives magnified and intensified, unmodulated by the normal human alloy of compromise, of give and take, of acceptance of disappointment, of finding consolation in a substitute, of contenting oneself with something less than the total, immediate, unending possession of what one wants.

That Jose turns out to be such a pure embodiment of uncompromising passion

is a surprise to the young soldier himself. He has been a perfectly ordinary, undistinguished person up to this point, law-abiding, dutiful, affectionate. Suddenly he discovers himself using unheard of things: breaking his military oath by helping Carmen to escape, after she has been arrested; drawing his sword on his lieutenant, who has also been courting Carmen; joining a band of smugglers; abandoning and rejecting the sweetheart of his youth; losing his social status, his profession, his dignity, his honor; and finally committing the crime of murder. In the staging by Ponnelle, so brilliantly enhanced by the vocal acrobaticism of Domingo, Jose's amazement at his own feelings and actions is continually insisted upon. In the first act he cannot believe what has happened to him when he falls so profoundly and indelibly in love with Carmen. In act two, Ponnelle has altered the action so that Jose actually kills his lieutenant, and Domingo's look of stupefaction when he sees what he has done, what madness his love for Carmen has led him to, seems to me the

most potent instance I have seen on any stage of the tragic evocation of pity and fear: how our hearts go out to this victim of his own implacable irrational drives, and how we tremble at the realization that only by fortune of genetics and circumstances are our own drives and our own reason in better balance than Jose's, so that we have been able to keep our follies within bounds. And this scene, given such extraordinary dramatic and psychological power by Ponnelle's innovation and Domingo's acting skill, functions as a terrifying foreshadowing of the end of the opera, when once again Domingo looks on in utter amazement at his own act, the killing of the woman he adores more than the whole world, more than his own life, more than God. He is kissing her as he plunges the knife into her heart — and his astonishment can be no greater than ours, at this evidence of the deep, terrible, incapable yoking of devouring love and murderous hatred, the pair of dumb brutes behind which reason and goodness and tenderness are mercilessly dragged.

The brilliance of this production lies not so much in the excellent singing or the expert conducting by the San Francisco Opera's general manager Kurt Herbert Adler as in the truth to life that pervades every moment. Bizet's music has rarely been revealed as so dramatic or so psychologically appropriate. How right it is that Escamillo, the third apex of the triangle, who takes love in a cheerful, lusty way and then willingly goes on to the next liaison, should have music as splendidly external as the "Toreador Song" (delivered with vigorous, unobtrusive panache by Lenos Carlson). The torreador knows nothing of the intense, striving, insatiable vocal lines of Don Jose, or the brooding acceptance of her fatal destiny in Carmen's "Cadi" aria. It is the drama, as heightened and deepened by Ponnelle, that shows the supreme rightness of the music. The music is shown to be true to life, the libretto is shown to be true to life, and we come away from this magnificent production with a frightening knowledge of some of the less pleasant truths about ourselves.

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On the Job



DUNCAN SHEPHERD

The traditional depression that besets so many people around Christmas time does not omit movie critics. Or not this one, at any rate. Mine is the special misfortune to work for a periodical that sees fit to pack up shop for two weeks, to let its other employees take off on a Mexican holiday or into a spiked-egg nog, just when its movie critic has to shovel his way out from under the heaviest movie avalanche of the year. The sheer number of movies in this pileup, even without the added impediment of the two-week break, would be

enough to get a guy down. But at the same time, the number is not so large as to alleviate the mounting apprehension about having very soon to tackle the annual task of making out a Ten Best list when only half a dozen legitimate contenders have emerged thus far. To attempt to handicap the various entries upcoming, to speculate about which of them stands a chance of being worse than *Reds*, to gauge whether Kate Hepburn's first appearance opposite Hank Ford is a more historic event than Jimmy Cagney's comeback (or, for that matter, more historic than her first appearance, a few years back, opposite Duke Wayne), to ruminate a little about what Christmas will be like without Clint

Eastwood, would be a risky venture. The more prudent critical course is to acknowledge simply that all the movies released at this time of year tend to be the sort that any conscientious critic will deem unavoidable. Unavoidability is not a casual distinction. And, in the absence of any other pressing business during the pre-Christmas lull, this might be the occasion for a few remarks in the confessional mode.

Movies come in three basic types: those I want to see, those I must see, and those I can live very well without seeing, can permanently pigeonhole, cannot, in fact, be dragged to by wild horses. No one but me has a say in these classifications; there

is no master planner arts editor, for example, breathing down my neck for twelve hundred words on *Zent Zent*, or wondering what in heaven's name is the point of carrying on about the San Diego Film Festival two weeks after its conclusion. The second class of movie, the must-see, is, as I have said, the one that predominates at this time of year. This class is the repository of all movies that commend themselves to the critic's attention for reasons outside the critic's own interests, movies that, because everyone is talking about them, or because Pauline Kael is talking about them, or because of whatever, attain that vague, impersonal allure known as significance. It is this class which the critic goes to with shuffle of feet and rattle of chain. And despite some critics' tendency (perhaps a trifle retaliatory) to address their readers in imperatives ("Don't miss," "Run, don't walk," "A must," etc.), they are no doubt aware, deep down, that for the average moviegoer there is no such thing as "a must," that the average moviegoer can eliminate this class altogether, that none of the main things that distinguishes him from the put-upon critic is his ability to reduce movies to just two basic types: those he wants to see and those he won't.

My first two classes, the want-to and the musts, are not, of course, mutually exclusive. And ideally, if you were to picture these two pools of movies as circles, the overlap between them would be so extensive that the remaining fraction would look like the moon in its teen-clipping phase. More realistically, however, these two pools have, for me, been drifting apart to a point where the uncovered portion looks more like a sugar cookie with one bite taken; or rather, the want-to have shrunk to such a size that even were

their overlap with the musts complete (which it is not), the remaining musts would still resemble the once-bitten cookie. The lowest of the three classes, of course, will never overlap with either of the other two, but nothing prevents a free flow of movies upwards or downwards — most often upwards, as when something like *M. A.* begins to gather a good word or two, or when something like *Heartland* lingers in town longer than anticipated.

The sort of movie which a critic feels duty-bound but not overly eager to see is probably a less difficult concept to grasp and less needful of illustration, than its opposite: the movie seen eagerly but needlessly. The best recent example of the latter that comes to mind is *Dead and Buried*. As much as I liked *Raw Meat* eight years ago, the prospect of finally seeing another movie by Gary Sherman was something I could genuinely warm up to. However, few of the people who are prone to see a movie like that (if I am not unfairly stereotyping them) will also be the sorts of people who will look forward to reading a critical exegesis of the thing, and on the other hand, the regular readers of this column, as I dimly visualize that handful, are not apt to notice the omission, to question my sense of values, to worry about my health or sanity, if I were to ignore *Dead and Buried* completely. (Quite the reverse, I expect.) Even if they did so notice and question and worry, this sort of movie is a safe bet to vanish before their inquiries can get very far.

Shortness of stay — never a sufficient reason to demote a movie from the first class to the third, from the want-to to the need-nots — is one of the major factors in assigning a movie to the third class, alongside all movies ever released by Sunn Classics and Crown International, rather than the second. This is a consideration which the weekly critic will likely be more attuned to than the daily. No need, after all, to force oneself to sit through something otherwise unappealing if it promises to leave town before one's next column can appear. Shortness of stay, as an excuse to stay away, obviously involves some de-

gree of prognostication and some margin for error. The most glaring miscalculation of this kind that I have made this year was in the case of *Stripes*, which has hung on tenaciously at least a theater or two ever since its opening early last summer, and is now back in wide-scale re-release in the company of *Star City*. Somewhere along the line my early resolution passed through a transitional stage of embarrassment and into a final stage of stolidness.

Certain readers will sniff out evidence of prejudice in some of the above remarks, and will act shocked about it, but only those readers who would deny to a critic the same sorts of preferences and intuitions with which they themselves regard movies, who tend to confuse open-mindedness with empty-mindedness, who feel that for critics all movies ought to be classed in the must category (one of the sure signs of animosity toward critics is when someone gets sanctimonious about one's obligation to see a thing like *Cheech and Chong's Nice Dreams* or *Chu Chu and the Philly Flash*), whose only use for criticism is as a consumer guide, and to whom it would never occur to look at a piece of movie criticism primarily as a piece of writing (genre criticism, species film). No critic worthy of the name, however, will feel any need to cover up or apologize for his prejudices, which, whatever they might be, will invariably accompany the sort of interest great enough that it is willing to brave the rigors of forming itself into words, sentences, paragraphs. To keep up that level of interest is the task, and it ought to be quite easily understandable when a critic appears to take a Kareem Abdul-Jabbar energy-conservation approach to his job. The point of not seeing every *Hot T-Shirt* and *Kill or Be Killed*, and of not getting hopes up too high for *Heartbeeps* and *Buddy Buddy* — just as the point of Kareem not running up and down the basketball court on every fastbreak, or leaping into the air in vain attempt to block every shot — is to stay fit for the long run, to maintain some vestige of the early enthusiasm to call upon when the occasion warrants it.

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Books for Cooks

ELEANOR WIDMER

As a chef I tend to take enormous risks. Often I start out with a concept of a dish but with no recipe, and I improvise. I throw in a little of this, I chop in a little of that — I'm never certain of the results. At times I produce a creative triumph, at others I have an unmitigated mess that is completely inedible. Or I may start out with one idea and end up with a totally different dish. My family is accustomed to this free-wheeling form of cookery and in consequence my sons cook the same way, rarely "by the book."

In like manner, when I read a recipe, I immediately start to revise it. Heaven forbid I should produce it as given! For example, I never use salt in cakes, and for any recipe calling for one-fourth or one-half teaspoon of herbs or spices, I merely use a pinch with my fingers. In reading a very long and complicated recipe, it has been my practice to decide which of the steps I will follow and which I will ignore. I read cookbooks for the sheer joy, for the peripheral material, for how-to hints. The actual recipes are less important to me than what they suggest, or the manner in which I will be able to improvise from them. If you are thinking of giving a cookbook for Christmas — and to my mind it's the perfect gift because it doesn't break, doesn't mold, and withstands the ravages of time — then keep in mind the recipient. If the person to whom you are giving it cooks exactly by the book, then long, complicated recipes should be avoided, unless your friend has a great deal of time.



dollars but is worth every cent. If you like to play parlor games, the information in *Food* will get you through many briar patches, such as the fact that *huah lye* is a Chinese pear and that buckthorn is a red berry that appealed to Papago Indians. In any event, the following list of good books for giving (even to yourself) is heavy on standard dishes, but also solid on information.

The Good Cook: Breads, Editors of

Time-Life Books, 1981. This is one of the most delightful and useful bread books I've ever encountered. It is divided into two sections, the first, with illustrations, demonstrating technique, the second the recipes themselves. *Breads* is one in a series put out by Time-Life (the others deal with fish, pasta, soup) and it's concise and informative. It deals with such problems as handling sourdough starters, transforming dough by poaching, handling moist dough, and stuffing it with cooked ingredients. Containing recipes from the world round, it can transform anyone into a bread maker. It includes the preparation of bagels, crumpets, whole-wheat loaves that require no kneading, and pancakes. Bread making is a marvelous winter experience, and *Breads* will insure your success.

The New James Beard, Alfred Knopf, 1981.

This new volume contains more than 1000 recipes, many from foreign lands, recipes such as risotto, paella, menudo, tripe with gizzards, as well as American dishes. Beard tends to give long recipes

Novices, say someone new to Chinese cooking, should be supplied with "how-to" books, while more advanced cooks, who have already mastered the techniques, need less technical instruction. Large books, some with thousands of recipes, are exciting to read but they are cumbersome to handle. Specialized books (say, one type of ethnic food) are invariably less bulky, but often yield no more than a half dozen recipes to which anyone will return.

My favorite this year is *Food* by Waverly Root (the name is not a pun), which consists of a visual and descriptive dictionary of foods of the world. Commencing with A and ending with Z (for zachan oil tree, zucca squash and zula nuts), it is one of the most informative and witty "encyclopedias" available. *Food* does not contain recipes but will provide you with wide-ranging information on the most common and most unusual foods the world over. It costs approximately twenty-five

Illustration by Elizabeth Matthews

but if you aren't slouch about his instructions, they aren't difficult. Because of the variety of foods and ethnic origins, this is a fine reference work. The concordance at the back is especially useful because it tells you what types of ingredients are best for what dishes, beginning with apples and ending with yeast.

Chinese Technique: An Illustrated Guide to the Techniques of Chinese Cooking, Ken Hom, Simon and Schuster, 1981.

Borrowing its concept from Jacques Pépin's *La Technique*, this book contains 1000 photographs of one hundred Chinese techniques. Fine for the novice as well as the advanced cook, it demonstrates how to prepare a whole pig, how to beat sea squid and conch, how to boil rice. Recipes are included and directions are clear and simple.

Craig Claiborne's The New York Times Cookbook, Time Books, 1980.

Any of Craig Claiborne's cookbooks constitutes the world view of the man. The new book offers photos of himself and various chefs hard at their craft, endnote stories and anecdotes — all of them urbane

and witty — splendid recipes, and a question-and-answer section that is extremely useful. While Claiborne is a highly sophisticated chef, he is never condescending. A woman who has trouble with sticky spaghetti is advised to have water at a rolling boil and then to add the pasta all at once, stirring with a fork so that strands don't stick. Recipes from America as well as Indonesia, Japan, Vietnam. Pleasurable reading as well as cooking.

Hungarian Cookbook, Susan Derskey, Harper and Row, 1972.

Hungarian food is especially zesty in the winter, and if you want to whip up goose in sauerkraut or stuffed crepes called *palacsintak*, this small, pleasant book will be helpful. The soups here are especially fine and it has many recipes for budget-minded people.

The Fine Art of Italian Cooking, Giuliano Bugialli, Times Books, 1981.

Because Bugialli was a trained historian, this book is truly the history of Florentine cooking, replete with anecdotes, old recipes and menus, and lore about Florentine cuisine. The modern recipes are highly adaptable to contemporary

life. Excellent reading as well as practical technique.

Joy of Cooking, Irma Rombauer and Marion Rombauer Becker, Bobbs Merrill, 1980.

It is a mark of our cosmopolitan times that this book (4500 recipes) now contains instructions for yakitori from Japan, rypstafel from Indonesia, and couscous from the Middle East. Newly illustrated and almost encyclopedic in size, it continues to be good for giving.

Book of Latin American Cooking, Elizabeth Lambert Ortiz, Vintage, 1981.

Now in paperback, this makes an exciting, inexpensive gift. Recipes are drawn from the entire spectrum of Latin American countries and the ingredients are easily available in our markets.

Recipes from the Regional Cooks of Mexico, Diana Kennedy, Harper and Row, 1978.

The undisputed mistress of Mexican cooking has gathered many provocative recipes from the regions of Mexico. Since Kennedy does not hold with streamlined techniques, you have to be able to read this

with an eye toward your own adaptation of more traditional methods. The book is suggestive rather than practical, but provides an excellent complement to *The Causes of Mexico* (1972).

Finally, here are three noteworthy books concerned especially with health and diet: *Craig Claiborne's Gourmet Dietbook* is now a paperback (Ballantine) with low-sodium, low-fat recipes that most of us should follow on a daily basis.

The American Heart Association Cookbook is now in its third edition and is described as a cookbook "for people who like to eat, not diet." All recipes are for low sodium and low fat and are eminently interesting. It contains 550 recipes. The newcomer in this field, however, is *Gourmet Cooking Without Salt* (Eleanor Brenner, Doubleday, 1981). This is an astonishing book for its variety and common sense, as well as imagination. If you don't want to use salt substitutes or no salt, you may add a pinch of salt to its basic recipes, which include poultry, fish, soups, breads. The recipes are simple but first-rate.

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Cab and Gab



Ski Mark Ford, Hank Penninger, Russ Veltch

JEFF SMITH

The Marquis Public Theater has made a policy to produce new plays by local writers. It also regards these original works, which are often the first efforts by their authors, with the same artistic seriousness it gives to its treatment of plays by more recognizable playwrights. The results are often surprising. In 1980, for example, it staged George Weinberg-Harter's *Golden Trash Stumps* — a delightful comic fantasy about a hapless social worker mired in an unruly job of bureaucratic red tape — and the new play became one of the hits of the season. The current staging of *The Bandit Taxi and Debate Society* by Gerald Ronulus Schimke, a teacher at Poway High School, both continues the Marquis' policy and also renews its apparently annual tradition of staging a new play with successful results. Through the drama, like its somewhat misleading title, could have used some editing — more bandit taxi and fewer profits (and often one-sided) debates — it does have many fine theatrical moments, and the first-run production by the Marquis has given the new work a fitting showcase.

The play is set in the dreary office of a fictional cab company located in San Diego, where an officious, penny-pinching

boss coaches the last time out of his seven employees. It is a dismal world, where hopes and dreams would fear to tread, until a wino is discovered in the back seat of a cab. He has been stabbed several times — which fails to disconcert the drivers, who have seen such things before — but he is also carrying a carton full of money, an estimated \$350,000. The prospect of \$30,000 for each person, should they choose not to report their find to the police, alters the lives of the cabbies. After considerable debate over whether or not they should turn in the cash, they decide to take a moral holiday, to keep the loot, and to dream of the things they thought they'd never have. In many ways, the setting of the play resembles the television series *Taxi*. But while the upbeat TV show would lead one to believe that driving a cab through the streets of New York is one of life's great joys (and also to believe that human nature has no dark side), Schimke's drama veers away from this glowing picture early on.

The prospect of instant wealth metamorphoses the office almost overnight. And one of the strengths of Schimke's script is the visible transition that occurs once the cabbies have elected to keep the money, which they decide to distribute at a later date. Their constant bickering, up to that point an indication of their personal frustrations, ceases. It is replaced by the shared harmony of their fu-

ture financial status. New objects, tasteless and gaudy, decorate the room. And their clothing traces the change as well. Instead of the usual Levi's and work shirt for the men (and the one woman), they begin to wear their different conceptions of what constitutes classy apparel — odd combinations of checkered sport coats with unmatched ties, shirts, and slacks. They begin to behave in a manner to which they never dreamed of becoming accustomed.

Schimke's drama offers telling, sometimes brutal, insights into the aspirations and morality of his characters. The fact of some easy money translates into a network of different reactions, each of which serves to define the individual characters. Some plan to improve their minds, like the female driver who begins to read T.S. Eliot, while others simply extend their confirmed habits on a higher, more expensive plane (a character named Grumpy goes from cans of Coors to a fifth of Chivas Regal). At the same time, the prospect of riches also reveals a corresponding scheme of moral depths and ambiguities, as each figure reacts in different ways to the crime (or anti-crime) they are committing collectively. These reactions, which range from the selfish, grab-the-dough-and-split attitude of Shyster (who devised the plan initially) to a series of slowly emerging expressions either of guilt or confidence in the other characters, function on two levels in the play. They probe character thematically, and they also provide a dramatic locus for the drama itself.

The playwright — and Christopher R., who has directed the production masterfully, with a sure eye for suggestive details and nuances — is also able to re-create vividly the visceral, realistic atmosphere of the cab company (though one wonders about the unrealistic lack of an ethnic mix among the cabbies, all of whom are Anglo). And several of the more interesting moments in his play are the semi-dramatic, everyday occasions when his characters merely mingle with each other, playing cards or hawking the boss about tips — the established routines, in other words, of the workers. Schimke consistently conveys a thorough understanding of life at the cab company.

Schimke is less successful, however, with his smaller scenes and with the sometimes strained dialogue that must carry them. The speeches in the second scenes of acts one and two, for example, would

benefit from some judicious cutting. In these scenes and elsewhere, there is much extraneous and repetitious verbiage. Like a debate — a form to which the play adheres too closely at times — the dialogue in these scenes tells us what's going to say, says it, and then reminds us of what it just said. And since a good measure of the drama is based on verbal exchanges, the repeated phrases and ideas usually tend to slow down the pace and to overexplain the motives of its characters. An unwanted side effect of this tendency — aside from the lingering sense of *deja vu* debate it leaves in the ear of the audience — is that the repeated explanations threaten to undercut the play's dramatic tension. They seem more eager to furnish answers than to provoke the larger questions the play has the potential to raise.

A local writer would have to search far and wide to find a more capable treatment for a new play. All the elements of the production enhance Schimke's script consistently. Ski Mark Ford (who is also terrific as the decidedly unsympathetic Shyster in the play) has designed a grungy set loaded with lifelike details, including a beat-up Coke machine with lights that flicker on and off at random. And all of these details, when combined with Nancy L. Godfrey's understated lighting designs, create the impression that one is actually seated in the cab company itself, and not at the tiny Gallery Theater on India Street. Joseph Dana's costumes — especially the sleazy clothes of the soon-to-become nouveau riche — are subtle but eloquent reflections of the aspirations (and the limits) of each character's personal vision of the good life. One could almost trace the entire arc of the play just by watching the changes in the set and costumes.

One could, that is, if the cast were of lesser quality. But such member of the cast — from Robert Hansen's dottering old Grumpy, to Ginger Perry's out-manned but feisty Ruby, to Michael Robbins's snarling Lucky, and to John Lutz's completely convincing drunk named Jangle — has created believable characters, each of which bring strong enough not to encourage more play but fragile enough to gain our sympathy. Their combined efforts, directed with skill by Christopher R., overcome most of the script's shortcomings, reinforce its obvious strengths, and make them strained dialogue that must carry them. The speeches in the second scenes of acts one and two, for example, would

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The Vineyard Patio 1:30—3:30 p.m.
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Off the Cuff

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Louis Secola and Duchess Student Ocean Beach

Duchess has been in trouble a whole bunch of times. She loves train' up grass looking for gophers. We try to let her out around 5:00 a.m. so she can do anything she wants to do. She always comes back all dirty. But she's had lots of tickets — they catch her on the grass and stuff like that. One morning the dogcatcher was at the door. I was still in bed. My mom goes to the door in her gown. She was going to go to the other room to get the dog's license and the dogcatcher shouts to her. "Don't move." Like she was going to get something else, a weapon or something. They harass my mother a lot.



Michael S. and Thor Civil Servant Ocean Beach

He got arrested once for servicing a puerbred Dalmatian. Somehow he got into the yard and they did their thing. The owners kept feeding Thor until the dogcatcher got there. He didn't come home like he usually did so I figured something was wrong. I looked for him and found out where he was. I had to pay a ten-dollar ticket. In this particular town, a dog has four chances — the first three are fines but the fourth time the town council decides whether or not to destroy him. This was Thor's second offense back fast. When we moved out here, he didn't especially like the ride on the plane. I never heard whether or not the Dalmatian became pregnant.



Joyce Brunwasser and Pip Waitress La Jolla

One time my friend was playing fetch with Pip and another dog. He kept throwing the ball to the other dog and wouldn't let my dog get it. Finally, after Pip was getting very frustrated, he let him go after the ball. Pip went and retrieved the ball and then dropped it and proceeded to piss on it. My friend didn't speak to Pip for weeks. Another time my neighbor came running in saying the dogcatcher had him. I was in hysterics and went running out to find him. There was the dogcatcher — a very attractive young woman. She had Pip at the end of a long rope. He was wagging his tail, ready to go anywhere with her. He didn't even know he was in trouble.



Norman Webb and Harbour Quest Graduate Student La Jolla

He's a Newfoundland. They're fishing dogs, they're used to take out nets and things like that. He can stay out in the water for hours. I think he can recognize the guys out there with their boards. When he's out there with me, I can tell he's looking for them. He likes to get behind them and bark. His bark can make a house shake. I guess he thinks it's real funny — he barks and the surfers start paddling like crazy. He's a baby. He's only six months old. He likes people and he likes other dogs. Maybe he has a few things coming his way, but he really hasn't been in any trouble yet.



Jeffrey Penner, Barbecorn and Kirby Cabinet Maker Pacific Beach

I was down at the bay with them. Barley went running down by the water and this lady dogcatcher throws a Frisbee to him. I called but before I knew it she had him tied to a post. My other dog Kirby came running and I put him back in the truck real fast. Then I saw this four-wheel-drive dogcatcher truck. I ran down, untied Barley, and went running with him between condos. I was getting ready to throw him over a fence but a third dogcatcher had run around to the other side. They use walkie-talkies. He says, "Hold it, you're under arrest." He grabs Barley. I told him he had no right to arrest me. He took Barley to the pound and wrote me a ticket. It was a stinky thing to do. It was entrapment.

— Lin Jakars

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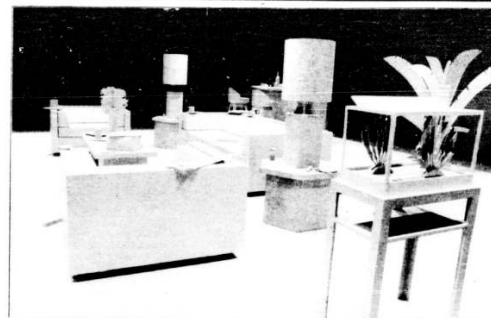


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The Castle of Perseverance. A Moral Model. Roland Reiss, 1978.

Tiny Tableaux

Miniatures, says artist Roland Reiss, play a large part in our lives. A child's toys are models of real trucks and trains. A grown-up at Rand Corporation constructs models of nuclear holocaust. Reiss, who used to be a nonobjective, minimalist painter, has made miniatures for the last eleven years, work that he believes is less hermetic and

more overt than his abstract painting was, art that makes the content of his life more accessible. Five of his *Moral Plays* — four small-scale sculptures and one full-sized installation — are currently on view at Bohm Gallery, Palomar College.

The medieval morality play employed allegory to dramatize the moral struggle present in every man — the conflict of good and evil, and the way in which man reacts to those forces. Reiss's *Moral Plays*, as their titles indicate, are also about virtues and vices: The

Castle of Perseverance, *A Moral Model* (1978), and *The Measure of Moral Phenomena: The Need for Certainty, Personal Knowledge, Truth in the Face of Pressure* (all 1979).

Miniatures afford an overview, says Reiss, allowing us to see simultaneously how the various separate parts function. His small *Moral Plays* are models of living rooms, two feet square, which are pedestaled and encased below eye level, so the viewer stands over them and looks down into them. The large *Moral Play* is a participatory piece, a living room without

walls or ceiling, twenty-six feet by twenty-six feet, that the viewer is invited to enter and experience; there is a staircase for pupils, a sword for a true morality play in one corner leading to a vantage point on which one may stand over the room and look down at it.

Reiss calls them tableaux. They are full of objects that represent, or signify, the choices and preoccupations of the middle class — the upper middle class in the small, colorful, more monochromatic, hard piece. There is an examination of the contemporary values of our culture on both the

(continued on page 6, col. 3)

Third World View

The morning paperboys have barely flung their last *San Diego Union* or *Los Angeles Times* on the front porch when the newspaper's photos start ringing. "Fox had it," a liberal reader complains to *Union* editors. "One more article apologizing for Reagan's trickle down economics and I'll cancel my subscription." "That damn radical Conrad. He's an outrage," whines a right-wing *Times* reader who stumbled on one of the cartoonist's biting commentaries while searching out the stock market report.

Editors don't discourage such journalistic excesses; indeed they often foster them, and such squabbles over content and opinion are, they proudly insist, the hallmark of a free press.

But Third World politicians and editors are not so smug and self-congratulatory about our First Amendment rights. These leaders have voiced disappointment, even outrage, at the way the Western media have fostered insensitive standards of reporting upon their developing countries. A

Guatemalan civil servant, for example, notes that Western camera crews are always present to grab film footage of a hurricane or flood, but ignore the less spectacular but equally important gains the country has made in birth control. An Indian newspaper editor rallies up the number of international news stories in a competing paper and finds that nearly ninety percent have been selected, reported, edited, and moved by one of the four major Western-owned wire services: A.P., U.P.I., Reuters, and Agence France-Presse. How sensitive, the editor wonders, can these Western reporters be to my countrymen's needs and world view?

In the 1970s, this debate about informational imperialism moved from Third World newspapers to the agenda of UNESCO, a United Nations agency formed to foster international education and peace. UNESCO has become a forum for developing countries, whose leaders have prodded the assembly to endorse what they call the "New World Information Order."

For Third World politicians, this means an end to the "cultural aggression" of the Western press and its concentration on the negative and sensational. It calls for Western aid in helping their

countries build independent news networks. But for Americans, British, and French editors, the "new information order" is a euphemism for a system that would allow foreign countries to increase partiality, regulate and restrict news content, perhaps even prohibit the showing of American movies, television programs, and advertising in their countries.

Elie Abel is one Western journalist who has watched and participated in this debate. Currently professor of communication at Stanford University, Abel was for nine years dean of the School of Journalism at Columbia University. Before turning to



Elie Abel

teaching, Abel worked as a foreign correspondent for the *New York Times* and as diplomatic and State Department correspondent for NBC News. Author of three books, including *Roots of Insurrection: The U.S. in Asia*, Abel moderated a series of nationally broadcast presidential candidate forums in 1976. He was one of sixteen media specialists personally appointed by the UNESCO director general to the International Commission for the Study of Communication Problems, and served as a U.S. delegate to the 1982 UNESCO General Conference in Belgrade which empowered UNESCO to "balance" the international news flow.

Abel addresses the question of "Global Information: The New Battleground," in a dinner speech next Tuesday, December 15 before the World Affairs Council of San Diego. The public may forgo the dinner at 7:30 p.m. and attend Abel's speech, which begins about 8:30 p.m. at the Sheraton Inn, 1590 Harbor Drive. For information and reservations, call the council at 231-2111.

Paul Krugger

First Bass

A youngster possessed of imagination and a love of classical music might easily dream of a career as a concert virtuoso. But it is unlikely that even the freest fancy of childhood would dream of carving out that career on the double bass. Because the majority of classical composers received their musical training on the piano or the violin, works employing these instruments in a solo capacity exist in abundance. But the double bass or contrabass — the largest and lowest pitched member of the violin family — has traditionally been regarded as an accompanying instrument, providing the deep stratum of sound which supports the ensemble in which it plays. And while a body of traditional music highlighting the double bass does exist, much of it is unpublished.

In the twentieth century, however, composers have explored new avenues of expression, and the double bass has received a measure of their attention. A man who is responsible for a good deal of this attention is Berran Turetzky, a faculty member in the music department at UCSB and, at forty-seven, the most recorded bass player in America. Turetzky has commissioned more than 200 original works for his instrument, and has toured the world performing on, and talking about, the double bass. His eighth solo album will soon be released on the Folkways label.

Turetzky performs frequently in San Diego as a member of the

Novellus Ensemble and in faculty and student concerts at UCSB; tomorrow evening he will give a solo recital at San Diego State University's Smith Recital Hall. His program will include "Goodbye Pork Pie Hat," a piece by the great jazz bassist Charlie Mingus, which includes projected slides in its performance. "Inside," by local composer Kenneth Guburo, is

described as a *Quartet for One Contrabass*; it contains four lines of sound, which are maintained in simultaneous motion by singing as well as playing. Turetzky's own composition, "Reflections on Ives and Whittier," is his musical response to American composer Charles Ives's setting of the poem "The Brewing of Noma,"

(continued on page 6, col. 5)



Berran Turetzky

READER'S GUIDE

Contributors: BOB
EVENTS may be scheduled by mail
to: Editor, The Reader's Guide, c/o
The San Diego Reader, 1000 La Jolla Village
Drive, San Diego, CA 92037.
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Dance

"Underleaves" a ballet in three acts
with choreography by Erling
Sunde, will be danced by the USC
School of Performing and Visual
Arts Company, Friday, December
11 and 12, 8 p.m., Saturday and
Sunday, December 12, 13, and 14,
2:30 and 8 p.m., and Sunday, De-
cember 15, 2:30 p.m., San Diego
City College theater, 15th and C
streets, downtown, 460-4630.

"Dance Jam," an alternative
dance to dance, will be held Fri-
day, December 11, 8 p.m. to mid-
night, Interval Foundation, 860
Third Avenue, downtown, 239-7133.

"The Nutcracker" ballet of
Tchaikovsky will be presented as an
annual production by the Califor-
nia Ballet Company, Friday, De-
cember 11 through Sunday, De-
cember 13, 8 p.m., with matinees
Saturday and Sunday at 2:30 p.m.,
East County Performing Arts Cen-
ter, 210 East Main Street, El Ca-
jon, 440-2177.

"The Snow Queen" a ballet based
on the Hans Christian Andersen
fairy tale, with choreography by
William George and Melanie Mur-
ray, will be performed by San Diego
City Youth Ballet, Saturday, De-
cember 12, 2 and 5:30 p.m., and

Sunday, December 13, 2 p.m.
Casa del Prado Theatre, Balboa
Park, 239-5262.
Two Ballets, Tchaikovsky's "The
Nutcracker" and "The Sleeping
Beauty," a collection of
dances from the second act of the
full-length ballet, will be presented
by a consortium of Ballet Arts
Company, Saturday, December 12
and Sunday, December 13, 2:30
and 7:30 p.m., Convention of
Ballet Arts, 243 North Highway
161, Solana Beach, 481-0714.

"The Nutcracker," the Christmas
ballet first presented in St.
Petersburg in 1892, will be per-
formed by North County Ballet
Company, Saturday, December 12,
3 and 8 p.m., El Camino High
School, 400 Rancho Del Oro,
Oceanside, 729-8741.

A Holiday Program of Music and
Ballet, the San Diego County
Symphony Orchestra will perform
works of Handel, Vivaldi, Beethoven,
and Mendelssohn, and Ballet
Society of San Diego will pre-
sent Tchaikovsky's "Nutcracker
Suite," to benefit the San Diego
Symphony Orchestra Association,
Monday, December 14, 8 p.m.,
Casa del Prado Theatre, Balboa
Park, 239-5262.

Film

"L'Enfant Sauvage," François
Truffaut's film, based on the
memoirs of a French physician who
civilizes a wild child, will be shown
with English subtitles, Tuesday,
December 10, 1 p.m., Carlsbad Li-
brary, 1250 Elm Avenue
(438-5644) and 7 p.m., even 11,
Del Mar Shores Center, 9th Street
and Stratford Court, Del Mar,
442-1352.

Film on Alternative Energy will
be sponsored by New Energy
Foundation, Sunday, December
12, 12:30 a.m. to 4 p.m., 13th
Street, downtown, Free,
384-1045.

"Last Epidemic" will be shown
and nuclear war will be discussed
by a consortium of Ballet Arts
Company, Saturday, December 12,
449 Glencrest Avenue, Solana
Beach, Free, 729-8742.

Children's Film will start Sparks
and Allstars, Donald Duck, Goofy,
and Mighty Mouse, Thursday, De-
cember 10, a teenager whose
mother is an alcoholic, and a
southern farm boy, Monday, De-
cember 14, and some Dr. Seuss
creations, next Thursday, De-
cember 17, all at 1:30 p.m., Na-
tional City Public Library, 200 East
12th Street, National City, Free,
474-8210.

Four films on large environmental
projects by Christo, Raining Forest,
Wrangell, Walk Ways, Wrangell
Cave, and Valley Caravan, will be
shown in conjunction with the
museum's current exhibition of the
Bulgarian-born artist's work,
Thursday, December 10, 7 p.m.,
Sherwood Auditorium, La Jolla
Museum of Contemporary Art, 700
Prospect Street, La Jolla,
494-3541.

Wildlife Films, Wild World and
Wildlife in the Jungles of Latin Amer-
ica will be screened Saturday, De-
cember 11, 7 p.m., and Sunday,
December 12, 2:30 p.m., Natural His-
tory Museum, Balboa Park,
232-3821.

"The Great Barrier Reef," the
longest continuous reef system in
the world, will be shown projected
through a fish-eye lens, daily at the

Reuben H. Kier Space Theater,
Balboa Park, 238-1068.

Lectures

"Communism: Art in France," a
series of a slide lecture by
French art critic and historian
Hervé Belin, Thursday, December
10, 8 p.m., a.c.m. Cultural de la
Rosa, Balboa Park, 235-6135.

"An Afternoon of Poetry" will fea-
ture Jerome Rothenberg, Sunday,
December 12, 2 p.m., Villa Mon-
terme, 1975 K Street, San Diego,
234-2211.

Local poet Joan Lindgren will read
from her work, Monday, December
14, 7:30 p.m., D.C. With Books,
7527 La Jolla Village Road, La Jolla,
Free, 456-1830.

"Global Information: The New
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by journalist Elie Abel, for the
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December 15, dinner at 7:30, lec-
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Airport, 1590 Harbor Island Drive,
San Diego, Reservations: 231-0111.

"Skull Surgery in Ancient Peru" and
the ritual, technique, and
motivation for trepanation will be
presented by Dr. Fernando
Cabezas of the Peruvian Museum
of Health Sciences and professor of
neurosurgery at the University of
San Marcos, to conclude the
"Bodies and Bones" lectures on
physical anthropology, Friday,
December 11, 7 p.m., Action Room,
Museum of Man, Balboa Park,
230-2001.

"In Search of Her," an exploration
of the significance of Greek god-
desses to the self-understanding of
contemporary women and men,
will be presented by Christine

Evening, Friday, December 11, 8
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C Street, San Diego, 521-1001.

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TO LOCAL EVENTS

Recital Hall, SIDS, 265-0497
(Boulevard Hall, December 13,
10 a.m., KPBS-FM 90.1)

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church, 9145 La Jolla Village
Drive, La Jolla, 522-8472.

"Jazz Musings and Imaginings in
Watercolor," a presentation of jazz
and classical piano Cecil Taylor,
and an exhibit and sale of works
by San Diego artists, will benefit
the Chester Holiday Civil Rights
& Appeal Fund, Saturday, De-
cember 12, 8 p.m., First Unitarian
Church, 4100 Front Street, Hill-
crest, 238-9978.

"A Christmas Festival" of music
from the Renaissance and the Re-
formation will be presented by the
Vista La Mesa Christian Church
Chorus Choir, Saturday, De-
cember 12, 7:30 p.m., 4110 Mas-
achusetts Avenue, La Mesa,
463-9939.

Flute and Classical Guitar Recital
of the chamber ensemble Pergin,
guitarist Joseph Hays and flutist
Earl Canfield, will feature Renais-
sance music, dances of Ireland and
Greece, and traditional Christmas
songs, Saturday, December 12, 8
p.m., La Jolla Congregational
Church, 1216 G Street, La Jolla,
234-5946.

In Concert, the Wordways Con-
sort and the Early Music Ensemble
of San Diego will join together,
Thursday, December 12, 8 p.m.,
Community Congregational
Church, 2088 Bell Street, Pacific
Beach, and Wednesday, December
16, 8 p.m., University Lutheran
Church, 743 Prospect Street, La
Jolla, Free, 459-3421.

Christmas Concert of the San
Diego Choral Club will include
secular and religious musical selec-
tions, Saturday, December 12, 7
p.m., Plymouth Congregational
Church, 2717 University Avenue,
San Diego, 292-3289.

Winter Festival Concert of Mesa
College Olympic Singers and
Olympic Chorale, with the Civic
Youth Orchestra, will present Vi-
vanti's Magnificat and traditional
Christmas favorites, Saturday, De-
cember 12, 7 p.m., East Clat-
mont Southern Baptist Church,
4633 Divina Drive, San Diego,
Free, 230-6755.

Christmas Concert of the San
Diego Lutheran Chorale, with St.
Luke's Lutheran Church, Bell
Street, 234-5946.

San Diego's
Mystery Book Store
Specializing in classic, who-dunnit,
espionage and adventure novels,
detective stories, prize prizegivers,
thrillers, tales of suspense and
golfers, new, used, Gamble and
records. Large selection of
children's mysteries.

2707 Congress St., San Diego
11 a.m. - 8 p.m. daily, closed Tuesdays
Open Thursdays & Fridays evenings only 6:00
p.m. - 9:00 p.m.
294-9687

Grounds for Murder

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Open Thursdays & Fridays evenings only 6:00
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church, 9145 La Jolla Village
Drive, La Jolla, 522-8472.

"Jazz Musings and Imaginings in
Watercolor," a presentation of jazz
and classical piano Cecil Taylor,
and an exhibit and sale of works
by San Diego artists, will benefit
the Chester Holiday Civil Rights
& Appeal Fund, Saturday, De-
cember 12, 8 p.m., First Unitarian
Church, 4100 Front Street, Hill-
crest, 238-9978.

"A Christmas Festival" of music
from the Renaissance and the Re-
formation will be presented by the
Vista La Mesa Christian Church
Chorus Choir, Saturday, De-
cember 12, 7:30 p.m., 4110 Mas-
achusetts Avenue, La Mesa,
463-9939.

Flute and Classical Guitar Recital
of the chamber ensemble Pergin,
guitarist Joseph Hays and flutist
Earl Canfield, will feature Renais-
sance music, dances of Ireland and
Greece, and traditional Christmas
songs, Saturday, December 12, 8
p.m., La Jolla Congregational
Church, 1216 G Street, La Jolla,
234-5946.

In Concert, the Wordways Con-
sort and the Early Music Ensemble
of San Diego will join together,
Thursday, December 12, 8 p.m.,
Community Congregational
Church, 2088 Bell Street, Pacific
Beach, and Wednesday, December
16, 8 p.m., University Lutheran
Church, 743 Prospect Street, La
Jolla, Free, 459-3421.

Christmas Concert of the San
Diego Choral Club will include
secular and religious musical selec-
tions, Saturday, December 12, 7
p.m., Plymouth Congregational
Church, 2717 University Avenue,
San Diego, 292-3289.

READER'S GUIDE

Winter Band Concert of Southwestern College Concert Band and faculty members will perform traditional music to accompany the Christmas season. Tuesday, December 15, 7:30 p.m., Main Hall, Southwestern College, 333 Oak Lakes Road, Chula Vista. Free. 421-2449.

Topical Songs Project V will solicit and award original songs about working. Wednesday, December 16, 7:30 p.m., Old Time Cafe, 1464 North Highway 101, Los Angeles. 464-6730.

Gala Christmas Concert will include Christmas music, carols, and a sing-along. Wednesday, December 16, 8 p.m., Palomar College Theatre, 1040 West Mission Road, San Marcos. 744-1136.

Special Events

Art and Dessert, an auction of food for the eye and food for the mouth will benefit American Cancer Society. Thursday, December 10, 6:30-9 p.m., Art collector, 4151 Taylor Street, Old Town. 290-1232.

"Peregrinations," processions of homage to the Virgin will take place through Friday, December 11, 7 p.m., along Constitution to Our Lady of Guadalupe Cathedral at Second Avenue and Ninth Streets, with a Mass de Gallo Friday at midnight in the cathedral. Tijuana. 234-5443.

"Twelve Days of Christmas," the first five days will be celebrated with music, dance, a performing pony, and Santa Sham, Santa Padre Tim Flannery, and Santa Jack White of Channel 10, in the Gaslamp Quarter, Friday, December 11, noon, 811 Fifth Avenue, San Diego. December 12, 11 a.m., Fifth Avenue and G Street.

Monday, December 14, 11:45 a.m., 854 Fifth Avenue, Tuesday, December 15, 11:45 a.m., 854 Fifth Avenue, Wednesday, December 16, noon, 10th Avenue and I Street. Free. 233-5227.

"Christmas by the Bay" will start when Santa arrives by animated train, and continue with the Christmas Carols, and San Diego Brass Arts Sector, Saturday, December 12, noon to 5:30 p.m., Marina Village. 224-9125.

Barbershoppers and Puppets, the Ranchos Encinitas, barbershoppers will sing. Saturday, December 12, 2 p.m., and the Kent Family Puppets will offer a Christmas show. Wednesday, December 16, 1 and 2 p.m., Rincón del Mundo, C.M. Town. Free. 296-3161.

"Lucia Fest" will celebrate Christmas in the Scandinavian way. Saturday, December 12, 2 p.m., 2515 San Diego Avenue, Old Town, and Sunday, December 13, 2 p.m., Scapin Village. 232-7160.

Christmas Boat Parade of Lights on Mission Bay will follow a five-mile route along the shoreline and end at the lighting of Sea World's giant tree. Saturday, December 12, 7 to 9 p.m., from Quivira Basin near the Hyatt Island to North Ingraham Street bridge. 276-2800.

Performance Works by Paul Post, Karen Westfield, and Jim Jahn will be presented by the performance art collective Implex. Saturday, December 12, 8 p.m., Sush, 852 Eighth Avenue, downtown. 235-8466.

"Day at the Dock" will teach you how to tie a knot, prepare a fish, plus provide boat rules and enter-

tainment, and have a live lobster feast. Sunday, December 13, 10 a.m. to 4 p.m., San Diego Sportfishing Landings at Harbor Drive and Scott Street, Point Loma. Free. 222-5589.

Pa Duo needewicks by Hosing heritage women from Laos will be for sale. Sunday, December 13, 10 a.m. to 4 p.m., Spanish Village, Balboa Park. 563-6636.

"Christmas in Toyland" puppet show will be presented by San Diego's official puppet lady, Marie Hitchcock, on Sundays, December 13 and 20, at 1, 2, and 3 p.m., Puppet Theatre, Balboa Park. 231-6373.

Auctions, retail items and services will be on the block at 3 p.m. and on at 7:30 p.m., to benefit the Levee and Gun Community Center, Sunday, December 13, Sush Gallery, 852 Eighth Avenue, downtown. 232-7528.

"Blood Drive III" will feature fashions, magic, "The Singing Changers," and more, to benefit San Diego Flood Bank. Tuesday, December 15, 1 to 9 p.m., Town & Country Convention Center, Mission Valley. 296-6193.

"Las Posadas" will re-enact Joseph and Mary's search for shelter. Wednesday, December 16, 7 p.m., Old Town Plaza. 291-4903.

Christmas Program, an annual bi-national, multicultural event, will feature Mariachi California, concert pianist Leonardo Gato, and Iggo-Lethi South African Dance Troupe, near Thursday, December 17, 10:30 a.m., Educational Cultural Complex Performing Arts Theatre, 4343 Ocean View Boulevard, San Diego. 230-2828.

Walking Tours of the historic Gaslamp Quarter will be given Friday, noon to 1 p.m., and Saturday, 10 a.m. to noon, from 652 Fifth

Avenue, downtown. Free. 434-2277.

Nature Walks will be guided every Sunday and Sunday, 10:30 a.m. to 12:30 p.m., Silverwood Wildlife Sanctuary, Wilkitt Canyon Road, 512 miles east of Lakeside (290-8271), and every Sunday by the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park. 232-3821.

Flowering Trees and Shrubs from subtropical regions of the world can be seen on guided garden walks every Sunday from 1:30 to 2:30 p.m., and bought at a weekly rare plant sale, Sundays from 1 to 4 p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. 753-4432.

Sports

"Battle for the Mayor's Cup" will be between the SDSU Aztecs and USD Toreros, Thursday, December 10, 7:30 p.m., Sports Arena. 265-6444.

Open Dart Tournament, the sixth annual, will begin Friday, December 11, 7:30 p.m., and continue through Sunday, December 13, Conference Building, Balboa Park. 298-2755.

Clippers Basketball, the San Diego Clippers will play the Washington Bullets, Friday, December 11, 7:35 p.m., Sports Arena. 226-0456.

Track & Field Certification Clinic will be conducted by the San Diego Track & Field Officials Association, Saturdays, December 12 and 19, SDSU. 474-3756.

Volleyball, the UCSD women's volleyball team will tip off its most successful season ever by playing host for the NCAA Division III

regional championships, Saturday, December 12, 7:30 p.m., UCSD gym. 452-4211.

Harness Racing, the first major season of trotters and paces in San Diego since 1947 will continue Wednesday through Sunday until December 20, post time 1 p.m., Del Mar Racetrack. 481-1387.

Radio/TV

"Dorothy in the Land of Oz," an animated musical with the voice of St. Caesar as the wizard and Misha Bond as Dorothy, will reprise Thursday, December 10, 8:30 p.m., Channel 8.

"Specklets" will air Algeria, a romance in the Casbah between Charles Boyer as Pepe Le Moko and Hedy Lamarr as an alluring woman, Thursday, December 10, 8:30 p.m., repeating Monday, December 14, noon, Channel 15.

"The Glass House," a 1972 TV film about life in a state prison, adapted from a Truman Capote story, stars Vic Morrow and Billy Dee Williams, Thursday, December 10, 9 p.m., Channel 6.

Boxing in the Bahamas, it will be Muhammad Ali vs. Trevor Berbick, Thomas Hearns vs. Marcos Gerardo, Greg Page vs. Scott Le Poux, and "El Cano" Gonzalez vs. Johnny Lira, live, Friday, December 11, 6 p.m., Cox Cable Channel 2.

Metropolitan Opera Broadcasts will air Puccini's *Il Trittico*, Saturday, December 12, 11 a.m., KFSB-FM 94.1.

"Walt Disney... One Man's Dream," a look at the man responsible for the most popular mouse and the most-watched tourist attraction, will have cameo appearances by some of the best-known people, Saturday, December 12, 4 p.m., Channel 8.

TO LOCAL EVENTS

"Bill Moyers' NewsSpecial" will televise Moyers discussing the Vietnam war experience with a group of veterans who served together. Sunday, December 13, 10 p.m., Channel 8.

"The Golden Age of Television" will rebroadcast the 1955 live production of "No Time for Sergeants," starring Andy Griffith, Sunday, December 12, 10 p.m., repeating Sunday, December 13, 11 p.m., Channel 15.

Charger Football, a mat-wing game against the Tampa Bay Buccaneers, will be carried live from the East, Sunday, December 13, 10 a.m., Channel 19 and KSDJ 1130 AM.

Sunday in the NFL will have the Green Bay Packers at the New Orleans Saints at 10 a.m., and the Philadelphia Eagles at the Dallas Cowboys at 1 p.m., Sunday, December 13, Channel 8.

Garden State Bowl football will pre-

pare the Big Ten champion University of Wisconsin against the South-east conference champion University of Tennessee in Nissan Stadium, Rutherford, New Jersey, Sunday, December 13, 10:30 a.m., Channel 10.

"Requiem" of Berlin will be performed by the New York Philharmonic, Sunday, December 13, 1 p.m., KPBS-FM 89.

"From a Far Country: Pope John Paul II" will be released Sunday, December 13, 7 p.m., Channel 19.

"Christmas at Disney Dell," a radio adaptation of "Charles Dickens' The Pickwick Papers," will be narrated by Ralph Richardson, Monday, December 14, 7 p.m., KPBS-FM 89.

"Timon of Athens" will continue the fourth season of "The Shakespeare Plays," Monday, December 14, 8 p.m., Channel 15.

"Margaret Mead: Taking Note," a portrait of the life and work of the anthropologist, will be released Tuesday, December 15, 9 p.m., repeating Wednesday, December 16, noon, Channel 15.

"Rigoletto," soprano Christine Eda Pierre, baritone Sherrell Milnes, and tenor Luciano Pavarotti will sing with the Metropolitan Opera and Chicago conducted by James Levine, in a production of the Verdi masterpiece, Wednesday, December 16, 8 p.m., repeating Sunday, December 20, 12:30 p.m., Channel 15. (Simulcast with KFSB-FM 94.1.)

Environmental Artist Christo Bouchell will discuss his *Raining Fence* and other works, Wednesday, December 16, 10:30 a.m., repeating Thursday, December 17, 2 p.m., Channel 15.

Galleries

"Source of Power," a series of wall reliefs in lacquered wood by Ron Wagoner, will open at a reception for the artist, Friday, December 11, 7 to 9 p.m., and continue through January 9, Quail Gallery, 7521 La Jolla Village, La Jolla. 454-1952.

Aviation Illustrations by Don Duxler will be exhibited through December 15, AeroSpace Museum, Balboa Park. 234-8291.

"Looking for Something (To Sit On)," a sculptural installation

project by David Wilson, will be on exhibit through December 17, James C. Galt, 870 Third Avenue, Oceanside. 751-2121.

Stained Glass Works by members

of the Stained Glass Guild of San Diego will be exhibited through December 20, Contemporary Arts Gallery, 870 Third Avenue, downtown. 232-5070.

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Santa Claus with gifts for the children.

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Every Sunday 4-10 pm
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Draft Guinness/Dart Boards/Big Screen TV

READER'S GUIDE TO LOCAL EVENTS

notes, texts, sketches, and diagrams by Albert Einstein will be on exhibit through December 21, learning resource center, Southwestern College, 900 Vista Lakes Road, Chula Vista 92015.

Western & Wildlife Exhibit and Sale, the tenth annual, will feature original works by Clint Waghorn and Frederic Remington, and cartoonist T.K. Ryan, creator of "Tomblewood," through December 23, Thackeray Gallery, 121 Robinson Avenue, Hillcrest, 298-0171.

"Mississippi: The Elephant Seal of Arts News", a photographic exhibit on the breeding colony of this intriguing mammal off the San Mateo coast, will continue through December 30, San Diego Natural History Museum, Balboa Park, 232-3221.

"California Paper", an exhibit of handmade paper and paper sculpture by California artists and paper makers will continue through December 31, Maple Creek Gallery, 2825 Kierland Boulevard, San Diego, 244-2151.

New Paintings and "Spacefruit", the former by Jean St. Pierre and the latter by Andy Warhol, will be exhibited through December 31, Thomas Robert Gallery, 7412 Girard Avenue, La Jolla, 454-0145.

"Scrolls of Fire", a portfolio of fifty three serigraphs by Israeli painter and graphic maker Dan Reisinger, depicting historical events in Jewish history from 586 B.C. to 1949 A.D., will be accom-

panied by poems of Abba Kovner, through December 31, Deane Art, 224 Prospect Street, La Jolla, 456-1555.

Spraffkin Pottery by Tom Tapp of San Juan Pueblo will be on view through December 31, Golden Heritage Gallery, 1258 Prospect Street, La Jolla, 459-8250.

"Christo — Collection on Loan from the Rothschild Bank, Zurich", an exhibition of drawings, collages, and models for the artist's large-scale environmental projects, will be on view through January 3, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla, 454-1541.

"A Winter Night's Dream", an exhibition of photographic images of winter by Henri Cartier-Bresson, Andre Kertess, and others, will be on view through January 5, Photography Gallery, 1668 Girard Avenue, La Jolla, 459-1800.

"Morality Plays", four small-scale models and one larger-than-life participatory piece by Roland Reiss, works that examine contemporary values, will be on exhibit through January 6, Boehm Gallery, Palomar College, 1140 West Mission Road, San Marcos, 744-1150.

"Variations: The University as Source", a survey of painting, sculpture, printmaking, weaving, ceramics, jewelry, and interior, environmental, and graphic design by faculty members, will continue through January 9, University Gallery, 515US, 263-5171, or 263-6802.

"Two Friends, Two Views", photographs by Bernard Rosau and Max Pami made in Mexico, India, France, the Far East, and Africa, will be exhibited, with a window installation by Julie Swann, through January 13, Galleries Graphics, 5847 Fifth Avenue, Hillcrest, 295-3538.

"The International Mind", an exhibition of forty-two color photographic portraits by Anthony de Cusa, of Margaret Mead, Truman Capote, Jonas Salk, U. Thant, and others, will remain on view through January 29, Walter Library, USIU, 10455 Fomerado Road, San Diego, 271-4830.

"A Continuation of the Figurative Tradition", an exhibition of painting and sculpture by contemporary artists, painters Baldo Daddato, Mann Farber, K.H. Holschke, Robert Israel, Kim MacConnel, Arnold Mesches, Marjorie Nodelman, Patricia Patterson, Pierre Pout, Ernest Silva, and sculptors Niki de Saint Phalle and Italo Scanga, will continue through January 31, Baker Gallery, 828 Prospect Street, La Jolla, 456-0828.

Tableaux

(continued from page 1)

The Ministry Plays of Roland Reiss will remain on view through January 6 at the Boehm Gallery, Palomar College, 1140 West Mission Road, San Marcos. Gallery hours are 8:00 a.m. to 8:00 p.m. Monday

represents synchronic time rather than diachronic. We spend our past, present, and future in our living rooms — so here's a slice of cake with a bite eaten out of it, and there's the same piece of cake whole and intact.

There are many different levels on which to read the work, says Reiss. It is easy to recognize all the objects in the Castle, though they are plain brown particle board, for they all pass through our own living rooms at one time or another. A trophy on the floor by the fireplace may be a proud tribute to valor or accomplishment, or an ironic comment on how careless we are of those values.

The dictionary on the coffee table may make us think about the meaning of words or how we define ourselves. An artist would know that the magazine on top of the dictionary is Artforum and might think about the meaning of art. The juxtaposition of books on health and lots of cigarettes is paradoxical, a minor contradiction or foible that implies the major contradictions in our lives.

These tableaux are places for us to act out our imaginary scenarios, and to consider the significance of (these objects in) our own lives.

The Ministry Plays of Roland Reiss will remain on view through January 6 at the Boehm Gallery, Palomar College, 1140 West Mission Road, San Marcos. Gallery hours are 8:00 a.m. to 8:00 p.m. Monday

through Thursday, and to 4:00 p.m. Friday, and 10:00 a.m. to 2:00 p.m. Saturday, closed Sunday. During the Christmas season, and for more information, call the gallery at 744-1150 or 277-7529.

— Amy Chu

Bass

(continued from page 1)

by John Greenleaf Whittier, and includes a tape recording of eight double bass parts — all played by Turetsky — in addition to the one he plays live.

Other composers represented on the program are Bernard Rands, who, like Turetsky, is a faculty member at USSD. Vincent Persichetti, and Donald Erb. "Falling," by Tom Johnson, is described by Turetsky as a humorous piece which never fails to delight an audience, and which includes discussion as well as music. But then, Turetsky says, he always talks to his audience, because he likes his concerts to be friendly and informal.

Bertram Turetsky's solo recital will begin tomorrow, Friday, December 11 at 8:00 p.m. in South Recital Hall at SDSU. Tickets are available at Select-A-Seal outlets and the Aztec Center box office. The recital will be broadcast Sunday, December 13 at 11:00 a.m. on KPBS-FM 89. For information, call 265-6947.

— Brian Stuart

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READER'S GUIDE TO THE THEATER

her writings and windings, and though George and Anna and the mascot end on a happy note, She-Lovers' Mr. offers a rationally balanced picture of how a city—one that tempers them and at the same time gives them their legitimacy. In spite of its elaborate first act—as well as the unfinished-looking art designs by N. Dawn Page—this production has much to recommend it. Led by Hal Chidlow as Mr. Marcello, the showrunner, Lon Huber and Pat Goodwin as George and Anna, and especially "Narc" Tugli as the spunky yet vulnerable "Max Ritter," all members of the uniformly fine cast turn in

admireable performances. Special mention must go to "Narc" Tugli as Mr. Marcello, who is strong to present a romantic atmosphere, in his restaurant since he knows full well that his food stinks. (S.M.)

SOMETHING'S AFOOT
The General Tomin's Performing Arts Company offers the musical takeoff on Agatha Christie's *Ten Little*

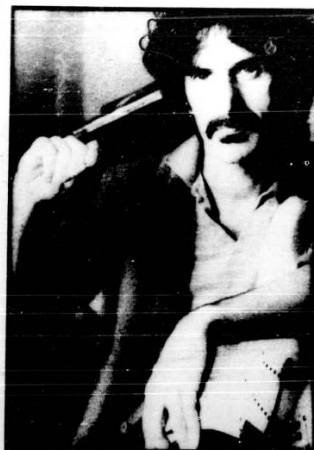
Indians, with music, music, and John's the series. (S.M.) David Line and Robert Gorkin's, and additional music by Ed Landerman. Nagar Bowman directs the music at modern use. Included in her cast are Dorothy Costello as Max T. and Suzanne Buffington as Hope. Carolyn Pathe as Lady Marley Power, Charles Verba as Colman Colman, and Max Britt as Geoffrey Paul. (S.M.)

TAILOR OF GLOUCESTER
The Coronado Playhouse offers the Christmas story by Beatrix Potter, adapted for the stage by Tina Guffo Bruce, with additional adaptation by Thomas J. McCarty. The mayor of Gloucester has commissioned an urban tailor to make him a cherry-red coat by Christmas. The tailor soon runs out of material, though, and he

seriously tempers the cat out to get more. Will the coat be made in time? (S.M.)

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D. Strydom. Please send concert information and photographs to Reader Music Scene, P.O. Box 9880, San Diego 92108, or call 231-7821 Friday before 5:00 p.m.



FRANK ZAPPA

music." I jotted down this remark in my mental Big Chief tablet.

Fifteen years later I'm still waiting—both for Zappa to realize his full potential (odd to say about a forty-year-old man who has been doing this for seventeen years) and for the rest of the listening world to catch

up with what he has already accomplished as a composer and musician. And I may have to wait another fifteen years, since Zappa remains unwilling to bend his principles to meet the demands of the marketplace. The major obstacle to Zappa's firmly establishing his pre-eminence in this field is the simple fact that he is a stubborn anachronism. At a time when musicians of dubious ability are being signed to recording contracts on the strength of disposable songs and contrived public images, Zappa still works hard on his music.

Notwithstanding each piece note and nuance, transcribing parts for his players, meticulously recording the resulting pieces as though they were entries in an international competition. And, in a way, they are.

Zappa, due to the cruel dictates of the entertainment world, must try to wedge into the smallest of cracks in over-tightening radio playlists. His competitors are the Dan Fogelbergs, Air Supplys, and Bob Segers—masters all of the threadbare musical cliché capable of lulling program directors and listeners alike into a submissive stupor. Since Zappa doesn't trade in clichés (at least not the profitable variety), he doesn't make it on the box. And artists who aren't heard rarely sell records in sufficient quantities to earn the undying fealty of the mommy

company. To profit-conscious record execs, Zappa will always be the string tie in the industry tuxedo.

As for the future of American music, Zappa has given us peeks at it on several of his albums (most notably on *Lumpy Gravy*, *Hot Rats*, *Uncle Meat*, and a never-released opus entitled "Black Page," a bastardized version of which was tossed into a hurry-up live album released by Warner Brothers shortly after Zappa severed ties with that label a couple of years back). Moving purposefully through old rhythm and blues, twentieth-century "serious," rock and roll, jazz, and other styles, Zappa put together a string of albums from 1966 through the mid-Seventies that were at once brilliant and a sophomoric. Brilliant because of Zappa's enviable skills at composing, arranging, producing, performing, and leading a band of high-octave musicians. Sophomoric when Zappa allowed his inclination toward scatological humor to capsize any noteworthy musical efforts.

If Zappa's bah-humbag attitude toward the contemporary music scene prevails (he thinks that today's studio musicians, producers, record companies, radio stations, and just about everyone else connected with the biz are all "shit"), then the majority of record consumers

(continued on next page)

New Shipment Sale!

Hundreds of antiques just arrived from England Starting at 11 a.m. Saturday, December 12

Armoires from '79 Dressing Tables from '69

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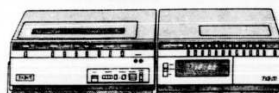
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Reggae: Sound of the Eighties



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JAMAICA'S FINEST VOCAL TRIO

Direct from Jamaica

DANCE CONCERT
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Saturday, December 12th
8:00 p.m.

Live Jamaican Food

TICKETS: \$9.00 in advance
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Advance tickets available at: Sound Spectrum (Laguna Beach), Lou's Records (Carlin by the Sea), Chameleon Records, Litorice Pizza, Chula Vista, Off the Record, Flipside Sports Arena, Balboa, Prophet's, Total Experience and the Get It On Shop.

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SATURDAY
December 19th
8:00 pm
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JUNE MILLINGTON
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Mary Watkins, Linda Tilley,
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NEW YEARS EVE
9:00 pm

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two shows
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WILL RISE UP FROM THE ASHES NEXT THURSDAY, DECEMBER 17, WITH THE MOST INCREDIBLE GRAND REOPENING PARTY EVER:

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TUXEDO Texas Tuxedo

Country rock Tuesday—Saturday 9-1
Tuesday nite—Employee Nite
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Flash
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Reservations recommended for lunch, dinner and Sunday
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Rock & Roll in our cabaret with America's No. 1 Elvis impersonator
Jonathon von Brana and Thunderbyrd
Tuesday through Saturday

Monday Night Football on giant screen TV
Charger rap with John DeMott and Charger players

TUESDAYS! Tequila Shooters \$1.00
WEDNESDAYS! Well doubles for the price of singles
THURSDAYS! Thursday a Kamikaze night. Kamikaze \$1.00

...and in the end, it will be a tragedy that anything beyond a distant awareness that Zappa is world-class is, ironically, the most normal state I've ever met. Which is a shame, because Zappa has produced some of the most awesome music of any extant artist, and deserves a larger audience. At least, when he isn't sequestered in his recently completed home recording studio, he is willing to venture forth to take his genius on the road. He is doing so now, and will make a stop in San Diego for two shows at the Fox Theatre on Saturday night. Be there or be a parallelogram.

For the last several years, Rod Stewart has epitomized the rock star faller: prey to the seductive powers of ridiculous wealth and fame. It has not been easy for someone like me, a fan of Stewart since he was the unknown lead singer in Jeff Beck's band, to watch as he deteriorated from a rule-and-bits rocker to a made-for-TV caricature of a hip celebrity, with the drinking, the flashy cars, the beautiful women they wait a minute, this doesn't sound all that bad—and music that grew increasingly tepid until it was suitable fare for a ladies' social.

Stewart's charm had always rested in his cavalier, boys-night-out approach to music making, his cauterizing, decomposed granite voice, and a rakish sexuality that, though real enough, was also somewhat tongue-in-cheek. As a creative talent, Stewart's songwriting acknowledged and relished the simple joys of rock and roll, while doling up enough tasty musical and lyrical ideas to preclude his being dismissed as merely another boogie baron. But beginning with the Atlantic Crossing album (1975), and continuing through the last handful of releases, Stewart's songs served as little more than confessional rewrites of *People* magazine articles about his love life, with occasionally weak production efforts, and musicianship that was merely supportive at its best, and slished at its worst. Stewart reacted to the media's interest in his glamorous lifestyle by taking it very seriously himself, and suddenly Beck's snide remark (made shortly after Stewart left his band to embark on a solo career) that all rock and roll vocalists secretly yearn to be Las Vegas entertainers sounded prophetic.

Happily, Stewart appears to have snapped out of his lethargy, to have regained his earlier form, if his new album, *Tonight I'm Yours*, and advance word on his current concert tour can be used as evidence. With only one yawn generator out of ten tunes (the churchy "Never Gave Up on a Dream"), Stewart has assembled his most sincere, solid effort since 1972's *Never a Dull Moment*. It's the usual assortment of Stewart styles—blistering rock and roll, jaunty rhythm and blues pop, and ballads—but for the first time in years Stewart offers them up with a conviction and (what's this, then?) vulnerability indicating that, unlike with his previous few albums, he was more than a passive participant in these proceedings.

For a thirty-six-year-old man who owns restaurants, real estate, and who knows what else, Stewart can still turn on the juice, and that's a good news. This may be premature.

(Continued on page 17)

International Blend

WINTER MUSIC SERIES PART 1

Sun. & Mon., Dec. 13 & 14 at Macho's (two shows)

Fri., Dec. 11 8:00 p.m. singer **ELIZABETTE COTTEN** plus Dan Murphy 2:30 concert 10:00 folk medicine lecture

Sat., Dec. 12 "recording artist" **CHARLES OWENS QUARTET** 8:30 & 10:30 p.m.

Sun. & Mon., Dec. 13 & 14 at Macho's (two shows)

Fri., Dec. 18 "Shogun" recording artist **OSAMU KITAJIMA** 8:30 & 10:30 p.m. Koto, guitar, flute

Sat., Dec. 19 (two shows) "Jazz" rock fusion great **BRIAN AUGER** "Search party calling" "Sweet earth" 8:30 & 10:30 p.m.

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Plus from "The Days Of Our Lives" the professional comedy of **Mark High**

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Thursday, Dec. 10-Friday, Dec. 11-Saturday, Dec. 12

Spatz
Friday, December 11 with **DALLAS COLLINS**
50¢ well drinks plus free admission 7 p.m. till 9 p.m.

Sunday, December 13 "ROCK 'N' ROLLIN' FESTIVAL"
Doors open at 3:00 p.m.

4-5pm **the HERCULES**
5-7pm **2nd**
7-9pm **DALLAS COLLINS**
9-11pm **Moving Targets**
11pm-1am **THE DOCTOR OF ROCK**
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"Rockin' Steve 71"

4-8pm—2 Bit Beer!!!
Just one quarter!!! On a first come basis while it lasts

Coming attractions:
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Missing Persons
and special guest stars

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"She Talks In Stereo" plus special guests

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8 pm show sold out;
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ALL SEATS RESERVED \$10.75 \$9.75

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Poison Ivy
Friday, December 11
Saturday, December 12
Carl Stewart
Sunday, December 13
Poison Ivy
Monday, December 14
Roach & the White Boys
Tuesday, December 15
Poison Ivy
Wednesday, December 16
Moving Targets

Oh! Ridge



Tuesday through Saturday
9 pm-1 am

Bill Brackett

X-rated comedy
*Sunday & Monday Nights
9pm-1am



DOC MASTERS

at the Shelter Island Marina Inn
Phone 223-2572

(continued from page 10)
excitation, but it's good to have The Rodney back. Stewart's concert itinerary: Le Grand Tour of America and Canada 1981-82 — Worth Leaving Home For? — has San Diego penciled in for this Sunday night at the Sports Arena. In this week's remaining concerts, *Code Blue*, *Great Buildings*, and the *Heard* will play at the Bacchanal tonight, Thursday. I'm not very familiar with the first group, although I've been informed that Warner Brothers spent huge sums of money, and brought in their crack staff producers, Lenny Waronker and Russ Titelman, to make this band's first album a killer. I'm more familiar with *Great Buildings*, the band mentioned along with the *Plimsouls* as the saviors of L.A. rock. *Great Buildings* is a power-pop quartet whose debut album, *Apart From the Crowd*, was just that — a record that stood almost alone in its adherence to the more admirable principles of hook, line, and singer (given the amount of dreck produced by most other bands of this ilk). As for the *Heard*? Also tonight, Thursday, the ageless Elizabeth Cotten will perform her traditional blues, spirituals, and folk songs at the Old Time Cafe in two shows.

Saturday night is apparently reggae night in San Diego, as Jack Miller and the *International All-Stars* (Fully Fullwood, Tony Chin, Chili Charles, Peter Dobson, Larry Fulcher, and Rusty Crucheri) rip it up at the Belly Up Tavern, while further south, the Jamaican vocal trio, the *Mighty Diamonds*, perform at the Adams Avenue Theatre. On Sunday, *Taj Mahal* and the *Bob Long Band* perform at the Belly Up Tavern, and *Dave Van Ronk* makes an appearance at the Old Time Cafe. On Sunday and Monday nights, *Gale Barakid* will be at Macho's on Midway and Rosecrans.

Barakid, like many of his jazz contemporaries, was not above turning to fusion when that form reared its head a few years ago. But while I could follow someone like Chick Corea or John McLaughlin when they made the move, I lost interest in Barakid after his transition. As an innovator in bringing avant-garde and Latin jazz styles together, Barakid was a quiet force on the jazz scene at one time. If he has lost some of his vision since then, he at least has not lost one of the most alluring tenor sax tones in music. I'm sure his four shows will be well attended and appreciated. Closing the week is a group, *Sneaker*, that is reportedly guitarist Jeff Baxter's latest project (he of Steely Dan, Doobie Brothers, and studio sessions fame). Baxter is a pernickety player, and one of my favorites. *Sneaker* will be at the Bacchanal Wednesday night.

Code Blue, *Great Buildings*, and the *Heard*: Bacchanal, tonight, Thursday, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Elizabeth Cotten: Old Time Cafe, Thursday, December 10, 7 and 9 p.m., 1464 North Highway 101, Encinitas, 438-4000; and *International Blend*, Friday, December 11, 8:30 p.m., 4034 20th Street, 284-9903.

Frank Zappa: Fox Theatre, Saturday, December 12, 8 and 11 p.m., 1464 North Highway 101, Encinitas, 438-4000.

LIVE AT THE
Bacchanal
BETWEEN HWY 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD.

THURSDAY, DECEMBER 10
CODE BLUE
GREAT BUILDINGS
THE HEARD
ALL TICKETS SOLD AT DOOR, ONLY \$3.50
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Super Inflation-fighter Weekend
DANCE TO
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HANDSHAKE RECORDING ARTISTS
SNEAKER
WITH SPECIAL GUESTS
DALLAS COLLINS
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COVER CHARGE ONLY \$1.75 PER PERSON
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THURSDAY, DECEMBER 17
PLIMSOULS
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FRIDAY, DECEMBER 18
VENTURES
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THE MISS LEGS OF AMERICA
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Saturday: Bob MacLeod, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-4922: The Blitz Brothers, rock and roll, Thursday through Saturday.

Blue Parrot, 1288 Prospect Street, La Jolla, 454-9131: The Joy of Sax, jazz, Thursday; the Bobby Blue Set, jazz, Friday and Saturday; Dave Milard and Friends, jazz, Sunday; the Bruce Cameron and the Jolla Gentry Ensemble, jazz, Monday; Marguerita Page Quartet, jazz, Tuesday; the Bill Kyle Vibe Quartet, jazz, Wednesday.

Caravaggio's, 3265 Midway Drive,

Point Loma, 222-4541: Phil Bestor, light classical and contemporary guitar, Friday and Saturday.

Catamaran Hotel, 3096 Mission Boulevard, Mission Beach, 488-1081: Duke Allen and the Necklines, salsa and contemporary rock and roll, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-3325: The Salvey Fan Quartet, jazz, Thursday through Sunday.

Corsani's Strictly Jazz, 4204 Voltaire Street, Point Loma, 224-3665: The Jimmy Corsani Jazz Ensemble featuring Susan Webster,

vocalist, Ron Free and Bill Kyle, Tuesday through Saturday.

Elario's, 7965 La Jolla Shores Drive, La Jolla, 494-6141: The Bruce Cameron and the Jolla Gentry Ensemble, jazz, Wednesday through Sunday.

Gator Gardens, Navy Amphitheater, 4350 Camino del Rio South, Coronado, 435-1822: The Silver Strand, contemporary rock and roll, Tuesday through Saturday.

Haleys, 4258 West Point Loma Boulevard, La Jolla, 225-4559: Taxi, rock and roll, Tuesday through Saturday; Four Eyes, rock and roll, Sunday and Monday.

Halligan's, 4255 Ocean Boulevard, Pacific Beach, 274-3474: San Antonio, country and contemporary, Thursday through Saturday; Bill Free, contemporary, Tuesday and Wednesday.

The Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 274-3474: The Penetration, rock and roll, Friday; Johnny Rat, rock and roll, No. Future, rock and roll, the Objects, rock and roll, the Objects, rock and roll.

Hilton Hotel, Cargil Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Tuesday through Saturday.

La Avenida Restaurant, 1301 Orange Avenue, Coronado,

435-6262: John Lewis, jazz, Thursday through Saturday; Wolfpower, contemporary, Tuesday through Saturday.

Islands Hotel, 1441 Quivira Road, Mission Bay, 224-5451: Bud's Lacy, jazz, Friday and Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3229: The Normals, rock and blues, Tuesday through Thursday; Thunderbolt the Wonderbolt, rock and roll, Friday and Saturday; Tall Cotton, hard-core country, Sunday and Monday.

The Avenida Restaurant, 1301 Orange Avenue, Coronado,

435-6262: John Lewis, jazz, Thursday through Saturday; Wolfpower, contemporary, Tuesday through Saturday.

La Posada del Sol, 5459 La Jolla Boulevard, La Jolla, 424-9044: Joe Stewart, country, contemporary, soft rock, Friday and Saturday.

Macho's, 2966 Midway Drive, La Jolla, 224-2401: John Campbell and Page Powers with Finsing, rock and roll, Tuesday through Friday; Colour, Latin, Saturday; Gato Barbieri, jazz, Sunday and Monday.

Mexican Village, 129 Orange Avenue, Coronado, 435-1822: The Third Degree, contemporary, Friday and Saturday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, La Jolla, 226-1871: Gary Sherwood, contemporary, Thursday through Saturday.

Shen's Saloon, 945 Garnet Avenue, Pacific Beach, 488-6996: Pocketful, rock and roll, Thursday through Saturday; Tuesday, and Wednesday; Rock Spectacular with Agency, Pocketful, Night Flight, Sunday; the Blitz Brothers, and guest, Sunday; the Normals, rock and blues, Monday.

Mustang Club, 3595 Sports Arena Boulevard, La Jolla, 225-5596: Gerry Rose and A Touch of Country, country, Tuesday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7322: Jim Hawley, contemporary, Wednesday through Saturday; the Critics, country, Sunday and Monday; the Bullers, rock and roll, Tuesday.

The Red Center, 2228 Bacon Street, Ocean Beach, 222-8131: Beat First, rock and roll, Saturday.

Rufus, 8880 Via La Jolla, La Jolla, 457-5286: Prison by, rock and roll, Thursday through Saturday; with Carl Stewart, Friday, and Beach and the White Boys, Saturday; Bratz,

rock and roll, Sunday and Monday; Moving Targets, new wave, Tuesday and Wednesday.

Sasha's, 4259 West Point Loma Boulevard, La Jolla, 223-9158: Polkas Alley, contemporary and jazz, Wednesday through Saturday.

The Surfer Lounge, 711 Pacific Beach Road, Pacific Beach, 488-9134: Bobby Laganis, contemporary, Thursday through Monday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4626: Shine-It-On, contemporary, Tuesday through Saturday; We Three, contemporary, Sunday and Monday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 225-2335: The Dallas Collins Band, rock and roll, Saturday; Portland Makai, contemporary, Wednesday.

San Diego North

The Aloha, 3903 Clairemont Drive, Clairemont, 276-2246: Larry Prossitt and Cinnamon Ridge, country, Tuesday through Saturday.

Al-Salam Restaurant, 7947 Balboa Avenue, Kearny Mesa, 279-1520: The Middle Eastern Musicians, Middle Eastern music and belly dancing, Tuesday through Saturday.

Blackhead, 8022 Clairemont Mesa Boulevard, Clairemont, 560-9022: Code Blue, rock and roll, Great Buildings, rock and roll, the Heart, rock and roll, Thursday; Moving Targets, new wave, Friday and Saturday; Path, rock and roll, Sunday; Average Citizen, rock and roll, Stripes, rock and roll, plus guest, Monday, rock and roll, Tuesday; call club for information; Sneaker, rock and roll, plus guest, Wednesday.

Black Angus, 5247 Kearny Villa

Road, Kearny Mesa, 279-3100: Main Street, top 40, Tuesday through Saturday.

Black Angus, 10707 Friar Road, Mission Valley, 563-5662: Forward Motion, top 40, Tuesday through Saturday.

Blarney Stone Pub, 5617 Balboa Avenue, Coronado, 279-2123: Brian Connelly, Irish music,

Thursday through Saturday; Jim and Theresa Hinton, Irish music, Wednesday and Sunday.

Bumby's, 9006 Mira Mesa Boulevard, Mira Mesa, 578-8666: Jettica, rock/country, Wednesday through Saturday.

The Carriage House, 7945 Balboa Avenue, Kearny Mesa, 278-2587: Jim Moore, soft country rock, Wednesday through Saturday.

Compassion's, 7094 Miramar Road, Mira Mesa, 578-0286: The East West Band, rock and roll, Thursday and Sunday; Four Eyes, rock and roll, Friday and Saturday; Heres, rock and roll, Tuesday and Wednesday.

Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: High Society, contemporary, Tuesday through Saturday.

Hollyday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: High Society, contemporary, Tuesday through Saturday.

Hollyday Inn, 5515 Noyes Road, San Carlos, 465-1736: Illusion, rock and roll, Tuesday through Saturday; Stress, rock and roll, Sunday and Monday.

Edwin's Continental Cuisine, 9650 Miramar Road, Mira Mesa, 271-7029: Minette, folk songs and Continental ballads, Friday and Saturday.

Flanagan's, 5373 Mission Center Road, Mission Valley, 291-8635: Quack, top 40, Thursday through Saturday; the Dallas Collins Band, rock and roll, Monday and Wednesday.

La Hacienda Cantina, 4781 Hotel Circle South, Mission Valley, 298-8281: Larry Page, contemporary, Wednesday through Saturday; Bill Long, jazz, country, Monday and Tuesday.

Lehr's Greenhouse, 2829 Camino del Rio South, Mission Valley, 299-2626: Jonathan von Brana and Thundermyd, Elvis impersonator, Tuesday through Saturday, with the Dallas Collins Band, rock and roll, Thursday.

London Opera House, 5414 Balboa Avenue, Clairemont, 279-2396: Forecast, contemporary, Tuesday through Saturday; Larry Rathburn, contemporary, Sunday and Monday.

The Mel-O-Die Room, 3050 Clairemont Drive, Clairemont, 276-2246: Bill Long, jazz, country, western, Friday and Saturday.

Munk's, 10423 San Diego Mission Road, Mission Valley, 563-0660: Faggi and the Bitts, top 40, Tuesday through Saturday.

Monterey Winery Company, 987 Camino del Rio South, Mission Valley, 291-1638: The Sierr Brothers, Beatles music and 90s rock, Thursday through Saturday; Jim Hawley, contemporary, Sunday and Monday; Crack A Noon, contemporary, Tuesday and Wednesday.

Norphy Inn, 9515 Noyes Road, San Carlos, 465-1736: Illusion, rock and roll, Tuesday through Saturday; Stress, rock and roll, Sunday and Monday.

Redwood's, 5323 Mission Center Road, Mission Valley,



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High St.
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Friday, December 11
Claude Coma & the IV's
Special 2-hour performance
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T-shirt now available at the
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Next Thursday - Friday - Saturday, Dec. 17 - 18 - 19
Last chance to party with
HIGHWAY ROBBERY
before their tour of the Hawaiian Islands.

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LANDO, CARRIE, DAYS OF HEAVEN, and HEART BEAT. An auspicious debut and a fine performance, but the achievements of director and star should not overshadow that of scripter Weslley Wilson, who is largely responsible for how expertly constructed the movie is. How carefully and efficiently laid out are the settings of WWII Texas and the situation of the central character, divorcee mother of two, lone telephone operator — a job that quite literally doesn't let her out of the house for a minute — in the small town of Gregory (having left her husband behind in the equally small town of the equally honey name of Eum). The small and continual details of language and of human observation hardly need pointing out or insisting upon. The overall shapelessness of the script perhaps needs to be insisted upon a little more, especially in light of an ending which many are apt to find jarring. This ending, though, is out of key with the rest of the movie mainly in the sense that it seems so much less spontaneous, seems instead to have made up its mind what sort of scene it wanted to be and how it was to go about becoming that (something about the HALLOWEEN movie, only really closer to the Halloween sequel of TO KILL A MOCKINGBIRD). However, much you might care to quarrel with the fitfulness of the ending, you can hardly fault how well it has been prepared for, how many of the elements that go into this movie are familiar to us earlier, the night, flashlight-guided trips to the outhouse, the occasional, short-lived electrical blackouts (these occurrences have been set up for us in a funny scene at the kitchen table when conversation dies with the night), and the entire procedure for handling a customer who needs to use the "public" phone in the heroine's foyer (the earlier scene here turns into a lovely, jocular bit of poetry when a sales clerk in a call to his fiancée, only to get the girl's father on the line and be told she has married somebody else). With Eric Roberts and Sam Shepard, 1981.

*** (Flower Hill Cinema 1, from 12:11)

Raiders of the Lost Ark — Director Steven Spielberg and executive producer/writer George Lucas pay homage to the cliffhanger serials of the Thirties and Forties — and they pay handsomely, pumping the project so full of money, production values, and technical wizardry that it is no longer remotely resembles its grade-B models. Not intending exactly a spoof, but not maintaining entirely straight faces either, Spielberg/Lucas seem to want to play both sides of the street: to have both the innocent thrill and the sophisticated titillation. Some will find that this two-facedness tends to lower the level of excitement, that although the action is consistently lively it is also without real suspense, and that, the viewer is always required to meet the movie-maker more than halfway and take a response that otherwise would never be extracted by such rudimentary ploys as a shower of poison darts, a roomful of human skeletons, a blizzard of furry spiders, an army of sadistic Nazis photographed with shadows crawling up their cheeks. The essential point to be made about RAIDERS is that it is really just a kiddie movie — a kiddie movie or, just, a kiddie movie all the same. With Harrison Ford and Karen Allen, 1981.

*** (Grossmont, Oceanside & Plaza Ten)

Raiders — Warren Beatty is the director, producer, cowriter, and star of this screen biography of American sportsman John Ford, with Diane Keaton as the love interest and Jack Nicholson (Eugene O'Neill) as the romantic rival. (Cinema Plaza 5, Cinema Plaza Ten 2)

Rich and Famous — Friendship and rivalry between Jacqueline Bisset and Candice Bergen, representing the serious novelist and the Jacqueline Susann trash-pulp novelist, the literary sophisticate who is fond of citing Yeats, Frost, and a dear old man named James Cain, and the Southern-bred socialite who favors expressions like "you old land-turtle" and who, if she must quote someone, quotes her dear old mama. The movie may seem to take sides in this aesthetic conflict by giving the sensitive treatment to Bisset and the satirical to Bergen, who, after her back-patting reviews for STARTING OVER, appears to have gotten it into

her head that her best asset is not her personality, as, however, perhaps, but her M.O. But the movie within a movie is a real one of the late Sixties, a thirty-million-dollar, cotton-candy musical called NIGHT WIND, with the song "Only Wally Dooley" as its centerpiece production number. When this extravaganza bombs unexpectedly (?) at the box-office, the distraught director's plan to salvage it is to shoot and splice in some new material, giving the audience what they want — namely, sex, sex, sex — and particularly an intimate look at the boobies of his Julie Andrews like star and wife played by Julie Andrews, who is in real life Edwards' wife. Nothing in all of this is quite as unbelievable — in the most literal sense — as the revealed "boobies" themselves. Both of which give the viewer more to ponder in Julie Andrews' psyche than just her newfound modesty. With William Holden, Robert Vaughn, Richard Mulligan, Robert Vaughn, and Larry Hagman, 1961.

*** (Rancho Bernardo 6, from 12:11)

Roller — High-finance swindle, with Kris Kristofferson and Jane Fonda, directed by Alan J. Pakula (Fashion Valley, Frontier Drive in, La Jolla Village, Oceanside & Parkway 1, Rancho Bernardo 6, from 12:11)

Rough Cut — When a movie about a debaucher awakes that starts off with him doing a vocal impression of Cary Grant (presumably TO CATCH A THIEF is his all-time favorite movie), you may reasonably be sure that a lot more trouble lies ahead. The evidence of this, taken together with THE BLACK WINDMILL, points overwhelmingly toward the inadvisability of director Don Siegel again returning to England for anything other than a vacation. With Burt Reynolds, Lesley-Ann Down, and David Nevin, 1980.

• (Spring Valley, from 12:11)

S.O.B. — Blake Edwards' splenic attack on his own home and place of business: Hollywood. But the Hollywood of his mind is a good dozen years out of date. The characters true to the satiric intent, are all rather incoherently unpleasant (it all also rather generalized and overworn).

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The Thirty Nine Steps — In the tradition of the original British novel, this new film directed by Robert Swickard, and starring Michael Caine, is a thriller that is as much a puzzle as it is a story. The film is a mystery that is as much a puzzle as it is a story. The film is a mystery that is as much a puzzle as it is a story.

Time Bandits — The imaginative story of young, time-traveling pirates is designed one night to all the Medieval knights come crashing out of a clothes closet on horseback, gallop across the bedroom, and disappear through the far wall. The next night is even better: six midgets pop up, armed with a secret map to all the time zones, in the universe, and take the little hero along on a merry chase through history. This promising idea doesn't produce much of value, apart from John Cleese's snappy portrayal of Robin Hood, until the arrival at the invisible wall and the fortress of Ultimate Evil (residence of the Evil One, zealously incarnated by David Warner). Several Monty Python alumni had hands in this, most notably Michael Palin and Terry Gilliam in the writing and the second of those in the directing. The style, as with certain Python projects, is too frenetic, too chaotic, too glibly and gruffly to sustain a level of whimsy. With Sean Connery, Shelley Long, and Ralph Richardson (1981).

(Center 3 Cinema 1, Cinema Plaza 5, Flower Hills Cinema 2, Frontier Drive-In, Rancho Bernardo 6, Sports Arena 6, UA Cinema 1, University Towne Center)

True Confessions — Unrelentingly brutal rendition of the John Gregory Dunne novel, unrelentingly in such small matters as what's being said at any particular moment, as well as in the larger scheme of things. Robert Duvall and Robert De Niro, both acting on automatic pilot, portray Irish-American brothers, the former a cop and the latter a priest, but the Black Dahlia-type murder case that the one is working on takes a backseat to the ferocious anti-Catholic, axe-grinding, never builds any momentum, much less any suspense. The connection between the two elements — crime and the Catholic church — doesn't come clear until so far from the time that when it does come clear, it seems a retroactive coincidence rather than one element leading logically and inevitably to the other. A veritable streak of sentimentality and scariness do nothing to alleviate the incoherence. Good collection of 1940s cars, however. With Charles Durning, Ed Flanders, and Kenneth McMillan, directed by Ulu Grosbard (1981).

(Center 3 Cinema 3)

2001: A Space Odyssey — Much of its reputation comes from exposing the masses to special effects that had been done much more excitingly, not to mention economically, in experimental shorts. Only where money really counts — the finicky construction of model spacecrafts — does it move into new territory. Kubrick's paranoid spots on modern technology have never been very sharp — not when, not before (DR. STRANGELOVE), and not after (CLOCKWORK ORANGE). Nonetheless a definite feeling of awe creeps in now and then during this incomprehensible chronicle of mankind from birth to rebirth, 1968.

**** (Loma)

Under the Rainbow — A Japanese spy and a Nazi midget are supposed to pass a secret map at a Hollywood hotel that, at the same time, happens to be overrun with Japanese amateur photographers and 150 midgets waiting for roles as Munchkins in THE WIZARD OF OZ. There are also a Duke and Duchess in exile, a U.S. Secret Service agent, and an Italian assassin. The whole business looks like something the cat dragged in. Shuts don't match the color as depicted, the timing is terrible, and the only laughs are out of amusement not amusement. With Chevy Chase, Carrie Fisher, Billy Barty, and Eve Arden, directed by Silver Rush (1981).

• (Frontier Drive-In, then 12-13)

The Warriors — Action film that is a mix of sci-fi and fantasy. It's a movie that has a lot of action, but it's not very good. It's a movie that has a lot of action, but it's not very good. It's a movie that has a lot of action, but it's not very good.

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The Watcher in the Woods — Gothic thriller. A paranoid tracing of teen dots and dashes against a black sky and a haunted, sinister by the continuous, fashion-parallel of peacekeeping gang, costumes (plagiatists, New York Times, printings, Marcel Marceau four faces, etc.) which, for people-pleasing purposes, makes the movie as much fun as a punk-rock or glibber concert. With Michael Beck, James Remar, Dorsey Wright, and Deborah Van Valkenburgh. 1979 (College).

Wizards — Science fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology. The former a group of Peter Pan and Tinkerbell-like elves, and the latter a group of Nazis and reptiles. At best the conception is rather silly. But its mythic possibilities are

unlimited. (Center 3 Cinema 1, Cinema Plaza 5, Flower Hills Cinema 2, Frontier Drive-In, Rancho Bernardo 6, Sports Arena 6, UA Cinema 1, University Towne Center)

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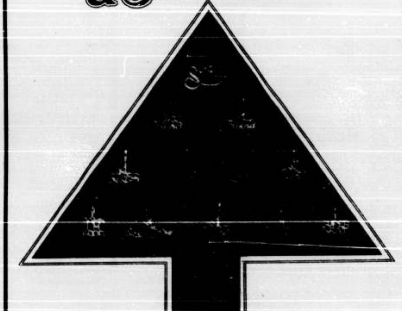
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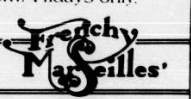
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