



Indians, dust, and death along the old Butterfield Overland Stage route

NOTES FROM A WAGON SEAT

By Gordon Smith
Illustration by David Diaz

Waterman Lily Ormsby pulled into Carrizo station in the early morning hours of October 6. He was not impressed with what he found. There was almost nothing to eat at the crude adobe hut that served as a station house, and the little water that was available tasted of sulfur and salt. Looking around at the low sand hills that surrounded the station, barren except for creosote bushes and twisted, thorny mesquite, Ormsby must have sighed. He had just come more than 2000 miles in a stagecoach that had rolled out of Tipton, Missouri some nineteen days and fourteen hours earlier. The coach had jounced roughly

over every stone and furrow along the road, and rattled Ormsby's head against its wooden sides whenever he tried to sleep. For the last two days, since leaving Yuma, the horses had dragged the coach through the heavy sand of the Colorado Desert — sand so deep that Ormsby often had to get out and walk until the road became harder and more passable. Then, as the stage neared Carrizo station, it passed a large group of cattle that had been abandoned by a recent wagon train because the animals were too weak to

travel. "There they stood," Ormsby wrote later, "almost living skeletons, gradually dying of thirst with water within a few miles of them. I could almost imagine they looked supplicatingly at us, and begged for just one single drop. Some were standing, other lying, and others just gasping in the agonies of death — a sight almost enough to sicken the stoutest heart."

After all this, Carrizo station, with its bleak setting and god-awful water, must have been a mile disappointing. And Ormsby still had more than 700 miles to go. He was traveling on the Butterfield Overland Stage, which car-

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City Lights

Bingo Reservations

Don't bet your money on the survival of neighborhood bingo games. Several charity games throughout the county already have folded since the opening last spring of high-stakes Indian bingo, and others are just barely hanging on by the skin of their teeth," according to Pat Reinlich.

Reinlich edits the local *Bingo Bugle*, a free monthly tabloid which last month listed a weekly schedule of almost a hundred different games sponsored by girls and boys clubs, churches, and fraternal organizations. But most of those organizations recount experiences similar to that of the Girls Club of National City. Club director Sheryl Halsey says her group was one of the first to present bingo when the game was legalized as a charitable fundraising vehicle back in the late 1970s. Halsey says the club came to count on earning \$24,000 a year from bingo, but last fiscal year it was surprised by a take of only \$17,385. The decline in revenues began almost immediately after the Barona Indians began holding games last April 15, Halsey says. About fifteen to twenty regular players stopped coming, and more significantly, the defectors tended to be the biggest spenders. (Halsey says the average amount of money spent dropped from between seventeen and twenty dollars per person down to about twelve to thirteen dollars per person). In late November, when a second East County tribe, the Sycuan Indians, opened a bingo palace and various bus companies began to serve both reservations, the number of people showing up at the National City girls club games plummeted further.

Halsey says on one grim night the club collected only twenty-three dollars, compared to past averages of about \$700. The Indian games represent far more than simply another competitor for bingo players. They're a different sort of competition, one which many of the charity operators call "unfair." State and city laws tightly regulate the charity games, restricting them to one to three times per week, dictating how the money raised can be spent, and limiting prize money to \$250 per game. In contrast, the Indians are virtually uncontrolled because state law doesn't apply on the federal reservations, according to a Supreme Court ruling. Given that freedom, the Sycuan Indians (east of El Cajon on Dehesa Road) built a 1450-seat bingo "palace" in which they're now holding games every day, including matinee and 10:30 p.m. "night owl" games on Fridays, Saturdays, and Sundays. On New Year's Eve, the Sycuan tribe gave away a 1984 Cadillac, and they're planning to award \$180,000 in prizes one night in February. The Barona schedule and prizes are



Bingo at Barona

comparably lustrous, with nightly \$10,000 jackpots and weekly new car giveaways. "You can't compete with that," laments one of the workers at the bingo games formerly sponsored by Our Lady of Perpetual Help church in Lakeside. Among other games which have already closed are those sponsored by the Don Diego VFW lodge in Logan Heights and the Lakeside VFW lodge.

—J.D.

Stats Incredible, Say Some

The local border patrol just reported making 432,122 arrests of illegal aliens during 1983. What that means, the border patrol says, is that nearly one-third more people

statistics as if each arrest involved a separate individual, whereas in fact it's a common experience for undocumented workers to be caught several times by the border patrol, sometimes even in the course of one day. Bustamante further claims that the border patrol sector that includes San Diego has doubled its number of agents in the last year and a half and has acquired better tools to help with catching aliens, so it's not surprising that the number of arrests would increase. While a border patrol spokesman conceded that the number of apprehensions includes many repeat arrests, he countered, "We feel we only arrest about half the number of people that cross, so it might even be itself out."

In contrast, Bustamante says his agency has gathered evidence that the flow of Mexicans to the San Diego border from the traditional sources in Mexico has significantly decreased. He explains that in the past the majority of immigrants to the San Diego area has always come from the Mexican states of Jalisco, Guanajuato, Michoacán, San Luis Potosí, and Aguascalientes in the Mexican interior. While it's true that economic conditions in Mexico have sharply worsened in the last two years — giving people stronger incentive than ever to leave those areas — Bustamante says it's also true that the cost of getting into the U.S. has dramatically increased as a result of both Mexico's inflation and its currency devaluations. "We have estimated the cost two years ago of migrating to California from the traditional areas to be 10,000 to 15,000 pesos per person, whereas now it costs between 100,000 and 140,000 pesos," Bustamante says.

He says that the decrease in immigrants from the Mexican interior appears to be somewhat offset by an increase of northern Baja residents who have begun to move illegally into California in an attempt to recover the living standards they enjoyed before the Mexican economic collapse. Although he doesn't know if any of the two trends have canceled each other out, Bustamante

argues that the border patrol's lack of interest in analyzing the immigration statistics harms Mexican-American relations, because "what they give to the American public is the impression of an invasion."

—J.D.

Let's Crash At The O'Connor Pad

It smells worse than a cattle car and its floor is strewn with trash and broken bottles, but downtown's vagrants love the abandoned old two-story night club/hotel on Sixth Avenue and Island Street. The burns could legally pass the night at the City Rescue Mission around the corner, but why suffer mandatory prayers, babbling insomnias, and early morning wake-ups? Better to bust down the building's door or hop through a window and spread a piece of cardboard on the old nightclub floor, one regular denizen keeps an old mattress and headboard in a corner.

But to Ben Harrell, a Glendale District private eye and self-anointed community policeman, the building is a fire hazard and way station for pushhandlers and petty thieves. Every doorway and interior corner is a urinal, and the fire-scared exterior, broken windows, and smashed neon signs that once advertised the "Old Slave Market Square" disco are unsightly contrasts to the freshly painted store fronts nearby. Harrell roasts six or eight vagrants daily from the ground floor and has several times tried to secure the building's entrance by nailing two-by-fours to the doors and windows. "A day or two later the boards have been pre-ripped and it's business as usual," says Harrell, who has watched the building deteriorate over the past year.

Harrell last fall asked the property owner, Jerome O'Connor, to do something about the building. Harrell says O'Connor told him that his twin daughters, former city councilmember Maureen O'Connor and her sister Maureen, were taking care of the property. (The names of scattered paper, envelopes, and

City Lights



Old Slave Market Square

cancelled checks covering the floor of the building belong to the San Diego KID Corporation, a senior citizens' program organized by Maureen O'Connor. So Harrell wrote several letters to the O'Connors, each appeal, he says, "more biling in its call for civic responsibility." But there have been no improvements, and the O'Connors were unavailable for comment on their plans for the building. Last week the city bureaucracy got involved when a small fire set by the vagrants to ward off hell spread throughout the building's interior. The fire department has in response sent Jerome O'Connor two registered letters demanding the building be sealed to trespassers by this weekend.

—P.K.

Former Dog Owner Becomes Bloodhound

More than two months have passed since Paul Richter walked onto his patio and

found the dead bodies of his two dogs. But Richter still hasn't removed the banners that he attached to the fence in front of his home at the corner of Sapphire Street and La Jolla Boulevard in Pacific Beach. "Poisoned!" reads one eight-foot-long sign, next to a red skull and crossbones and a

notice offering a \$2000 reward for information on the poisoner. Above the signs, large dog bowls hang from the fence posts. The point of this display, according to Richter, is not to mourn the departed canines, but to avenge them. "Most people wouldn't have the time or the income to

devote to this. But I have both, and there's nothing in the world I'd rather spend them on," says Richter, who at forty-four has an independent income from business and real estate investments. He has owned and lived in the house on Sapphire since 1968. He got his female German shepherd, Mariah, in 1972 and a few months later he acquired a male Samoyed mix that he named Blanco. Richter concedes that both dogs barked at people who jogged past the five-foot-high redwood fence, but he says the animals were friendly, and none of his neighbors ever protested their presence until the sixty-unit, three-story apartment complex was built directly across the street from him. Then Richter started receiving periodic complaints from the condo owners about the barking. In fact, last April he had to appear in court to answer a formal noise citation, and he was due in court again in mid-November. But just before 6:00 a.m. on the morning of November 5,

Richter (who keeps a nocturnal schedule) finished watching *An Officer and a Gentleman* on television, walked outside, and discovered the barely stiffened corpses. Two independent autopsies revealed strychnine poisoning.

Within days, Richter had decked his fence with the banners and dog bowls, and he also posted fliers describing the incident around his neighborhood. He soon took the additional action of hiring private detectives to investigate the poisoning, and he commissioned his attorney to research dog-poisoning law. As the weeks passed Richter increased the reward from \$500 to \$1000, then boosted it to the current \$2000 offer.

Richter is absolutely certain he will find the dog killers, whereupon he looks forward to pressing misdemeanor charges, filing a civil suit, and watching the dog poisoner suffer public humiliation. "This is a way I can get back without breaking their leg."

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DO YOU KNOW WHO KILLED MY DOGS?

REWARD \$2000.00 FOR INFORMATION LEADING TO CONVICTION

888-5582 STRICTLY CONFIDENTIAL 488-5582

Adobe Ado

Development in Old Town has been subject to official planning guidelines longer than any other community in the city. Quite simply, the Old San Diego Community Plan, instituted in 1968, called for all new buildings in Old Town — bounded, officially, by the railroad tracks on the west, Taylor Street on the north, Presidio Drive on the east, and Horseshoe Street on the south — to conform to pre-1859 designs from three schools indigenous to the area: Mexican (characterized by adobe and brick), American (the familiar wooden structures of the Old West), and Mexican-American (a combination of the two). The idea was to re-create, as authentically as possible, Old San Diego as it appeared in its adolescence more than one hundred years ago. Throughout the late Sixties and Seventies, there was never really any problem: major developments like the Squibb Square and the Bazar

Del Mundo willingly, and effectively, complied with the ordinance, and even gas stations found they could please officials by putting red tiles on their roofs and simulated adobe on their walls.

But for the last several years, a rather perplexing situation has surfaced, says assistant city planning director Michael Stepten: a big development boom hit Old Town, and since the Old San Diego Community Plan never addressed itself to size, only design, "there are a lot of bulky buildings that legally adhere to the ordinance, but just aren't anywhere near what the planners originally envisioned because they're too large to be of such design," he says. Indeed, a drive through Old Town today reveals not a sleepy little village, but a mishmash of odd-looking buildings that look as though they belong on a Universal Studios set: Cabrito Plaza,

where Old Town Avenue meets San Diego Avenue, with its mock-Dodge City storefronts and 85,000 square feet of office space; the Old Town Flea Market, a cluttered-looking complex that resembles a haphazard stack of adobe boxes, at the corner of San

Diego Avenue and Arista Street; the two-story Old Town Mercado and an unnamed shopping complex of dark brown wood with yellow trim that looks like a reject from Knott's Berry Farm's ghost town, on opposing corners of Congress and Mason streets;

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Photograph by Craig Callahan

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But to Ben Harroll, a Gaslamp District private eye and self-anointed community policeman, the building is a fire hazard and way station for panhandlers and petty thieves. Every doorway and interior corner is a snarl, and the fire-scarred exterior, broken windows, and smashed neon signs that once advertised the "Old Slave Market Square" disco are unsightly contrasts to the freshly painted store fronts nearby. Harroll rousts six or eight vagrants daily from the ground floor and has several times tried to secure the makeshift entries by nailing two-by-fours to the doors and windows. "A day or two later the boards have been pried off and it's business as usual," says Harroll, who has watched the building deteriorate over the past year.

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Richter started receiving periodic complaints from the condo owners about the barking. In fact, last April he had to appear in court to answer a formal noise citation, and he was due in court again in mid-November. But just before 6:00 a.m. on the morning of November 3,

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The Untouchables

In your "Short Takes"

(December 22), you called City

Councilman Bill Cleator's

touching the Queen of England the

"most ridiculously overpublicized

event of 1983." Oh really? This is

not in bad taste; it is in rotten taste.

No one touches Queen Elizabeth

II in public, nor does one touch

Mr. Reagan. Cleator is a boob,

and the person who picked this title

for your "Short Takes" is a bigger,

a much bigger, boob.

Sidney Cassese
San Diego

Tin Pan Ally

After reading Eleanor Widmer's

column "With a Song on My

mind"

item (December 15) on the

Evening Tribune's neighborhoods

map was insightful. Here's a major

newspaper, the Tribune, adding to

the identity confusion.

For instance, if one were to live

around Point Loma Avenue and

Adair Street and Sunset Cliffs

Boulevard, the thought has been to

call it "South Ocean Beach."

Don't get around much

any more. When day is done (I'm)

home on the range (and I love for)

for two (or) cocktails for two

(at) three o'clock in the morning

(dressed in) top hat, white tie, and

tails (at a bar where) smoke gets in

your eyes

Bad Goldberg
La Jolla

Breath" (December 22), here's my

reaction:

"Dear Eleanor:

I'm going to sit right down and

write myself a letter. What is there

to say? You were most set for me.

I'm confessing. I know that you

know. More than you know.

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any more. When day is done (I'm)

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However, the city calls it "Point

Loma," the registers of voters calls

it "La Playa," the federal

government calls it "Ocean

Beach" (trip code), and the

Tribune calls it "Sunset Cliffs."

Many now refer to the entire area

as the "Peninsula."

I don't believe that it is the

purview of any writer, however

allegedly well researched in the

matter, to alter what boundaries

have already been given by

government. Don't they know

best?

Keri Erhardt
San Diego (the only safe name)

Details Of Two Cities

After reading so many letters in

the local papers, I get the feeling

that San Diego resembles nothing

elsewhere in the world. It is

stereotypical thinking that should

be avoided at all costs, as well as

praising one's own city by putting

down others.

Robert Hougham
El Cajon

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RESUMES

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featuring expert service and top quality products by Phoenix,

Enke, Atomic, Fisher, Atomic Salomon, Rottefella, Normet,

Swix, Life-Link, Wilderness Equipment, Mountain, Oslo,

Holly Hansen, Laidler, Sunbiter, Mountain Mates & many others.

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Ski Packages

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Polypropylene

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SAVE 20%

2710 Garnet Ave., Pacific Beach (near I-5, just west of P.B. Woods)

Mon-Fri. 12:00-9:00 pm, Sat. & Sun. 10:00 am-6:00 pm

273-5523

as much as a pallid copy of Beirut,

a city victimized by the civil wars

of outsiders. In San Diego's case,

the outsiders are expatriate New

Yorkers who feel they can snipe at

each other, using San Diego as

hostages in their squabbles.

Andrew Kleier (1983 Writing

Center, November 23) and

Barbara Restano ("Letters,"

December 15) in their "just-

between-us-New-Yorkers"

exchange ignore some basic facts.

All New Yorkers aren't

belligerent, classless, ill-mannered

slugs. Neither are all New Yorkers

classe, cultured, courteous, and

urbane. At the same time, all San

Diegoans aren't lousy, rowdy,

ill-mannered, and ignorant cretins

either.

San Diego, like New York, is a

city of immigrants, and people

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their origins. If someone cuts in

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person a native, or from

somewhere else? You can't judge

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the standards of New York. We

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size, some excellent museums.

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on the basis of obvious public

institutions. Culture is how people

believe when nobody is paying

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THE INSIDE STORY

BY PAUL KRUEGER

THE \$44 MILLION BOND DEBT ON THE fourteen-year-old Coronado Bridge should be paid in full by late 1986. With the construction bonds retired, the 14 million drivers who annually cross the span should, in theory, be allowed to pocket the seven million dollars in tolls they pay yearly. But don't count on it. "This bridge is a moneymaking machine that politicians will find hard to let go," says H.B. Thysell, the bridge's manager.

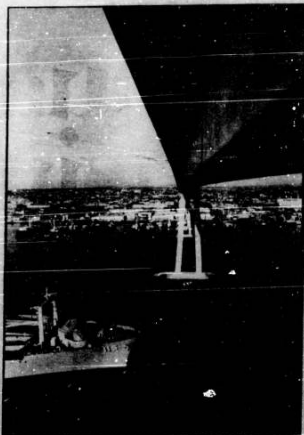
Indeed, at least three politicians already have different ideas about what sort of toll should be charged motorists and how the money should be spent once the bonds are paid off. Assemblywoman Lucy Killea has developed the ambitious proposal of maintaining the current \$1.20 toll — or even bumping it up a nickel — to underwrite transportation projects including the East County trolley extension and a new shuttle bus from San Diego to Coronado. Killea's math shows there would be about \$4.5 million yearly left for such projects after bridge maintenance is paid.

But Killea's strategy was damaged last Thursday when fellow Assemblywoman Sunny Mojonier introduced — without Killea's knowledge or approval — an Assembly bill to reduce the bridge fare to fifty cents. The Mojonier bill makes no mention of regional transit subsidies and calls only for a study on the possible

resurrection of the old bay ferriesboats. Killea, who finances local transportation matters to her domain and who is vice chairwoman of the legislature's transportation committee, was immediately on the phone to Mojonier, demanding to know why she wasn't consulted before the Mojonier bill was submitted. Mojonier said she submitted her bill at the request of Coronado Mayor Pat Callahan, who covets a share of the toll money to subsidize the ferryboat project.

Now Callahan has angered Killea, who earlier promised him twenty percent of toll revenues, or about \$1.1 million, for Coronado projects. Callahan, though, figured that wasn't enough, arguing that his city needed \$600,000 yearly to subsidize two ferriesboats, another \$700,000 spread over two years for the construction of stoplights on Third and Fourth streets, and more toll receipts to clean up the bridge approach area on the Coronado side.

Callahan may yet get a chance at more money for Coronado. Killea is confident she can kill Mojonier's bill and will introduce her own later this year. The Coronado mayor could apologize to Killea for his indiscretion in dealing with Mojonier and perhaps recoup at least the twenty percent Killea had offered his city. But Callahan is aware of past instances in which Coronado has been shored around by bigger bureaucracies. The City of San



Coronado Bay Bridge

Diego, for instance, insists on including in its own population census Navy sailors living aboard their ships, a ploy that allows San Diego to qualify for more federal aid money at Coronado's expense. Itney buses licensed by the City of San Diego work Coronado streets, usurping passengers and revenue that would otherwise benefit Coronado buses. And the Unified Port District recently ignored Coronado's request that the port not expand a tidelands shipyard operation.

...

Mayor Roger Hedgecock and his "controlled growth" allies demand a lot from developers who build on the mesas north of Mission Valley. There are city fees required to subsidize parks, roads, schools, and police protection; new communities are limited in density, landscaping is requested, donations of parkland suggested. And all housing projects are stringently reviewed by the city planning commission. But in the older neighborhoods south of Interstate 8, such restrictions are sometimes waived. A

current example is the 136-unit apartment building planned for the site of the old trolley line terminal on Adams Avenue near Park Boulevard. The apartments will be constructed with the financial aid of the city and its Housing Commission, which last week added the project to a list of seventeen others that will qualify for an estimated \$30 million in tax-free construction bonds. In return for that financing favor, the developer will rent twenty percent of the apartment units to low-income families, thus helping the City fulfill its low-income housing quotas and guaranteeing that millions in federal aid flows uninterrupted. Because of the tie-in with the Housing Commission, the Adams Avenue project will not be subject to the sort of city environmental reviews that are common north of Mission Valley. For example, it need not comply with the community plan; in fact neighbors near Adams Avenue only learned about the switch from the proposed condo development to the four-story apart, victims in a chance conversation with a staff member of their council office. None of the neighbors has even seen architectural drawings of the building.

Since 1980 the Normal Heights-Adams Avenue corridor has added 1081 new housing units, forty more than spacious Petasquitos. Yet the Normal Heights area lacks a single park, and its elementary schools are overcrowded. Ironically, the Adams Avenue building site had been nominated as a possible neighborhood park, to be purchased by the city with open-space bond money, but it was too low on the priority list to be saved.

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Butterfield

(continued from page 1)
ried mail and passengers from Missouri to San Francisco 125 years ago. Ormsby, a special correspondent for the *New York Herald*, rode on the first stage to cover the route, and periodically sent accounts of his journey back to New York for all the world to read. The new mail route established a regular land connection between California and the eastern United States for the first time, and Ormsby and his editors at the *Herald* had the foresight to realize it would be a major factor in the development of the West.

Carrizo station (located a few miles east of county road S-2, in Anza-Borrego Desert State Park) has long since turned to dust; all that exists of it today is a layer of stone and charcoal, the remnants of the old station floor. Even the countryside around it has changed. As Paul Remeika and I stand on a hill overlooking the station site we can see thick stands of tamarisk that have invaded Carrizo Creek since Ormsby's time, their wispy tops a beautiful orange-gold now, in early December. Abundant water shines in the creek bed after a summer of heavy rains. But the surrounding terrain is still covered with creosote and mesquite and little else; and the track of the stage itself is still visible, a tan line leading straight as a light beam out of the arid wilderness to the east. "When



Butterfield route near Vallecito station

you see the route sitting there like that, plain as day, it's enough to send shivers up your spine," Remeika says.

Remeika is a state park ranger in Anza-Borrego Desert State Park. Three years ago he was assigned to patrol the vast, remote southern third of the park, an area of 163,000 acres located between State Highway 78 in the north and Interstate 8 in the south. It is a sparsely populated area — the largest communities are, Ocotillo,

Shelter Valley, and Canebrake, are no more than small clusters of houses and trailers — and it contains but a single paved road, county road S-2. It didn't take Remeika long to learn that the stage route had once passed through this area; commercial establishments along S-2 trade heavily on the Butterfield era. Twelve miles south of Highway 78 is a trailer park and campground called the Butterfield Ranch, and a few miles south of that lies the

restored Vallecito stage station, now a county park. Route S-2 itself is marked impressively with signs that read "Great Southern Overland Mail Route of 1849." But Remeika assumed the stage trail itself had long since disappeared beneath blacktop, blowing sand, and the innumerable tracks of cattle and off-road vehicles. Most of the old-timers who live in the area told him exactly that — that the stage road had been obliterated years ago.

But in June of this year Remeika was out in a nameless desert wash with George Miller, a long-time resident of Canebrake who teaches paleontology at Imperial Valley College in nearby Brawley. After half a day spent searching for fossils, Miller and Remeika were driving back to S-2 when Miller pointed to a faint path through the desert scrub and casually remarked that it was the track of the Butterfield stage. Remeika returned to the spot later that same afternoon and sat in his jeep, staring at the trail. Slowly it sank in: In the dry desert air the 125-year-old road had been preserved in virtually pristine condition. "I couldn't believe it," he recalls. "I kept thinking, 'Damn! It's still here!'"

Since that day Remeika has been obsessed with tracing the remnants of the stage road through San Diego County. He contacted long-time residents along S-2, some of them people whose forefathers homesteaded the area; a few of them knew where sections of the original Butterfield road

(continued on page 12)

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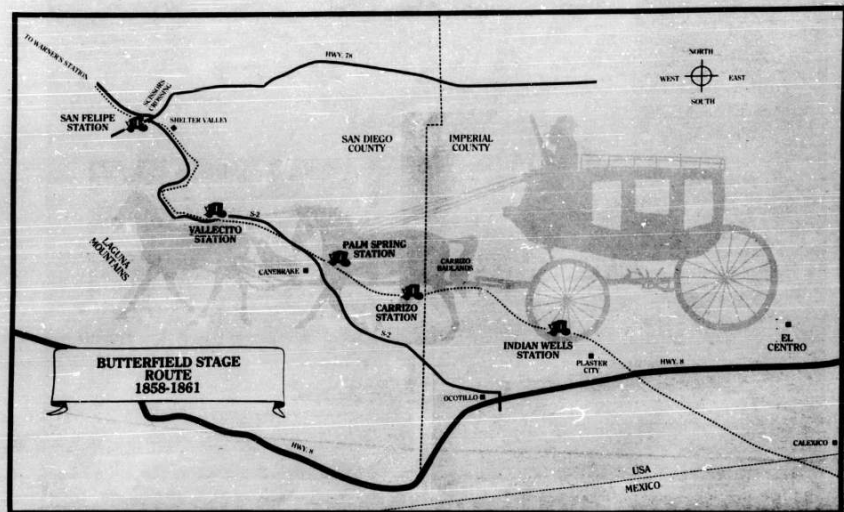
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Butterfield

(continued from page 10)

lay. He ferreted out old accounts and photographs of the route from obscure libraries and collections all over the county, and used them to find remote sections of the trail that many people considered lost. Remeika hiked those sections, and then flew over them from the air with a fellow ranger, Tom McBride, to see where they might connect to other sections that couldn't be detected from the ground.

After six months of research, Remeika knows more about the location

of the original Butterfield stage route than anyone else in the county. And he has learned to regard the signs marked "Great Southern Overland Stage Route of 1849" with amusement. There are two things wrong with those signs: they do not mark the precise route of the Butterfield Overland Stage, and the company itself did not exist in 1849. Butterfield's stages rattled across San Diego County from 1858 to 1861, and S-2 follows their original route only sporadically and for short distances. More often the stage trail can be found winding through the desert on either side of S-2, and in several places it swings well away from the paved road. In some locations the trail has been washed out by seasonal flooding; in other places it serves as a jeep road for park visitors who probably are unaware of the history beneath their wheels. A few sections have been obliterated completely and others have been preserved remarkably well. Like a child solving a connect-the-dots puzzle, Remeika discovered section after section of the old

stage road, linked them together, and plotted them on topographic maps. The trail on which thousands of people first entered California and drifted into San Diego runs through modern housing developments as well as some of the most barren wilderness the county can offer. And one day last December Remeika and I met to follow it from start to finish.

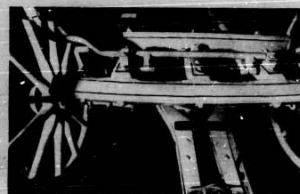
Plaster City, a few miles west of El Centro, is a staggering misnomer: the "city" consists of a few parking lots that surround a gypsum-refining plant. The sun hangs in a cloudless blue sky as Remeika and I, riding in a four-wheel-drive station wagon, bounce up to a wide, shallow pit about one mile northeast of the plant. Remeika has traced the Butterfield trail eastward to this point, but no farther; beyond the pit the old stage road was washed away in the early part of this century by the flooding of the Colorado River. But here amid countless scars left by off-road vehicles a dirt road leads westward toward the Carrizo Badlands. Covered with the



Paul Remeika



Restored stagecoach



Restored stagecoach, Old Town State Park



Butterfield stage station at Warner's Ranch, c. 1938

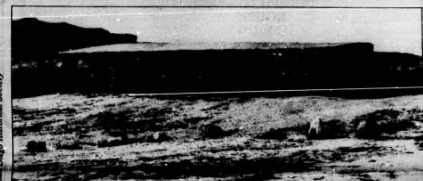
tracks of motorcycles and jeeps, it is the route of the Butterfield Stage.

We leave the shallow pit, pass under a railroad bridge, and drive into the deep sand of Coyote Wash. The sky overhead is split by screaming Navy jets on their way to a bombing run in a nearby target area. "We're going to be out in the middle of nowhere for most of the day," Remeika says with a little grin. In the distance, shimmering in the late morning heat waves, we can see a strange, flat-topped mountain with deeply eroded sides. For the next few hours it will be a landmark for navigating our proper course, as it was for the drivers of the Butterfield stage.

John Butterfield, a wealthy New Yorker and the founder of the American Express Company, was awarded the lucrative contract for the overland mail by the United States Postal Service in 1857. For the sum of \$600,000 a year he agreed to put together a stage line that would carry mail from Missouri to San Francisco in twenty-five days or less. The gold rush of 1849 had caused California's population to swell

dramatically, and reliable mail delivery was one of many badly needed government services in the new state. But Butterfield was rumored to have obtained the contract on the strength of his friendship with President James Buchanan, and the *Chicago Tribune* denounced the mail agreement as "one of the greatest swindles ever perpetrated." It was later demonstrated that it cost the government between thirty-five and sixty dollars to transport a single letter via the overland stage. But there were political reasons for setting up the mail route as well, not the least of which was strengthening American presence in the vast Southwest, a region formerly dominated by Indians and natives of unfriendly Mexico.

The postal service at first considered a route that ran from St. Louis to Salt Lake City and on to Sacramento and San Francisco, but rejected it because of the heavy snows that were certain to close the route for months where it crossed the Rocky and Sierra Nevada mountains. And so a route was chosen that led from Tipton, Missouri through



Vallecito station, removed

Arkansas, Texas, New Mexico, Arizona, and then northward through eastern San Diego County, a route that was open year 'round. Explorers, U.S. Army troops, and a trickle of emigrants had been using it for decades. Butterfield invested nearly one million dollars to develop stage facilities along this route: 139 stations were built, 1200 horses and 600 mules were transported to them, one hundred stagecoaches were ordered. The 2800-mile, 540-hour trip between Tipton and San Francisco became the longest stage ride in the world.

When the first coach left Tipton on September 16, 1858, few people realized the significance the stage line would have on the eventual settlement of California and the West. One of the

(continued on page 14)

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Butterfield

(continued from page 13)

A few was Waterman Lily Ormsby. A dapper man with a bushy black mustache, the twenty-three-year-old Ormsby, a resident of New York City at the time, thoroughly scooped his fellow journalists by being the only passenger to book passage for the full route on the first stage westward. As a writer Ormsby had a penchant for pedantic details; his account is full of mileages and arrival and departure times at the newly built stage stations. He was also quick to pick up the prejudices of his time, writing of "blood-thirsty Indians" and "greasy-looking Mexicans." But he had a perceptive eye and the good sense to realize how significant the stage route would be to the future of the United States. "The importance of an enterprise which is the first practical step towards the Pacific railroad can hardly be overrated," he noted. "If the overland mail succeeds, the railroad and telegraph will soon follow its course; the settlements along the line will be built up with rapidity, and our vast possessions [in the West] will be opened up to us and the world."

From Yuma the overland trail led twelve miles westward into California, dipped into Mexico to skirt the great Algodones sand dunes, and recrossed the border near modern-day Calexico. From there it slanted northwest across a barren plain now covered with lush fields of sugar beets, heading for one of the company's way stations called Indian Wells. "Twenty-four miles of heavy sand riding brought us to the Indian Wells, where we found the station men had [recently had] some dif-

ficulty with Indians, who refused to let them have water for their animals," Ormsby wrote. "Almost a collision ensued, but the Indians finally retired without making an attack, although they were vastly in the majority."

Indian Wells station, which stood on the north bank of Coyote Wash near Plaster City, has been completely destroyed by flooding. But Paul Remeika learned that the map coordinates for it had been published in a recent federal archeological survey of the area; and after being told by one of the survey's coordinators that the site was marked by a tamarisk tree, he went out and located the tree. Remeika points to it as we caven by it in the deep sand of the wash: it is the only tree visible for a long way in any direction. A few hundred yards farther on we climb steeply out of the wash and set off toward the flat-top mountain.

Remeika is a big, sturdy man, thirty-three years old, with light-brown hair that in places has been tinged blond by one of his passions: surfing. He grew up in Pacific Beach; like so many people native to San Diego County, who have long been preoccupied with avoiding the pitfalls of Los Angeles, he strives to be unpretentious. His speech is simple and honest, and he gives the appearance of being shy. But beneath this personality Remeika has the confidence and impeccable logic of a good scientist. An encyclopedic knowledge of local geology — he has a degree in the subject from San Diego State University — is one indication of his ability to tackle complex problems, and he sometimes talks with relish about the "detective work" that was necessary to locate parts of the old Butterfield route.

Our road crosses wash after desert

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wash, each one lined with a series of small ridges and gullies that send the station wagon bouncing up and down like a rodeo bull. The road during the 1850s was, if anything, probably worse, and we laugh about the arguments that must have taken place between passengers and drivers over the constant lurching of the stagecoaches. "I'm surprised there are no accounts of passengers shooting a driver," Remeika observes wryly.

The classic Concord stagecoaches made famous by TV westerns were not used along this stretch of the Butterfield route. Instead, a smaller, lighter coach called a "mud wagon" was put into use. The mud wagons, about eight feet long and four feet wide, had canvas tops and four-foot-high spoked wooden wheels that facilitated crossing the deep sand and muddy stream bottoms of the western deserts. They held four to six people and had canvas or leather curtains on the outside to help keep out dust and the relentless sun. But these curtains worked only nominally, just as the vehicle's "shock absorbers" — eight-inch-thick strips of rawhide on which the coach rested — did little to soften the bumps. Of a particularly rough stretch of road through the Ozark Mountains in Arkansas, Ormsby wrote: "Our heavy wagon bounded along the crags as if it would be shaken in pieces every minute, and ourselves disemboweled on the spot." Two years after Ormsby's trip, another passenger on the overland stage, the Englishman William Tallack, reported the coaches "often were unpleasantly and abruptly jerked down into streams, with much splashing and narrow escapes from oversets. . . . Hour after hour we were enveloped in clouds of fine clayey dust, as so many times previously and subsequently.

when journeying over low-lying plains. What with the hot wind, the dust, and the perspiration, our faces and hands became covered with a thin mud."

Under such circumstances, sleep would seem impossible, but Ormsby optimistically advised travelers that "as for sleeping . . . the jolting will be found disagreeable at first, but a few nights without sleep will obviate that difficulty. . . . A bounce of the wagon, which makes one's head strike the top, bottom, or sides [of the coach], will be equally disregarded." But not all passengers were as adaptable as Ormsby. Another correspondent wrote in 1860 that "the fatigue of uninterrupted traveling by day and night in a crowded coach, and in the most uncomfortable positions, was beginning to tell on all the passengers, and was producing in me a condition bordering on insanity. . . . Instances have occurred of travelers in this condition jumping from the coach, and wandering off to death from starvation in the desert."

After miles of pitching and banging along the dirt road, we pull up next to a tall rusty signpost that looms improbably out of the desert scrub. We get out of the car to examine it, and can make out the faint legend "CARISO WATER 19 MILES." Remeika smiles smugly. "This tells me this road is the old Butterfield road," he says. James Jasper, former supervisor of San Diego County, traveled the Butterfield route in the 1890s and posted signs along it telling travelers how far it was to the nearest water. Although the Butterfield stagecoaches had long since vanished by then, the route was still a major thoroughfare for people traveling to and from California, and Jasper

(continued on page 16)

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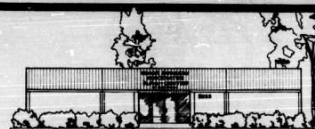
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Butterfield

(continued from page 13)
wanted to make their passage through the desert as safe as possible. Most of Jasper's markers have disappeared, but Remeika learned about them from old pictures and accounts he found in the archives of the San Diego Historical Society at Balboa Park. One day a few months ago he came down this road out of the Carrizo Badlands and discovered three of Jasper's markers still standing alongside the road. "I wasn't even looking for them, but when I saw them I knew I was on the right trail," he says.

In a few more miles we pass the

flat-topped mountain, now looming like an ancient volcano to our left, and not long after that the road enters the Carrizo Impact Area, a former Navy bombing run closed to the public because of the large amounts of unexploded ordnance that litters the landscape. Remeika remarks that he has seen all manner of live bombs and shells in the impact area, and adds that one ranger came across a 500-pounder buried directly in the roadway with its nose sticking up a few inches out of the dirt. The Butterfield road exits the impact area in the middle of the wide, desolate Carrizo Wash, and then cuts straight across several miles of desert to the site of Carrizo station. From there it winds across creek beds and dunes, angling through some of the most rugged and inaccessible land in

the county. This was part of Remeika's patrol area for three years (he has since been assigned to work in the Palm Canyon campground in Borrego Springs), and he knows exactly where the road turns rocky and where to avoid steep gulches by blazing off into the brush. But even Remeika is surprised by one newly washed-out section; we come upon it suddenly, and we skid to a halt with our wheels just inches from a sheer four-foot drop that could have snapped the vehicle's front axles like twigs.

We camp that night at Palm Spring, a tiny pool ringed by a thicket of mesquite and two scraggly palms. Historians have argued about whether the next Butterfield station after Carrizo was located at Palm Spring or nearby Mesquite Oasis, but Remeika found a

photograph of the ruins of the old station that was taken in the 1930s. In the background of the photograph were a few barren hills, and one day Remeika went out to Palm Spring and matched the hills in the photograph with the hills just east of the spring. As the sun is setting, he shows me all that is left of Palm Spring station—a thick layer of powdered adobe, fine and soft as ash—and a nearby grave, a simple rectangle of rocks with a piece of splintered old wood resting inside. "I don't know how old this grave is," Remeika says solemnly, "but it's old." As darkness comes a half moon rises, glowing like a lamp behind a curtain of clouds; but much later in the night, long after we have gotten into our sleeping bags, the clouds dissipate and thousands of stars appear, bright and

sharp as crystal. A meteorite burns a trail straight for the moon before fading out in the darkness.

Shivering in damp thirty-degree air the next morning, we gulp hot coffee and warm ourselves over a small fire. Then we are off on the Butterfield road again, which continues northwest from Palm Spring toward the restored Vallecito station. For a mile or so the route follows one of the park's many jeep roads and then gradually descends into a wash. The jeep road turns left and follows the course of the wash back toward S-2, but Remeika pauses on a high point above the wash and points to the far side. There, where no jeep has ever been, a faint path continues on through the cactus and creosote. In the vast desert plain around us the path is

barely discernible, no more than a wide spot between bushes. Remeika notices me shaking my head. "From the air it's plain as day," he says, almost apologetically. We hike across the wash to this section of the Butterfield road—one of the best preserved on the whole route—and stare silently at the tracks in the sand for a few moments. "You can almost hear the stages rattling through here," Remeika says finally. "In August I walked this stretch in the summer heat, just to get a taste of what it must have been like back then. It was beautiful—dry and still. I only walked two miles back; it's not a good idea to spend more than two hours away from your vehicle without water when it's that hot. Well, it wasn't that hot. About 112." He chuckles. On that hike Remeika found

a spoke from a wooden wagon wheel, a few square nails, and an old glass bottle, dark-colored from years of exposure to the desert sun. It would be hard to date these artifacts precisely, but they are clearly from the Nineteenth Century and indicate how untouched this section of the road is.

This gray clouds carpet the sky as we return to the station wagon and follow the jeep road to S-2. From here to Vallecito station the Butterfield trail twists in and out of Vallecito Wash, and many parts of it have been obliterated by flooding. Remeika has found the remaining sections, which lead like a dashed line straight to the station house. "Vallecito, or Little Valley, is a beautiful green spot—a perfect oasis in the desert," wrote Ormsby. "It is about five miles square, surrounded by

rugged timberless hills, and the green bushes and grass and hard road are a most refreshing relief from the sandy sameness of the desert. There are a number of springs, some of them salty. There is but one ranch, where we changed horses."

Vallecito station was restored in 1934 by the county; it is now surrounded by picnic tables, fire rings, and camper spaces that are in high demand on holiday weekends. Most of the station was rebuilt according to historical information, but three rooms at one end of the adobe-brick building are original. We enter through a low wooden doorway. The dark, dirt-floored room is filled with a musty scent—the scent of age.

The overland stage traveled night (continued on page 18)

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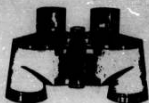
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Butterfield

(continued from page 17)
made by boiling the grounds directly in the water, cowboy style; one traveler described this brew as "strong enough to float a mule shoe." A tealike concoction known as "slungullion" was also served occasionally. Mark Twain drank slungullion on one of his many travels in the West, and called it "a peevish of tea, but there is too much sand and old bacon rind in it to deceive the intelligent traveler."

Remeika and I wander a few hundred yards through the camp ground to a small cemetery where three graves are marked by rock cairns. Two of the three postdate the

Butterfield era, and the third has no headstone; but Remeika says there is a legend in the area that the unmarked grave contains the body of a young woman who was on her way to San Francisco on the Butterfield stage to be married. Somewhere in the desert she came down with a fever, and by the time the stage reached Vallecito station she was deliriously ill. That night the desert wind blew mercilessly, and in a dark room lit by flickering candles, the young woman died. The next morning she was buried near the station in her wedding gown.

It was also near Vallecito that five

men on horseback once tried to rob the stage. According to an account that Bill Smith, a former stage driver, told to James Jasper (the former county supervisor) in 1888, there were three passengers on board, all armed with pistols and rifles. When the bandits attacked they were greeted by blazing guns from inside the coach. The driver whipped his mules full-speed along the road toward the station, but all at once the gunfire claimed the life of one of the animals. The mule dropped in its tracks, overturning the stage. The bandits came in, firing at close range, and killed one of the passengers before

being driven off by a group of soldiers stationed at nearby Vallecito. The coach was righted and continued on to the safety of the station house while the soldiers rode off after the would-be robbers. In the middle of the night the soldiers returned. Asked what had happened to the bandits, the corporal in charge replied curtly, "Vallecito has no accommodations for prisoners." No further questions were asked.

One of the stage drivers who worked out of Vallecito station was John McCain. McCain homesteaded land near the station site along with his three brothers, and a member of the McCain

family still lives on that land, almost within shouting distance of the restored station house. The family has sold 165 acres of their original 640-acre section, and there are no cattle grazing on the property as there were in 1858, but other than that the parcel has changed little. George McCain lives by himself in an old Airstream trailer beneath a eucalyptus tree, about half a mile from S-2, and after leaving Vallecito station Remeika and I drive up and bang on the trailer's door. McCain, a big, stocky man of sixty-seven, welcomes us inside, motions us into a worn couch, and plunks down in

a nearby chair. A Colt .45 hangs in a holster on the wall behind his head, and above it is a yellowed photograph showing a buckboard wagon drawn by two huge oxen. George McCain's grandfather is seated in the wagon, and there is another man standing nearby in a white shirt and a cowboy hat — his grandfather's brother, John McCain. McCain tells us that his stage-driving great-uncle owned a hotel in Julian in his later years with a stagecoach parked out in front. Other than that he remembers little of John McCain, who died when George was only eleven. But after rummaging around

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Butterfield

(continued from page 13)

uncle before him, his first job was on the local transportation network. California was growing more rapidly by then, and the younger McCain worked as a laborer on local roads for the state highway department. After serving in England during World War II he returned to Vallejo and worked for various construction companies, operating heavy machinery. He is now retired.

Remeika asks if he knows the location of the original Butterfield route in this area, and McCain replies evenly, "I can tell you everywhere it goes between here and Scissors Crossing [ab-

out fifteen miles to the north]. We used to look for it every time we drove by it — my old man knew where it was." The nearest section is easy enough to find, he explains; it crosses his property a few feet from S-2, and he has marked the trail with a piece of granite turned on its end.

McCain describes the location of the route in detail while Remeika takes notes; later the notes will confirm Remeika's own observations. As we rise to go, McCain mentions that all of his 475 acres is currently for sale. "It's costing me more money in taxes than it's worth," he complains. "The wind blows just about all the time, and when it isn't hotter than hell it's colder than hell." But a moment later he adds, "Some guy is going to have to come up with a suitcase full of money [to buy it] or the hell with 'em. I'll stay here."

He turns to look at the scrub-covered plain outside, sloping up toward the Laguna Mountains. "I've been thinking about putting up some fence and running some cows in here," he remarks. "All that feed is going to waste."

A few miles north of Vallejo station the Butterfield road enters Box Canyon, a narrow gorge that knifes through a steep mountain ridge. With its sheer sides thirty feet high, the gorge in 1858 presented the only possible route through this part of the desert. But as its name implies, Box Canyon dead ends about halfway through the ridge in a smooth wall of solid rock some twenty feet high. To get past this barrier, the Butterfield company built a trail that leads precariously up the canyon's sides and around the rock wall; it re-

joins the upper part of the canyon a few hundred yards farther on. The big round stones stacked by laborers to buttress the trail are still in place, and the route itself is commemorated here by a state historical marker.

Ormsby, writing in 1858, described Box Canyon as "a very narrow pass — it appears to have been the bed of a fierce torrent, but it was now dry. The channel appears to have been cut through the solid rocks with the regularity of a deep cut for a railroad, and perpendicularly up the steep sides of the narrow pass the jagged rocks tower, apparently ready to fall and crush all beneath them." Our progress through this portion of the road was quite slow, necessarily, and it required all Mr. Hall's skill to guide our team and wagon safely through the pass; for in

some places there was hardly an inch to spare. It is the most wonderful natural road I ever saw or heard of."

During the time when the stages were still running, the mouth of Box Canyon was the junction for the Lasso Canyon hay road, a narrow, steep, thoroughly dangerous and half-crazy trail that led almost directly up the green wall of the Laguna Mountains. In 1857 James R. Lassator, a rancher with property at Vallejo and at Green Valley (in the Cuyamaca Mountains), contracted Indian and Mexican laborers to clear the brush and rocks along this trail by hand. San Diego-bound mail and passengers on the Butterfield stage sometimes transferred to muleback at the hay road and rode eighteen miles up into the mountains to Lassator's place in Green Valley. There the passengers were fed and lodged, and

the next day they boarded stage-coaches that carried them down the current route of Interstate 8, through El Cajon to San Diego. Lassator also used the trail to supply stage stations in the area with provisions and hay grown at his mountain ranch. Remeika tells me the hay was carried to the brink of the steep trail in wagons; there the wheels were removed and the wagons were slid some 3000 feet down the hay "road" to the Butterfield trail, no doubt accompanied by much cursing and shouting. "How Lassator got the wagons back up, I don't know," Remeika says. "Maybe he sold them for firewood."

Remeika knows just how steep the hay road is because he hiked it last June with fellow ranger Tom McBride. Sensibly, the two of them began at the top (the road begins on the Sunrise

Highway near Lake Cuyamaca) and climbed downward. McBride said recently that the two-and-a-half-mile-long route was steep enough to make him wonder how any vehicles ever traversed it. The road was also overgrown with brush, McBride noted. "You couldn't see it until you were right on it. I had driven right by it for five years without ever seeing it, and I had looked for it. But Paul kept bugging me to find the exact route, and we finally did. Paul has a lot of enthusiasm about what he does."

"I don't know what it is that has kept me so interested in this project," Remeika mused not long ago. "Back in 1967 my parents took me to Yellowstone, the Grand Tetons, and the Black Hills of South Dakota; that's when I first got interested in the [pioneer era]. Here in San Diego there's so little in-

formation on that era. . . . Maybe I wanted to learn all I could. Maybe being into geology helped, too, because out here [in the desert] you run across ancient landscapes that are still intact. And those are millions of years old. The Butterfield road is only 120 years old. Hell, that's recent." He shrugged. "The day George showed me what was left of the stage trail in that one place, something in my mind just clicked."

Field road crosses a dry lake bed, climbs over a low pass, and then curves across Earthquake Valley to Highway 78 and Scissors Crossing. San Felipe stage station — the next station after Vallejo — once stood a few hundred yards north of Highway 78, and its foundation can

(continued on page 22)

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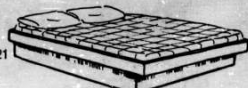
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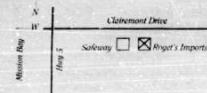
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Butterfield

(continued from page 21)
still be found in the privately owned
cattle pasture that now sprawls across
the site. The stage road itself continues
northward up the western side of the
San Felipe Valley, well away from
S-2, which hugs the eastern side,
climbing steadily to the site of War-
ner's Ranch. The ranch house there
once served as yet another stage sta-
tion, and its sagging ruins still stand on
county road S-22 a few miles south of
the town of Warner Springs. "War-
ner's Ranch is a comfortable house,"
wrote Ormsby, "situated in the valley,
in the midst of a beautiful meadow,
and with its shingled roof looked more
like civilization than anything I had
seen for many days."

Warner's ranch is the northernmost
point in the county to which Remeka
has been able to trace the original track
of the Butterfield stage. But now that
he works at a campground in nearby
Borrego Springs he is hoping to search
for remnants of the road that might still
exist between Warner Springs and
Temecula. One frosty morning in late
December we meet at the site of
Warner's ranch house and drive up
Highway 79 toward Aguanga, just
across the Riverside County line. When
Ormsby's stage first passed through
this area, there was a young man
riding shotgun on it named Jacob
Bergman, who eventually settled in
Aguanga and raised cattle and sheep
there. Many of Bergman's descend-
ants have remained in the area, and
we have made arrangements to talk
with one of them, Esther Trunnell,
who knows something about the
family history.

The road passes through a series of
small communities: Warner Springs,
Sunshine Summit, Oak Grove. In each
one there is some commercial
establishment boasting of the Butter-
field name, including the Stage Trail
Inn and the Butterfield Cafe. One gas
station even features a battered old
stagecoach in front that has been
painted a garish yellow. Butterfield's
stages stopped running through here in
1861, but 122 years later they are still
the biggest thing that ever happened in
this part of the county. The stage route
was brought to an end by the Civil
War, which made travel through the
Confederate states of Texas and Ar-
kansas to Union-supporting California
impossible. Within a few months
Butterfield's employees had trans-
ferred horses, mules, coaches, and
other equipment northward to a new
route that ran from St. Louis to Salt
Lake City and San Francisco without
passing through Confederate territory.
Ironically, this route was the one the
postal service had originally rejected
because it would be closed by snow
during the winter. But the stage drivers
found it workable enough, and so did
the railroads when they finally linked
the coasts by rail in 1869. The trains
rendered the overland stage obsolete
virtually overnight, and soon replaced
stagecoaches all over the West as the
symbol of power and expansion. The
original Butterfield route through east-
ern San Diego County was still being
used by emigrants in wagons and on
horseback until the early 1900s, but by
then it was only one of many paths for
the people streaming into California.

Remeka and I pull up in front of the
Trunnell house in Aguanga, where
Esther Trunnell, a short, matronly
woman with an eager smile, greets us
at the front door. As we drive to a small

family cemetery nearby she informs us
that there is no concrete proof that her
great-grandfather Jacob Bergman ever
rode on the Butterfield stage. No his-
torical account mentions him, and his
name does not appear in the lists of
Butterfield employees that have been
preserved from that era. But Trunnell
points out that Jacob Bergman is
known to have been in the area prior to
1858 and drove stages for a later mail
route, and the legend persists that he
was riding on Ormsby's coach, too.

The cemetery sits in a field over-
grown with weeds, gray and brittle
now at the end of the year. A large
headstone marks the grave of Jacob
Bergman, 1832-1894, and next to it
lies a smaller stone commemorating
his wife Philomena. Trunnell points to a
small wooden house on the other side
of the valley; it is all that is left of her
great-grandfather's ranch house, she
says, which once served as a stage
station. "I've been thinking a lot about
what the valley must have looked like
back then," she adds. "It must have
been beautiful, and green. . . . There
weren't many people out here then."

Whatever it was those hardy travel-
ers on the Butterfield stage were seek-
ing in California — gold, fame, the
promise of sunshine over a green val-
ley — they stayed. As Ormsby pre-
dicted, the stage line contributed sig-
nificantly to the development of the
West. Towns grew along its route,
businesses and governments were
established, money changed hands. In
a way they are still coming, those
settlers; by jet and highway now, still
looking to strike it rich in bountiful
California. "Living your life the Cali-
fornia way," sums up a current bank
jingle with unexpected insight, "op-
portunity every day." To the rest of the
nation, California was and is a dream

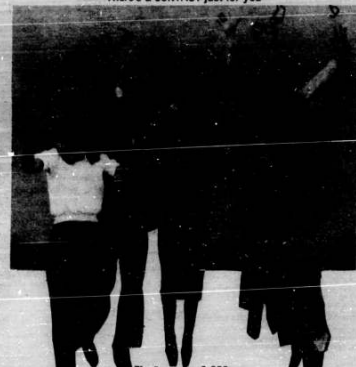
zone, a place where America's enter-
prise can be speedily rewarded. There
are other such places, of course, but
California is the largest and most var-
ied among them, and in a very concrete
way the state continues to attract
people with the drive and inde-
pendence and irascibility of the
pioneers.

We get back into the car and drive a
few miles north, to a place where
Trunnell's uncle once showed her a
groove in a granite boulder. The
groove, he told her, was shown to him
by his grandfather, and was made by
the countless wheels of wagons and
stagecoaches as they rolled into Cali-
fornia on the Butterfield route. "If not
for my interest, this old track would
have disappeared forever, because, as
far as I know, not even mother or Aunt
Harriet knew of it," Trunnell says.

When we arrive at the stop, we get
out of the car and follow Trunnell into
thick dry brush near the side of the
road. She goes straight to a broad
boulder, but she has not been to the site
for years and for a few moments, de-
spite bending branches and digging
with her shoe, she cannot find the
groove. But suddenly she calls out,
"Here! Here it is!" and points to a
mossy indentation one inch deep and
about eighteen inches long. Remeka
leans over, peering intently at the
mark. The day Ormsby arrived in San
Francisco on the first Butterfield
stagecoach a local newspaper noted,
"It is difficult at this moment to realize
the full importance to the Pacific coast
of the establishment of overland mail
routes. We will cease to be considered
any longer a distant dependency — a
colony, as it were. We now enter the
family of States, and are socially and
politically part and parcel of the
Union."

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Final Tally



DUNCAN SHEPHERD

All the trends and tendencies I have been able to make out in the movie year just past have operated, it seems to me, at a level below serious critical notice: the horny-teenager movie, the dead-teenager movie, the movie made with, by, and for the alumni and friends of *Saturday Night Live*, the movie that looks as if it were fashioned after, or actually shows up in abbreviated form on, MTV. Sociological notice, to say nothing of moral notice, perhaps does not mind descending that low. No one I am aware of, however, has been prepared to argue that these or any other current trends are wellspring of important work in the same sense as Italian neo-realism or the French New Wave or the American "road movie" or some such. As has been the case for a number of years now, the best movies seem increas-

ingly to be isolated campfires in the cinematic wilderness. To my eye, there were more, or any, way brighter, of these in the year past than in the year previous, when I hadn't the heart even to set out on the ritual trek toward a Ten Best. I had, to be sure, come up shy of the full ten in other years, and I would and will fall short again this year. But I am not too discouraged to make the effort. The empirical rule that would seem to cover all occasions, and is hereupon appended to the critical bylaws, is that there is no point in assembling a Ten Best list unless one can get at least halfway through it. I would only want to be careful not to kid myself, or anyone else's self, that the apparent upswing in the last year owes to anything other than chance. That three of my selections are actually dated pre-1983 would tend to bear that out. No, the only meaning that may safely be read into what follows is that I personally had a better moviegoing time last year than the year before that.

These, then, are what seemed to me the brightest individual lights in the general murk, listed roughly in diminishing order of luminosity: Paolo and Vittorio Taviani's *The Night of the Shooting Star*; Claude Berni's *Je Vous Aime, Bill Forsyth's Local Hero*; Martin Scorsese's *The King of Comedy*; Nagisa Oshima's *Merry Christmas, Mr. Lawrence*; Carroll Ballard's *Never Cry Wolf*; and Wim Wenders's *The State of Things*.

If anything unites all these, sets them apart from all others, it is simply the confidence they inspired, shot by shot, that the entire enterprise was not apt to go haywire at any instant. Too much cannot be made of the phrase "shot by shot," and each of the aforementioned, whatever else they may do, satisfies the strictest demands for the cinematicness of a piece of cinema. The subject matter taken up by the Taviani brothers — rural Italy in the war years — drags us back to neo-realist times, but the manner of expression is so individual, so free of standard usage, so "poetic" in the best sense, as to bring any subject back from the dead. Or as to make it, I might almost say, superfluous. The movie enjoyed plenty of critical support and, compared with others of a foreign make, plenty of exposure hereabouts. The same cannot be said for the closest runner-up, which enjoyed one night only. Claude Berni's experiment in non-linear, free-associative narrative technique had, in the repetitive lifetime of a woman of many affairs, an ideal subject. In Claude Berni, it may not have had an ideal director, only an adequate one. But whether because of that or in spite of it, this as yet underexplored narrative method has never seemed further from experimentation and nearer commercialism. As I think I said at the time, it is a method that does not demand someone on the inventive level of the Taviani in order to yield something interesting.

Both Bill Forsyth and — to skip down a few notches on the list — Carroll Ballard made good on their respective promises of *Gregory's Girl* and *The Black Stallion*. Both did so in movies that treat of the impact of places on people. Ballard's greater visual dexterity under greater phys-

ical handicaps is no doubt the greater technical achievement of the two; but Forsyth's more magical, more spiritual, treatment of his locale was more to my liking. And certainly his locale itself — Scottish coastal village as opposed to Arctic wilderness — was more so, too. I have never been whole-hearted or even three-quarters-hearted in my admiration for either Martin Scorsese or Nagisa Oshima, so no one is more surprised than I am to find myself saying that both of them — the former working with quite a novel idea and the latter working with quite a trite one — seemed to me more agreeable than they ever had before. Wim Wenders, whom I have admired often but not lately, constructed his state-of-the-art assessment as a dialectic on narrative vs. non-narrative cinema as well as on color vs. black-and-white. His own inclinations, revealed by example more than by words, are toward the latter halves of both those oppositions. He, with enormous help from the French cinematographer Henri Alekan, strikes more of a blow for the black-and-white cause than he does for the non-narrative. And I might take this chance to note that the only open admission I have found of the suspected bias against black-and-white (I was unable, though I tried, to smoke out something of the sort from my readers) has come from Sandra Bernhard. The co-star of *The King of Comedy* was quoted in the year-end issue of *People*, apropos of *Rumble Fish*, as follows: "If I pay \$5 for a movie, I want color."

Woody Allen's *Zelig* — not to drop the matter quite yet — is symptomatic of the quinquennial in which black-and-white now seems to be cloaked. Lovers of the stuff can ill afford to be too fussy, however. And if technique were everything, or if the running time were perhaps an hour shorter, *Zelig* would claim a place among the year's leaders instead of back in the pack of also-rans. That pack was thick enough to have kept the year reasonably interesting for anyone who does not expect movies to live up to the prevailing critical hype. I felt, and still feel, warmer toward Lewis Gilbert's *Educating Rita*, for example, than it probably deserved. By which I mean my



soft spots for the subjects of English literature and higher education kept me wanting the movie to be, and ultimately believing it to be, better than it wanted itself. But it is good enough, as is, I and Peter Duffell's *Experience Preferred but Not Essential* gave out decent-sized doses of that British humanism that has not been in fashion since — if before — the *auteur* controversy and the presumptive triumph of French aestheticism. Human interest was to be had in sufficient quantities as well in such disparate items as Alan Pakula's *Sophie's Choice*, Robert Lieberman's *Table for Five*, and Susan Seidelman's *Smile*. I thought the interest generated in David Jones's adaptation of the Harold Pinter play, *Betrayal*, was far more literary and linguistic than human — but again you have to take what you can get. In the games, Jack Clayton's *Something Wicked This Way Comes* and Sidney Poitier's *The Entity* provided high-quality horror, and Rick Rosenthal's *Bad Boys*

would surely be more comfortable, too, as a tale of terror than as a piece of social comment. Michael Apted's *Gorky Park* and Jeanne Szwed's *Enigma* were infinitely better cloak-and-dagger thrillers than either of the rival James Bonds: *Octopussy* and *Never Say Never Again*. And while John Badham's *War Games* made no better a case against nuclear proliferation than did *Testament*, it made a better movie, and the best one I can come up with, however marginal its position may be, in the somewhat shrunken field of science fiction. (Possible exception here, even further out on the sci-fi margin, would be *Zelig*.)

Lastly, the *crime de crime* of foreign imports, in addition to those already cited, would include Ettore Scola's *La Nuit de Varennes*, Andrzej Wajda's *Danton*, Jerzy Skolimowski's *Moonlighting*, Phillip Noyce's *Heatwave*, Carlos Saura's *Carmen*, Eric Rohmer's *Le Beau Mariage* and *La Femme de l'Aviateur* (but not quite his

films in terms of thoroughgoing satisfaction," we arrived at last at the perfect diplomatic amalgam: "usually the most completely satisfying American film of this and many another year." (Italics, as always, mine.) The key to the whole thing would appear to be the "American." That qualifier enables Benson to rank the movie a notch below *Fanny and Alexander*, which, we are told, "towers over the list."

On a lower level, indeed the lowest of levels, there would be no difficulty filling up the blanks on a Ten Worst list. It might seem more evenhanded to maintain symmetry and limit the field to a Seven Worst, but that would imply a symmetry which the year, like any other, did not have. A selective moviegoer, which is to say an only occasional one, might assume that the worst movie of the year would come down to a dogfight between *Flashdance* and *Staying Alive*: is John Travolta's dancing worse than Jennifer Beals's not dancing at all? But any such moviegoer should be assured that there were worse movies than those. I myself have gotten much more selective, or I might call it self-protective, than I once was, and I am certain that I have missed more of the likely candidates at this end of the scale than at its opposite. (Striker Ace? *Smoky and the Bandits III*?) So it is from admittedly incomplete data that I report that the worst movie hours I spent in 1983, going from the most painful to the slightly less so, were at Barbara Streisand's *Verdict*, James Toback's *Exposed*, Brian De Palma's *Scarface*, Tony Scott's *The Hunter*, Michael Mann's *The Keep*, Rainer Werner Fassbinder's *Querelle*, Richard Lester's *Superman III*, Sylvester Stallone's *Staying Alive*, Adrian Lyne's *Flashdance* (which may have had an unfair advantage over the immediately aforementioned, due to the added fascination — or distraction, rather — of my seeing it with Spanish subtitles and under the name *Electrodance*), and a dead-even tie for the tenth spot between Blake Edwards's *The Man Who Loved Women* and Blake Edwards's *Curse of the Pink Panther*. As usual at this time, "we've hardly had a more emotionally satisfying film this year" to "it stands easily at the top of the year's American — next year. □

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Objectiveness



Michael Aronson, James Ray, Savannah Smith

JONATHAN SAVILLE

Lanford Wilson's *Angels Fall* is a bad play, and its current production at the Carter is no better than it deserves. All this is regrettable, above all for those who go to the theater seriously — that is, on a quest for vision, truth, self-knowledge, and the enhancement of life. But even so empty and tedious an evening need not be a total waste of our spiritual energies, if it impels us to ponder what makes a play and a production good, and what consequently is wrong with the Carter's *Angels Fall*.

Some eight decades ago, Konstantin Stanislavski made a discovery which, in the realm of theater, has a power equal to Newton's law of universal gravitation or Darwin's theory of evolution in their own fields. According to Stanislavski, the fundamental element in theater that makes it possible for us to believe in, experience, and be transformed by a theatrical work is what he calls the "objective." A character's objective is his aim, his goal, the direction in which he wishes to move, the object of his desires, the vector of his will.

We, in life, are governed by these objectives as well: they are our biological drives, our psychological impulses, our moral ideals. More than by his face, more than by his feelings, more than by the facts of his life, more even than by his experiences, a human being — in the theater, and in the world of which theater is a mirror — is defined by what he wants.

Stanislavski thus provides us with a powerful analytical tool by which to understand the failings of *Angels Fall*. This play's characters lack the ability to compel our interest because the playwright has been feeble, uncertain, or shallow in endowing them with objectives. Consider Professor Harris, one of the six characters briefly isolated in a rural New Mexico church by an accident at the nearby uranium mine. Professor Harris has had a nervous breakdown; he is suffering from middle-class life, he finds no value in all the books he has written; his college has sent him to a psychiatric hospital in New Mexico; he is talkative, pedantic, shaky, hysterical. But what does he want? Lanford Wilson shows us a state of mind, but he does not show us the character's objective.

Professor's wife is so sketchily characterized that we do not know even that much about her. What about young Doctor Don, an Indian brought up on the reservation, whose original aim was to stay and care for his people but who is now about to go off to Berkeley to do cancer research? Here there is something potentially interesting: a conflict between objectives (to help the Indians — or to find a cure for cancer, and at the same time to achieve status). But these objectives are articulated mainly by others, above all by Father Doherty, the mission priest who has known Don since the young man's childhood and who bitterly opposes this "desertion" of the Indians (and of himself). Doctor Don himself never lets us into his mind, never reveals the inner life of his will; he is merely surly. It is not his objective that defines him, but only the character trait of surliness.

Father Doherty, at least, does have an objective, reiterated ad nauseam: to keep Don from leaving the reservation. He mercilessly tries to shame the Indian into giving up his research career. But it is only at the very end of the play that the meaning of this objective begins to loom through its sharp-tongued manifestations — the priest wants the young doctor to live the way he himself lives, isolated in poverty, serving the needy. And even that articulation of the objective seems fuzzy, incomplete. There is perhaps something else — a hidden objective, an unconscious objective, but the suspicion of its existence is no more than a wisp. It is the character's objectives in a play that speak to our own mind and will; the deeper, stronger, and clearer the objectives, the deeper, stronger, and clearer our engagement with the character. Here both the objective and the engagement remain superficial. The same thing can be said for the other two characters: Zappy Zappala has the objective of winning tennis matches, and Marion Clay, an older woman who travels around with him, has no discernible objective at all.

A state of mind, a symptom, a character trait, a set of external facts (Marion, for example, is the widow of an artist, owns an art gallery, sleeps with Zappy but has no intention of marrying him, has just sold her New Mexico property) — these are not enough to make an audience identify with a character. It might be possible, however, to identify with the play as a whole, for a play too has an objective. The objective of *Angels Fall* is to state and illustrate a piece of moral wisdom: with our lives endangered at every minute by the threats of the nuclear age, must each of us find out who we are and what we want in life. We must find our vocation — our objective, as Stanislavski would call it.

This is an important thing to say, and it does impel Wilson to compose the only good speech in the play, a monologue by the tennis player recounting the moment in

his boyhood when he decisively discovered his calling. The speech rings true, even to its style: groping, inarticulate, completely sincere. Its message is a gripping one, and evidently is the thesis statement of the play (along with the priest's sermon on the same issue). At that moment, late in the second act, it at last becomes clear what the play's structure is supposed to be: three "couples," coming together in a moment of crisis, interacting, teaching each other and learning from each other the lesson the tennis player already knows in his muscles and reflexes. But this theoretical structure is not concretely realized in the play as Wilson has written it: the interactions are not sufficiently dramatic, the sense of impending doom is weak, the juxtapositions are too casual and arbitrary, the effect of each character's (or couple's) situation on the perceptions and experiences of the others is too vague.

The lesson is stated clearly but (except for the tennis player's single speech) we do not see it lived and experienced by vital characters — the only way a play can convince us of anything. The speech stands out especially because, moment by moment, nothing else in *Angels Fall* has a comparable power to make us feel that a real movement of the will is there before us. Characters in plays must have overall objectives, but there must also be a perceptible objective in each scene, in each interaction, in each piece of dialogue. It is these momentary objectives — achieved, or frustrated, or postponed, or opposed — that keep our attention on what is happening and what is being said. We may be interested in facts, we may be moved by emotions, but it is only objectives and their interplay that can absorb our innermost being and involve us in the events of the play and the lives of the characters as if they were real. Wilson's dramaturgy in this play is defective in providing the characters with absorbing overall objectives, and it is defective in substantiating and giving concrete reality to the overall objective of the play as a whole. But it is most defective of all in providing that texture of changing and intermingling objectives, moment by moment, that any play must have if it is to prevent us from drifting off into our private world of daydreams, calculations, and objectives of our own.

These people, randomly gotten together, converse with each other in an equally random way. The conversations point nowhere and generally arrive nowhere: there is much talk but no action, above all no inner action. The things the characters say are whimsical, or amusing, or grandiose, or sarcastic, or informative, but it is only rarely that the dialogue is fueled by the desire to get something, to do something, to learn something, to make something happen. It is all realistic enough — that is what usually overtook conver-

sations in a nondramatic situation often sound like. But reality on stage has to be dramatic — that is, it has to be structured by means of objectives — or we quickly lose interest in it. Such is the case here. It is not, of course, a matter of demanding passionate confrontations all the time, or overt actions on stage. There are magnificent plays that for considerable stretches seem to be nothing more than similarly random conversations, in which nothing seems to be happening. The stage works of Chekhov and Pinter are the most salient examples of this kind of playwriting. But in those plays there is in fact a great deal going on at every moment: the expression of intensely felt objectives, but often beneath the surface of the dialogue rather

than overtly present in it. In *Angels Fall*, there is not much on the surface, and apparently even less underneath. The performances in the Carter's production are quite ineffectual — some 2 bit more and some a bit less, but none of them a model of the art of acting. There are character traits aplenty — as well as simulated mannerisms, outbursts of emotion, smiles, tears, clenched fists, and spastic clappings of the air, appropriate to the character and the circumstances. But in no case is there the sense of a centered character, whose will operates to drive the person forward and to generate all those traits, mannerisms, feelings, and outward signs. These actors are imitating life, rather than embodying it; often enough, they do not

even imitate it very well. Whether they are good actors or not is another question. Given this script, which does not provide them with what actors need most (clear, strong, significant objectives), they evidently felt unable — either by themselves or with the help of director Andrew Tauber — to create objectives out of their own life experiences and their own imaginations. Consequently, they all play for the priest works up a wide intonation, which he repeats over and over; the tennis player dances around on his toes like the Fonz. What nobody has is authentic life.

If you are wondering what the objective of this review is, I ought to say that it is not to denigrate actors doing their work against great odds, nor even to persuade you to pass up *Angels Fall*. The best thing we can wish for in the theater is a great, transforming experience. If we cannot have that, we can be content with a small vision of what it means to be a human being, a small engagement of our spirit and senses. But if we are not given that little bit, if the body presented to us is thoroughly dead, then at least we can dissect it. *Angels Fall* is valuable in that it shows us what perils even an accomplished playwright risks when he ignores the fundamental elements of his craft.

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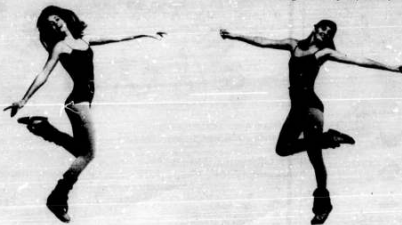
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Water Runs in Playlets



JEFF SMITH

In the first scene of Robert Anderson's *You Know I Can't Hear You When the Water's Running*, currently playing at the Fiesta Dinner Theatre, playwright John Barnstable confers with his producer, Herb Miller, about a script he has written. The producer likes it and wants "Dustin" for the lead role, but he doesn't think the actor will follow Barnstable's stage direction and enter from a bathroom stark naked except for a toothbrush in his mouth. Barnstable argues that this entrance is crucial — for the new play and for theater. It

will demystify male nudity, he claims, adding that the integrity of his art demands such shocks of recognition. The two men debate the issue, heatedly. In this day and age — post-*Hair*, post-*Oh, Calcutta!* (in which it was revealed that all men are created equal) — the haggling of the playwright and his producer seems overblown, their fears old hat. But *Water's Running* was produced in 1967. And historically Robert Anderson was the first playwright to suggest, in a script, that male nudity on stage might be something worth trying. Within the next two years, taking Anderson's cue, Broadway metamorphosed from lavish costumes to Black's Beach. Nudity on stage these days is hardly

scoop material. But at the Fiesta Dinner Theatre? Well, the first of Anderson's four playlets, entitled "The Shock of Recognition," doesn't go that far. Instead, it is about an actor named Richard Pauling, who auditions for the controversial part. The playwright and the producer fear that no one, especially not "Dustin," would dare do the role. So they choose a guinea pig. But if Pauling is any indication, then neither the producer nor the playwright knows actors at all. Pauling just wants work. His hirsute appearance indicates he's been a while between jobs. And he'll do anything to land a role. He claims to be the essence of malleability, a veritable zodiac of character types. He can look older, thinner, shorter. Whatever you need, he's got it. Nudity? Before the word hits its third syllable, Pauling is an explosion of flying clothes, eagerly boasting, "I can handle it!"

On paper, it's a funny moment. As played by actor (and former artistic director of the Coronado Playhouse) Tom McCorry, it's hilarious. McCorry's character is so earnest that all theatrical taboos become fair game, including, it would appear, those at the Fiesta Dinner Theatre, where the mere unbuttoning of a necktie is deemed a radical act. And yet amid all his wonderful comedic doings, McCorry also suggests an underlying desperation. The humor aside, McCorry shows that Richard Pauling may be amenable but he's also deadly serious — a "no problem" kind of guy whose psyche is probably howling with Nightmare and her Ninefold — and he'll do whatever is asked of him to get that part. Although McCorry doesn't disrobe completely, his terrific performance in the first playlet sets the one for the evening — funny, but with unexpectedly darker tinges and shadowy nuances. And it is this complex tone that makes the Fiesta's production of *Water's Running* very entertaining, often surprisingly moving, and — when compared to its standard, chipper fare — in many ways unique.

If the first scene is any indication, then *Water's Running* has all the signs of being

just a bouncy little comedy, a soufflé for dinner theaters everywhere. But Anderson is after more than that. He says as much in the first scene. It isn't axiomatic, and the many exceptions could clobber this hypothesis, but when a playwright puts a writer into his script, the character generally speaks for the author. In the first scene of *Water's Running*, Anderson has his playwright, John Barnstable, articulate what becomes, in effect, a road map through the four scenes of the play. Barnstable literally explains, in other words, the aims of Anderson's own script. Once a popular playwright, but without any recent big hits (like Anderson himself, who followed his successful *Tea and Sympathy* with a blithe collapse called *Silent Night, Lonely Night*, which one critic dubbed "tea and apathy"), Barnstable wants his new play to be more than merely another safe, tidy comedy. He wants it to show, he says, the reality, truth, and absurdity of life — not writ large, necessarily, but found in the simple events of daily living. Anderson's play follows Barnstable's guidelines. It takes small, seemingly insignificant events, like a theatrical audition at once funny and pathetic, and probes them for unexpected revelations. In the process, it also makes the crossover from comedy to drama.

The second and third playlets illustrate Anderson's technique. Each starts innocently. Entitled "The Footsteps of Doves" (the title, about how major changes often stem from harmless incidents, comes from darkened Nietzsche), the second playlet takes place in a furniture store, where a husband and wife of twenty-five years are shopping for a new bed. No big deal — banal, even. But the wife, for all those years a martyr to her husband's sleeping habits, decides twin beds are finally in order. They dicker: her back back versus the immense gulf he claims can lie between separate beds. Out of seemingly nowhere, the argument soon has the couple wading into the Rubicon. They escalate from petty grievances to thoughts of divorce and, in the mind of the husband, to the possibility of philandering should the marriage con-

tinue. The third playlet, similarly, is based on a familiar event. Called "I'll Be Home on a Family Christmas," it begins with a family preparing for a holiday reunion. But things don't go as planned. The father, a dour man "at war with the inevitable" according to his wife, has spent his life in search of perennially elusive meanings. During a debate with his wife about the proper sex education of their children, the play reveals that the man may have actually been running from, rather than seeking, the truth about himself, his sexuality, and his capabilities as a parent.

Somber stuff, especially for the Fiesta Dinner Theatre. And yet director Richard Wayne has made no attempt to brighten the picture or soften its message. Instead, his direction encourages the play's darker aspects to come forward unbleached, as the playwrights — in and behind the drama — have requested. Thus Anderson's humor is certainly there (except for the third one, these are very funny plays), but it has been

tempered on occasion by the pockmarked mug of reality (and number three could actually use more comic relief, since its argumentative repartee begins in gloom and ends nearing doom). Overall, Wayne's direction is subtle and restrained, and the progressions in each scene, from the familiar to the unexpected, are seamless. The result is a capable blending of tones and moods, of humor and pathos. There is no nudity at the Fiesta — as yet, anyway, though Richard Pauling may go largely desperate at any moment. But what is especially noteworthy about this fine production is that it avoids the Fiesta's usual preference for sugar-coated shows.

Wayne is aided by a first-rate cast. All five of its members play multiple roles and do high-quality work. Tom McCorry takes the prize as the role-starved Richard Pauling — possibly the definitive Richard Pauling. But the others aren't far behind. As the bed-shopping husband in the second scene, a sly Hal Chidlow gives a

finely controlled performance as a man about to lose control. Susan Thompson, excellent as the female cyclist in *Key Exchange* at the Bowery Theatre, makes the most of her three ingenue roles, giving each a glimmer of intelligence. First a young, self-important playwright, then an earnest, foggy-bed salesman, then a Schauer ages thirty years and does his most compelling work in number three as the husband whose chosen cause is comic disdain. And though she is relegated to largely unsympathetic roles in the second and third playlets, Pati van Rooede gets her chance in the fourth one. She joins Tom McCorry in a bizarre scene that constitutes a reprise of the play's themes and intentions.

It's called *I'm Herbert*, and it is one warped cross between Abbott and Costello's "Who's on first?" routine and Samuel Beckett's *Waiting for Godot*. Van Rooede and McCorry sit in rocking chairs, spotlighted center stage (providing a needed

respite from designer Richard Joseph Franklin III's unrelentingly beige set). They play Mariel and Herbert, elderly mutants who recall their past through veils of encroaching senility. In effect, the playlet is simply two old people talking. But as they fetch back recollections, their trains of thought derail. Ex-mates, lovers, and children exchange blurring identities. In his mid, Mariel becomes Joan, Herbert's first wife (or was it his second?). She (Mariel/Jean) chides Herbert for his faulty memory, then berates him for something he — or was it one of her other husbands? — where are we? — did years ago. "I'm Herbert!" the man shouts, as if making one last claim to selfhood. The scene, with the absurd burning the familiar inside-out, is beautifully done at the Fiesta. It's as funny as the first playlet. At least until we realize that, barring fortune, a clumsy hand on the nuclear button, or "1984," we are all of us one day going to wind up like that dim couple. □

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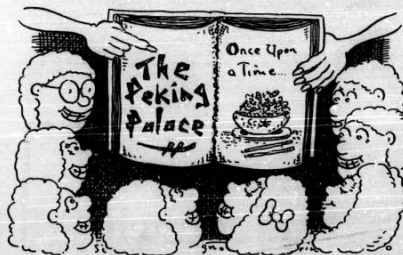


Illustration by Sing Sheng

ELEANOR WIDMER

The Restaurant: Peking Palace III
The Location: University Towne Centre,
 Suite 1-4, 4455 La Jolla Village Drive,
 La Jolla (452-7500)
Type of Food: Peking Chinese
Price Range: Individual dishes, \$2.25 to
 \$19.50 for Peking duck
Hours: Open daily, Lunch, Monday
 through Saturday, 11:00 a.m. to 4:00
 p.m.; dinner, Monday through Thurs-
 day, 4:00 p.m. to 9:00 p.m.; Friday

and Saturday to 10:00 p.m.; Sunday,
 noon to 9:00 p.m.

Without fail, on the last night of each
 semester I have a class party with a great
 deal of food. When I first came to San
 Diego State University, the students
 brought little else but potato chips, Chee-
 ses, Fritos, and canned dips, not to mention
 cookies from cellophane packages. I fi-
 nally asserted myself by banning all the
 aforementioned products, and my "out-
 ings" have become great feasts. This
 semester I was astonished to discover—in
 addition to a variety of home-baked des-

serts and pizza for thirty—enough sushi
 and sashimi for the entire class, plus the
 Korean delight, *kim chee*, and boiled rice.
 There's more to teaching than instructing
 students how to write sentences, and I took
 great pride in my classes for their splendid
 culinary efforts. But even as the students
 marveled at the variety of ethnic food,
 someone cried out, "We should have
 brought a wok. We should have had
 Chinese." Chinese indeed. It's one of our
 most enduring as well as endearing
 cuisines, and I consoled my students by
 mentioning several of the latest Chinese
 restaurants that have recently graced our
 horizons.

For several years we experienced a rash
 of Chinese restaurants that began with the
 word *mandarin*: Mandarin China, Mandar-
 in Garden, Mandarin House, Mandarin
 Palace, Mandarin Tower, Mandarin Vil-
 lage, and Mandarin Wok. To complicate
 matters and test our memories, we now
 have Peking House in Lemon Grove,
 Royal Peking in Kearny Mesa, and three
 Peking Palaces: Peking Palace I, a sit-
 down emporium in Oceanside; Peking
 Palace II, a streamlined, fast-food Peking
 Palace-style restaurant in Mission Valley;
 and the newest branch, Peking Palace III,
 in La Jolla. I haven't been to either I or II,
 but I did visit III.

Located in University Towne Centre
 (which can use as many good restaurants
 as it can get), Peking Palace III is on the
 site of the Proud Popover, an establish-
 ment that miraculously survived several
 years of "colonial" decor and vintage bad
 food. But the hearths bearing black caul-
 drons have vanished along with waiters
 and waitresses in colonial dress. My, the
 Proud Popover was a bore; too "out" for
 tolerance in its concept and with the kind
 of gooey, filled popovers that would make

our fathers groan from their graves
 with indignation.

All traces of kitsch-in-the-shopping-
 complex have vanished, and the new
 Chinese restaurant on the same site is a
 model of decorum and pleasantness. I
 happen to be a great partisan of Peking-
 style food because of its subtlety, but
 Szechwan-style cooking is also offered. In
 fact, one page of the lengthy menu is de-
 voted to hot dishes, seventeen in number,
 including lamb with peanuts in spicy
 sauce, twice-cooked pork (which invari-
 ably sets hearts on fire), and Kung Poo
 beef, chicken, shrimp.

While I was willing to try these hot
 dishes, our hostess made other recommen-
 dations—ESP must have told her how
 much I love Peking cuisine. In any event,
 whether you like your dishes hot or subtle
 you will be overwhelmed by the size of the
 portions. I advise you to hasten to Peking
 Palace III before the management changes
 its mind and realizes that any one dish at
 dinner is more than enough for three
 people.

As an example, we began with chicken
 salad (\$2.25). Our waiter asked us how
 many orders we wanted of it and we re-
 plied, "One." There was so much of this
 salad that we wondered how we possibly
 would have survived the rest of the meal if
 we had ordered two. The chicken salad is
 full of chicken slices but it is very sweet,
 akin to sweet cold slaw with chicken. If
 you abort sweet dishes, omit this ap-
 petizer. On a rainy night, little is more
 appealing than sizzling rice soup, called
 sizzling rice soup Shanghai at this restau-
 rant. The broth was a marvel of delicacy,
 replete with sizzling rice, pea pods, and
 chicken (\$4.25).

Now, as I indicated last month in writ-
 ing about the Royal Peking restaurant in

Kearny Mesa, in many Chinese restaurants
 there are invariably a few dishes not on the
 menu that are worth ordering if you can
 determine what they are. A friend told me
 about the chef's special string beans at
 Peking Palace III which will no longer
 be secret after this column appears. These
 string beans are prepared with either pork
 or tiny bay shrimp, and we opted for the
 pork (\$3.95). If you are a strict vegetarian
 you don't have to include either one, be-
 cause the preparation of the beans in and of
 themselves is excellent. The string beans
 are as good as those at Peter Chang's in
 Encinitas (another haven for vegetarians).
 Or, if you'd like some vegetable dish
 other than the ones listed, be sure to ask

what the chef can concoct for you that
 night. Don't try this on a Saturday, when
 it's sure to be crowded, but week nights are
 perfect for special requests.

If you like shrimp, try the sautéed
 shrimp. One dish costs \$9.95, but there are
 so many shrimp that we couldn't finish.
 Fresh carrots sliced wafer-thin are served
 with it, and the sauce is prepared without
 thickener of any kind.

There were two dishes that we espe-
 cially appreciated. One was the Peking
 Palace soft-fried noodles, which are stir
 fried with chicken, shrimp, and beef. This
 was a dish that was so soothing and tasty
 we could have lapped up two orders
 (\$5.95). People with delicate stomachs

will revel in these noodles.

The crispy boneless chicken provided
 an excellent counterpart to the softness of
 the noodles and the shrimp. Deep fried and
 prepared in a light ginger sauce, the crispy
 chicken proved a big hit with one of my
 friends who likes more pungent dishes.
 The ginger sauce does not overwhelm the
 chicken and the fowl arrives as its name
 implies, extremely crisp.

And then there's the very thoughtful
 service. One of my friends had ordered
 sherry before the meal. Since the restau-
 rant was new, sherry had not yet been
 stocked. Before we left, the manager ar-
 rived at our table to apologize for the over-
 sight and to explain that the next time we

visited it would be on hand.

While Chinese menus may seem mad-
 dening the same, what Peking Palace
 offers is natural-style sauces, immense
 portions, and a splendid chef. Moreover,
 it's good to know that you can find a haven
 in University Towne Centre, even now
 growing larger and more popular, where
 you can have a good Chinese meal.

I wish the management would consider
 remaining open on week nights until 10:00
 p.m., because it would be fine to have
 Peking Palace III in mind after the stores
 close at nine. I would also suggest that
 prospective diners hold off until 4:00 p.m.
 for the dinner menu, which offers more
 variety than that at lunch. □

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Letter, Word, Sentence?



FRED MORAMARCO

Literary movements are not much in fashion these days. Compared to the Fifties and Sixties, when writers all over the world were issuing manifestos in support of one kind of literary agenda or another (the Beat Generation, the Angry Young Men, the New Novelists, the Black Mountain Poets, the New York School, and so on), the present seems a rather barren time for new ideas about writing, or at least any new ideas that are shared by a substantial number of writers. The one exception to this general trend is a group of writers located primarily in San Francisco and on the East Coast who are collectively involved in a radical literary and linguistic experiment. Referred to in the little magazines in which they publish as the "language-centered" writers or the "language poets," these writers — Ron Silliman, Charles Bernstein, Lyn Hejnen, Bob Perelman, Barrett Watten, Bruce An-

draws, and others — are attempting to revolutionize our conception of language and to liberate it from what they regard as its middle-class and capitalistic constraints. In addition to producing a substantial number of literary texts (Tumblar Press alone, a publisher of the language poets, lists more than fifty titles in its series), these writers have generated a weighty body of literary theory intended to provide a context within which their work can be understood and discussed. This theory is contained in a defunct journal called *L-A-N-G-U-A-G-E*, and in the more recently established and continuing *Poetics Journal*. Many of the assumptions about language that appear in these theoretical essays strike me as historically dubious because I don't share the Marxist view of history held by nearly all of these authors. But they are almost all intellectually stimulating and they represent perhaps the only serious reconsideration of the relationship between language and contemporary literature that is going on in America at the present time.

Ron Silliman is the leading theorist and one of the most interesting and original of the language writers. In addition to producing two lengthy prose poems, *Ketjak* and *Tumblar*, which are representative works of the movement, he has written a half-dozen additional small collections, edited a number of anthologies of language poetry, and articulated the central ideas of the group in a series of critical essays. He has just published a brief new book, *ABC*, which is the first part of a longer proposed work appropriately called "The Alphabet." Silliman believes that capitalism, because of its emphasis on literary art as a commodity, causes people to lose sight of aspects of language that are not essentially descriptive, narrative, or expository. We buy books, magazines, and newspapers because they describe people and places, they tell us stories, they explain things to us. In a word, they bring us news, in all its forms, about the real world. Language, however, has other properties that only linguists pay much attention to. In Silliman's view, language

has a life of its own that is not necessarily tied to imitating or re-creating reality. It has properties of sound, visual qualities, and syntactical aspects that are largely ignored by readers looking for stories, descriptions, and explanations. Sentences are made of words, words are made of letters, and letters are made of symbols that evoke sounds. It is this fundamental stuff of language that Silliman wants to exploit in his work.

The most important linguistic unit in that work is the sentence. In an essay called "The New Sentence," Silliman argues that one of the central features of language-centered writing is the creation of a new kind of sentence characterized by the deliberate discontinuity of narrative, descriptive, or logical movement from one sentence to the next. Instead of being logically connected, the sentences of the language writers are related only tangentially through various kinds of associative conjunctions. Consider the beginning of *ABC*:

If the function of writing is to "express the world," My father without child support, forcing my mother to live with her parents, my brother and I to be raised together in a small room. Grandfather called them niggers. I can't afford an automobile. Fat, across the cain they stood a complex of long yellow buildings, a prison. A line is the distance between. They circled the seafood restaurant, singing "We shall not be moved." My turn is cook.

A first reaction to this passage is that it is incoherent, nonsensical, and an exercise in obfuscation. This may also be a final reaction, but my own tendency is at least to try to approach and respond to a work of this sort on its own terms. I think, in fact, that Silliman wants his readers to construct a response to his prose here, to become makers of whatever meaning it carries. That is, instead of depending on the author leading us from one perception to the next, the reader is free to make of these distinct verbal units almost whatever he or she wishes to make. Think of each sentence here as a visual "slide" of language flashed on the screen of our consciousness for a moment, "expressing" (in all the senses of that word) the author's view of the world. In a recent issue of *Ironwood* magazine, especially devoted to the work of the language poets (though many of these authors write prose, their work is much closer to poetry), Silliman discusses the use of the word "it" in literature and notes that while romantic poets sing of the self and celebrate it, the language writers investigate the construction of the self through the medium of words and sentences. "We do not contain multitudes," he writes, "so much as we are the consequence of a multitude of conflicting and overdetermined social forces, brought to us, and acted out within us, as language." So each of those disconnected sentences in the passage I quoted may be seen as representative aspects of those social forces

which give the writer his personal and literary identity.

All of this may seem pedantic and overly arcane, and it is exactly the quandary of Silliman's writing that although it is informed by Marxist premises, its appeal is primarily to a literarily sophisticated, middle-class, academic audience and hardly to the workers of the world. It is the sort of writing that many literature professors enjoy teaching because it leaves so much to explain in the classroom. Imagine how much there is to say about the cleverness of these lines from the last section of *ABC*:

But this is a false tart, the trap door insecurely latched, a tear in the velvet curtain. Yet the tear was but a drop of glycine sliding down her cheek. Nonetheless skin is not porcelain, however it spots. The puns, the purposeful (I think) types ("false tart"), the constantly shifting ground of meaning, as the sentences progress all make for lively literary and linguistic analysis, but outside the classroom the likely response to this sort of ingenuity is to lose the book across the room in exasperation, or more probably, not pick it up in the first place.

Silliman anticipates this sort of criticism in an essay that appeared in the *Journal Paper Air*: I had seen my political development mature to the point where I began seriously to doubt the appropriateness of my writing poetry for the consumption of a restricted class of

highly educated, mostly white individuals; my political friends like to note the "elitism" of my work. . . . The audience I was building for my poetry was class specific and I decided instead to make *that* the formal issue of my future work, demonstrating to it how both the class and its reality were (in part) constructed through language.

His work does demonstrate how much of our awareness of reality is connected to language, but it does so not because of its emphasis on class or on Marxist imperatives. I believe his work is most effective when it contrasts a traditional use of language with sentences that become unhinged from their traditional moorings and give us back a world that is disjointed and impenetrable. This characteristic is most apparent in the "Blue" section of *ABC*. (The sections are titled "Albany," "Blue," and "Carbon," as if to suggest that you can make anything and everything with the letters of the alphabet — a place, a color, an element, and so on). The beginning of that section, although exotic and surrealistic, is essentially traditional narrative and descriptive:

The Marchioness went out at five o'clock. The sky was blue yet tinged with pink over the white spires which broke up the east horizon. The smell of the afternoon's brief shower was still evident and small pools of clear water collected in the tilt of the gutters, leaves and tiny curling scraps of paper drifting in the morning breeze whirled, nonetheless caught and reflected the swollen

sun, giving the boulevard its jeweled expression.

The reader is prepared to be told a story about where the Marchioness might be headed on this strikingly described afternoon. But these expectations are totally undercut in the second paragraph, which offers nothing in the way of continuity but veers into the world of "the new sentence":

Government was therefore an attitude. Dour, the camel pushed with his nose against the cyclone fence. The smell of eucalyptus is everything! You stare at your car before you get in.

Cryptic sentences continue for several more paragraphs, and just when the reader feels that the Marchioness is gone forever, she reappears in the context of her afternoon excursion:

At dusk very little is neutral. The corner merchant, a quiet Persian, nods to her as she waits for a break in the traffic. Those who are not consigned to the prolonged concentration of driving have already fallen asleep. At the intersection the sidewalks are rounded.

Again she is lost in the traffic jam of language surrounding her. More cryptic paragraphs follow, recombining elements which appeared in earlier sentences and occasionally offering a comment on what Silliman is attempting here: "This conveys motion. I am writing in shadows. Don't you worry about accessibility too?" Finally, the Marchioness triumphantly

reappears in the final paragraph of this three-page prose poem:

At the arched door of the restaurant she checks her watch, a delicate gold bracelet dangling from her wrist. Bands of a deep orange streak a new purple sky, the brisk air shuddering in the small trees, slender branches bending back. Children begin to gather up their toys, lights on, their homes begin to glow. The host, recognizing the Marchioness, invites her in.

I found it a pleasure to discover this small narrative motion within the surrounding disconnected sentences, and if you take pleasure in such things you will enjoy Silliman's books because many of their pages are charged with the creative energy of literary innovation and discovery. On the other hand, I have many reservations about his work and about the language poets generally. At its most excessive, this kind of writing seems to me contemptuous of the reader, schizoid in the conflict between its intended political message and the audience at which it aims, self-indulgent and infatuated with an inflated sense of its own importance. While I admire the fact that Silliman and his colleagues are raising some important questions about the nature of literary language in our time, I can't help sympathizing with a poet friend of mine, not associated with the group, who finds the label "language poets" pretentious. "What do they think the rest of us have been using all these years?" he asks. "Meatballs?" □



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1764 Garnet Ave., Pacific Plaza Center 270-5350. The construction is over—come see the new stores! Limited to stock on hand. Sale ends January 17, 1984.

City Lights

(continued from page 3)

Century City, at the corner of Juan and Harney streets, and the Old Town Esplanade, currently being constructed on the corner of San Diego Avenue and Conde Street, which is shaping up to be a prime example of too much being crammed into too little space, coupled with garish window trim of alternating red,

yellow, and blue.

This unchecked construction has not escaped Old Town realtor Steve Lusk and various other Old Town merchants, residents, and business people. Last October Lusk banded together with nearly twenty other merchants to form a task force. The newly formed committee's first duty was to draft a petition, sent with more than 600 signatures to

Councilman Bill Cleator's office just last week, seeking a drastic revision of the Old Town Community Plan to reflect more closely the wishes of the original planners. "In 1968, Old Town had fewer than a million visitors a year," says Lusk. "Today there are more than four million, a figure no one expected until at least 1990. And while in 1975 property value, were about three dollars to five dollars per square foot, today they're between twenty-one dollars and forty dollars, so there's been tremendous development

that simply renders the original plan, which has never even been changed a little, obsolete." Runway construction, however, is not the only complaint of Lusk and his fellow petitioners. Other areas of the original plan needing revision, according to the petition, are land use, traffic and circulation, encroachment into the residential community, and lack of public facilities such as landscaping, park benches, and public restrooms. "Go down there on a Sunday afternoon and try to find a

restroom," Lusk says heatedly. "Shop owners have actually become hostile toward anyone wanting to use their bathrooms, because they get so many requests. And talk to somebody from Mission Hills who wants to drive up Juan Street to get to his house, so that same Sunday afternoon—and to make things worse, there's nothing being done about any of it."

—T.K.A.

Paul Krueger,
Jeannette DeWyz,
Thomas K. Arnold,
and Randy Opincar

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Off the Cuff

What gift did you want to return but couldn't?



Lettie Baraza
Student
Spring Valley

My boyfriend gave me a jumpstart. I opened it up and said, "Oh, how pretty!" In fact it was an ugly green, I mean the ugliest green you ever saw. I threw it in the back of my closet. I didn't want to hurt his feelings. We generally had similar tastes, but that outfit—no. My mother bought me an ugly white furry jacket. I never wore it out of my closet. I did wear it around the neighborhood. She saw me with it on but nobody else did. My brother bought me a shirt I didn't care for, but I tried to wear it anyway. I guess people feel you can always use something to wear. Whether you like it or not is another story.



Scott Nelson
Clerk
Lemon Grove

No matter how well someone knows you, it doesn't mean they will automatically respect your taste in music. I like pure, unadorned, hard rock. A friend of mine gave me a tape of the B-52s. You can only exchange it for the same tape. I had no choice but to try to listen to it. It didn't change my mind. I just don't care for new wave music. Another friend gave me the Police and I couldn't take that back either. My mother bought me a Boz Scaggs album. I guess she thought I'd like it. Even if you don't, you have to say, "Oh, thanks." I don't use after-shave, but it seems to be something that people figure you can always use. I have a few bottles lying around.



Jim Sartain
Franchiser
Lakeside

For some reason, I'm the kind of guy that people like to give useless gag gifts to, like a phony glass of beer that foams when you shake it up. It looks real and it's good for an occasional laugh, but other than that it just collects dust. I received a belly button cleaning kit. It has the little squeeze bottle of air, a tiny brush, the whole bit. I have that somewhere. The little statues that people give me—World's Greatest Lover, World's Greatest Brother, World's Greatest Husband. They're absolutely worthless, not that I'm being ungrateful. They're in the den, too. My female cousin gave me a hot panhandle cover. It's very tubular and looks as if it was meant to warn something up. The embarrassing part was that I had to open it while my mother was there.



Sandy Thornton
Cashier
College Area

My grandmother gave me a tacky ring dish. I don't even wear rings, but of course I lied and said, "Oh thank you, it's so pretty." I have an aunt who is really very interesting. She has four children, she's a lab technician, and she plays professional football, but she has awful taste in clothes. She gave my sister and me two pairs of matching polyester pantsuits with a fake leather handbag—something you might see on an eighty-nine-year-old lady. My sister's was in brilliant turquoise and mine was brown. I suppose it really is the thought that counts, but you sometimes wonder what they were thinking of.



Jim Sues
Small Business Owner
Serra Mesa

When I was young we would visit my Aunt Cindy back East. I remember her as being quite fat, and she was the kind of person who was always hugging you and kissing you or pinching your cheeks. I recall that one Christmas she knitted me a sweater. When I opened the gift she said, "Oh, that's so cute." It was exactly what a little boy wouldn't be caught dead in. It was warm and everything but it was a pinkish-red color and the style of knit might have looked fine on a girl. My mother said to me, "Wear it, she spent hours on it." I had to wear it to church and I had to wear it when my aunt showed up. . . . When I was in seventh grade a girl friend gave me a synthetic puka shell necklace. She was very upset when I said, "It's plastic, I can't wear this."

—Lin Jakary

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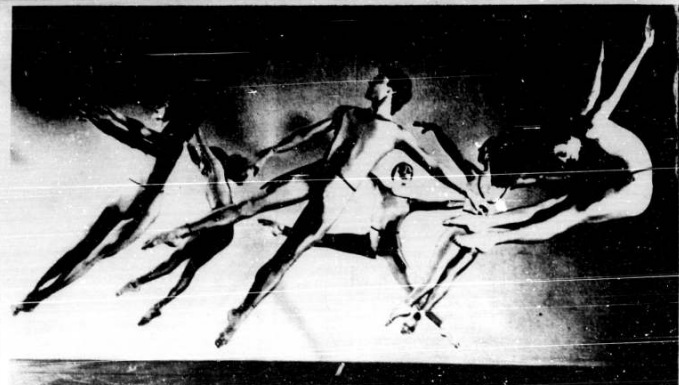
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A high-contrast, black and white graphic portrait of a man with a mustache, wearing a suit and tie. The style is reminiscent of a woodcut or a heavily stylized photograph. The man has a serious expression, looking slightly to the left. The image is characterized by stark black areas and white highlights, with very little mid-tone detail. The lines are sharp and defined, giving it a graphic, almost stencil-like quality. The man's hair is dark and neatly combed. His mustache is thick and dark. He is wearing a dark suit jacket over a light-colored shirt and a dark, patterned tie. The background is plain white, making the dark figure stand out prominently.

Marvin Getro

The most important political development in the next twenty years will be the rise of Germany and its establishment as a nonaligned, nuclear-free buffer between East and West. According to Cernon, the first steps toward reunification are in progress: it's only a matter of time before it is complete. And like it or not, alternative energy sources such as the sun, wind, geothermal power and fusion, especially nuclear fusion, is inevitable. Cernon also

Which brings us to Lar Lubovitch, whose dance company will be appearing here this week. Modern dance companies are regularly dominated by the imagination — the style — of the dancer-choreographer whose name they take: Martha Graham, Merce Cunningham, Bella Lewitzky, Paul Taylor, Alvin Ailey, Twyla Tharp. The company, with all its individual talents, functions as an extension of that



Let Lunovitch Dance Company

READER'S GUIDE

broadcast on American Playhouse, Tuesday, January 17, 9 p.m. (repeating Friday, January 20, 11 p.m.), KTRR, Channel 15.

Lectures

"Cartier-Bresson and the Art of Creative Accident," photographic historian and former MOMA curator Beaumont Newhall will be speaking, sponsored by the Museum of Photographic Arts.

Thursday, January 12, 7:30 p.m., Natural History Museum, Balboa Park. 239-5262.

"The Disagulation of Imperialism: The Falklands, Grenada, Nicaragua" is the subject of a Regent's lecture by Norman St. John Stevas, English journalist and M.P., Thursday, January 12, 8 p.m., Humanities Library Auditorium, Revelle Campus, UCSD, 452-0102.

Whale Watching, kids time and

older will learn how best to enjoy the annual phenomenon in a slide lecture by naturalists, Friday, January 13, 7:30 p.m., Summer Auditorium, Scripps Institution of Oceanography, 8652 La Jolla Village Drive, La Jolla. Free. 452-4087.

Cross-country Skiing in the Sierras is the subject of a slide lecture at a meeting of the Sierra Club, Friday, January 13, 7:30 p.m., Natural History Museum auditorium, Balboa Park. Free. 237-7144.

"The Effect of Technology on Society" will be the subject for Marvin Cernon, author of *Encounters with the Future: A Forecast of Life into the Twenty-first Century*, Friday, January 13, 8 p.m., MirCosta College gymnasium, One Burnard Drive, Oceanside. 757-2121.

"The Second Nuclear Era," nuclear scientist Alvin Weinberg will address scientific and social issues, Tuesday, January 17, 4 p.m., Liebow Auditorium, School of Medicine, UCSD. Free. 452-4285.

"The True Adventures of John Steinbeck, Writer," SDSU professor Jackson J. Benson will discuss his new book, *Steinbeck: The True Adventures of John Steinbeck*, Wednesday, January 18, 7 p.m., Bookworks, Flower Hill Center, 2670 Via de la Valle, Del Mar. Free. 755-3735.

Foreign Travel, careful planning is the key to enjoyment according to travel writer John Seales, who will discuss the topic, Wednesday, January 18, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

TO LOCAL EVENTS

Galleries

"Undercurrents," new paintings by Ellen Irvine will be on display through January 14, Farn Aand Gallery, 660 Ninth Avenue, downtown. 233-9242.

Recent Sculptures and Drawings by New York artist Joel Shapiro, a traveling exhibition curated by the Whitney Museum, can be viewed through January 15, La Jolla Museum of Contemporary Art, 702

Prospect Street, La Jolla. 454-3541.

Oils and Paints of New England, the first California exhibition of the works of Wolf Kuhn will remain on view through January 15, San Diego Museum of Art, Balboa Park. 232-7931.

"Masters of the Street," the work of Henri Cartier-Bresson, Josef Koudelka, Robert Frank, and Gerry Winograd will be shown through January 22, Museum of

Photographic Arts, Balboa Park. 239-5262.

"Plant Forms," Imogen Cunningham's plant photographs will be on display through January 29, Natural History Museum Main Gallery, Balboa Park. 232-3821.

"The Art of Chivalry: European Arms and Armor from the Metropolitan Museum of Art," examples from the fifteenth through the nineteenth centuries will remain through January 29, San Diego

Museum of Art, Balboa Park. 232-7931.

"Tantra: A Cosmic Sign Language," paintings, sculpture, and ritual tools representing ancient tantric art of India will be on display through mid-February, Mages Museum, University Towne Centre, 4405 La Jolla Village Drive, University City. 455-5300.

Drawings and Graphics, the work of David Hockney and Robert Motherwell can be viewed through

February 4, Thomas Dabata Gallery, 7470 Grand Avenue, La Jolla. 454-0345.

Prints, copper plate engravings by Hans Feederhahn and linocut and wood engravings by Stephanie Schaefer will be exhibited through February 4, San Diego Post Club, 320 G Street, downtown. 232-4854.

"Fat Paintings," the work of Rebecca Shaw is displayed through Feb-

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Tickets can be purchased at the Museum Tuesday-Friday 10:00am-4:00pm, Saturday & Sunday 12:30-4:30pm
Tickets on sale at the door, 1 hour prior to performance. For further information call 459-1404 or 454-3541.

All ticket holders are invited to view John Pfahl — Power Places, a photographic exhibition and Hair Breadth — New Wall Drawings by Mike Glier, an installation-in-progress. The Museum will be opened for Saturday evening's performance.

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EVENTS

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Change

(continued from page 1)
arriving last in Alabama, Mississippi, and Utah, the states most resistant to change. Certain and his fellow forecasters seem to have a clear picture of all five years hence, from the most likely arenas for nuclear brinkmanship to the salaries to be commanded by professional athletes. This specialized perspective on the world as a number of dynamic and interacting systems is a useful context for the headlines in today's news and a necessary tool for dealing wisely with the ethical and human problems that are a consequence of so much change.

Marvin Cetron will tell us the good news and the bad news Friday, January 13, 8 p.m., in the gymnasium of MiraCosta College, One Barnard Drive, Oceanside, 92021. (Tickets are available also at the college's Del Mar Shores campus on Stratford Court in Del Mar, 942-1332.) Cetron is the first of four speakers in a series on the pace of change through the end of the century, a series sponsored by the college's Community Services Department and the MiraCosta Friends of the Humanities.

—Linda Nevin

Balanced

(continued from page 1)

on and the stage floor underneath. They quickly moved me on to the exercise of bending an iron bar around my neck (they had become so friendly by now that they were pushing each other aside in their efforts to help me with this). I assumed them by bending it into a triple knot, after which they rushed me on to sword-swallowing, urging me with almost desperate enthusiasm to swallow an eighteen-inch razor-sharp sword, the way they do. This was no great feat for me, for as a child in Scarsdale I had once accidentally swallowed a complete twelve-place-setting set of eighteenth-century Sheffield silver plate, much to my mother's chagrin. Nor was I fazed by the next thing they had me do (evidently a very serious act, for they were not laughing or winking much any more): leaping blindfolded through a narrow circle of knives and fire. This act makes their audiences gasp with terror and fear with admiration, not only in Taiwan but on their numerous tours all over the world, but for someone like me brought up on bungalow basement sales at Klein's and Ohrbach's it was as easy as falling off a kumquat.

No doubt out of respect for a foreigner, they did not want me to take part in their multiplexed acts, but I am a great equalizer and felt not the slightest loss of dignity in being merely one member of a team. On my rather

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READER'S GUIDE TO LOCAL EVENTS

vehement insistence, they invited me to participate in their fantastic bicycle-balancing act—not, however, as one of the eight or ten acrobats riding on top of each other on the bicycle, but in a new role they created especially for me: I was to lie on the stage in front of the bicycle while they rode over me, shouting phrases which no doubt belonged to some ancient Chinese ritual. From that position, I astounded them all by lifting the bicycle and its entire crew on one outstretched finger, while whistling "Dixie."

It was only then that, with indecipherable expressions on their handsome young faces, they let me in on the chair-balancing act. As to what happened at that supreme moment, modesty forbids me to relate it. But I can assure you that it will be a long time before the Chinese Magic Circus will forget Violet Rosenbloom.

The Chinese Magic Circus of Taiwan will be performing here on Wednesday, January 18, at 8:00 p.m., in UCSD's Mandeville Auditorium (ticket information at 452-4559). I am looking forward to seeing this splendid troupe once more. And I can scarcely imagine the intensity of their feelings when they see me there in the audience, wink at them and stomp my knee, to remind them of old times.

—Violet Rosenbloom

In Style

(continued from page 1)
choreographer's inner life, the material through which he expresses his unique pattern of thought, emotion, and action. And such is the case with Lubovitch, who, since their first performance in 1968, has given his company the unmistakable stamp of his own fascinating mind.

The last time this company appeared in San Diego stunned the audience at Mandeville Auditorium with such utterly diverse dances as the abstract, lyrical, dizzying,

with a distinct pattern of imagination, a clearly delineated feeling for the body and for space—in short, the Lubovitch style.

It is a style of immense, unpredictable energy in which some of the chief imaginative components are sweeping, undulating, unfolding, soaring, and flying. At the same time, this critical language that sees the human being (or an interconnected chain of human beings) as a bird, a wind, a spirit, the exuberant freedom of the imagination itself, is thoroughly anchored to the earth, to the energies that rise from biological urges, the passions of the individual, and the customs of the tribe. Some styles—in dance, as in the other arts—are narrow, enabling the artist to say one thing only but with great power.

—Ben Sira

hypnotically repetitious score by avant-garde minimalist Philip Glass, and a daring re staging of Stravinsky's *Les Noces*, narrative, erotic, filled with a sense of the Russian culture and peasant class that had inspired the composer some half a century before. The shapes of the two works could not have been more different, as well as the relations between dance-movements and storytelling, characterization, local color, and spiritual meaning. Yet both proclaimed themselves boldly as the creations of a single mind, for although the human body is capable of an infinite variety of movements, and there are an infinite number of interpretations of a given movement on stage, these movements and these interrelationships belonged

Lar Lubovitch's style, in contrast, is broad and variegated, for it represents a comprehensive vision of the world. This is profound dancing—and beautiful dancing.

On their current tour, the company is performing *Madama Sat* again, along with *Adagio and Rondo* for Glass's *Harpagnum* to music by Mozart; *Caudec*, a setting of Steve Reich's *Credo*; and a dance with the curiously attractive title, *Nine Person Precision Ball Passing*. San Diegoans will be able to sample the Lubovitch style when the Lar Lubovitch Dance Company appears at UCSD's Mandeville Auditorium on Friday, January 13, at 8:00 p.m. Tickets are available at Ticketron outlets and at the UCSD box office (telephone 452-4559).



STAGE SEVEN DANCE SCHOOL

STAGE SEVEN DANCE SCHOOL						
Class Schedule (Effective January 1st)						
MON.	TUES.	WED.	THUR.	FRI.	SAT.	
8:00-10:00 BALLET I Dance	8:00-10:00 BALLET I Dance	8:00-10:00 BALLET I Dance	8:00-10:00 BALLET I Dance	8:00-10:00 BALLET I Dance	8:00-10:00 BALLET I Dance	
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OVERWEIGHT?



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READER'S GUIDE TO THE THEATER

Theater listings are compiled by **Art Smith**; commentary is by **Jonathan Saville**. For more information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

ANGELS FALL
Reviewed this issue
Casuals Center Stage, through February 12, Tuesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

GEORGE M.
The Lawrence Welk Village Theatre presents the musical tribute to George M. Cohen, book by Michael Stewart and John and Fred Pascal, music and lyrics by George M. Cohen, with additional lyrics and musical revisions by Mary Cohen. Gary Davis directs the production. Veterans actor Rob Larson plays George M. Cohen and is also the choreographer for the show. Other members of the cast include Peter Neal, Nikki D'Amico, and Bridget Michelle. (Sm.)

THE HOTHOUSE
The Caspary Quarter Theatre is staging the black comedy by Harold Pinter. First performed in 1960, the drama is set in a government-run mental institution that has a most unusual group of inmates and keepers—and it takes an articulate pole at compulsion and bureaucracy. Impetuous. Will Simpson directs the production. Members of the cast are Barbara Murray, Hawley Perry, Paul Palmer, Rick Barr, Steve Peoples, Scott Dussart, and Mark Wenzel. Robert Earl has designed the set. The costumes are by Janet Nichols, the lighting is by Matthew Cubitto, and the sound is by John Hauser. (Sm.)

HARVEY
The Coronado Playhouse opens its

new season with Mary Chase's popular comedy about Elmer F. Gooch, an earnest man with three main loves: people, cocktails, and a six-foot mink named Harvey—this last visible only to Dowd. Tom Walker directs the production. Best Man is Edward P. Dowd, and Jeanne Davis is his sister, Vera Louise. Other members of the cast are Judy Smith, Joan Delong, E. Duane Weekly, Irene Applebaum, George Winer, Mark Viesla, Tim Moore, Nicholas Husak, and Brian J. Twelkoff. Harvey the Rabbit, who will turn forty soon, will play Harvey. (Sm.)

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8605 Camino Road, Spring Valley 667-8877
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720 B Street, downtown 233-6331
GASLAMP QUARTER THEATRE
247 Fourth Avenue, downtown 234-9583
GROESBORT COMMUNITY COLLEGE
Shapovalov Theatre
8600 Groesbort College Drive, El Cajon 465-7004/10
JEWISH COMMUNITY CENTER
Front and Center Theatre
4079 Fifth Avenue, San Diego 581-3000/36
LA JOLLA PLAYHOUSE
Meridian Village Centre, UCSD 452-7960
LA JOLLA BRANCH THEATRE
Rustler Auditorium, 12, 13th High School 459-7773
LAWRENCE WELK VILLAGE THEATRE
300 E. Main Boulevard, National City 454-4242
LAWRENCE WELK VILLAGE THEATRE
San Pablo Fine Arts Center
8553 University Avenue, La Mesa 464-4598

THE BOWERY THEATRE
480 Elm Street, San Diego 232-0598
March 3, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

I NEVER SANG FOR MY FATHER
The North Coast Repertory Theatre offers the drama, by Robert Anderson, about the alienation that can grow between father and son. Should the widowed Gene stay to care for his blind, orphaning father or encouraged by his defiant sister, should he seek out a fresh new life? Civic Theatre directs the production. Members of the cast are Robert Morgan, Tom Kilroy, Mary Morgan, Lee Donnelly,

James Grant, Bob Ottaviano, Sue Bailey, and Richard Mould. The set and lighting designs are by Ralph Joyce. (Sm.)
North Coast Repertory Theatre
Friday, January 13 through February 12, Thursday through Sunday at 8:00 p.m.

KING ARTHUR'S CALAMITY
The MarCosta College drama department presents a parody of the legend of King Arthur. Larry Kingjensen directs the production. Roylyn Fowler is the assistant director. Members of the cast include Michael C. Elger, Bruce Winans,

Sasha Hernandez, Lia Marie Korn, Pam Northway, Walter Peterson, Carol Williamson, Rich Kibben, Roger Cotton, Cheryl Camp, Margaret Engstrom, Mary Sully, Penny Cox, Leah Fowler, Joanne Verber, Pat Jennings, and David Green. (Sm.)
MarCosta College Theatre
Saturday, January 14 and Sunday, January 21 at 10:30 a.m. and 1:30 p.m. Matinee Sunday, January 15 at 2:30 p.m.

KISS ME KATE
The Old Globe Theatre opens its new season with a contemporary adaptation of the 1948 hit musical—

Theater Directory

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MARQUIS GALLERY THEATRE
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SAN DIEGO PUBLIC THEATRE
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Main Stage and Experimental Theatre 262-6884
Chapel of the Holy Spirit 265-6947
SAN DIEGO STATE UNIVERSITY
Del Mar Performance, Del Mar 755-7358
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Arma Theatre, Rayan Hall
8092 Lanes Road, Chula Vista 421-1180
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Starlight Bowl, Balboa Park 232-3049 or 234-STAR
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Zabala Theatre
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Campus Center
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Riverside Auditorium, Riverside 941-2380
UNIVERSITY OF SAN DIEGO
Carmel Theatre, Carmel 941-2380
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READER'S GUIDE TO THE THEATER

original music and lyrics by Cole Porter, books by Bela and Samuel Szwed, and adapted by Jack O'Brien. The off-stage relationship between an actor-director and his ex-wife, an actress, mirror the play they are performing. Shakespeare's *The Taming of the Shrew*, Jack O'Brien directs the production. Dennis Alay and Pat Cullum play the lead roles. Other members of the cast include Mark Henslik, Michael Ebers, Larry Drake, Tom Lark, Robert Mackay, Chris Shaffer, Susan Shepard, Charles Fee, and Sean Sullivan. Richard Seger is the scenic designer. Robert Morgan is the costume designer. Robert Peterson is the lighting designer, and Adam Gennies is the choreographer. The musical director is Steven Smith, and the arranger/orchestrator is Henry Holcove. *Kiss Me Kate* is the first musical to be staged in the Old Globe Theatre since its reopening in 1982. (Sm.)

Old Globe Theatre, Thursday, January 12 through February 12, Tuesday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE LAMENT OF LILY FORTUNE. The Old Town Opera House is offering Bob Campbell's "wild-west extravaganza," a trio of plays—presented in sequence—about the life of Lily Fortune. The second show, which plays Thursday through Sunday this week, is *The Son of Lily Fortune*, and the third, *The Ghost of Lily Fortune*, opens Thursday, January 19 and will run through January 22. Bob Campbell has written and directed. Members of the cast are Lenore Erickson, Art Brown, Bart Englewood, Harry Winer, Bob Chertok, David Kuzma, Cindy Hall, and Don Crouch. Bob Atkinson has designed the sets. (Sm.)

Old Town Opera House, through January 22, Thursday through Sunday at 8:00 p.m.

A MAN FOR ALL SEASONS. The San Diego Little Theatre begins its new season with the drama, by

Robert Bolt, about Sir Thomas More and his conflict with King Henry VIII. When the king demands that More make a choice between Catholicism and England, the king requires his subjects to make him both spiritual and temporal leader of England. More would not sign this Act of Supremacy. His silence was considered an act of treason. Alan Craig De Bona directs the production. Members of the cast include Doug MacDonald (as More), Bob Blomgren (as Henry), Eddie Gallagher, Frank Schmitt, Kurt Richter, Richard Burnham, Kenneth Enright, Corrie Walsh, Richard Seymour, Timothy Harter, Charles Lasso, Michael O'Connor, and Lynn Butler. The historical costumes for the production are by Donna Fine. (Sm.)

San Diego Little Theatre, Friday, January 13 through February 4, Thursday through Sunday at 8:00 p.m. Matinee Sunday, January 22 at 2:00 p.m.

HFA RECYCLES AT UCSD. The UCSD department of drama

presents two evenings of recitals performed by the members of the UCSD department of drama. The first evening, *THE ARTS Professional Theatre Training Program*, divided into two ensembles, the eight actors in the program will perform selections from traditional and experimental theater, as well as their final thesis project. Members of the two ensemble groups are Alvin Daniels, David Gasser, Mark Hoffman, Lawrence Kaiter, John Lennister, Samuel Gordon, Ann Stern, and Kate Usher. Admission is free. (Sm.)

UCSD Theatre (behind the bookstore on Rutherford Way) Thursday, January 12 and Friday, January 13 at 6:30 p.m. and 8:00 p.m.

ON GOLDEN POND. The Pine Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Kinney directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr., Barbara Henslik as Ethel, Jim Nelson as Charlie Martin, Cheryl Nichols as Christa, Joy Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entrée is also available). (Sm.)

Pine Hills Lodge, Saturday, January 14 through March 3, Friday and Saturday dinner at 7:00 p.m., curtain at 8:00 p.m.

OUR TOWN. The Palo Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrickson directs the production. Members of the cast include Jerry Dawson and Amy Bates as George and Emily, the young sweethearts, Ben Fox and Don Foley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (Sm.)

Palo Playhouse, Friday, January 13 through February 4, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE SHOW QUEEN. The Magic Machine—the only year-round, professional theatre company

for children in San Diego—presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Manning. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which scatters over the earth and lodges in the heart of Gerda's best friend. With only one act and a few Snow Queens, the production—a musical with puppets and live performers—is co-directed by Kent Brisley and Gingerly Lowe, who have also designed the set. Members of the cast are Lynn Goss, Norman Miller, Jill Harris, and John Ann Martin. (Sm.)

Old Town Opera House, through February 5, Saturday at 11:00 a.m. and 1:00 p.m. Sunday, January 20 and Sunday, February 5 at 11:00 a.m. and 1:00 p.m. For information call 296-1002.

WHOOPI! GOLDBERG/DANIEL SCHEN. The South Gallery presents two-person shows. *Homer* by one of San Diego's finest sports, Whoopi Goldberg and *In the Key of D* by David Schen, one of the *Saturday Night Live*'s *Black Street Hawkeyes*. In *Homer*, Goldberg re-creates the legendary Homer, one of the first black comedians to cross the barriers from the club circuit to the live stage. The show was conceived by Goldberg and Ellen Sebastian. In *In the Key of D* is a cello song written and performed by David Schen, about a day in the life of a monomaniacal arts clerk and family man of the Eighties. Utilizing polyrhythmic and multiphonic techniques, Schen sings the song of a "pleasure trapped in a world of too-dull near misses and bounding checks." (Sm.)

South Gallery, 652 Eighth Avenue, downtown, Friday, January 13 and Saturday, January 14 at 8:00 p.m. and 10:00 p.m. For information call 225-9465.

YOU KNOW I CAN'T HEAR YOU WHEN THE WATERS RISING. Reviewed this issue.

Pista Opera Theatre, through January 22, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

those performers in whom intelligence exists only in trace amounts (e.g., John Cougar Mellencamp). It pricked my curiosity, then, to read a recent press release about a band, Wire Train, whose music was said to join "brains and a hard-driving beat" (a rare and irresistible combination), and whose repertoire of original material was described as a "compendium of thoughtful tunes." Oh? I read on.

It seems that one of Wire Train's two songwriters, lyricist Kevin Hunter, was educated in

France, Spain, and Italy, as well as in Southern California, and that he absorbed the works of such poets as Shakespeare, Emily Dickinson, and Allen Ginsberg before picking up the pen himself to complete two novels before his sixteenth birthday. The musical half of this team, guitarist Kurt Herr, had never touched an instrument before he met Hunter, then a student of poetry, in San Francisco in 1980. So, a poet with neither musical background nor practical experience in the

constricted discipline of lyric writing meets a nonmusician with no interest in being in a band. Who of sound mind would contest that here were the makings of a formidable songwriting duo?

Yet a couple of listenings to Wire Train's recordings confirms the unlikely. If Herr began playing guitar only three or four short years ago, he has certainly come a long way in that time, as his playing weds looseness and authority in a fashion usually demonstrated by guitar "lifers." Hunter's lyrics

are succinct without being cryptic, and betray a grasp of imagery befitting someone who has at least studied, if not imitated, the finer poets of this and other days. Wire Train's sound is similar to that of Romeo Void, their label mates at 415 Records, in that there are intimations of dissonance and mysterious harm-voc colorings that would brood were these songs pervaded by a less positive mood. But unlike Romeo Void, Wire Train doesn't limit itself to the darker hues of the emotional spectrum, obviously believing that the somber tones of decadence and nihilism stand in better relief against a more comprehensive array of the soul's shadings.

So, for example, on "Chamber of Hell's" Hunter writes solemnly of the isolationism and unanswered echoes of individuality while the upbeat music seems bent on painting an altogether brighter picture. Similarly, "Personne J'aimais" deals with love's unfulfilled promises (in lyrics written entirely in French) within a musical context that is mildly hypnotic, vaguely "European" sounding, and unapologetically hopeful in character. Such juxtapositions—Herr reinterpreting Hunter's musings and dovetailing often contrasting musical and lyrical statements—give Wire Train's music a dimension lacking in much of today's music. "Brains." "Thoughtful." (continued on next page)

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North County

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Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Los Lobos, rock and roll, the Beat Farmers, rockabilly and country, Thursday; the Rebel Rockers, rock and reggae, Friday; Moving Targets, rock and roll, Saturday; the West Coast Twisters, vintage rock, early evening Sunday; the Mar Dels, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Dirk Debonaire, rock and roll, Wednesday. Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Chicago Six, Disneyland, Friday; Wholly Cats, 40s swing, Sunday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, Tony Ortega and the North Coast Jazz Society, jazz, Saturday afternoon.

Bobby G's, 485 First Street,

Encinitas, 436-7397: Paris, rock and roll, Wednesday through Saturday; Spectra, rock and roll, the Chicago Six, Disneyland, Friday; Wholly Cats, 40s swing, Sunday.

Bookworks/Panada Coffeehouse and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar, 755-3735: John Nazz, jazz piano, Thursday afternoon; the Bryant Allard Jazz Trio, jazz, Friday.

Casa de Margarita, 574 East Mission, San Marcos, 744-1801: CW Express, country, Friday and Saturday.

Chopping Block, 1740 East Vista Way, Vista, 726-8770: Hip Pocket, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, club call for information.

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

The Cupboard, The Vineyard, 1335-4 East Valley Parkway, Escondido, 743-0421: Paul and Carla Roberts, international folk music, early evening Friday; Duo Flamenco, flamenco guitar, early evening Sunday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Clubland, rock and roll, Thursday through Saturday; with the Reflectors, rock and roll, Thursday; In Colour, rock and roll, Friday and Saturday; the System, rock and roll, Tuesday; the North Coast Jazz Society, jazz, Wednesday.

Pineapple Lounge, 439 West Washington, Escondido, 745-1931: Illusion, rock and roll, Thursday through Saturday; Bandit, rock and roll, Wednesday.

Fish House West, 2033 South Highway 101, Cardiff, 753-6438: Part, jazz and pop, Thursday through Saturday.

Gismo's, 380 North El Camino Real, Encinitas, 942-5076: The Heaters, rock, rockabilly and reggae, Thursday through

Saturday; In Colour, rock and roll, Monday and Tuesday; the West Coast Twisters, vintage rock, Wednesday.

Henry's, 264 Elm Street, Carlsbad, 725-9244: Tony Soral and Co., with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del

Mar, 755-9514: Moive, rock and roll, Thursday; the Echoes, 60s rock, Friday and Saturday; Dirt Cheap, rock and roll, Tuesday; the Rustlers, rock and roll, Wednesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: The Breakers, rock and pop, Wednesday through Saturday; Russ Kirkpatrick,

contemporary and country, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: F.J. Fogg (formerly Zuma), contemporary, Thursday through Saturday; Benson and Gerbracht, contemporary, Sunday and Monday; Ken Anderson,

contemporary, Tuesday and Wednesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Russ Kirkpatrick, contemporary and country, Wednesday through Saturday.

Maloney's, 340 East Grand Avenue, Escondido, 741-0935:

Random Sample, rock and roll, Thursday through Saturday; Some Girls, rock and roll, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Maggie Wright, folk music, Thursday; Mick Maloney, James Keene, and Robbie O'Connell, Irish music, Friday; Peter Feldman,

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ADVANCED TICKETS AVAILABLE AT:
LICORICE PIZZA RECORD STORES, TICKETRON, MILITARY SPECIAL SERVICES, BRANDING IRON, TACK ROOM, CIRCLE D'S, WRANGLERS ROOST, SILVER SPUN, CAMP PENDLETON, MAVERICK SADDLERY, LEO'S WESTERN WEAR
NO BOTTLES, CANS, COOLERS, SMALL LAWN CHAIRS OK

THIS SUNDAY NIGHT DON'T FORGET—BIG PARTY! DAVID FRIZZELL LIVE AT WRANGLERS ROOST

Thursday, January 12
9IX presents

HAPPY HOUR OF THE '80s

featuring the return of
BESS T. HAILE

6:00-9:00 pm 25¢ drafts, 25¢ hot dogs, cheap wells and that 9IX cheese.
9IX T-shirts... "Rock to Riches" album... "Modern Music Calendars"... and concert tickets will be given away.
Entertainment at 9:00 pm by
DIRK DEBONAIRE

Friday the 13th
It's your lucky day
Two bands too!

Moving Targets

DIRK DEBONAIRE

Saturday, January 14
PAULIE and the BEAST

Sunday, January 15
9IX presents

SHOWCASE SUNDAY

"A dance party" starting Steve West
This week's guest

FOUR EYES

playing an all-original set
Most drinks \$1.00

RODEO

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 437-5599.
You must be 21 or older to enter and picture I.D. is required.
Dress Code.

Tuesday, January 17
TRASHY TUESDAY

Continuous dance music
\$1.00 well drinks all night
Get caricatures for the most creative garb, plus stuff and nonsense.
HOSTESS WANTED—APPLY IN PERSON
Thursday, Friday & Saturday 6:00-8:00 pm

Wednesday, January 18
WHEELS

Saturday, January 21
James Harman BAND

Sunday, January 22
9IX
ANNIVERSARY PARTY featuring
THE SUBURBS
singing their hit single
"Love is the Law"

Thursday, January 26
THE BAND

Sunday, January 29
FLORA PURIM and AIRTO

Sunday, February 5
DAVID LINDLEY

New Rodeo Happy Hour—
Tuesday through Friday
75¢ most drinks 4:00-6:00 pm
\$1.00 6:00-7:00 pm, \$1.25 7:00-9:00 pm
Rodeo Records courtesy of

AT THE ALAMO

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

FLYWEIL

Live on stage
Voted San Diego's No. 1 band
for 2nd consecutive year.

DANCE AND SEE
STATE-OF-THE-ART
**GIANT
DOUBLE
SCREEN
VIDEO
THEATER**

***** EVERY TUESDAY, *****
WEDNESDAY & THURSDAY

**FREE
DRINKS**
to the first 100 people before 9:50 pm.

***** **75¢** *****
ANY DRINK IN THE HOUSE
Every Tuesday, Wednesday & Thursday
from 8:00 pm to 9:50 pm

Tuesday is
KPRI NIGHT WITH GARY KELLEY

***** **FRIDAY
& SATURDAY** *****
BIG FUN ROCK WEEKEND
Door charge: Tuesday-Thursday \$2;
Friday & Saturday \$3

**3093 CLAIREMONT DRIVE
SAN DIEGO 276-3437**
Adjacent to Clairemont Bowl

country and bluegrass. Saturday:
the Big Jewish Band. Klezmer
music. Sunday: Old Time House
Night. Tuesday: Jennifer Jeffries,
typical folk and sing-alongs.
Wednesday:

Pacific East Express, 235 North
El Camino Road, Encinitas.
436-1248: Peter Sprague, jazz.
Friday and Saturday evening and
Sunday brunch.

Pancho's, 1309 Camino Del Mar,
481-0414: The Rhythm Kings with
the Bad Habit Horns, rock and
rhythm and blues. Thursday
through Saturday: Blues jam with
the Five Careless Lovers. Sunday
afternoon.

Pizza Chaiet, 918 South Santa Fe,
Vista. 724-5740: San Diego North
County Bluegrass Club open stage,
fourth Tuesday of each month.

Pomerado Club, 12237 Pomerado
Road, Poway. 748-1135: Klezmer
Carnegie, country, Wednesday
through Saturday; country dance
lessons, Wednesday.

Poway Mine Company, 12375
Poway Road, Poway. 748-7290,
566-2070: Third Degree,
contemporary, Wednesday through
Saturday.

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad. 729-2600: Valco,
rock and roll. Thursday through
Saturday: Incognito Rockers, rock
and roll. Sunday through Tuesday.

Ramada Inn, Scott's Park, 2500
South Escondido Boulevard,
Escondido. 717-5000: Tell and Dave,
contemporary. Tuesday through
Saturday: Rex Paris, contemporary
variety. Sunday and Monday.

Rudy's Hidden Area, 2700 Carmel
Valley Road, Del Mar. 481-9536: Art
Hall, piano bar. Friday and
Saturday.

Stage Coach Inn, 1865 Vista Way,
Vista. 724-9090: Stampede,
country. Wednesday through
Saturday.

Valley Center Inn Saloon, 27555
Valley Center Road, Valley Center.
748-1466: Bradline, country rock.
Thursday through Saturday.

Vista Entertainment Center, 135
West Vista Way, Vista. 941-1032:
Jockey Club, Rockout, rock and
roll. Thursday through Saturday.
Turf Room: Stephen and Tonya,
contemporary. Tuesday through
Saturday. Derby Room: Recorded
music with DJ Lou Taormina.
Wednesday, Friday, and Saturday
evening and after hours.

Whiskey Creek, 14240 Poway Road,
Poway. 748-7231: Tall Cotton,
country honky tonk. Monday and
Tuesday.

Whiskey Flats, 1260 West Valley
Parkway, Escondido. 745-8616:
Planet, rock and roll. Tuesday
through Saturday; the West Coast
Twisters, vintage rock. Sunday and
Monday.

Beaches

Aimee's, Hotel La Jolla, 7706 Fay
Avenue, La Jolla. 524-3001: Bruce
McKethen, contemporary piano
and vocals. Tuesday through
Saturday: J.J. Frank, contemporary
and jazz piano. Tuesday through
Friday happy hours.

Atlantic, 2705 Ingomar Street,
Mission Bay. 224-2434: Jesse Davis,
contemporary. Tuesday through
Saturday.

"Bahia Belle," at the dock, Bahia
Hotel, 506 West Mission Bay Drive,
Mission Bay. 488-0531: Main Street,
contemporary music for dancing.
Friday and Saturday.

Bahia Hotel, 506 West Mission Bay
Drive, Mission Bay. 488-0531:
Mercedes Frazier, Forward Motion,
contemporary dance music,
Tuesday through Saturday; jazz
session with Kaitane and Jim
Chatham, early evening string
Piano Bar. Bahia Hotel, Tuesday

145 JOUTH CEDRO/ DUE / JOLING BEACH CB 92075

THIRD EAR RECORDING STUDIO
offers high quality live 2 & 6 track recording. Call Malcolm Falk
481-0140 after 11 am

TONIGHT, Thursday, January 12, 9 pm
Premier Tex Mex - Slash recording artists

LOS LOBOS
with guests
THE BEAT FARMERS

Three new albums produced by T Bone Burnett & JJ Nave (The Beatles) can be heard on 91.9. One
of it, A's best and most unique bands, whose mix of blues, rock and Mexican dance music gets a huge
but unappreciated appreciation. No liability here will love this.

Friday, January 13 9:45 pm
Caribbean Rock & Roll all night

Saturday, January 14 9 pm
Rock & Roll

**REBEL
ROCKERS**

Sunday, January 15 7 pm
**NORTH COUNTY WOMEN'S
SOCCER LEAGUE BENEFIT**
with the
**WEST COAST
TWISTERS**

Tuesday,
January 17 9 pm
**INTERNATIONAL
REGGAE
ALL-STAR**

Wednesday,
January 18 9 pm
Original music:
**DIRK
DEBONAIRE**
with guests
SANCHO BARNARD

Coming: Thursday, January 19 9 pm

**NORTON
BUFFALO**
with guests
ROBIE & THE SCREAMERS

Friday & Saturday,
January 20 & 21
BRATZ
Sunday, January 22
THE ROBERT CRAY BAND
Thursday, January 26
BURNING BENS
with guests: **THE BYTES**
Saturday, January 28
JAMES HARMAN BAND

FREE AFTERNOON CONCERTS 6 TO 8 PM

STONE'S THROW Wednesday
Vintage Jazz & Swing

CHICAGO SIX Friday
Dixieland Jazz

WHOLLY CATS Sunday
40s Jazz

HAPPY HOUR 7 DAYS A WEEK TO 7 PM

Serving lunch, dinner & snacks 7 days a week.
THE FIRST BITE
Located in the Belly Up Tavern

FOR INFORMATION CALL 481-9022

REAL ROCK & ROLL LIVES AT KGB-FM 101

KGB-FM
101

MORE UNINTERRUPTED MUSIC—Listen to KGB-FM's Rock & Roll Marathon Weekend—featuring sets of at least
101 minutes of nonstop music—all weekend long.

LESS TALK—KGB-FM plays more rock than anyone else—with at least 10 songs in a row—all day, every day.

\$1000 INSTANT SONG—It's easier than ever to pick up a grand. Be the 10th caller at 570-1015 when you hear
Roxanne by The Police and you get **\$1000 cash**. KGB-FM will play Roxanne twice between 6 pm Friday and 12
midnight Sunday—so your chances are twice as good.

YOUR FAVORITE MUSIC—The Police, Def Leppard, John Lennon, Quiet Riot, Robert Plant, U2, The Doors, Pat Benatar,
The Cars, David Bowie, Judas Priest, Yes, Journey, Dio, Pink Floyd, Talking Heads, Rolling Stones, Motley Crue, Pretenders,
Rainbow, The Who, English Beat, Scorpions, Billy Squier, Tom Petty, Van Halen, Rush, Z.Z. Top, Bruce Springsteen, Stevie Nicks,
Jim Hanks, Genesis, Ozzy Osbourne, Restless, Metal, Enigma, Led Zepplin, Credence Clearwater, Delta Trenchant

through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. Notice to appear, rock and roll, Thursday; the Source, rock and roll, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. The Twotones, rock and roll, Thursday through Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 435-1881. London After Dark, contemporary, Tuesday through Saturday happy hour and evening. **The Comedy Store**, 906 Pearl Street, La Jolla, 454-9176. Rip Abbott, Denny Johnson, and Alan Burdick, comedy, Thursday through Sunday; amateur night, Monday. **Elario's**, 7955 La Jolla Shores

Drive, La Jolla, 459-0541. Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday. **Halcyon**, 4258 West Point Loma Road, La Jolla, 225-9539. The London Brothers, rock and roll, Thursday through Saturday; Pucc, rock and roll, Friday happy hour; the Rock Elías Band, rock and roll, Sunday and Monday. **Hilton Hotel**, Cargo Bar, 1775 East

Mission Bay Drive, Mission Bay, 276-4010. People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday. **Hotel del Coronado**, 1550 Orange Avenue, Coronado, 435-6611. Gloria Michaels and Spring Fever, contemporary dance music, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3226. Bratz, rock and roll, Thursday through Saturday; the Hurricanes, rock and blues, Sunday and Monday; the Reflectors, rock and roll, Tuesday and Wednesday. **La Avenida**, 1301 Orange Avenue, Coronado, 435-6262. Freefall, pop and jazz, Friday and Saturday. **La Valencia Hotel**, 1132 Prospect

Street, La Jolla, 454-0771. Bob MacLeod, piano and vocal variety, early evening, Tuesday and Thursday through Saturday.

Le Chalef, 5046 Newport Avenue, Ocean Beach, 222-3300. The Hurricanes, rock and blues, Thursday through Saturday; the Blonde Bruce Band, rhythm and blues, Sunday and Monday; Skip and the Cadillac, rock and roll, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280. George York, contemporary, Thursday; Johnny Cadillac and Ice, contemporary, Friday and Saturday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Third Degree, contemporary, Friday and Saturday.

Noby's Broken, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871. Delene, contemporary, Wednesday and Thursday; Fumili and Good Company, contemporary, Friday and Saturday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 453-7337. Pocketful, rock and roll, Thursday through Saturday; the London Brothers, rock and roll, Wednesday.

Muhney's, 1031 Orange Avenue, Coronado, 435-4660. Brian Stevens, contemporary, Friday and Saturday; talent night, Sunday.

Muhney's, 4230 Mission Boulevard, Pacific Beach, 453-7383. John Ingram, contemporary, Friday and Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Coyote, country, Tuesday through Saturday.

Old Pacific Beach Cafe, 4267 Mission Boulevard, Pacific Beach, 270-7522. The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday; Ella Ruth Pidgee, jazz and blues, Sunday; Random Sample, rock and roll, Monday and Tuesday; Rocky and the Jets, vintage rock, Wednesday.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655. Django, jazz, Thursday through Saturday.

Sandring Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. The Kirk Bates Trio, contemporary dance music, Wednesday through Saturday.

Syndicate Nightclub, 2176 Chatsworth Boulevard, Point Loma, 226-4578. Rock and roll, club for information.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8848. Tom "Cat" Courtney, blues, Thursday; Michael Fleming, country blues, Saturday.

Upstart Crow and Co., Seacrest Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Light classical music, Sunday brunch.

Vacation Village Hotel, Bay Lounge.



LOS LOBOS, Tonight, Thursday, Belly Up Tavern

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

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The West Coast Twisters, vintage rock, Tuesday; the Ron Bolton Band, rock and roll, Wednesday through Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel

Circle North, Mission Valley, 291-7131. Ground Speed, country, Tuesday through Saturday.

The Alamo, 3090 Clairemont Drive, Clairemont, 276-2249. Prowl, rock and roll, Tuesday through Saturday.

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

The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Irish music with Sean McVicker, Wednesday through Saturday; Jeff Bryan, Sunday.

Bunbury's, 9606 Mira Mesa Boulevard, Mira Mesa, 578-8966. Thunderbolt the Wondercult, rock and roll, rock and roll, Thursday through Saturday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597. Dan Connor, country originals, Wednesday through Saturday.

Donegal's, 3323 Mission Center

CELEBRATION!

Rock with
THE TWO TONES!

January 11-14 & 25-28

Check out our new Happy Hour

We've got the best spread in town.

Mon. — "Black Tie Affair" w/ "Caviar & Zucchini"

Tues. — "Nostalgia Night" w/ "Hot Dogs & Burgers"

Wed. — "Western Swing" w/ "Bar-B-Q Strips"

Thurs. — "Mexican Fiesta" w/ "A Taco Bar"

Fri. — "Be Daring Night" w/ "something unusual"

Free Food • Great Music • Drink Specials

every day from 4 to 7 pm in the lounge only

SUPER BOWL BASH!!

Sunday, January 22. Five hot dogs • 75¢ drinks

Inactivity — Carlos Murphy's rules apply for this one: (everything from 10¢ shots to 50¢ kazis, depending on the referee's ruling)

Entertainment 7 nights a week. No cover.

4303 La Jolla Village Drive • 457-4170

The new

4302 Mission Blvd., Pacific Beach 270-3220

TUESDAYS
SPECIAL LADIES' EVENING
7-9 pm, call club for reservations and details!!

WEDNESDAY
MADNESS
Most drinks 50¢ 6-10 pm

HAPPY HOUR
THURSDAY & FRIDAY
2-8 pm, most drinks under a buck and munchies.

Don't miss Casa Vallarta's

"Super Socker Weekend Warm-ups"

3:30 pm-9:00 pm

Jan. 12
Jan. 26

Featuring extended happy hour prices, complimentary Mexican snacks, and special prizes—including tickets to action-packed San Diego Socker games!

And don't forget our "Super Socker post-game parties"

Jan. 29 Feb. 19
Mar. 17

All Drinks \$1.25

(except cognac, Bailey's, Long Island Iced Teas, and 27-oz. & 46-oz. margaritas)

Complimentary Mexican snacks

2467 Juan St.
In Old Town
260-8124

at the Shelter Island Marina Inn
Phone 223-2572

Tuesdays through Saturdays 9 pm-1 am

The fabulous Spud Brothers

Sunday and Monday 9 pm-1 am

L.A.

DOS AMIGOS

JANUARY NEWSLETTER

"Our 18th Consecutive Monthly Publication"

Volume 2, No. 6
1904 Quivira Road (Marina Village) San Diego, CA 92109
(619) 223-8061

The Food at Dos Amigos is FAMILY PRICED!

Like our television commercial (as seen in January, on Channel 10 & Channel 8) says, "... most of our menu items are under \$5. . . hearty portions of authentic Mexican dishes—served in a friendly fashion."

(January special: see coupon below)

10 KGTV SAN DIEGO

In our Dining & Cantina Patios, WE'VE GOT YOU COVERED

with brand new canvas awnings, to keep out the rain and wind during the rainy season, and keep in the warmth from our patio heaters. So, now you can enjoy comfortable patio dining and drinking at Dos Amigos year-round. And, the patios are perfect for booking your private party . . . call 223-8061.

Holla, amigos!

Meet our January CELEBRITY BARTENDERS

... every Wednesday, 5-7 p.m., pouring for their favorite charity during Happy Hour:

Jan. 4 — OPEN (Holidays)
Jan. 11 — OPEN (Special Event)
Jan. 18 — Dr. Phil del Campo, S.D. Comm. College Dist. (SHARE)
Jan. 25 — Bob Myers/Paul Palmer, KFMB (YWCA)

Paul's Karl Becapuan and wife Carrie, pouring for United Way

Charger celebrity guest Drew Gissinger, at half-time

January's Big Event SUPER BOWL XVIII

On Jan. 22nd, start your "Super Bowl Sunday" with our fabulous BRUNCH (10 a.m.-2 p.m.) at \$6.95 per person, including champagne & mariachis. Then, watch the football action, via satellite, on our widescreens. At half-time, celebrity guest Drew Gissinger, will give away a color T.V.

Our 2 glass Margarita—one of the Best Drinks in America
Source: Magazine

With a free color T.V. Jan. 22nd

Redeem this coupon for our JANUARY DINNER SPECIAL

Order any entree (priced at \$4.95 or more) during January, and you will receive a famous two-glass Margarita with your meal. You must present this coupon—limit one per customer.

(GOOD IN DINING ROOMS ONLY)

MOM'S

276-4653
945 Garnet, P.B.

Thursday - Saturday
The return of
A&N recording artist
POCKETFUL



NEW
Sunday & Monday
NO COVER
plus cheap drinks
\$1.00 well 75¢ beers

NEW
Friday & Saturday
come early & save
8:00-8:30 \$1.00 cover & 50¢ well drinks
8:30-9:00 \$2.00 cover & 50¢ well drinks

Wednesday - Saturday
January 18-21

THE LONDON BROTHERS



Coming soon
Under Old Management Party
(Murry's back)
Lots of new things are coming

\$1.25 DRINK SPECIALS
Tuesday, Wednesday, Thursday all night.

Road, Mission Valley, 297-6370
L.A., rock and roll, Friday and Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 297-7131: Fano Bar, Jack Pollack, Tuesday through Saturday; Sharon Skidgel, Sunday and Monday.

Haji Bala, 104 Mission Valley Center West, Mission Valley, 298-2080: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday; live Greek music, Sunday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Fortune, contemporary, Wednesday through Saturday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074: Rich Paulsen, contemporary, Friday and Saturday.

Islands Lounge, Haruki Hotel, 2270 Hotel Circle North, Mission Valley, 297-1001: California Transit, contemporary, Tuesday through Saturday; Rick and Minda, contemporary, Sunday and Monday.

Jose Cuervo's, 10415 San Diego Mission Road, Mission Valley, 280-9060: Rex Paris, contemporary variety, Tuesday through Saturday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501: Larry Prewitt and Cinnamon Ridge, country, Tuesday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281: One + One + Karen Cavanagh, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 298-2828: Two Fats, rock and roll, Tuesday through Saturday; The Reflectors, rock and roll, Sunday and Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 263-0060: Julie Dixon and Commotion, contemporary, Thursday; Pink Mink, rock and roll, Friday and Saturday; U.S. Male, rock and roll, Tuesday and Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Phil Stumpo, music and comedy, Wednesday through Saturday; F.J. Fogg (formerly Zuma), contemporary, Sunday through Tuesday.

The Moonflow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

Muhavey's Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7307: Cowjazz, jazz and country, Friday and Saturday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1739: BBK, rock and roll, Tuesday through Saturday; Puzo, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 266-7872: Pro Bringham's Preservation Band, Irishland, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Jon Sandral Ensemble, pop and jazz, Tuesday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338: Jimmy Nason and Downhome, country, Friday and Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Fundi and Good Company, contemporary, Thursday; the Bass West Home, contemporary, Friday and Saturday; the Don Ferrell Band, contemporary, Tuesday; George York, contemporary, Wednesday.

Spirit, 1130 Buena Vista Avenue, Park, 276-3993: Urban Umbrella, rock and roll, Tuesdays, rock and roll, the Seventh, rock and roll, Thursday; Bruce Joyner and the Plantations, rock and roll, the Heard, rock and roll, Playground Slap, rock and roll, Guy Goodie and the Decent Tones, rock and roll, Friday; Wire Train, rock and roll, Joey Harris and the Speedsters, rock and roll, Tarmine and the Monthlies, rock and roll, Notice to

Appear, rock and roll, Saturday; "Peanut Butter and Blues Jam," Tuesday; Troussers, ska and reggae, the Odds, rock and roll, Bowling For Larva, rock and roll, Wednesday.

Sports Inn, 5520 Kearny Villa Road, Kearny Mesa, 278-5332: The Garry D Pipe and Oldies Show, pop and oldies, Wednesday and Thursday; Tim Knorr and the T.S.S.B., oldies by a one-man band, Friday.

Le Chalet

Entertainment by the Sea
DANCING
Nine nights!
LE HAPPY HOUR 5-7 PM MON.-SAT.



Thurs., Fri., Sat.
January 12, 13, 14. No cover.

BLONDE BRUCE BAND



Sun. & Mon.
January 15 & 16. No cover.

SKIP & THE CADILLACS

Tues. & Wed. January 17 & 18

7-FOOT WIDE-SCREEN T.V.
SUNDAY BRUNCH 10:30 AM-2:00 PM
Omelettes & bloody marys—\$2.50
MONDAY SPECIAL
Spaghetti feast with the four—\$2.00
SATURDAY POOL TOURNAMENT 2:00 PM
Pitchers of Michelob \$3.00
THURSDAY IS IMPORT BEER HAPPY HOUR

5046 Newport Ave. Ocean Beach
222-5300

Red Coat Inn

The Club of the '80s

Thursday-Saturday, Jan. 12-14
PROPHET



Sunday & Monday,
Jan. 15 & 16
BANDIT



Tuesday-Saturday, Jan. 17-21
CRYSTAL



Sunday & Monday
\$1 well drinks,
draft beer & wine
all night

Tuesday
Kamikazes 2 for \$1
all night,
\$1 well drinks,
draft beer & wine
8 pm-10 pm

Wednesday
All drinks \$1
8 pm-10 pm

Thursday
Red Coat Blowout Night
Music starts at 8 pm.
Well drinks, draft beer
& wine 50¢ 8 pm-10 pm

Friday & Saturday
All drinks \$1
until 9 pm

Entertainment 7 nights a week
5933 University Avenue
(just west of College)
583-6670

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 265-2722: Jo Trotter, piano bar, Thursday through Sunday.

The Stadium Club, 6965 Fairmount Extension (at Twain), Mission Gorge, 292-3296: Billy Thomas and the Ambush Gang, country, Friday and Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Camilo Ruiz, Mira Mesa, 695-1461: Darryl Lopez, contemporary, Tuesday through Tuesday; Joe Stewart, contemporary and country, Wednesday and Thursday; Espresso, contemporary, Friday and Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday; Espresso, contemporary, Wednesday and Thursday.

Wingler's Rust, 6005 Mission Gorge Road, Mission Gorge, 280-6263: Steve Gray, country, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6338: Double Dose, music and fun from the '50s to the '80s, Tuesday through Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Steve Hudson, comedy and music, Tuesday through Saturday; Hallman and Davis, contemporary, Sunday and Monday.

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

Chameleon Records, 555 Fourth Avenue, downtown, 234-9833, 234-9834: Jason Michaels, jazz, early evening Thursday through Saturday.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Frill Circle, contemporary variety, Friday and Saturday.

Crossroads, 245 Market Street, downtown, 233-7856: The Big City Blues Band, blues, Wednesday and Thursday; the Little Endless Blues Band with Carol Mitchell, blues, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, comedy and music from the '40s to the '60s, Tuesday through Saturday.

Duokey's, 6225 El Canon Boulevard, East San Diego, 283-0381: Paul Greig, piano bar, Wednesday through Monday.

Duokey's Muggie's, 101 and University, North Park, 298-8354: Steve Billings and Andy Corbett, folk and pop, Thursday; Tom and Andy Carlsson, folk music, Friday; Paradise Street Band, Irish and original music, Saturday; Tobacco Road, vintage jazz, swing, and blues, Sunday; Old Time Hoot, Monday; Irish music, night with Nanna Kael's celtic guests, Tuesday; Bluegrass Jamboogie, Wednesday; Early Evening Shows: Tom Carlson, folk and originals, Friday; Lynn Hall, Latin American harp, Saturday.

The Escape Cocktail Lounge, 421 University Avenue, Hillcrest, 265-8262: Marcus Griffith, pop music, Wednesday and Thursday; Barbara Coker, pop and standards, Friday and Saturday; Jon Berninger, piano bar, Sunday through Tuesday.

Fist City/China Camp, 2117 Pacific Highway, downtown, 232-0636: Harvey and Kim St. Joe, jazz.

LEHR'S GREENHOUSE

TONIGHT!

Thursday, January 12... and every Thursday

CAMPUS NIGHT
1/2 price admission with student I.D.
50¢ drafts 10:00 pm

ipso facto
(formerly the New Dallas Collins Band)



FRIDAY & SATURDAY
Friday & Saturday, January 13 & 14

ipso facto
plus



Two bands
Two dance floors
Three bars
Three music video screens

SUNDAY

Sunday, January 15
Drink specials & surprises



MONDAY

Monday, January 16

9 1/2 NIGHT with STEVE WEST
Drink specials, surprises, major premiere movie, ticket giveaways
and 9 1/2 personalities.

THE REFLECTORS

TUESDAY & WEDNESDAY

Tuesday & Wednesday, January 17 & 18

Tuesday is
SUPER FASHION AUCTION
NIGHT with Fashion
International

ipso facto

Dress code & picture ID strictly enforced

CABARET DRINK SPECIALS

SUNDAYS!
Vodka \$1.10
MONDAYS!
Long Island Iced Tea \$1.10

TUESDAYS!
Irish Coffee \$1.10
WEDNESDAYS!
Katin \$1.10
THURSDAYS!
Margarina \$1.10

2228 Camino del Rio South, Mission Valley 299-2828

swing, show tunes, and pop. Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Skip Garcia, contemporary, eddies, and comedy. Monday through Friday happy hour: Deborah Lay Johnson and Rick Erlen, folk, blues, ragtime, and jazz. Friday and Saturday.

Imperial House, 505 Kalmia at

Park Boulevard, Hillcrest, 234-3525: Tony Payne and Hank Young, jazz standards piano duo, early evening Wednesday through Friday; the Merrill Moore Duo, contemporary and standards, Wednesday through Saturday.

"The Invaders," at the dock at 1666 North Harbor Drive, downtown, 234-8066: The Invaders, contemporary music for dancing.

early evening seven nights.

Jolly Roger, 807 West Harbor Drive, Newport Village, 233-4300: John Barber and Melissa McCracken, contemporary, Wednesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3077: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773: John Engren, show tunes and requests. Tuesday through Thursday happy hours; the Bobby Gordon Trio, 20s and 40s swing, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9839: Mel Goot, jazz, early evening Thursday through

Saturday (downtown).

Patrick's II, 428 F Street, downtown, 233-3077: The Sy Ratney Trio, jazz, Wednesday; Pro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitrotrain, 50s and 60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego

283-7448: The Orion Duo, classical guitar, early evening Wednesday and Saturday; Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jarrett Renshaw, acoustic contemporary guitar, early evening Tuesday through Saturday.

Salerno's, 3102 University Avenue, North Park, 291-6183: Anna Barman, Charles Curtis, Herman Salerno, and Michiko Bishop, opera highlights, Neapolitan songs, pop and show tunes, early evening Friday and Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: George Colovus and Co., contemporary and variety, Monday through Saturday; Ducktail Revue, 50s rock, Thursday and Friday happy hours.

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

The Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181: David Heikila, piano bar, Thursday through Saturday.

Triton, 6011 El Cajon Boulevard, East San Diego, 564-3240: Ella Ruth Piggee, jazz and blues, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock and roll, Thursday through Saturday; Transaction, rock and roll, Sunday through Tuesday; the Johnny Almond Rhythm Revue, rock and blues, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Men That Don't Work, rockin' country blues, Friday; West Coast, rock and roll, Saturday.

East County

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: The Head Band, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5955: Kicks, rock and roll, Tuesday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2263: Irish music with Jeff Bryan, Tuesday; Brian Connelly, Wednesday through Sunday.

Bull and Bear, 650 North Second Street, El Cajon, 440-5757: Steve Mozza and Finest Action, contemporary, Thursday through Saturday; Chain Reaction, contemporary, Tuesday and Wednesday.

The Cabayo Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ren Morn, contemporary, Friday and Saturday.

Circle D Corral, 1013 Bradshaw, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

the OLD pacific beach CAFE

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

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

Monday & Tuesday
9:30 pm-1:30 am **Random Sample** Rock 'n' roll

Wednesday
9:30 pm-1:30 am **Ricky & The Jets** Rock 'n' roll

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

4287 Mission Blvd., Pacific Beach 270-7522

Double Dose

A very entertaining musical and comedy duo.



Entertainment from 9:00 pm-1:30 am
Tuesday through Saturday

Anthony's Harborside

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

REFLECTIONS BELIECTIONS

presents



George Colovus & Company

Monday through Saturday
from 8:30 pm—no cover

Ducktail Revue

Thursday & Friday
Happy Hour—5:00-7:00 pm



Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego

Super Bowl Watch Party

The Price of this Package includes:

- MEXICAN BUFFET Kicks off at 1 p.m. Includes: Tacos, Tostadas, Chili Dogs, Nachos, Tacquitos, Chimichangas
- BEER, WINE & SOFT DRINKS included from 1 p.m. 'till the game ends.
- HAPPY HOUR PRICES on all other drinks
- 2 of San Diego's LARGEST SCREENS
- PLUS 6 color TV's

\$12.50 Advance Reservations & Payment
\$15.00 At the Door



Doors Open 12:30 p.m.
Game Time 1:30 p.m.

Located at the Town & Country Hotel
500 Hotel Circle North, Mission Valley 294-9010

KING BISCUIT BLUES

Every Thursday, Friday and Saturday.

Tuesday

CHARLIE MORSE

Laid-back favorites.

Wednesday

BARRY CUNNINGHAM

Rock with him.

TRY OUR FOOD!

MANDOLIN WIND RESTAURANT

308 University Ave., Hillcrest 297-3017

DISTILLERY NIGHT CLUB

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

Tonight, Thursday, January 12

THE REFLECTORS

Anniversary Party

Complimentary hors d'oeuvres and 50¢ wells.
Music by The Reflectors & Clubland

Friday & Saturday

2 Band Weekend

Clubland IN COLOUR

Saturday

Big Screen T.V.

7 p.m.
Lightweight championship fight "Boom Boom" Mancini vs. Bobby Cacon

Tuesday

1/2X Happy Hour of the 50s
25¢ draft beer \$1.00 well drinks
Complimentary hors d'oeuvres, 91X cheese, Russ T. Nailz and music by The System
Doors open at 6:00 pm.

Wednesday—Call for information

Next weekend

DEBONAIRE

50¢ wells until 9:00 pm

The Atlantis Showroom

Tuesdays thru Saturdays
now appearing

Jesse Davis

The Atlantis

on Mission Bay next to Sea World
224-2434

PRIVATE CLUB

San Diego's Hottest Private Club

presents the following:

Mondays:

Ladies' Night

All drinks 1/2 price for ladies.

Tuesdays:

Fashion Show and Dance

by Fashion Flame

Wednesdays:

Fashion Show

by Sabina Productions

Thursdays:

Martial Arts in Poetry

featuring Jerome Carter, Garry Wooten and special guest performers.

Fridays:

Fashion Auction

by Fantasy Fashion. See the latest in fashion shown by the Beautiful Fantasy Fashion models and bid on the item of your choice.

Dancing every night

Hours: Monday-Saturday 9:00 pm-2:00 am
All drinks half price 9:00-10:30 pm every night!
Admission restricted to members and their guests
1 year membership price: \$100
Find out what it's like to be a member of a private club!

4007 Camino del Rio South 563-0390
(in National University Admissions Building)
near I-8 and 40th Street

Don's West, 5286 Baltimore Drive, La Mesa. 462-6533. Sherandub, country. Wednesday through Sunday, with country dance lessons early evening Wednesday and Thursday.

Finn Springs Inn, 15365 Highway 80, El Cajon. 443-9568. Free Room, country. Friday and Saturday.

The Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344. The Smith Brothers, country rock. Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0572. Ed Cunningham, contemporary. Tuesday through Thursday. Delene, contemporary. Friday and Saturday.

Kentucky Stud, 11377 Woodside Avenue, San Diego. 448-3402. Country Justice, country. Thursday through Saturday. Rawhide, country. Sunday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591. Red Lane and Ramblin' Fever, country. Friday through Sunday.

Live Oak Springs Resort, Old



BEAT FARMERS, Tonight, Thursday, Belly Up Tavern

Highway 80, Boulevard, 766-4288. Ronnie Lee and the Trademarks, country. Friday and Saturday.

Lorenzo's, 506 Broadway, El Cajon. 442-9698. The Merrill Moor, Duo, contemporary and standards.

Tuesday through Saturday: Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, San Diego. 448-6550. Heroes, rock and roll.

Thursday through Saturday:

Organ Power Plaza, 3459 Imperial Avenue, Lemon Grove. 463-8977. Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by

Retha, Friday and Saturday.

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

The Or Blue Inn, 9595 Camino Road, Spring Valley. 469-9636. Dan Rivers and Terry Martin, country, Tuesday through Thursday; Curly Lynn and the Sandowners, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111. Quest, rock and roll, Thursday through Saturday; Diamond, rock and roll, Sunday and Monday; Prophet, rock and roll, Tuesday and Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464. True Spirit, contemporary. Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, San Diego. 448-4882. Live country music, call club for information.

Spring Valley Inn, 9034 Camino Road, Spring Valley. The Beat



BRUCE JOYNER AND THE PLANTATIONS, Friday, Spirit

Farmers, rockabilly and country. Sunday.

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

Van Winkle's, 10055 Mission Gorge Road, San Diego. 449-0060. California, country. Thursday through Saturday.

South Bay

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

Ball N' Sock, 608 Palm Avenue, Imperial Beach. 429-5330. Black Tie, rock and roll, Wednesday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161. The Savvy Brothers, country. Tuesday through Saturday; Ducktail Revue, '50s rock, Sunday and Monday.

Dance Maclews, 1862 Palm Avenue, Imperial Beach. 429-1161. Bandit, rock and roll, Thursday through Saturday; live rock and roll, Sunday through Wednesday; call club for information.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566. Lee Whittington, contemporary and country. Thursday through Saturday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach. 423-0953. Switch Craft, music and fun from the '50s to the '80s, Thursday through Saturday.

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

Jay's, 415 Broadway, Chula Vista. 426-4826. Louie and Prita, contemporary and Latin. Thursday through Monday; the Rebels, rock, oldies, and Latin. Tuesday and Wednesday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7323. Fonda Turner and the Silver Spurs, country. Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045. Colours, Latin. Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National

City. 477-5753. Extreme Reaction, contemporary. Sunday through Tuesday; Fortune, country and vintage rock, Friday and Saturday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977. Four Star Country, country. Thursday through Sunday.

ESCONDIDOS DISTILLERY

EAST

Ages 17 and up

Bill Coviello Presents

Tonight Thursday, January 12
Rockabilly recording artist as heard on 94.1

Norm Norman
featuring the 94 hit "You're a Zombie"

Friday & Saturday
Video Dance Party
featuring *Southside* w/ Ty Alexander

Sunday
After New Year's Special
admission \$2.99, featuring Ty Alexander

Coming Thursday, January 26
Polygram recording artist

The Suburbs

featuring the single "Love is the Law"
See the Suburbs' video "Love is the Law" at the Distillery East

All concerts minimum age 16
Mission & Metcalf, Escondido. 741-9393
8:30 pm until 1:35 am every night
All events subject to cancellation.

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WILLIE NELSON L.A. Jan. 13-16
HEART Fox Theatre, Jan. 26 & 27
CLIPPERS/ROCKERS
all games
If you don't see it listed, call & ask.
331 W. Broadway, San Diego 92101
232-4166
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See id check or money order to Ticket Emporium or call for details.

OUR PLACE

Friday, 9 pm-1 am
BOBBY GORDON TRIO
plays swing music

Saturday, 9 pm-1 am
ELLEN PAGE TRIO
Tuesday through Thursday, 5:00 pm-9:00 pm
Jazz & Swing, piano favorites

2424 Fifth Ave. • 232-1773
(next to Mikisan Japanese Restaurant)

BEACH CLUB

1611 K Street, Newport and Mission
Mission Beach, 92037

Thursday, January 12
Notice to Appear
Friday & Saturday, January 13 & 14
THE SOURCE
Coming next week

FIRE and FEATURES

... There are still 2 Rock Stations in San Diego.

But only 1 plays 90 minute music sweeps.

290-FM

For A Change

ONE + ONE + KAREN CAVANAGH

Tuesdays thru Saturdays
beginning at 9:00 p.m.

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San Diego's Classic Country Saloon

For an uptown time of Country Entertainment and fun, come to ABILENE any day of the week!
Weeknight Happy Hour from 4:00 to 9:00 p.m. Munchies served till 7:00 p.m.
From 9:00 p.m. to 1:30 a.m.
Tuesdays thru Saturdays you can two-step to the music of **GROUNDSPEED**.

NEW BAND
GROUNDSPEED

*Don't forget our Sunday Country Brunch 10 - 2 p.m.
*FREE dance lessons
Tues. - Thurs. 7 - 9 p.m.

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THE GREAT ESCAPE

The Ultimate Video Dance Club
Pre-Grand Opening Party
\$1.00
drinks all night
Wine, liquor (well), and beer.

Specials every night until the Grand Opening on January 27 (Press party 6-9 pm)

6205 El Cajon Blvd. (near College) 287-7332

NO COVER
TONIGHT & EVERY NIGHT
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Whiskey Flats

proudly presents in their all-new expanded lounge

RAIN

A Tribute to the BEATLES

Stars of Dick Clark's hit TV movie: "Birth of the Beatles" Stars of the smash Broadway hit: "Beatlemania"

"Good God, they sound right! ... a tasteful emotional, high-times show." Entertainment Review, Harrah's Reno & Tahoe

"They are hauntingly familiar ... they jolt your sense of time ..." Atlantic City Press

"Rain is the next best thing to seeing the Beatles. If you can't go ahead, at least you can look back ..." The Denver Post

"... Oh, that music. Beatle music: hard, straight, Lennon-McCartney-would-have-approved, rock-n-roll music ..." Phoenix-Gazette

Tuesday, January 24
Advance tickets now on sale: \$6.00. Call 745-8640 for information
Whiskey Flats, 1260 W. Valley Parkway, Escondido

NOW...


PHILLIP FRANCIS

STUMPO

APPEARING WEDNESDAY—SATURDAY,
JANUARY 11-28 at
THE MONTEREY WHALING COMPANY


887 Camino Del Rio,
San Diego
291-1638

Club
The Odds: Spirit
Paris: Bobby G's
Pink Mink: Monk's
Planet: Whiskey Flats
Playground Slap: Spirit
Perfectful: Mom's Saloon
Prophet: Red Coat Inn, Park Place
Quest: Park Place
Random Sample:
Mudmen's: Secondhands, Old
Pacific Beach Cafe
The Rebel Rockers: Ruby's



Groovy Treasures
and
KMLO
present

The San Diego

SOCK HOP

*Featuring the Rick Michel Show
and all your favorite music of the '50s!*

Saturday, January 14th
8:00 pm 'til midnight
Al Bahr Shrine
Clairemont Mesa Blvd. & Hwy. 163

*Tickets: 37 in advance—\$8 at the door
Free parking • No smoking section • Singles section
For ticket information call:
San Diego: 295-4272 North County: 724-8333*

[illegible]

Bands: Paul Weyrich's Ill
Lorenzo's
Brace Cameron and Hollis Gentry
Ensemble: Old Pacific Beach
Cafe

Jeanie and Jimmy Chatham:
Isolina Hibel
Chicago Nine: Dolly Dy Taverni
Cousins: Mulhany's All-Cage
Djangles: Roadway Inn

Bobby G's

Thursday-Saturday
January 12-14
PARIS

Sunday-Tuesday
January 15-17
SPECTRA

Wednesday
January 18
ILLUSION

**THE BLUES ARE
COMING TO BOBBY G'S**
January 22, 23 & 24

485 FIRST ST. 438-7397

**TRIP
TICKETS**

Best seats...lowest prices...
Give the gift of entertainment

TOUR AND/OR TICKETS
SUPER BOWL
January 22

GENESIS
January 23

JOAN RIVERS/SMOTHERS BROS.
January 24

EDDIE MONEY/SAGA
January 25

KANSAS January 26
ROMANTICS January 26

HEART January
THE BAND January

WAYLON JENNINGS January 27
BILLY IDOL February

HANK WILLIAMS, JR.
February 4

LUTHER VAN DROSS
February 4

BILLY JOEL March
ADAM ANT April

Ticket prices from January 12
to January 25 will be \$2.00 and \$3.00 only.

UPCOMING SHOWS:
Steven Niles + Pink Floyd + Kinks + Rolling Stones + David Rose
Barbra Streisand + Steven Wonder + Ray Charles + Barbra Streisand
Talking Heads

All Green Champs + Green of Amphitheatre
Irvine Meadows + Pacific Amphitheatre shows call us

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268-3838

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442-5553

CHULA VISTA 5454 La Barchessa (Pop-Rock)
420-TRIP

ESCONDIDO 1400 E. Valley Parkway (Rock/Imagination)
489-TRIP

J. J. Frank: *Amos's*
 Freeway: *La Nevada*
 Neil Goss: *Pacific Wine Bar*
Bistro
 Robby Gordon Trio: *Our Place*
 Harvey and 52nd St. Jive:
Solidarity, Fat City/China Camp
 Deborah: *La Johnson and Rick*
 Erliens: *Hotel San Diego*
 Shop: *Prophet Restaurant*
 Jason: *Michael's*
 Records
 John Nau: *Bookstore/Pan-Asian*
 Coffeehouse
 Tony Ortega and the North Coast
 Jam Society: *Betty's Burger*
 Garden: *Refractory Nightclub*
 Tony Payne and Hank Vangel:
Imperial House
 Ella Ruth Piggie: *Trivini/San*
 Diego
 Part: *Fish House West*
 The Sp. Rainey Trio: *Patrick's II*
 The Joe Sandoval Ensemble:
Pacific Lounge
 Peter Spraggon: *Pacific East*
 Espresso
 Stone's Throat: *Billy Up Tavern*
 (Elm)
 Tobacco Road: *Dreary Maggie's*
 Whiskey Cafe: *Billy Up Tavern*

Blues/R&B/ Reggae

The Johnny Almond Rhythm
 Revue: *Travis Home*
 Big City Blues Band: *Crossroads*
 The Blonde Bruce Band: *Le Chaiet*
 Tom "Cat" Courtney: *Texas*
Tubhouse
 The Dale Enders Blues Band:
Crossroads
 The Five Carless Lovers: *Punch's*
 Michael Fleming: *Town Tubhouse*
 The Healers: *Glam's*
 The Hurricane: *Le Chaiet, Jose*
 Murphy's
 International Reggae All-Stars:
 Billy Up Tavern
 Deborah: *La Johnson and Rick*
 Erliens: *Hotel San Diego*
 King Blacutt Blues: *Mandolin*
 Wind
 Men That Don't Work: *Tube Man's*
 Ella Ruth Piggie: *Trivini/San*
 Diego
 The Rebel Rockers: *Billy Up*

Folk/Ethnic

The Big Jewish Band: *Old Time*
 Cafe
 Steve Billings: *Dreary Maggie's*
 Tom Caboon: *Dreary Maggie's*
 Tom and Judy Calabrese: *Dreary*
 Maggie's
 The Dale Enders Blues Band:
 Colson: *Marshall*
 Brian Connolly: *Blarney Stone*
 Alan Corbett: *Dreary Maggie's*
 Lynn Hall: *Dreary Maggie's*
 Jennifer Jeffries: *Old Time Cafe*
 Deborah: *La Johnson and Rick*
 Erliens: *Hotel San Diego*
 The Koto Tones: *Mis-Sun's*
 Louie and Pina: *Jazz*
 Mick Maloney, James Keene, and
 Robbie O'Connell: *Old Time*
 Cafe
 Sean McVicker: *Blarney Stone*
 Paradise Street Band: *Dreary*
 Maggie's
 Paul and Carla Roberts: *The*
 Cupboard
 Stanna Carl: *Carl's Bands: Dreary*
 Maggie's
 Maggie Wright: *Old Time Cafe*

Everything Else

Ann Denning: *piano bar, The*
 Escape
 Duo Flamenco: *Flamenco guitar,*
 The Cupboard
 John Engstrom: *guitar, bass and*
 standards: *Our Place*
 Paul Craig: *piano bar, Double's*
 Art Hall: *piano bar, Rudy's Hidden*
 Acres



JOEY HARRIS AND THE SPEEDSTERS, Saturday, Spirit

David Heldale: *piano bar, Top of*
 the Park
 Steve Hudson: *comedy and music,*
 Soul House
 Tim Koor and the T.S.S.B.:
one-man band, oldies, Sports
 Inn
 Bob MacLeod: *piano and vocal*
 variety: *Bahia Hotel, La*
 Valencia Hotel
 Rick Michel: *comedy and vocal*
 improvisations: *Womans Circle*
 Resort
 The Orton Dixie: *classical guitar,*
 Prophet Restaurant
 Rebecca Roberts: *classical guitar,*
 Coffee-by-the-Sea
 Dave Rodgers: *piano bar, Gold*
 Coast Lounge
 Tommy Starke: *family*
 entertainment: *Organ Power*
 Plaza/Lemon Grove
 Paul Stumpert: *comedy and music,*
 Monterey Whaling Co.
 Joe Trueman: *piano bar, Springfield*
 Hagon Works
 Dale Vernon: *piano and guitar*
 variety: *Cafe del Rey/Moro*

HEART

January 25 & 26

SUPER BOWL JOAN RIVERS

January 22 Tampa, Florida

WAYLON JENNINGS

1st 3 rows February 2

SPORTS:
JOCKERS
CLIFFERS

COMING SOON:
MICHAEL JACKSON
THE
DURAN DURAN

AND ALL LA. CONCERTS
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THE
HOLLYWOOD BOULEVARD

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Best of oldies but goodies

DISCO NIGHT
KEN FERREL

San Diego's funniest DJ

Monday
Heineken on
draft \$1.25

Tuesday
Margartas \$1.25

Wednesday
Stacy Kazi's \$1.25

Thursday
Ice'd Teas \$1.25

W.C. TWISTERS

Every Tuesday

SUPER BOWL SUNDAY

January 22

Special drinks and free hors d'oeuvres

RON BOLTON

Entertaining January 11
 through Saturday January 13

W.C. TWISTERS

Every Tuesday

Windrose

223-2335

The best of live rock & disco in San Diego
 At Windrose, we serve fun!

CURRENT MOVIES

All reviews are by Duncan Shepherd
 Movies are indicated by two to five stars
 and are listed by the time slot. Unless
 noted, all movies are for one showing.

All the Right Moves — High school
 coach and athlete both hope to use
 the Big Game as their ticket out of a
 small Pennsylvania steel town. The
 drama spurs around the situation is
 modestly evenhanded, understated
 (The teen hero is a hard-nosed
 comeback, not quarterback, and the
 coach is up for a job as mere de-
 fensive backfield coordinator at Cal
 Poly is indicative). Michael Chap-
 man, Martin Scorsese's frequent
 cinematographer, here in his first
 directorial role, makes eloquent use of
 locale, weather, color, to show what
 the characters want to get out of. Tom
 Cruise, Craig T. Nelson 1983.
 (Spring Valley, Mon 1:13)

And Now for Something Completely Different — The first movie of
 the Monty Python group is a scattering
 of sketch-shot comedy routines, and
 with fresh starts every few minutes,
 it boasts a few stretches of unflagging
 comic invention. There are also some
 sputtering routines — more of that
 kind. And the dreary animation se-
 quences are mainly for viewers who
 have an urge to visit the lobby. 1972
 (Ken, 1:13)

The Bestmaster — Synthetic
 folklore, drawn to a book of apocry-
 phal tales, a king's son deprived of his
 brightness and his identity in infancy
 reared in exile, coming back in adult-
 hood to carry out his prophesied re-
 venge. The main point of originality is
 the bit of wit, whereby the em-
 bryonic hero is transferred from
 human womb to cow's, which seems
 to account for his later ability to com-
 municate telepathically with animals.
 to see through their eyes, and to re-
 create a fighting team made up of an
 eagle, a lake tiger, and a couple of
 ewelets. Some resourceful produc-
 tion work, with thanks to that seeing-
 through-animal-eyes gimmick) some
 tracing and justifiable aerial shots
 and subjective tracking shots. With
 Marc Singer, Tanya Roberts, and Rip
 Torn, directed by Don Coscarelli.
 1982.
 (Mira Mesa Cinema, Mon 1:13)

Jurassic Archaeologists — Episodes
 4-6 of Rainer Werner Fassbinder's
 fifteen-and-a-half-hour saga of Ger-
 many between the wars, starring
 Gunter Lamprecht.
 (Ken, 1:15)

The Big Chill — Much the same
 premise as *My Blue Heaven* (see Sat)
 (Luther) the GROUP, a circle of
 political idealists in their college days
 are reunited years later for the first
 funeral within the circle. But it is
 treated more in the form of THE RE-
 TURN OF THE SEAGULLS SEVEN, a
 long shapless weekend of re-
 acquaintance and revelation, without
 the scope provided in the GROUP
 before. The premise still need not
 have seemed borrowed, however,
 given the different generation of
 idealists, the different set of issues,
 the different personalities in-
 volved — need not, that is, if these had
 been delineated in specific. Instead
 they are delineated in general, in
 the way that one of the characters
 systematically attempts to label the
 members of the piece. "Suicide. Despair.
 Where did our hope go? Love. Hope.
 That's it. Love. We never got too
 out what the characters did or thought
 in the States, or why, or whether any of
 them did or thought anything different
 from any of the others. And the degree
 of their subsequent compromise and
 cop-outs is somewhat overstated, too,
 in the lines of work they have gotten
 into. TV star, radio call-in
 psychologist, People Magazine re-
 porter, jogging-shoe chain-store
 owner, etc. All of this is not to suggest
 that the prevailing mood is somber.
 Quite the opposite. The voice is dis-
 creet and co-writer (with Barbara
 Barondes) by Lawrence Kasdan tend
 to be as short, cute, and humorous as
 button noses. But here again, Mary
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CURRENT MOVIES

— It does not go at least not against oral story, for a director justly pitched himself as, militantly, roman-Leftist bogies, to address to exalt: the establishment heroes might be viewed with the eyes if it were not that after the Ford.

A. Wilson
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corations
teleggrams
wed party

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ER PADS
and down to
lower that it

VE SHIRT
a fleece and
it keep warm

AR VIEW
MIRROR
you want to
backwards.

METER
igh you are

CAST
graphed by
Joe Kelly's
plumber

ST

WED

DRIVE-IN
Drive

CURRENT MOVIES

Coppola could use a bit of a bo-
off hit, and that's the most crucial
of 1980s moviegoers is the
teenage. His manner of playing them
isn't, however, a so weighed down
with stylistic goop, a la the Hollywood
Exposition of the Fifties and Six-
ties, that it could fall to embarrass only
the most self-misogynizing of
foes. With Matt Dillon, Ralph Mac-
chio, C. Thomas Howell, and Diane
Lane, adapted from a novel by S.E.
Hinton, 1983.

Pinch Floyd, the Wall — A sort of

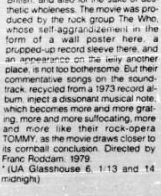


**Jeannie
Parkinson
PSYCHIC**
222-9355
Lunch & the 5040000



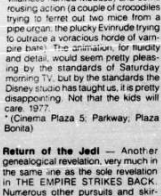
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Quadrophonia — The cultural sur-
fare between the Mods and the Rock-
ers in early Sixties England takes a
backseat, most of the way to the more
traditional warfare between the
younger generation and their disap-
poring elders, which tends to blur
this movie's identity with any number
of Angry Young Man and Swinging
London movies made in the Sixties.
The Mod-Rocker phenomenon finally
comes to focus in a brilliantly staged
rock star and son of a Second World
War casualty. Intimistly, turns out
With Bob Geldof, directed by Alan
Parker, 1982.



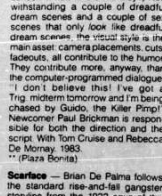
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is available only on the first visit.
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KINGSTON
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Dear Window — Reviewed next is-
sue. With James Stewart, Grace Kelly,
Theresa Ritter, and Raymond Burr.
Directed by Alfred Hitchcock.
*** (Good)



Return of the Jedi — Another
genealogical revelation, very much in
the same vein as the sole revelation
in THE EMPIRE STRIKES BACK.
Numerous other pursuits and dis-
turbances and creatures and contrap-
tions — again in the same line as
those that came before. The third and
final chapter in the adventures of Luke
Skywalker and his pals takes up
loose ends, but the initial chapter,
STAR WARS, remains the only one of
the three that can stand on its own.
Mark Hamill, Harrison Ford, Carrie
Fisher, Billy Dee Williams, co-written
(with Lawrence Kasdan) and execu-
tive produced by George Lucas, di-
rected by Richard Marquand, 1983.
*** (Sweetheart 6)

**Rancho Bernardo 6: San Jose Village 8:
LA Movies 6)**



Scars — Brian De Palma follows
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The Right Stuff — Why go to epic
lengths — a three-and-a-half-hour
duration, a sixteen-year time span, a
\$27 million budget — and not also go
to epic heights? Or to ask it another
way, who wants to see a smart-ass
epic? Philip Kaufman's portrait of the
first American astronauts does not
want to treat its subjects with anything
near reverence (it saves that attitude
for the unsung test pilot, Chuck
Yeager). But this means, practically
speaking, in order to preserve the
Special Breed status proclaimed in
the title, everyone in the cast of
characters must be reduced in propo-
tion. Hence, character after
character, or caricature after caricature,
gets chopped off at the knees, or
hips, or upwards. There are perhaps
enough good moments here — most
of them revolving around John Glenn,
a.k.a. Dudley Douglas, Harry Hamsh, and
The Clean Marine — to sustain a
movie of average length; but not to
sustain one twice that long. Based on
the book by Tom Wolfe, with Ed Harris,
Sam Shepard, Scott Glenn, and Dennis
Quaid, 1983.
*** (College, from 1113, Oceanside 8;
Sweetwater 6)

Law of the Law — Reviewed next is-
sue. With James Stewart, Grace Kelly,
Theresa Ritter, and Raymond Burr.
Directed by Alfred Hitchcock.
*** (Good)



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Sudden Impact — The resurrection of Dirty Harry Callahan, after seven years' peaceful slumber, is the first of Harry's adventures over which Clint Eastwood has deigned to take directorial command, thus disrupting the pattern whereby Eastwood has tended to direct his most interesting projects himself, while the obligatory money-making ones — the EVERY WHICH WAY AND ANY WHICH WAY — have been turned over to hirelings. Clearly this already three-played role doesn't extend Eastwood's screen persona (which changes but little) into the new and revealing areas of HONKING MAN AND FIREFOX. But his older, more careworn, almost cadaverous look adds something new to it anyway. And the lack of pleasure he exhibits in this role, most particularly when dealing out pain and punishment, might almost be construed as a moral stance. Of course it could also be construed as the psychopathy of a Mickey Spillane hero. Or it could be construed as nothing more than boredom. With Sondra Locke and Pat Hingle, 1983.

Terms of Endearment — James Brooks's first feature seems somewhat presumptuous, or perhaps overgeneralized about the bond between a single mother and an only daughter (Shirley MacLaine and Debra Winger, respectively), as though no mother might ever be called for. None is called for very often, in any event, since the movie chooses to concern itself not so much with the mother-daughter relationship as with the mother's relationship, on the one hand, and the daughter's relationship on the other. The generation gap, together with the geography gap, the society gap, the sexuality gap, and various other gaps, affords plenty of variety, at least, as we watch between two lives and two milieus over a period of more than a decade. And variety is enriched, in a sense, by a method of characterization that tends to fasten the people with eccentricities, quirks, quips, quotable quotes, unique styles of dress, and other attention-getters roughly equivalent to the novelty-store arrow through the head. This method, which belies honest observation and betrays a nervous need to fill a pre-scribed "entertainment" quota, is a reminder that Brooks's background is in TV sitcoms — as specifically as co-creator of the mood-rus ensembles of TAXI and THE MARY TYLER MOORE SHOW. The visuals of the movie, in contrast to its verbal, are at a level rather below a good deal of TV. Never mind the impression as to matters of composition, period, locale, writer. Victor Brooks clearly inclines toward the left side of the hyphen. But the washed-out, talcum-powdered image suggests, apart from that, that cinematographer Andrzej Bartkowiak, who photographed PRINCE OF THE CITY and THE VERBODEN, on near total darkness, has had trouble adjusting pupils of aperture to sunlight. With Jack Nicholson, John Lithgow, and Jeff Daniels, 1983.

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CURRENT MOVIES

on. The differences from the 1951 film are numerous, blame for having the Thing out of the ice has been sloughed off onto Norwegians (this wasn't in the original story either, but something was needed to pad the running time), the humor has been eliminated, nowtstanding some early evocations of the college-dorm atmosphere of Carpenter's *DARK STAR* and the *INVASION OF THE BODY SNATCHERS* dehumanization theme has been restored to prominence. And then there are codes of state-of-the-art special effects: slimy, greasy, gelatinous sights, accompanied by creaky, gurgly, slurpy sounds — plus plenty of flares, fires, and explosions. With Kurt Russell, Richard Dysart, A. Wilford Brimley, 1982.

Threshold — Hospital drama about a woman who is raped, starring Donald Sutherland and Jeff Goldblum, directed by Richard Jeff Goldblum (Ker: 1.16 through 19).

To Be or Not to Be — As remakes go, this one seems more purposeful than some. We are not surprised, certainly, that the photographer of the *Springtime for Hitler* number in the *PRODIGERS* — Alan Johnson — would jump at the chance to break into the director ranks with an homage to Ernst Lubitsch's nose-tweak of the Nazis. True, the topicality has diminished in the garage, but so has the tastefulness. (Discussion of the Lubitsch touch generally gives a wide berth to *TO BE OR NOT TO BE*.) The farcical complications, taking off from the original, are well wrought out, even if the individual jokes are not. And Mel Brooks, with that half-ecstatic, half-concerning expression on his face, a split embodied

in that lopsided mouth, makes anything seem a bit funnier than it has a right to be. Anne Bancroft, Charles Durning, and Jose Ferrer create some nice moments for themselves, too. 1983.

Tootsie — (Crest, from 1.13, Grossmont Mall, La Jolla Village, Studio 3 Cinemas, from 1.13, UA Ojaihouse, Wiegand Plaza 6).

— Rather more than funny. Unemployed New York actor Michael Dorsey, called up as Southern belle Dorothy Michaels, tries out for and gets a female role on a TV soap opera. The "fun" part of it consists in trying to locate and identify Dustin Hoffman amidst the feminine camouflage of the Dorothy Michaels persona. The funny parts tend to be conventional and predictable, but what hurts them in addition, are the not funny parts — or rather, since that description covers too much territory, the not even trying to be funny parts, the periodic displays of poutiness (than which nothing is more deadly to comedy) in matters of sexual politics. Jessica Lange, Teri Garr, Bill Murray, Dabney Coleman, Charles Durning, written by Larry Gelbart and Murray Schwartz, directed by Sydney Pollack, 1982.

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and without the gimmicks of the two social opposites being physical duplicates; the princely figure, to the contrary, is a WASP financial wizard and the pauperish one is a ghetto black, and they trade places through no choice of their own, but



Uncle Sam

through the mischievous intervention of the Duke brothers. Of Duke & Duke commodities brokerage, in order to settle a wager on the old heredity-vs-environment debate that one of them has been reading up on in *SCIENTIFIC AMERICAN*. The social consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up lame or more often than not, reaches shore of the intended mark. Both legs, however, have gone lame by the time the revenge-scheme is launched against the Dukes, and they trade places. Then again, the Dan Aykroyd

character is always less plausible, less sympathetic, less well acted than the Eddie Murphy character, so that the movie is only half a movie even in its better two-thirds or three-fourths. With Ralph Bellamy, Don Ameche, and Jamie Lee Curtis, directed by John Landis, 1983.

Two of a Kind — John Travolta and Olivia Newton-John, together again, in a romantic comedy, written and directed by John Herzfeld. (Cinema Cinemas 4, La Jolla Village, UA Cinemas 3, UA Movies 6).

Uncle Sam — Following up *FIRST BLOOD*, Ted Kotcheff convenes another post-Vietnam therapy session. This one, about a POW rescue operation in postwar Laos, addresses the specific feeling that there is "unfished business" or, as it is put elsewhere, that "the Laos are still in the red" (pun intended). Certainly the Vietnam experience can be said to have undergone some psychological processing when it has become grist for a DIRTY DOZEN-GUNS-OF-NAVARONE type plot formula. All the expected stages are run through: roundup of veterans, training period, practice run, and then the real thing. The real thing, as we're calling it, is exciting and unpredictable, the rest is neither of those things. With Gene Hackman, Fred Ward, Randall "Tex" Cobb, and Robert Stack, 1983.

(Blow, from 1.13, Fashion Valley, New Valley Drive, Oceanview 8, Parkway, Rancho Bernardo 6, Sports Arena 6, Sweetwater 6, University Towne Centre, Wiegand Plaza 6).

Vice Squad — This Gary Sherman shoe shiner, rooted much more solidly in a verifiable reality than either *DEAD AND BURIED* or *RAW MEAT*, undertakes a semi-documentary rummaging through the streets of Hollywood at night, and it finds up its sense of veracity with a gritty, grainy, abrasive image (John Alcott, who worked for Kubrick on *CLOCKWORK ORANGE*, BARRY LYNDON, and *THE SHINING*, was the cinematographer). The plot, idly compacted into one busy night, develops into a triple-pathed manhunt (and womanhunt) in which a sadistic pimp named Rando, all diked up in Bunzio Brothers clothes, searches for the streetwalker who double-crossed him, while the police search for both of them. The

he has chosen the latter, won't let him resign. Are subsequent developments real or simulated? To get to this point, a couple of high hurdles of disability have to be leapt over but his laser-comprehension of computer procedures will go well with the general air of distrust. The action never stagnates, as it easily might have, in front of computer terminals and print-out screens, and there are some nice, small human moments strewn throughout (a car-battering technique, for instance, that lives Dad in memory for a time). There is also, of course, some sure-fire (not to say sure-holocaust) countdown-type suspense, and there is a blaring message, agreeable to all ideologies.

War Games — Dismal thriller neatly adapted to fit the home-computer and video-game craze. A high-school low-achiever (the highly likable Matthew Broderick) attempts, from his bedroom keyboard, to tap into the intelligence center of a video-game company, but unwittingly taps into the missile defense system instead. The opposing computer, nicknamed "Whopper," offers him a choice of games from Checkers to Global Thermonuclear War, and once

which equates nuclear war with tic-tac-toe. Despite everything in its favor, director John Badham seems determined to make the movie as visually unattractive as possible, with lots of large, fly-patched effort in soupy gray space, and with a fundamental belief that anything to have any impact, must be pushed right up into our faces. 1983.

Yentl — As Barbra Streisand has gotten more ambitious, more powerful, not to mention more old, she has not gotten any more disposed to incorporate these characteristics into her colorful screen persona. We are asked to

accept her here not only as an adolescent, but as an adolescent who, with a haircut, can pass herself off as a boy in order to enter the yeshiva (ask, later, wedding with Amy Irving). It is probably too much to ask that the blacken and kink her hair to fit with her seminary classmates, but how about a few effeminate meniscus altered among them to make her a bit less of a sore thumb? The transparency of her disguise might not matter so much if the women's lib theme of the piece were not treated with such gravity, but scenes aren't often played for liars, or don't tacit them whether they are or not. But the underlying seriousness, even grimness, of the project is uncanny apparent in those introspec-

tive musical soliloquies (with unmemorable melodies by Michel Legrand, and slightly more memorable lyrics, in the sense that any comparable trauma would be memorable, by Alan and Marilyn Bergman. It seems this little game is played. Becomes more risky every day.) One cannot fail to find a parallel between the heroine's incursion into the masculine world and Streisand's seizure of the director's chair. But her actual dictates from that post — mostly telephone shots, slushy dissolves, buttery yellow light, countless closeups of the star — ensure that, her victory is purely personal. 1983.

(Cinema Plaza 5, Grossmont, Vanguard Twin, from 1.13).

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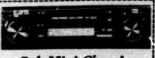
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