

Young People's Writing Contest, see page 41

READER

VOLUME 13, NO. 43, NOV. 1, 1984 SAN DIEGO'S WEEKLY

Questions & Answers

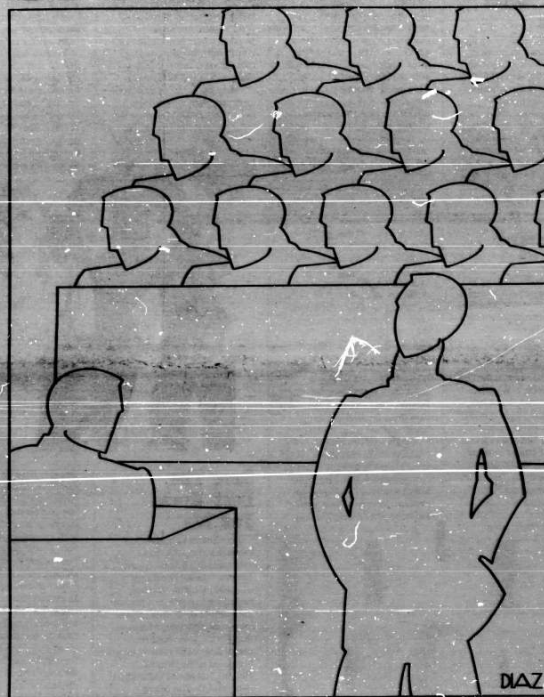
Transcripts from the San Diego County Grand Jury investigation into Roger Hedgecock's campaign finances

At one point in his testimony before the county grand jury, Mike McDade made this observation: "You try and do the best job you can. But a political campaign is like no other activity that I can compare it to. If you try to compare normal legal or business principles — I am talking about the organizational structure — to a campaign, you will never completely analyzing it. It goes from total chaos to one splendid day when everything works. And then, after that it falls apart."

Perhaps no other single passage in the steno volumes of transcripts from the grand jury's recent investigation better illuminates the source of the turmoil now surrounding Mayor Roger Hedgecock. McDade, who is currently the mayor's chief of staff, made the statement while attempting to describe to members of the grand jury the tangled intricacies of modern political campaigning, and while at the same time trying to defend himself and the mayor against allegations of criminal conduct — a daunting task, but one McDade was uniquely qualified to undertake. He is one of Hedgecock's closest friends and advisors, he is a veteran of local politics, and he was the principal strategist for Hedgecock's 1983 mayoral campaign. Among the eighty-two witnesses who appeared for questioning, McDade revealed the keenest insight into contemporary San Diego politics; the transcription of his testimony is an engrossing document.

Because McDade's transcripts ran to more than 200 pages, editing was necessary due to the restrictions of space, though the integrity of his testimony has been preserved. All deletions have been marked by ellipses. Following McDade's testimony are major excerpts from Assistant District Attorney Richard Huffman's summation to the grand jury, as well as questions from the jurors. Deletions again have been marked by ellipses.

Deputy District Attorney James



Hamilton questioned McDade, who had voluntarily appeared before the jury. Hamilton generally followed a chronological outline, beginning with questions about Hedgecock's nascent interest in running for mayor as early as June of 1980. The edited transcript below picks up at the point Hamilton's questions began to concentrate on more recent developments, after Hedgecock has decided to campaign for mayor in the city's special election of 1983, which was prompted by Pete Wilson's election to the U.S. Senate.

Mc Hamilton: You said at some point in time after George Mitrovich became hired by J. David and Company, you were

invited down by him to the J. David firm to look over the place; is that correct?

Mr. McDade: Yes.

Q: Did you ever have a discussion during the latter half of 1981 with Mr. Mitrovich concerning the friction that had developed between Mr. Hedgecock and Mr. Hoover?

A: I don't recall any specific discussion with George about it.

(continued on page 10)

City Lights



Commercial inspection area, San Ysidro

Render Unto Seizure

The impending move of the commercial truck inspection station from the border at San Ysidro to the border eight miles east at Otay Mesa won't bring about drastic changes for customs inspectors. "Things will stay about the same," says one inspector in San Ysidro, "except that we'll be even more short-handed, because they'll have to keep this station operating, and morale will continue to be way down."

Pressure from business people in San Ysidro who are fretting over the imminent loss of business has all but ensured that the old commercial station, on Virginia Street west of the main border gates, will operate with at least a skeleton crew. This means that the thirteen inspectors working the truck docks will probably be spread thinner at the new facility, and more emphasis will be placed on reducing the amount of actual freight inspection done by inspectors.

This reduction has become a sore point for some inspectors, who say that it increases paperwork and also results in fewer seizures of contraband. And because numbers of seizures figure in an inspector's career advancement, general morale has taken a downturn. Far fewer of the 8442 trucks crossing north last month were inspected than would have been two years ago, before the cut in inspections began. And while truckers and customs brokers are happier, the inspectors themselves are sure contraband is making its way north.

Fruits and vegetables are still inspected closely for quality control and chemical contamination by state and federal officers. Last month 431 truckloads of produce moved north, half of it consisting of tomatoes. Most of these came from the farms around Canula and San Quintin, a hundred miles south of Ensenada. The rest of the produce comes from throughout Mexico; the vegetables are generally grown

in Baja, and most of the fruit is shipped from the west coast of the mainland. On any given day at the commercial docks one will find peppers, squashes, and onions from Baja, and papayas, mangoes, and bananas from the state of Jalisco.

But there are also trailers filled with 400-pound bales of cotton from Ensenada, bound

(continued on page 42, col.1)

A Thousand Combs

Probably, in the faraway future, archaeologists will walk away baffled from the time they spend sifting through the silt of the Tia Juana River Valley. There they will have found what surely must be the most quizzical evidence of the mass migration of humans in the late Twentieth Century. Within a mile of the border, scattered over the ground and in bushes, are hundreds and hundreds of combs. Some stacked in piles, some stuck in fences — from the new border crossing on Otay Mesa westward to the Tia Juana River flood control channel, combs are everywhere.

One U.S. Immigration

officer suggests that the combs may be a sign left by "illegals" to signal triumphantly to others that they have successfully crossed into the United States. A Pacific Bell worker surveying land near the flood control channel believes that they fall from the pockets of people caught by the border patrol during their routine searches of illegal aliens. But Randy Williamson, patrol supervisor for the Border Patrol's Chula Vista station, says these theories are false. Mexicans and other foreign nationals who are caught crossing the border illegally, he says, are made to leave their combs behind. If the teeth are knocked out of the combs, he explains, and the comb bodies are honed against the cement

(continued on page 42, col.2)



Ratt

Save The Last Brawl For Me

Last Saturday night's brouhaha at a punk rock concert at the Adams Avenue Theatre was the latest in a string of incidents that has turned the last few months into the summer of trouble for the local concert scene. Midway through the four-band show — out of a series of punk concerts promoted at the Normal Heights facility during the last two years by Tim Maze Presents — the lead singer of the headlining Social Distortion, Michael Ness, allegedly hurled a bottle through the front door, striking a security guard in the face; police were called, and after a heated exchange of words between the supervising sergeant and promoter Marlan Schiffman, police agreed to let the show continue and arrest Ness after his last

set. Ness, however, had other ideas, and as soon as his band stopped playing, he became involved in another altercation with a different security guard. Police were quickly summoned from where they had been waiting outside the hall, and Ness was carried off to jail on an assault charge. In the meantime, however, Schiffman and the sergeant continued their exchange of words as members of the audience, angered by the arrest, swarmed the stage and refused to disperse as instructed by police. The end result was that Schiffman found himself in the back of a patrol car, arrested on a misdemeanor charge of not having on the premises a license for the show (the license, Schiffman said, was with the sex-offense girl, who had left moments earlier). Schiffman was released on his own recognizance, but maintains that as he was leaving, the sergeant told him he would see to it that no more such shows would be allowed to go on in that facility.

A month and a half earlier, another incident involved local police, this time at a disco

dance in San Diego State University's Montezuma Hall. The Data Processing Management group, an on-campus business organization, invited Ness to hold a dance at Montezuma Hall to the Southern California Jam Company, an outside dance promoter. Around midnight a fight erupted inside the hall that quickly turned into a major brawl involving at least four people, police called, and around 12:30 a.m. they closed the show and cleared the hall. The fight, however, merely moved outdoors, and concluded with a man — allegedly armed with a gun — chasing two others along the walkway outside the hall. The two men jumped over a guardrail at the end of the walkway, apparently expecting to land in some bushes; instead, they wound up on the College Avenue below, one with a fractured back and the other with two fractured ankles. The pursuer did not give up, however, and when police finally showed up moments later, he, too, was on College Avenue, pummeling the two others. When he saw

(continued on page 42, col.2)

City Lights

Let Your Parents Grow Up To Be Cowboys

Parents, the next time your adolescent starts acting like the little girl in *The Bad Seed* and starts moaning and shrieking about your brutal inflexibility, don't try to "reach out" like some Rogerian wimp brimming with unconditional love and understanding. Hold your ground. Saunter over to that cursing, sulking bundle of raw sentiment that used to be your pride and joy, and picture yourself as Gary Cooper playing Marshal Will Kane in *High Noon*. Fire off your directive in a calm, matter-of-fact fashion, i.e. ("Sit down and shut up"), then spin on the heels of your well-scuffed imaginary boots and confidently swagger back to the kitchen. According to David Cary, creator of Frontier Therapy, such an approach will work to your satisfaction nearly ninety percent of the time.

Two years ago Cary started his internship as a psychiatric assistant at the Aseltine School on Normal Street in San Diego. The school works with fifty students, six to twenty years of age, who have been diagnosed as having severe emotional or learning difficulties. By the end of each work day, Cary found that he was emotionally and physically exhausted, and



High Noon

he would repair to his home only to lose himself in the book he was describing his therapy. "After a while," he writes in a booklet describing his therapy, "I began to wonder if my daily escape into the Old West of Dodge City might provide what I needed to deal with those kids. Marshal Matt Dillon's direct, decisive dispatching of problems and justice alike was how I wanted to handle the

problems I was facing." So he began to examine Western romances to glean from them certain patterns of behavior that his students could easily understand. Such was the naissance of Frontier Therapy. At school Cary began to

affect the mannerisms of a Western hero, occasionally donning cowboy boots and a marshal's badge. When new students would approach him to ask who he was, he would coolly respond with "Why don't you go and ask your

friends, they know who I am." His reputation went before him. No sagging around campus, he'd approach students guilty of breaking school rules and announce to them that he'd expect to see them in the school's time-out room in three minutes. And when students would express their rage by venting it in irrational tantrums, Cary still played the strong, silent type. "You must have been watching some real good B-rate movies," he commented as he watched one teenage student shed his shirt with his teeth. "But it won't wash with me." And Cary says that when students saw that their behavior would not serve to manipulate him, they quickly calmed down. And furthermore, he says, by adopting his role as "marshal" he grew more capable of handling his job's day-to-day stress. The students' anger was generated at his role, not at him personally.

This year Cary plans to teach a course at an alternative school in which he will elaborate his method to teachers and parents. His contention is that his approach to handling recalcitrant children and teenagers can be used in daily life. The most important part of dealing with difficult people, he says, is "not to back down. No fake moves. Drawn guns should never be retreated to their holsters."

R 41

A Marc Berman Promotion

For more than a decade, concert promoter Marc Berman was at the head of the pack of those locally involved in the industry. In the summer of 1981 he staged sixty concerts in town, including one by the Rolling Stones, and by the end of that year he claims to have been making more than \$150,000 per annum. Not bad. But not for long. The next year, 1982, he claims he made no money at all — due in large part to his efforts in promoting an unsuccessful NFL all-star football game during the player strike — and in 1983 he took another beating drive, plunging more than \$150,000 in debt. In July of that year he was also arrested for possessing cocaine on a small side street near Diego's in Pacific Beach. The charges against him were eventually dropped, but the court did require that he attend a series of six drug rehabilitation classes. And it was also that summer when his five-year-long partnership with Los Angeles-based Avalon Attractions came to an end. According to a source close to the promoter, Berman owed the corporation close to \$50,000. Berman now refers to that summer as the "Bloodbath of '83."

There are some, to be sure,



Marc Berman

who would have advised Berman to curse God and die. But in the eleven years since Dummer's fatal plunge, says county coroner David Stark, a total of 113 people have leaped to their deaths from the bridge, attracted by its height — at its center, more than 250 feet above the waters of San

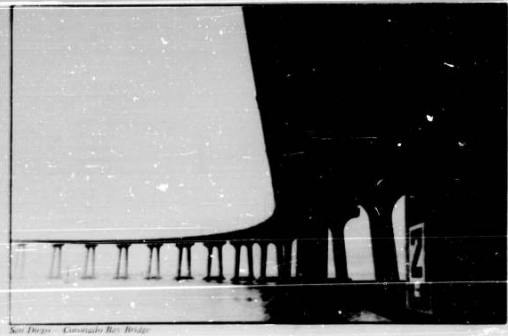
The Leap

Ever since twenty-three-year-old Theodore Lee Dummer decided to end his life one gray May morning in 1973 by jumping off the San Diego Coronado Bay Bridge, the blue boomerang-shaped span has earned the distinction of being the single most popular suicide spot in the county for people choosing to jump to their deaths. In the eleven years since Dummer's fatal plunge, says county coroner David Stark, a total of 113 people have leaped to their deaths from the bridge, attracted by its height — at its center, more than 250 feet above the waters of San

Diego Bay. These numbers have earned the bridge its growing reputation as one of the more notorious suicide death ledges in the state of California. (That reputation is exceeded only by the Golden Gate Bridge in San Francisco, from which have jumped to their deaths in forty-seven years.) To fight this problem, San Diego County Mental Health services four weeks ago installed two signs at the north and south entrances to the bridge from Interstate 5, one at the Coronado entrance, and one on Crosby Street, all of which read, "Suicide Counseling. CMH Crisis Team, 24 Hours.

236-3339"; another two signs, midspan in both directions, proclaim the same message, with the words "We Care About You" replacing "Suicide Counseling." One of the four CMH counselors who staff the hotline at any one time said that even though the signs have been in place for just a month, she has already talked two callers out of leaping to their deaths from the bridge. The hope at CMH, she adds, is that the signs will reverse a trend toward more Bay Bridge jumps. The rate is up to one every month, she says, the highest it's been in four years. Succeeded by jumping from a

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San Diego Coronado Bay Bridge

READER Questions & Answers

They Who Loft Last

Paul Krueger's article "Candy and the Cavities" ("City Lights," October 25) gives a cursory look at

the plight of eleven artists in search of a better way to live in downtown San Diego, but only "flosses" over the problems facing downtown development and the lack of a true commitment by city officials to the revitalization of our aging city center.

Although "loft ordinances" became law in California in 1979, it has taken over two years for our city officials to discuss, rehearse, re-evaluate, reword, and reword a viable loft ordinance, and at this point it is still far from being adopted. During the same period of time, millions of dollars have been allocated to the Center City Development Corporation to demolish and condemn older properties downtown in the name

of "redevelopment," in order to meet the city's stated goal of revitalizing and bringing a downtown community to the inner city.

Letters

Yes, there is no doubt that we need new buildings such as condos, townhomes, and shopping centers to bring a certain "respectability" to our tired downtown. But what of some of our unique, older historic sites, run down by years of decay and neglect, left to weather the whims of vagrants and vandals? These also need to become a viable part of a totally redeveloped downtown, bringing with them the pioneering spirit of individuals not afraid of rolling up their sleeves and putting in long toiling hours of hard work — cleaning, scraping, sanding, nailing, welding, painting, and polishing — in order to revitalize, rejuvenate, and return to a dying building, making it young again.

Our move has not been made without certain personal sacrifices. We have accepted the present negative sides of downtown living: burglarized cars, unsafe and poorly lit streets, lack of residential amenities such as supermarkets and schools, and living amongst the "downs and outs."

No, we weren't those tenants depicted in your article as floating the law, filling "the roof with potted plants and patio furniture" and leaving "bedroom lights glowing late into the night." We're the ones who have made downtown our home, a place to not only live but, being artists, a place to work. We designed and built our loft spaces to conform to almost all

health, fire, and safety codes incorporated in residential building requirements, which at times require a higher degree of safety than any other form of construction. And now, for all of this, where are we? We're out! Evicted by the city. In essence, left homeless.

We are now concerned whether the negotiations with city building and fire inspectors could truly be the "nightmare" your article spoke of. At this point in time, it has already become one. The fire department will not give us any indication of what necessary improvements are required; they say it is up to the building inspection department. The building inspection department tells us to look to the planning department. The planning department just shakes its head and would us for "bypassing" proper channels and procedures.

We all know those city agencies have the discretion to be harsh or lenient, swift or plodding with finding a solution to our plight. They are also the ones who are to decide the direction of the so-called "revitalization" of downtown. They have it in their power to make the city center a place to just work, shop, and visit in the daytime, or to bring about a change allowing downtown to become a vibrant, vibrant city, with a heart, soul, and beating pulse both day and night. And so we are really requesting the city to fulfill its stated commitment to bringing a living community to the inner city.

Please allow us to join in fostering this growth not only where people come to enjoy city living, but where the feeling

(continued on page 37)

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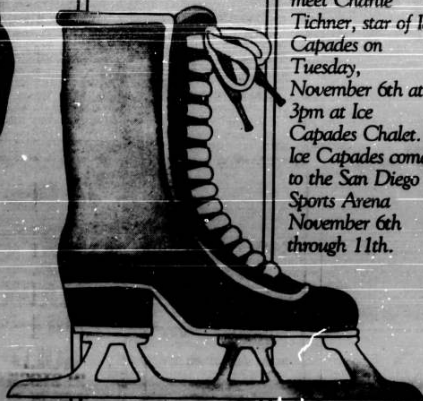
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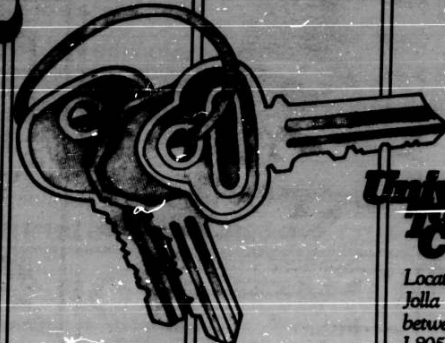
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Straight from the Hip

Dear Matthew Alice:

From TV game shows to Penthouse magazine, I have seen two symbols (♂ and ♀) to represent men and women. Could you tell me where these symbols began?

Lori Cole
San Diego

Don't you just thrive on the seemingly inevitable tension between the sexes? Without it we wouldn't have literature, soap operas, or high fashion — and even these innocuous symbols are steeped in a bit of controversy. Most everyone is in agreement that the symbols had their origin in astronomy several millennia ago. It was only natural that people would name the heavenly bodies after their gods, so two of the planets for the Greeks were called Mars and Venus. One theory is that the symbols in use today are merely stylized attributes of these two gods: Mars, the warrior, is symbolized by his spear and shield (♂), and Venus, the goddess of love and beauty, by her hand mirror (♀). Given the sexual stereotyping prevalent in those days, it seems logical that the designs would be associated with males and females.

But as is the case with most neat and tidy theories, it isn't true. A more acceptable theory begins with some Greek who had poor handwriting. Because the type-writer was still a few years down the road, the scribes who wrote in Greek 2000 years ago often did creative things with the alphabet. In this way, the theory goes, the initial letters for the two gods in question (Θ and Φ) were gradually metamorphosed into ♂ and ♀, a shorthand reference that had nothing to do with spears and mirrors.

The person responsible for the first biological use of these symbols is the legendary Swedish scientist Carolus Linnaeus. It's too late now to ask him why he chose the two symbols to refer to male and female plants — a pity no one did ask at



the time — but in 1753 his *Species Plantarum* utilized the now-familiar designs. Linnaeus's shorthand had far-reaching results. Remember what Dr. Zorba wrote on the blackboard in the opening segments of *Ben Casey* 200 years later? And that, dear Lori, is why you see ♂ and ♀ all over the place. I'm just glad you didn't ask why the same symbols represent Tuesday and Friday.

Dear Matthew Alice:

Okey, I'm finicky, but I just cannot countenance foggy ice cubes. When I throw a party, I want everything to be perfect, right down to the rocks over which my guests sip their Scotch. So tell me, how do I make ice cubes that are crystal clear, like the ones you can buy from commercial ice companies? P.S. I'm also cheap, so don't tell me just to go out and buy commercial ice.

Joe Trehearn
University Heights

While serving cloudy ice cubes might not rank as high on the scale of social gaffes as, say, not having toilet paper in the bathroom during a party, I sympathize with your plight. True, I use ice cubes only for filling my champagne bucket, but I recognize that there are people out there who actually put these things in the beverages they drink. Therefore I'll tell you how one local ice-making firm, the Union Ice Company downtown, solves this annoying problem.

Even the most active of social butterflies will most likely never need a 300-pound ice cube. But the way in which Union Ice makes this giant block of ice gives us a few clues about the problem we have with our own, more modest cubes. The two culprits in cloudy cubes are impurities and free oxygen in the water. Union Ice eliminates the first villain easily enough by pumping city water through a series of softeners and filters. The second factor requires a more devious

approach. Most of the cloudy appearance is in fact caused by oxygen in the water that is trapped and forms tiny bubbles as the water freezes. Because ice cubes freeze from the outside toward the middle, this cloudiness is concentrated in the center, where the oxygen and impurities tend to settle. Ice companies make use of this phenomenon in eliminating air bubbles. As the soon-to-be cubes sit inside cans surrounded by a supercooled bath of brine, the cans are agitated and air is blown through the freezing water. This process concentrates the free oxygen and any remaining impurities into the ever-shrinking liquid core; when the block is nearly frozen solid this narrow, cloudy core is pumped out and replaced by a fresh dose of water. Thirty-two hours after beginning, the result is an almost transparent block of ice four feet long, two feet wide, and a foot high.

More familiar to us are those small, round, hollow-centered cubes known in the trade as "two-bys." The same principle is responsible for the clarity of these cubes, though the process is different. The "two-by" machine consists of a set of stainless steel tubes surrounded by liquid refrigerant; water is pumped through the tubes in a continuous flow, and as the water freezes only the center of the tube remains liquid. Again, this is where the oxygen and impurities are concentrated. At the appropriate time the nearly solid column of ice is slipped out of the tube and chopped into convenient, party-size cubes.

I did a bit of experimentation at home in an attempt to produce clear ice cubes. I let the water breathe before putting it into the freezer. I used distilled water — the end result is always murky cubes. Sorry, Joe. Now what do I do with four trays of foggy ice cubes? □

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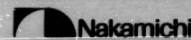
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THE INSIDE STORY

BY PAUL KRUEGER

OF THE SAN DIEGO UNION'S ENDORSEMENT of Democrat Lynn Schenk for county supervisor, GOP Central Committee chairman Allan Royner says he's "disappointed that a newspaper so traditionally Republican in leaning" would help Schenk and abandon her Republican opponent Susan Golding, a loyal soldier in the Wilson-Denkmejian-Lowery brigade.

Royner and his colleagues expected as much, though, having been put on guard last year by the Union's choice of Democrat Maureen O'Connor over Republicans Roger Hedgecock and Bill Cleator in the mayoral primary. (That editorial endorsement praised O'Connor as a woman who, "although she may walk with royalty, she keeps the common touch.") But Republican leaders absolved Union editors of blame for supporting O'Connor, assuming that the inspiration for backing the Democrat and friend of Ted Kennedy could only come from publisher Helen Copley. O'Connor and Copley are friends, confidants, and business partners as well: both have an interest in Gustaf Anders, the city's premier restaurant.

Schenk, too, has worked her way into Copley's heart and is seen now and then accompanying the publisher on morning walks along the beach at La Jolla Shores, where they're sometimes joined by O'Connor. Other emotions, however, may have tugged Copley toward Schenk — Copley once dated Golding's newlywed husband Dick Silberman. Her admiration for the Democratic businessman was such that in 1977 she succeeded in the editorial process of one of her hometown papers. Having learned that the Tribune was printing an unflattering front-page story which detailed possible conflicts of interest surrounding financier Silberman's appointment to Governor Jerry Brown's cabinet, Copley ordered the

Tribune's presses halted in midrun and had the story's first paragraph rewritten. Copley and Silberman were together publicly as late as last year, but this summer he married Golding.

Now the Golding campaign sees Copley's shadow lurking everywhere. Golding herself recently complained to friends that the Union editors were extremely tough on her during the candidate interviews which preceded the paper's endorsement choice. Golding's campaign blames the editors' second guessing of Copley's emotions for the unflattering photo of the candidate which accompanied a recent story and remains convinced that Copley herself attempted to have Golding removed from a seat on the presidential stage during Reagan's appearance here last week.

Golding had called Senator Wilson several days before Reagan's appearance to ask for help in securing a seat on the presidential stage. Wilson came through, and Golding was the only nonconservative candidate allowed to sit near Reagan (other honored guests were sports celebrities, Republican office-holders, and party functionaries). But on the morning of Reagan's arrival, rumors flew through the Golding camp that Copley, who had a front-row seat on stage, had asked the Reagan advance team to bump Golding from the platform. Golding's handlers made a series of calls to counter the perceived threat, and Golding did retain her place on the dais. But Reagan made no mention of Golding in his speech, an omission her aides feel was the result of a "compromise" offered to soothe Copley. Union-Tribune editor-in-chief Herb Klein, speaking for Copley, says the publisher "won't never make my effort" to understand Golding.

Klein also says the Union editors, who are aware of the intimate dynamics of the Copley-Silberman-Golding circle, agreed among themselves to endorse Schenk and to praise her in print as the

candidate who "would bring a needed touch of class to the board." (Golding was denied for her "reputation of opportunism and instability.") Thus Copley, who as chairman of the Union's editorial board retails the ultimate say in the paper's endorsement process, was spared the embarrassment of vetoing her editors' choice.

Golding may think the Union editorial board was unduly tough on her, but she at least kept her appointment with the "quitters. Not so Congressman Jim Bates, who last week announced that he wouldn't speak to the newspaper's editors. "To continue to subject myself to the grilling of your editorial board in competition for an endorsement that you have predetermined I will not gain seems like a waste of time [for] both of us," Bates wrote Union editor Jerry Warren. Bates has not received an endorsement from the paper in his fourteen years of public life, and was surprised — though not surprised — when the Union two years ago endorsed literary classicist, while long-time liberal Republican opponent. Bates' action, while unprecedented, is still mild when compared to the plan he and a few other Democrats hatched (but never acted on) to boycott the paper entirely by refusing to answer any reporter's questions.

Six months ago aggressive Los Angeles Times reporters were nailing Mayor Hedgecock at every turn. They asked the toughest questions of the mayor's unfolding involvement with Jerry Donnell and Nancy Hoover and wrote piecing articles which cited inaccuracies in Hedgecock's explanations. The mayor's brief "press vacation" in March, in which he refused to answer reporters' queries about his finances, was in fact prompted by the relentless coverage of the Times.

But when transcripts of the grand jury testimony were released last month, the Times de-emphasized new revelations and chose to headline their story: "Grand Jury Records Fail to Tie Mayor Directly to Charges." The Union, in contrast, employed a neutral headline for its lead story about the transcripts. Editors at both papers said of the competition's coverage, "It looked like we'd been reading different sets of transcripts."

The mayor capitalized on the Times headline at last week's League of Women Voters' debate, reminding the audience that "at least one paper in this town is allowed to print that there's nothing tying me to any wrongdoing." In correct, says Times city editor Bill Furlow, who stresses that the paper reported only that nothing in the transcripts shows a direct link between Hedgecock and the missing Hoover and Donnell families into the

Tom Shepard firm. Subsequent criticism that the Times interwove analysis and reportage did not take Furlow by surprise. "We know [the article] would be controversial and that we'd catch some heat for it," he says. The Times has since followed with two more major stories strikingly sympathetic to Hedgecock.

Just as intriguing has been the Daily Transcript's lopsided coverage of the Hedgecock-Carson race. The Transcript's front-page stories either gush over the challenger ("All [of Carson's] staff speak of the integrity of their candidate. Of his abilities and intelligence. And of his knack in inspiring teamwork. . .") or paint a grim picture of the mayor ("Of course the mayor's \$46,000 salary won't help defray legal bills. If he returned to private legal practice, a wounded, disgraced Atty. Hedgecock might command double that salary, but his legal bills could be substantially higher. . .").

Transcript editors also seriously distorted the results of a recent Todd Poll on the mayor's race. The poll showed Hedgecock leading Carson by six points, but the paper's headline instead concentrated on how one aspect of the poll's results showed "Undecided Voters Lean To Carson." A subheadline accompanying that story claimed that "Independent Poll Gives Slight Edge Over Hedgecock," which was a clear misstatement of the poll's findings.

Helen Copley and Dick Silberman, March 15, 1983

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Q&A

(continued from page 1)

Q: Did you ever discuss that subject with anyone?

A: Yes. Numerous times, and perhaps I can explain that.

Q: Okay. I would like to know what period of time you discussed it, over what period of time, and the general nature of the discussions.

A: The discussions started when Nancy walked out on George [Hoover] in 1980, leaving him with the teenage kids, and went off with Jerry Dominelli, who nobody knew who he was, but was still encumbered by a wife at that time.

Nancy took an awful lot of criticism from people who knew her at that time. As in most divorce situations, both parties all of a sudden came to be avoided by their prior friends. I believe, for example, in my case, I saw Nancy in 1980 and did not see her again until 1983, would be my recollection. She pulled back from virtually all of her activities. Her husband, George, pulled back from his activities, and there were a lot of people who were assessing fault in the relationship to Nancy. They were very unhappy with her for the action she had taken.

Q: Did you discuss this situation with Mr. Hedgecock at any time?

A: Oh, I am sure I did. He was just wondering what could possibly have gone wrong with Nancy to ruin such a nice family.

Q: Did you hear Mr. Hedgecock on one or more occasions make derogatory remarks about Ms. Hoover concerning this situation?

A: Not about her, but about her action. He felt it was a mistake on her part.

Q: During your conversations with Mr. Mitrovich in the year 1981, did he ever mention to you the desirability of

effecting a more harmonious relationship between Mr. Hedgecock and Ms. Hoover in order to obtain her help during the future political campaigns?

A: George [Mitrovich] frequently talks in terms like that. You know, when he went to work for Nancy, he made a point of letting everyone in town know this was a woman who had lots of money and who could be helpful to any cause, be it charitable or anything else. He was spreading this around town.

On one occasion, and I can't remember when it was, he would say, "Mike, we could go to Nancy and get her to get contributions for us. How can I possibly ask her as long as she and Roger are still at odds?"

Q: That was on his mind.

A: Huh?

Q: What did you say to that?

A: As I recall, it was a personal problem they would have to work out themselves.

Q: Well, was she — had she been a source of political funds in the past?

A: I don't think so, because she had not — George Hoover, her husband, had — he is an excellent fund-raiser, and had acted as our finance chair, I believe, in '75. But Nancy was not a fund-raiser for charitable purposes or anything else until she looked up with Dominelli.

Q: Well, you know, it is common for politicians to try to be as friendly to people as they can whether or not they like them. Isn't that almost a universal trait of a politician?

A: Roger seems to have violated that frequently in the past.

Yes, I would say the stereotype politician is that way.

Q: You, being a close advisor to Mr. Hedgecock, did you ever approach him with the idea of toning down his criticism of Ms. Hoover or trying to effect some kind of rapprochement with her in order to at least have her as an ally during a mayoral campaign?

A: No. I didn't consider it a matter of great importance.

Q: Did you ever become aware of, through somebody telling you, that anyone else had done that?

A: No. I take it back. George Hoover had mentioned to me on one occasion, or had mentioned to Roger in my presence, "Don't be so harsh on Nancy. She has got to do what she has got to do." So he was telling him to not harshly judge his ex-wife.

Q: Do you recall when that was?

A: I sure couldn't.

Q: Do you recall any time during 1981 when Mr. Hedgecock told you that he had met with Ms. Hoover?

A: Not specifically, no. Although I know that they did start meeting again. You say 1981, I don't know when it is, but there was a point at which point they became social friends again.

Q: All right. Do you connect that happening with any particular series of events or events?

A: No.

Q: Mr. Hedgecock's statements of economic interest for the year 1981 show that, I believe, in the months — starting in the month of September/October, he shows some gifts in the form of tickets to various charitable or social events on his statement of economic interest, which would indicate at least during the latter few months of 1981 Mr. Hoover was providing him with complimentary, as far as he was concerned, tickets to these events.

Do you recall that happening?

A: I recall seeing those in reviewing in connection with this investigation.

reviewing Mr. Hedgecock's statements of economic interest. But I don't believe I had seen them before or was aware of them.

Q: Did you attend any of these particular events yourself?

A: I couldn't tell you unless you told me the specific event. I don't ever recall being the guest of Nancy Hoover for anything.

Q: Okay. I am really trying to find out, Mr. McDade, whether you have a recollection of this improvement of the

relationship between Mr. Hedgecock and Ms. Hoover occurring during the year 1981.

A: You have very good evidence of that in saying that she was giving him tickets. I don't think you would do that to someone you didn't like.

Q: Okay. Well, wasn't it — let me phrase the question this way: Was the antagonism, if I can use that word, and maybe it is a stronger word and is not justified, the feeling about the adverse feeling, wasn't this a feeling that Mr. Hedgecock had about Ms. Hoover because of her actions; wouldn't that be correct?

A: I think it was more of a disappointment than anything else. He hated to see a good friend, a couple he had enjoyed socializing with, which had even been business partners or investment partners, break up.

Q: Was there anything that ever came to your attention that that was a reciprocal relationship; in other words, that Ms. Hoover resented Mr. Hedgecock for perhaps making remarks about her?

A: I have no knowledge of that ever happening. It is not much in Nancy's nature, from what I have observed, to be much of a resentful person. But I don't know the answer to your question.

Q: When do you have your first positive indication, when do you have a recollection of a positive indication that Mr. Hedgecock's feelings toward Ms. Hoover had improved?

A: Probably when she gave a contribution to the 1983 campaign.

Q: Well, now, she gave a contribution — I can dig it out for you if you want — but there is a \$250 contribution that she gave to the Roger Hedgecock Election Committee in June of 1981.

A: I wasn't aware of that.

Q: I realize you said you were not aware of the contributions and the expenditures from that committee, but I will show that to you after lunch. But it is a fact, Mr. McDade. I hope you will

(continues on page 12)

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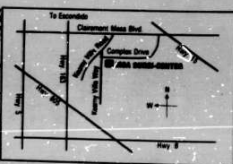
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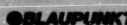
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Q&A

(continued from page 10)

accept my word for it.
A: Definitely.
Q: Yet we have evidence that the feeling about Mr. Hedgecock, the adverse feelings extended beyond that date. So I am not sure that the giving of a contribution would indicate a feeling on Mr. Hedgecock's part.
A: I think you are probably correct in your analysis.

Q: So can I go back to one question: Do you have a recollection of any event having occurred that positively indicated to you an improvement in Mr. Hedgecock's attitude toward Ms. Hoover?

A: No. There is certainly no event. I don't recall seeing a tearful scene where they embraced each other and said, "Let's forgive all the past differences." Because I don't think it was ever that type of a break. I think it was a break by virtue of absorbing yourself one from the other. This wasn't something where there was an innuendo war going on, to my knowledge.

Q: Okay.

The Foreman: We will recess now until 1:30.

(Noon recess.)

Mr. Hamilton: Did you state this morning that you told Mr. Shepard that you didn't think he would make a success with his consulting firm?

Mr. McDade: No. That was an offhand comment to Mr. Hedgecock, that I had doubts, because that is a dog-eat-dog type business. It is something where I have seen people come in and have a hard time making it.

Q: That comment was made to Mr. Hedgecock during the December conversation?

A: That is my recollection, yes.

Q: During this December, 1981 conversation you had with Mr.

McDade: Roger one day mentioned to me casually, "I think I am going to see if Nancy Hoover can help me with my remodeling." At that point, I remember asking him, "Is this a smart thing to do?" . . . He said he would think about it.

Hedgecock, did you discuss the role that was to be played by Tom Shepard and Associates after January 1st?

A: No.

Q: There was no discussion of it?

A: No discussion of it.

Q: As of the start of 1982 when Mr. Shepard had in fact started his consulting firm, what was your understanding of the role that Mr. Shepard and his firm were to play in the preparation for the mayor's campaign during the first six months of the year 1982?

A: It was my understanding that if there was a race for mayor, Tom Shepard was definitely going to be considered as one of the top candidates for running that campaign. I probably would have been the other one to be considered.

Q: Were you considering setting up a

political consulting firm?

A: No. I have done that work in the past as an adjunct to my law practice. I have run a number of political campaigns.

Q: All right.

A: I would have dearly loved to have run this one from the start, but circumstances didn't permit, and Tom had facilities and was ready to go, so he was the logical choice.

Q: Well, was it your understanding that he was going to be the consultant as of your understanding in the beginning of 1982?

A: No. No, it was merely something for discussion. Although there is no question that if he set up a firm that provided the services that a campaign would need, he would definitely be given consideration for it. But in my own mind I wasn't sure that him going out for the first time, that he would be a person that could handle a race of that sophistication. Frankly, I had more experience than he

did in doing that type of thing, and probably given the same support, could have done the job.

Q: Take grand jury exhibit No. 5. I am showing you grand jury exhibit No. 5.

Grand jury exhibit No. 5 contains a number of contracts for services between Tom Shepard and Associates and various individuals or organizations. Do you see that exhibit?

A: Yes, I do.

Q: I want to call your attention first to a contract, to two contracts in that exhibit, 5a and 5b. 5a being a contract between Tom Shepard and Associates and a Dan Kripke dated March 10, 1982; and 5b being a contract that is unsigned and undated between Tom Shepard and Associates and 20c for State Assembly. Do you see those two documents?

A: Yes, I do.

Q: I would like you to notice the letterhead at the top, and particularly on the right where they list the names of the partners of Tom Shepard and Associates. Do you notice the names of the four partners, Dennis, Franck, Meadow, and Shepard?

A: Yes.

Q: Now, I would like you to look at grand jury exhibit 5C, which is a contract that you signed between the Roger Hedgecock for Mayor Committee and Tom Shepard and Associates, which was signed on the third of August, 1982. Do you see that contract?

A: Yes, I do.

Q: Was that contract signed on the date indicated on the document?

A: On that date or very close to it.

Q: All right. Now, I will call your attention to the letterhead on top of that. On the right they list the partners as of that time as Franck, Meadow, and Shepard. Do you see that?

A: Yes.

Q: And, also, besides the — that being the difference between 5a and 5b and 5c, the one that you signed, there is also a difference in the address of the firm at the

bottom, 5a and 5b listing their address at 1205 Prospect Street, No. 465. And grand jury exhibit 5c, which you signed in August, listing the address of Tom Shepard and Associates as 1205 Prospect Street, 338. Do you see that?

A: Yes.

Q: Now, I would like to go back to the contract that bears Mr. Hedgecock's signature (dated January 1, 1982), and would you notice that the letterhead upon which this contract is made contains the names of only the three partners, Franck, Meadow, and Shepard, at the top, and contains the address at the bottom, 1205 Prospect Street, No. 338. Do you see that?

A: Yes.

Q: This is the same letterhead that was on the contract that you signed in August, is that not correct?

A: That is correct.

Q: We have testimony in front of this grand jury that Mr. Dennis left the firm in about June, and therefore there was a change in the partners, and also at some point in time they moved from the fourth to the third floor.

A: Uh-huh.

Q: Now, it seems clear from this document, being on the stationery that it is, that it could not have been signed on January 1st, 1982; does that appear obvious to you?

A: I couldn't make the conclusion, Mr. Hamilton.

Q: Do you know whether or not there was a document or the original of this document was prepared at some time after the date appearing on it?

A: No. I have no knowledge of that.

Q: Now, at the time that you — the arrangement with Mr. Shepard became fairly definite in March, 1982, were you aware at that time of the manner in which he was being funded?

A: I know that Tom had Nancy Hoover as an investor in his firm. I did not know the extent of his own personal assets or any other principal in this firm, but I did

know that Nancy Hoover was a partner to some extent.

Q: Was the extent of your knowledge then that she was a partner?

A: She was a limited partner, yes.

Q: And as far as you know, she could have been one of hundreds; is that the extent of your knowledge?

A: I never had the impression there was a larger group. She was a person with access to great financial resources at that time, and I assumed she was the sweetheart in this deal.

Q: Were you told that she was the one providing all of the capital?

A: No.

Q: Did you assume that?

A: No.

Q: Did you assume there were others?

A: I assumed that Tom put some of his own resources in, and I assumed that you don't give partnerships to people like Franck and Meadow and Dennis and the others without asking them to give something in return. So I guess if you are looking to my assumptions, I figured everyone was putting something in.

Q: Okay. You didn't inquire, I take it; is that correct?

A: No, I had not reason to.

Q: Was it your assumption that monies of J. David and Company were going into the Shepard firm?

A: The first time I ever heard any intimation that J. David monies were coming in was during this year when the newspapers started indicating that from the proceedings you have been engaged in.

Q: So you were of the impression at that time that Mr. Hoover had large independent resources available to her?

A: She was living a lifestyle that left very little to doubt in that respect, that she had disposable income of almost any amount that she wanted, yes.

Q: Well, but your assumption was this was other than J. David funds; is that correct?

A: I had never been told anything different. I had been told at my meeting

of funding of the firm, it had always been Nancy Hoover funding the firm. There had never been a mention of J. David.

Q: Was this mentioned quite often?

A: No.

Q: How many times during the first part of 1982, first half of 1982, did you hear that fact mentioned that she was funding J. David — or Tom Shepard and Associates?

A: Oh, maybe three or four times.

Q: Okay. Now, during that time was there any discussion as to the amount of her funding?

A: No.

Q: Now, do you recall the date of November 2nd, 1982?

A: No.

Q: That is Election Day, 1982?

A: Okay.

Q: Do you recall this date?

A: Yes, I do now.

Q: Where were you on election night on that date?

A: At election central.

Q: Did you attend a party that night?

A: Yes, at Soledad Franco's.

Q: Who gave that party?

A: That was put on by the Hedgecock Election Committee.

Q: What was the purpose of that party?

A: It was intended to stir up tremendous support for Roger's candidacy and get him off and running just as fast as he possibly could.

Q: Was it announced at that party that he was definitely going to be a candidate?

A: I don't think so. I think the announcement came later. But if it wasn't announced, it was one of those daily veiled political things where everybody in the place knew it. It was a very exciting evening because all of us were very elated that Pete [Wilson] had won and maybe all the work we had been doing as volunteers over the past year would have some meaning.

Q: Was there some type of a campaign parade through the streets?

A: Right. They had a few bugles and

drums, and things like that, and the parade went from Soledad Franco's down to the election headquarters at the Embarcadero.

Q: The purpose of this was to advertise Mr. Hedgecock's candidacy, is that correct?

A: Yes.

Q: We have received evidence, there has been evidence introduced here before the grand jury, that on or about November 8th, which would have been within six or less days of this November 2nd date, Mr. Hedgecock and Ms. Hoover entered into an agreement whereby Mr. Hedgecock agreed to sell Ms. Hoover a promissory note and a deed of trust in return for \$16,000. Were you aware of that having happened at Co time?

A: No.

Q: When did you first find out about that arrangement?

A: I believe it was in June of 1984 when the attorneys for Roger Hedgecock revised his and amended his economic interest statements and included that transaction more clearly characterized on his statements of economic interest. And at that point I believe Ralph Frimolino, from the Times, picked it up, and I learned about it from the newspaper.

Q: You learned about it in the course of the investigation that is currently going on?

A: That is correct.

Q: There was a resolution of the San Diego City Council on November 15th, 1982, calling a special election for the office of mayor with the primary — setting the primary on March 15th, 1983, and the general election on May 3, 1983. Do you recall that happening?

A: Yes, I do.

Q: Again the evidence in front of this grand jury shows that on November 17, 1982, Mr. Hedgecock notified Jack Kaufman, Ms. Hoover's attorney, not to record the promissory note and deed of trust that we have previously discussed until June 23rd, and not to notify the

(continued on page 14)



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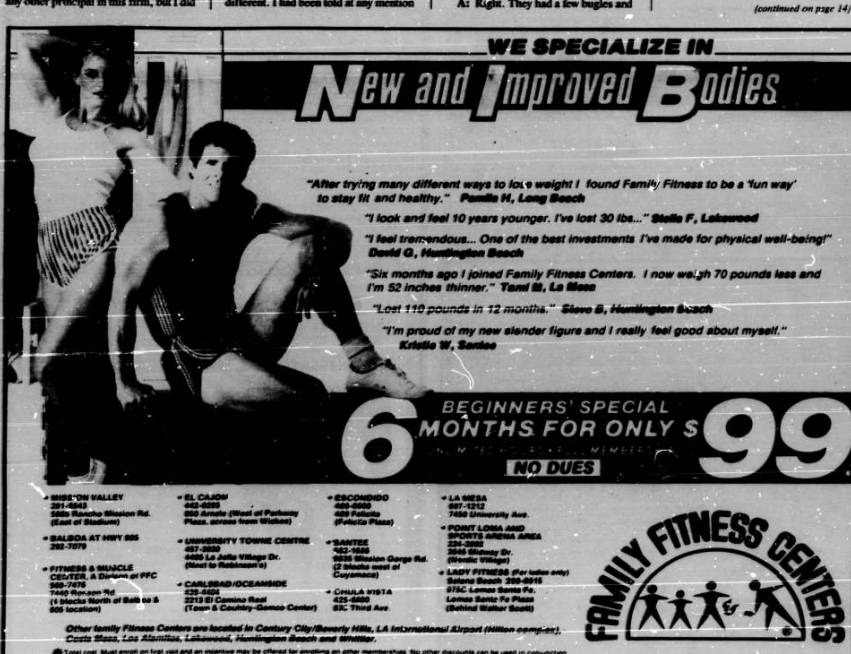
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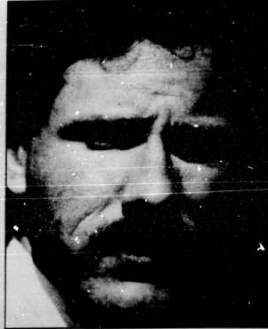
FAMILY FITNESS CENTERS



Mike McDade



James Hamilton



Tom Shepard

Q&A

(continued from page 13)
obligors on the note. Were you aware of that conversation at the time it occurred?
A: No.
Q: Did you find out that the consideration or a similar consideration between Mr. Hedgecock and Mr. Kaufman?
A: Yes.
Q: When did you find that out?
A: When I reviewed the documents that Mr. Hedgecock has presented to your grand jury.

Q: Do you know John Woodward?
A: Yes, I do.
Q: How long have you known Mr. Woodward?
A: I believe I met him in Roger Hedgecock's office when he was an intern there. Probably in the '80 to '81 period of time. I can't be precise on that.

Q: Did Mr. Woodward work in the 1982-1983 Hedgecock campaign for mayor?
A: He was a volunteer during 1983, acting as a driver for Roger Hedgecock to various events.

Q: When do you recall him becoming Mr. Hedgecock's driver?
A: It wasn't necessary until after the first of the year, so it would have been early in 1983.

Q: Okay. Did you know that during the campaign he was on the payroll of Tom Shepard and Associates?

A: I didn't learn that until later. I —
Q: Well a minute. At any time prior to May 3rd, 1983, did you know that Mr. Woodward was on the payroll of Tom Shepard and Associates?
A: I think I did know that he was doing some work for him. It was my —

Q: All right. If I may finish, that he was doing the same type of thing Corine Cowenber was, doing polling on an hourly basis, and doing that kind of work.
A: I am interested in the date. When did you first find out that Mr. Woodward

was on the payroll of Tom Shepard and Associates?
A: I couldn't tell you. This particular issue has been handled about in the press so often that I don't know when my first recollection was, because the newspapers keep throwing around all sorts of comments about who should have known what at what time. I would say it was not a momentous [revelation]. Probably sometime, I would think, prior to the end of the primary election in March.

Q: So you would place the date of your finding out as prior to March 15th?
A: I would think so, yes.
Q: Do you recall from whom you found out?

A: I think John mentioned he was doing a little work for Tom Shepard, and I was delighted because he is a nice kid and had been unemployed.
Q: Did Mr. Woodward tell you that he was getting paid by Tom Shepard to drive Mr. Hedgecock?
A: No.

Q: Did you ask him whether that is what he was getting paid for?
A: Never even occurred to me. John had been a volunteer in previous

activities.
Q: Well —
A: He was a volunteer pure and simple, as far as I knew, in the campaign.
Q: Mr. McDade, Mr. Hedgecock is reputed to be a very, very active campaigner. And I would assume that during the course of a rather short special-election campaign for mayor, he is being opposed by two rather formidable candidates, that he is on the move most of the day, was he not?

A: He had his duties as a county supervisor that took up most of the day, most of every day.
Q: Are you saying he spent very little time on the campaign trail?
A: He spent excessive amounts of time on the campaign trail in the afternoons and evenings.

Q: Who was driving him during that period of time?
A: Some of the time John Woodward.
Q: Wasn't it most of the time?
A: I would say most of the time after a certain point in time, but I couldn't tell you when that was.

Q: When were you told that Mr. Woodward was being paid by Mr. Shepard, activities.
Q: Well —
A: He was a volunteer pure and simple, as far as I knew, in the campaign.
Q: Mr. McDade, Mr. Hedgecock is reputed to be a very, very active campaigner. And I would assume that during the course of a rather short special-election campaign for mayor, he is being opposed by two rather formidable candidates, that he is on the move most of the day, was he not?



Roger Hedgecock



Nancy Hoover



Richard Hoffman

it did not enter into your mind that he might be getting paid to drive Mr. Hedgecock?

A: No. In every campaign I have worked in of any scope, there have been volunteer drivers for the candidate. Those people have worked for a wide variety of different people, and I saw John as no different than the other 2000 volunteers in the campaign.

Q: So let me ask the question this way: If in fact Mr. Woodward was employed by Tom Shepard and Associates for the primary purpose of driving Mr. Hedgecock during that campaign, would this have been something you were unaware of?

A: Yes. If I had known about it, I would have considered it a campaign violation.

Q: Have you ever inquired of anybody as to that possibility?
A: What time period are you referring to?

Q: During the entire period of the campaign.

A: During the campaign, I had no occasion to make any inquiries about that at all.

Q: That would be through May 3rd, 1983?
A: That is correct.

Q: Do you know Carl Ludlow?

A: Yes, I do.

Q: How long have you known Mr. Ludlow?

A: Since the 1978 Hedgecock campaign.

Q: Now, is he the one that you were instrumental in getting fired as an executive assistant to Mr. Hedgecock; is that correct?

A: Unfortunately I have had that responsibility twice in Carl's life.

Q: I believe you have testified at some point he was committed with the committee work to organize a campaign for Mr. Hedgecock in 1982; is that correct?

A: Yes. In 1982 he was quite active in the campaign until I asked him to leave the campaign.

Q: Do you recall what point that was?
A: Yes. That was over the Christmas holidays, 1982.

Q: Now, did Mr. Ludlow ever approach you during the latter part of

1982 and inform you that he had discovered that certain of the Hedgecock campaign workers or volunteers were being paid by Tom Shepard and Associates?

A: Absolutely not.

Q: What was the cause of your firing Mr. Ludlow?

A: He had made substantial misrepresentations throughout the City of San Diego concerning both his role with the Hedgecock campaign and his ability to produce certain results for community activities. He was making our campaign a laughingstock. He was creating friction throughout the campaign. He and Tom Shepard were frequently close to blows because of Carl's attitude toward Tom and Tom's thin skin.

He was uniformly disliked by virtually all of the volunteers in the campaign. He was a pain in the neck, and basically I gave Roger the option that either Carl Ludlow left the campaign or I left it, and I was supported in that by the campaign committee.

Q: Did you know that in December, 1982 a mobile telephone was placed in

Mr. Hedgecock's personal automobile?
A: Yes, I did know that.

Q: Do you know the circumstances under which that was done?

A: I know —

Q: Did you know at the time?

A: No. What I knew at the time is that he had been complaining that he was on the road so much, he never had a chance to make phone calls; that he wanted to inquire into the possibility of getting a mobile telephone.

He asked if he did do this, if we would authorize that as a campaign expense, as far as the payment for it, and we did authorize that.

Q: All right. Now, do you know to whom he went to get it installed?

A: No, I don't.

Q: Do you know whether or not the campaign paid Pacific Telephone for that telephone?

A: I don't know. I would assume we paid all bills we received, but I remember seeing phone operation bills, I do not recall at this time seeing an installation bill.

Q: Well, we have evidence that the

(continued on page 16)

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Q&A

(continued from p. 17)

Q: Now, you have described yourself as a very, very close advisor and friend to Mr. Hedgecock, isn't that correct?

A: Right.

Q: Mr. Hedgecock, as I understand your testimony, approaches you after the election and says something to the effect that he wants to get his house renovated, and he is going to contact Nancy with regard to this — Nancy Hoover with regard to this. And you say, "Is that a smart thing to do?" And then he goes his way, and the next thing you find out, that the renovation is being done. Did it not occur to you to ask him why he had in fact gone through with this thing with Nancy Hoover?

A: Not on the financing aspects. I just never had an occasion to ask.

Q: Were you not worried about the possible consequences?

A: I had given him my opinion as I did on many issues. I felt he was able to handle his affairs without my meddling on a day-to-day basis. I gave him my advice when he asked for it.

Q: I take it, then, it did surprise you when you found out that this was an undocumented transaction, is that correct?

A: It is not only surprised me, but it frightened me, and that is why I was very delighted to find the documents in your possession that came from Nancy Hoover's attorney, which clearly indicated that there had been a loan transaction intended from the start, because I have to say, for a while when the newspaper was raising the [question] about this being a gift, I was wondering if I had misinterpreted the man. And then when I saw the document that came from attorney Greco's office where there was clearly an indication from the parties as to what the nature of the transaction was, I once again had my faith restored in my friend.

Q: Well, if you read those documents, you must have read the letter from Mr. Greco to Ms. Hoover advising her very strongly to document the loan in a standard manner, did you not?

A: Yes, I saw it.

Q: You didn't find any documents that indicated a standard documentation of a loan, did you?

A: No. They were never executed, to my knowledge.

Q: All you found in there were handwritten notes from Ms. Hoover, all underlined, which reflected her memorialization of considerations with Mr. Hedgecock, isn't that correct?

A: Those were the things I relied on in those comments, yes.

Q: Now, as an attorney, if Mr. Hedgecock had asked you, this is not the type of documentation you would have advised him to prepare, is it?

A: You can bet on that.

Q: Also, among those documents did you not notice the first two arrangements with regard to, first, the potential sale and a loan of the home were to be done behind the blind trust?

A: Yes, I did notice that.

Q: Didn't that raise concern in your mind?

A: I didn't see that until after — in fact, I guess I didn't see those documents until probably May or June of this year.

Q: Okay.

A: So they certainly didn't arise any questions at a time when I could do nothing about it.

Q: Now, how did you find out about this arrangement on February 12th, 1984?

A: I was called at home on a Sunday, as were other members of the political advisory committee to Roger, and asked if we could come to a meeting at his house.

Q: Who called you?

A: I don't remember.

McDade: It was quite obvious . . . that (Nancy Hoover) was doing quite well for herself.

Hamilton: Did her financial circumstances appear to improve after she left Mr. Hoover and went to live with Mr. Dominelli?

McDade: Not unless you like Porsches better than Volkswagens.

Q: When you were called and asked to go to this meeting, were you informed during the telephone call as to the nature of the meeting?

A: Just told there was a problem, and we needed to discuss it right away.

Q: When you got there, did somebody acquaint you with what the problem was?

A: Yes.

Q: Who was it that acquainted you with it?

A: Roger.

Q: What did he describe to you as being the problem?

A: He basically indicated that the rumors we had been picking up for the past couple of weeks about the collapse of J. David had been driven home to him in a very personal manner when this contractor, I believe it was either Mr. Columns or Mr. Harris, who I did meet on one occasion on the job site, had advised him that \$35,000 in unpaid subcontractors' bills were outstanding; that they were stopping work; that they were no longer receiving money from Nancy Hoover; and that the job was basically going to come to a standstill.

Q: What time did this call come to you?

A: As I recall, in midafternoon. I remember being invited about having to go into town from El Cajon on a Sunday afternoon.

Q: Did you go to his [Hedgecock's] house?

A: Yes, I did.

Q: Who was there when you arrived?

A: Either when I arrived or at some time during the evening Roger was there, Tom Shepard, Nancy MacHutchin, Larry

Cushman, and Pete Aylward. I think that is all. Cindy Hedgecock may have been there. If so, she was in and out and wasn't participating in the meeting.

Q: When you were called and asked to go to this meeting, were you informed during the telephone call as to the nature of the meeting?

A: Just told there was a problem, and we needed to discuss it right away.

Q: When you got there, did somebody acquaint you with what the problem was?

A: Yes.

Q: Who was it that acquainted you with it?

A: Roger.

Q: What did he describe to you as being the problem?

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Q: What time did this call come to you?

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Q: Did you go to his [Hedgecock's] house?

A: Yes, I did.

Q: Who was there when you arrived?

A: Either when I arrived or at some time during the evening Roger was there, Tom Shepard, Nancy MacHutchin, Larry

didn't go into the specifics. I know them subsequently, because I have traced through them with him.

Q: I realize you know them since then. I am trying to find out what he told you as of that meeting. Did he in fact tell you that the loan had originally started with a \$50,000 check from Nancy Hoover which was deposited into a construction fund account?

A: No, I found that out later.

Q: Did he tell you that thereafter the bills for the renovation, after that \$50,000 was consumed, that the bills for the renovation thereafter were submitted by the subcontractors directly to Patin Columna who paid them? Did he tell you that?

A: He had indicated something about the arrangement, that Nancy was paying the contractor directly. So we knew that she was out-of-pocket money at that time.

Q: But, how did he explain — did he indicate to you that at the inception, there had been a firm agreement for \$130,000 loan?

A: I don't think it was that clear-cut at that meeting.

Q: All right.

A: I think he was, if you will remember his mental state when he appeared in public in those days, he was still trying to piece it all together.

Q: All right.

A: He was approximating, and I seem to remember \$130,000 as the approximate amount.

Q: Now, that meeting has been described as one that lasted two or three hours; would that be correct?

A: Yes, it did.

Q: The total that you can remember about his explanation of the problem is that he had borrowed \$130,000 from Nancy Hoover, but without going into the specifics?

A: I don't think he went into the specifics as to the timing as when he received the money. I also might not have been totally receptive to what he was saying at that time because I was frankly very angry that he had gone forward with something that could jeopardize his political future by appearances without documenting it.

Q: Did he indicate to you any suggestion as to — or what his suggestion was as to handling this problem?

A: Yes.

Q: What was —

A: We talked about it from a number of perspectives, and I think one of us who were called were a group of political advisors. We were obviously very concerned about any political fallout that might occur as a result of this.

Q: After we finished during the fact that there were no documents that would clearly illustrate what was going on, we decided to have him lay it out as clearly as he could for us. And Peter Aylward at that

time took notes and subsequently drafted an agreement that would reflect what the transaction had been.

Q: All right.

A: Admittedly after the fact is not as good as before the fact.

Q: Now, do you recall whether any documentation was presented by Mr. Hedgecock or anyone else at that meeting which documented the actual renovation expenditures on the house renovation?

A: I don't recall seeing actual documents. I recall indications that these would be provided to Pete Aylward so he could prepare the documents, but I don't think —

Q: That is my next question. Was there a discussion about a necessity for someone to go out to Mr. Columna or someone else and get a breakdown of the costs?

A: Yes.

Q: All right. So as to your impression as of the February 12th meeting that such a document had not been obtained?

A: I don't think so. Yeah, we wanted to make sure that when the numbers appeared in the agreement, they jibed with what Columna was actually charging on the job.

Q: Let me rephrase that. I think maybe I got a bit negative. I think maybe you understood at that meeting that there was no document in existence at that time that showed the actual breakdown of costs on that job?

A: No. I was of the impression that there was documentation of that clearly existing, but that it wasn't present at the meeting, and that this was documentation primarily in the hands of Mr. Columna.

Q: Was it your belief at that time that that documentation was not in the hands of any of the members of the committee who were present there at Mr. Hedgecock's home?

A: That is right.

Q: So was one of the individuals there delegated to go get that documentation, do you recall?

A: I think Roger was going to take care of that himself. The other possibility is that he asked Tom Shepard to inquire of Nancy Hoover, who was his friend, how much money had been expended up to that point. But I think both of those two were going to take the responsibility for accounting the documents.

Q: Was it your understanding of what Mr. Hedgecock had said that he had received some type of verbal indication, at least from someone, that the total cost owed at that time was \$130,000?

A: Yes.

Q: All right. So what was missing was the written documentation of that, isn't that correct?

A: Exactly, and the supporting bills.

Q: Okay. So whoever was going out to do it, was going to get what would have been some written documentation to

support the verbal figure he had been given is that correct?

A: Right.

Q: At some point in time after the campaign, did you talk to Ms. Ewone Schultz about her association with Tom Shepard?

A: Yes.

Q: When did that occur?

A: That occurred in 1984, shortly before her testimony before your grand jury.

Q: All right. So that was after this investigation had started; is that correct?

A: That is correct.

Q: Can you relate what that conversation was with Ms. Schultz before she testified here?

A: Yes. Actually I had two conversations with her. When you filed your civil suit shortly prior to the election, there were certain aspects of that civil suit that were not clear as to what was being alleged. Subsequently you filed an amended civil suit which seemed to focus on two employees of Tom Shepard. Knowing that Ewone Schultz was the person who had been talked about in the press as having worked for him, and since she was close at hand, I called her into my office on our lunch hour and I asked her if she could tell me what was her arrangement with Tom Shepard at that time when they were consulting or talking about going into the consulting business together.

She gave me a breakdown at that time of just exactly what her arrangement had been, which relieved me no end because I found out that she was not an employee of Tom Shepard at any time; that she was an independent consultant; that she received \$900 from him; and more than that, from other sources, that she received no employee benefits, had no withholding taken from her check, none of the things that would characterize her as an employee.

Q: You were satisfied, I take it, with that response?

A: I was very satisfied. In fact, extremely relieved.

Q: What had asked about other conversations. Then I also had a subsequent conversation with her when she inquired if I would give some idea about what the grand jury process was all about, because she was frightened, and that has all been reported in the paper. But I would be very happy to go over what I conveyed her on.

Q: I don't really think that is too relevant. Thank you.

A: I hope not.

Q: I believe at some point in time you said that Nancy Hoover was living in a style that demonstrated that she had access to almost unlimited funds. Was this something that you personally observed?

A: No. It was something that was

reported in the paper repeatedly. She was the only person I have known from the old days who was capable of making

\$100,000 bequests to the San Diego Opera, and things of that nature. It was quite obvious from her appearances in San Diego magazine and the social columns, and everything else, that she was doing quite well for herself.

Q: Did her financial circumstances appear to improve after she left Mr. Hoover and went to live with Mr. Dominelli?

A: Not unless you like Porsches better than Volkswagens.

Q: All right. So in your view she had always been an affluent person?

A: She had always had a certain degree of affluence. They were not poor people at all, but it was a quantum leap when she left George and when J. David appeared to be reaping in marvelous profits. She was giving gifts to her daughter's friends, and sending her kids to the best schools, and supporting athletic teams, and it was a definite marked difference.

Q: I know we are jumping around. I am taking these questions in the order in which they are here in my hand rather than in chronological order.

A: That is fine.

Q: Can you briefly review the process that was used during the 1983 campaign in an attempt to keep committee expenditures in line with contributions?

A: I am not sure I follow the question exactly.

Q: He had testimony in here, Mr. McDade, that there was within this executive committee, or perhaps even a smaller subcommittee of that, there was a continual battle to keep expenditures within the limitation of contributions.

A: Right.

Q: Now, what was the — and that, quite frankly, there has been testimony that that was not successful in some cases, witness the \$44,000 debt at the end of the May '83 campaign. Can you explain to us what the process was that was used to keep those expenditures in line?

A: Yes. I understand what you are saying now. At each executive committee meeting, which was generally on Saturday morning at the campaign headquarters, all of the various decentralized aspects of the campaign would come together for the only time in the week. You have to understand how this operation worked. There were many aspects of the campaign operating out of the headquarters. There were others operating out of diverse neighborhoods, things in Rancho Bernardo, San Diego, all over the place; some going on out of my office in El Cajon; some of my own personal activity I was involved in. There was a lot of delegation in the campaign. People working on specific functions. They would come together on Saturday

morning to hear reports from the precinct operation, the volunteer operation, the fund-raising operation, the accounting aspects of the campaign.

With respect to the specific question, each week we would have a projection prepared by Peter Aylward ordinarily of where we stood and a cash flow revenue standpoint. If I use the wrong terms, it is because I am not an accountant in any respect. But he would give us a picture of how we stood at any particular time. Projections would be made as to what expenditures were anticipated for the next week. Projections would also be made by Nancy MacHutchin or someone from her group as to what we could expect by way of contributions. Then we would try and work on the program for the next week, be it advertising, or anything else, to try and trim it down within the limit of what we could anticipate reasonably.

Q: Was there a person charged with the responsibility of authorizing expenditures?

A: Not a single person.

Q: Who had the authority to authorize expenditures in this campaign?

A: Up to a certain level, and I think it was either \$150 or \$250, I believe that the campaign secretary could authorize expenditures or could write the checks, anyway. Usually almost always in consultation with someone in the campaign.

Q: Let's go above the \$250 level. Who there had the authority to authorize expenditures?

A: I did. Pete Davis did, Roger did. Although Roger usually had to go through the barrier of arm wrestling with Pete and I as to why it was a legitimate expenditure. But we were the ones that could co-sign the larger checks. For example, some of these larger checks were checks drawn to Tom Shepard and Associates.

Q: Did Mr. Shepard have the authority to okay expenditures?

A: No.

Q: So that when Mr. Shepard wanted to make a media buy, he would have to come to one of you three gentlemen to get authority for that, is that correct?

A: More importantly than that, he would have to come to the entire committee, present what the media buy should be, and then see it criticized and reshaped, so it would be approved in theory.

Q: I understand that theoretical approval, but I am talking about the actual approval of the expenditure.

A: No. At that time, once it had been approved by the committee, he can go out and incur indebtedness on behalf of the committee, which is typical as far as committees.

Q: Insofar as this theoretical approval that you gave him for the consent of any

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Q&A

(continued from page 19)
given media buy, did that place certain restrictions on the maximum amount of money he could have spent?

A: You bet.
Q: So each time he came with a plan, was there a maximum figure established by the committee?

A: Yes. A maximum figure which would vary slightly depending on availabilities, because what he would do go through and figure out what would be, for example, a good buy on Channel 10.

To give you a good example, at one point we realized that the showing of *M*A*S*H*, the final showing of *M*A*S*H*, would be a tremendous audience-drawer. We would probably get a better bang for our dollar there than we would in any other show of the year because of the watershed.

The original authorization was given to spend \$3000 or \$4000 for a thirty-second ad on *M*A*S*H* specifically. [But] during the week they pump their rate up to commercial rates, they took away the availability of political rates, and it would have cost \$8000 or \$9000. So Shepard had to make a decision to alter that buy after consultation with me and the candidate.

Q: So he could not alter the authorization without either your approval or Mr. Hedgecock's?

A: Except for fine-tuning, he could throw out a thirty-five-dollar spot here, add on one fifty-dollar on there. But there would be no substantial variation. . . .

Q: With regard to the one thing you mentioned there that you occasionally give legal advice, were you ever asked by anyone, either Mr. Hedgecock, Mr. Shepard, or anyone else, to give any legal

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advice as to the effect of the capital contributions toward Tom Shepard and Associates, the possible effect of those capital contributions toward Tom Shepard and Associates in the Roger Hedgecock campaign?

A: I was never asked, nor did that question ever occur.

Q: Okay.

A: — in discussions, to my mind.

Q: I believe you previously testified you were never aware of the fact that some of the money that was going to Tom Shepard and Associates actually had come from bank accounts of J. David and Company, is that correct?

A: No. I first learned that in 1984 when it came out in the papers.

Q: Now, you stated at some point in time, I believe, you didn't believe that Mr. Shepard had what it took to be a successful consultant. In light of that, did you ever recommend to Mr. Hedgecock

that he not be employed as a consultant on this campaign?

A: No. He proved otherwise to me as soon as things got rolling by his performance. I guess I didn't know him that well before.

Q: I am talking about at the very inception before things got rolling, did you advise Mr. Hedgecock of your reservations about Mr. Shepard's ability to do this job?

A: I asked him if he thought Tom could handle it, and he said, "Yes." And he said, "What is my alternative?" He said, "Your wife won't let you do it, so what are we talking about?"

Q: Well, there are other political consultants in town other than yourself and Mr. Shepard, aren't there?

A: Not very many good ones.

Q: You did not consider Mr. Shepard to be a very good one, if I understand you, at that point.

A: I didn't know him well enough to know that he could do the job.

Q: There are others you have used in the past, have you not?

A: Yes, I have.

Q: The question is, did you, in view of your reservations, suggest to Mr. Hedgecock that he might consider using some other consultant?

A: No, I didn't.

Q: Did you ever, yourself, scrutinize Mr. Shepard's bills to the extent where you compared them with the actual invoices?

A: No, I didn't. I really didn't have the time nor did I consider that my role.

Q: Was there any discussion at that meeting on February 12th concerning the possibility that some of the money that might have gone into the house renovation was actually money of J. David and Company rather than Nancy Hoover?

A: No.

Q: Was that even discussed as a possibility?

A: Not that I recall.

Q: Was it discussed as a possible concern?

A: The possible concern that we had was that Nancy Hoover was an integral part of J. David, and that if J. David was going down as fast as everyone seemed to believe at this time, that Roger had best do anything he could do to avoid being pulled down into that whirlpool.

Q: Was there a discussion about the fact that publicizing the fact that Nancy Hoover had, in effect, financed this renovation might be construed by the public as being a J. David operation rather than a Nancy Hoover operation?

A: I don't think we were that sophisticated in our analysis at that point, but it became clear that that was what the papers were going to make of it in a very short period of time.

Q: That thought did not occur to you at that meeting?

A: I didn't think of that thought specifically. I was concerned about the

fact that J. David was sinking, that Nancy Hoover in effect was a part of J. David, and I did not want my major associated with that firm.

Q: I assume, then, the name J. David was mentioned during that meeting?

A: Oh, you bet.

Q: In what context was it mentioned with regard to the house renovation?

A: It was mentioned in the context of the interbank account which Roger had given to Nancy Hoover as security for the loan she had extended to him.

I had been aware that he had invested with J. David as early as, oh, probably the previous summer. He had indicated he had invested something, and I was looking at him enviously and wished I could invest something, but didn't have the funds to do so.

At that point I became aware of it, and when the rumors started coming around about J. David, I remembered having a conversation with Roger after I was at a cocktail party where a woman said she had tried to get her money back for several days and failed. And I called him and I said, "Hi, do you feel that investment of yours is safe?" And he said, "I have no reason to doubt that it won't be."

Q: When was that?

A: January of 1984.

Q: Now, I believe we have the documents which show that Mr. Hedgecock's initial investment into the interbank account occurred in December of 1982 and was a \$10,000 amount, and that \$10,000 was part of the \$16,000 that he had received from Mr. Hoover.

A: Yes, you are right.

Q: You did not know about the \$16,000 that he received from Mr. Hoover at that time, did you?

A: No. And I didn't know about his early small investment. He made a more substantial investment in the summer of 1983, and that is the one that he told me about.

Q: When did he tell you about that?

A: I believe at the time that he was making the investment, which was July or August of that year.

Q: Did he tell you that the investment was a security for anything?

A: No, he did not discuss that with me.

Q: Would the extent of the conversation be that he had made an investment in J. David and Company?

A: He had made an investment; that they had made it possible for him to invest in something that appeared to be getting a very attractive return. I was extremely envious.

Q: Did he tell you the amount of the investment?

A: No, he didn't.

Q: You had this conversation with him in mid-January, 1984, and he said he was not worried about his investment. Did he tell you at that time that he had signed over that account to Hoover?

A: No.

Q: As collateral for a loan?

A: No. Did not discuss it at all at that time.

Q: When is the first time you found out that Mr. Hedgecock had said that he had turned that account over to Ms. Hoover?

A: At the February 12th meeting.

Q: All right. Did he tell you at that meeting when he had accomplished that transfer?

A: He indicated it had happened, that it had actually been assigned or orally pledged to her back in the fall of the year, and that he believed the transaction had taken place physically in December.

Q: Mr. McDade . . . do you have any additional relevant facts that you wish to present to the grand jury?

A: Yes, I do.

Q: All right.

A: If I can review my notes for just a moment.

I think very briefly, since I am a subject of this investigation, that it would be helpful for you to know something about me and my involvement with politics, because I think that is relevant in

considering whether or not I did anything wrong in these transactions.

I have been involved in political activities for twenty years beginning with the Goldwater campaign as a law

precinct worker, and working in a number of volunteer and community-oriented political activities up until the 1975 campaign with Roger Hedgecock.

The first time I was involved — 1976. Excuse me. The first time I was involved in the actual running of a campaign was that campaign. Subsequently in 1977 I was part of the campaign team, once again a group of volunteers who ran Bill Lowery's first election campaign for city council.

I have served as a campaign advisor to Assemblyman Larry Sterling, to Bill Lowery, primarily while he was on the city council. As I indicated to you in previous testimony, I ran Pete Wilson's re-election campaign in 1979. In 1981 I ran Susan Golding's successful campaign for the city council. In 1982 I briefly was the campaign consultant to Deborah Sackley in an abortive bid for congress, and also for a losing judge candidate, Harvey Neiman and gave advice to both of those.

I have served as campaign attorney for Dick Murphy and for Bill Lowery. In these capacities, I worked very closely with Dan Stanford, who is now the head of the Fair Political Practices Commission. And, frankly, if you want further testimony as to my attention to campaign law and my habit for seeing candidates and campaigns comply with it, I would suggest that you call any of those people, including Mr. Stanford, who I helped train in campaign law, and they would know at them. I would say as I sit here today I have probably spent less than a total of two hours, even including subsequent to the election, in reviewing the 1983 campaign reports. I also was not active in volunteer operations as far as any of the management aspects of that type of work.

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knowledge with the campaign law.

Numerous questions that have been directed at me I haven't been able to give you specific dates and times for things that took place. Most of these pertain to the period 1979 through 1981, and I would only point out to you that during that period of time I was very actively involved in running other campaigns. I wasn't attached to the Hedgecock campaign with as much detail as I was in 1983.

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Q&A

(continued from page 21)
difficult operation. I have previously alluded to the fact that you cannot compare a campaign operation with a business or with business practices in any way, because it just doesn't fit. I think you are going to find it much easier to judge the situation if you look at it from the standpoint of understanding that a political campaign is primarily a volunteer effort with some paid direction at the top. If you are lucky, in this particular campaign we had over 2000 volunteers. These people were all working in decentralized fashion, and I think in their own way were all trying to do whatever they could to help a man be elected whom they believed in.

On the contribution side, you had over 4500 individual contributions. To give you some idea of the scope and magnitude of what that meant, the computer program which we installed in an effort to try and keep accurate records of contributions was designed to handle 1200 contributions. When 4500 contributions came in, we had a physical breakdown of machinery, we had a physical breakdown of people. It was a situation where we scrambled and did the best we could. To the best of my knowledge, the reporting is quite accurate and consists of all the information that was available to the campaign personnel at that time.

The campaign is not something that is directed from the top at all times in a very monolithic fashion. It is something where people out in the field are making decisions, where campaign workers sometimes do stupid things, and where the blame eventually rests with the people

Huffman: And indeed it was a good deal. Shepard and Associates worked for free, its entire staff, for the first seven full months of 1982. Now, there is no contract, there is no conceivable manner in which that could be anything but a campaign contribution.

at the top regardless. It is a situation that is unfortunate, but it is part of the price we pay for democracy in this country.

I think that I would just conclude by making a very clear-cut statement to you: I have never knowingly violated a campaign law. I have never conspired to violate a campaign law. I have never knowingly tolerated in a campaign I have been associated with a violation of campaign law.

I thank you for your attention.
Q: Do you feel that you have stated all you wanted to state, Mr. McDade?
A: All I am capable of stating at five o'clock in the afternoon.

Mr. Huffman: Thank you very much.
The Witness: Thank you.

Below are excerpts from Assistant District Attorney Richard Huffman's

summation to members of the grand jury, followed by questions from the jurors.

Mr. Huffman: All right. May I suggest you read the indictment, and then I would like to take a chance to give you an overall discussion of the evidence, if we may.

(Recess.)
The Foreman: We will proceed.
Mr. Huffman: Ladies and gentlemen, before I commence to discuss the facts, I suppose it is appropriate at this stage, you folks have listened now intently for weeks, you have listened to eighty-two witnesses and received 179 exhibits, and it might be presumptuous of me to go through the facts in detail. You have received the indictment and had a chance to read it, and it does lay out the basic factual theory of our case.

I might inquire, first of all, if in the

minds of any jurors it would be helpful for me to review the facts in greater detail, or would you prefer that I focused on some specific items?

Juror Tait: Wait for specific items to be asked, my proposal is.

Mr. Huffman: May I just address one or two items then, rather than overview the facts with you, because again I don't want to take your time and insult your intelligence, and you have already reviewed these things.

There is one item that I want to make sure that was clearly understood. There was discussion during Mr. McDade's testimony in which you will recall he acknowledged that Shepard and Associates were in the early part of 1982 working on the cleaning of this particular computer list; that is, in-putting data for contributors and for voter results from different elections. That it was suggested to you that activity was being done pursuant to a contract wherein Mr. Shepard allegedly brought into the firm this valuable list for which he paid a consideration.

I ask that you recall in your mind when the firm of Shepard and Associates was created, there were four partners, Shepard, Franck, Mendow and Dennis.

Their offices were located on the fourth floor of the particular building.

In grand jury exhibit 5 there are a number of contracts for services, back in March of 1982, with Mr. Kripke, for example, in which the letterhead in the exhibit 5a shows all four partners and shows an address at 1205 Prospect, Suite 465. And if you look at the contract for services that was signed by Mr. Hedgecock, Mr. McDade, and members of his committee, this is the official contract, the official beginning of the consulting representation that occurred in August of 1982.

Look at that stationery. The stationery has three partners now, and well it should.

You recall the testimony, Mr. Dennis had testified the firm was not there any longer. The testimony also to them moved from the fourth floor to the third floor sometime around June or late spring of '82. The new address is 1205 Prospect, Suite 338. This stationery in point of time represents the new status of the firm in a time after July of 1982.

Now, the contract that we are offered, and this contract was found in exhibit 33, this is Mr. Shepard's records as delivered to the grand jury pursuant to subpoena, is a document purportedly sent by Mr. Hedgecock and Mr. Shepard on January 11, 1982. The document could not have been signed on that date. It is on the stationery with the three partners. It would be very prescient on the part of the partners to recognize that one of them would be leaving in six months and exclude him from the stationery, and it has an address on it of a suite that they weren't even using.

This document, ladies and gentlemen, is a fraud. It was introduced into the records, given to this grand jury to cover up something. What is it that it is covering up? It is covering up a relationship which you have heard well testified to by witnesses before this grand jury, that as soon as Shepard started his operation, their basic task was preparing for the campaign, and that is certainly consistent with Mr. MacHutchinson who was invited to participate in February and by April was meeting with Mr. Shepard and setting up the "friend-raiser."

You remember the trouble she got in when she failed to include a sign-up list, and Mr. Hedgecock told her quite pointedly to get a sign-up list so we can get names, we can get them down to Tom Shepard and Tom Shepard can get them into his computer. That computer is the connecting link from the early days of the preparation of this campaign on into the creation of Shepard and Associates.

You will recall the expenditures that were made in 1981 ranging up to \$11,000 for computer service. The first six months of 1982, \$1000 is expended by the Hedgecock election campaign, and there is a good reason for it. It is in the words of Mr. Hedgecock when he told his friend, Jean Kaub, at one of these meetings that they would have access to the computer, that they would be able to get organized, and they would have their campaign off to a running start, and it would be a good deal.

And indeed it was a good deal. Shepard and Associates worked for free, its entire staff, for the first seven full months of 1982. Now, there is no contract, there is no conceivable manner in which that could be anything but a campaign contribution.

I want to bring to your attention and again doing this very selectively, since you have heard all of the evidence, Mr. Hedgecock was asked by the Fair Political Practices Commission in March of 1984, and you heard the tape played here — much of it dealt with things that have not been before you, and it would be easy to miss some of these items, but sometimes a single answer sets a tone for a particular case. You will recall Mr. Brown, reading from page twenty of the transcript, asked this question of Mr. Hedgecock, and he was referring to when Mr. Shepard left Hedgecock's employ.

"At the time that he" — meaning Shepard — "left your staff, had you and he discussed in any way whether you intended to run for mayor of San Diego?"

"Answer: No."

Now, ladies and gentlemen, that is incredible. There were meetings going on starting in July of 1980. Mr. Hedgecock was only re-elected in June of 1980, and the committee was formed and functioning in July of 1980, and Mr. Shepard and Mr. Hedgecock and Mr. McDade were active participants in the

planning for the office of mayor of San Diego. When Mr. Shepard's office was created, it was created, I suggest to you, for a dual purpose. This is part of the conspiracy and why it is important to you. There is a dual purpose. Nancy Hoover, I would suggest, was helping out two friends, Roger Hedgecock and Tom Shepard. The path to glory was the same, as long as Roger Hedgecock rose and became successful, Tom Shepard would become, and his statements indicating, the premier political consultant in San Diego. And the way to do it is by providing substantial support.

Let's think about that support for just a moment. San Diego is a city with a reform ordinance that limits contributions from persons or from organizations. It puts \$250 per person per election. Nancy Hoover, no matter how wealthy, can contribute \$250 in the primary, \$250 in the general, and that is it. She can solicit friends and she can do all those things.

There was a need for more than that. This capital contribution arrangement that was set up had a dual purpose, helping Shepard get started, but also allowed him to function in this environment. He was paid every month.

Read the documents. His rents and leases were paid. Mr. Shepard never lost a dime in any of these activities that he was doing free. He was able to function in his business work force for the first seven months of the year by reason of capital contributions. That is, Nancy Hoover paid the bill or Jerry Dominecchi paid the bill, . . .

Now, one other item I need to talk to you about, and then I will answer your specific questions — two items. You have been through the facts, and you know the sequence of events that actually took place as best we can display them for you. Then you know that the house of cards came down at the end of 1983 and into 1984. J. David and

Company collapsed, and was in the process of collapsing by the testimony for a number of weeks. We need to analyze the activities of the people in light of that collapse as it demonstrates the issue of this case.

This case has to do with withholding from the public the true identity of contributors and the true identity of sources of the funds. Let's think about that for a minute. By this time Mr. Hedgecock had obtained his loan or his sale [to Hoover] of the Inabnetts [promissory] note for \$16,000 on November 8th, 1982. On

November 15th, when the special election was called, he called Mr. Kaufman [Hoover's attorney] two days later and said, "Don't record the note, don't tell the obligors. I will take care of it." And take care of it he did. He collected the money on that note until 1984. In December of 1982 his wife was having correspondence with the Inabnetts, and with the possible refinancing. They got their money on December 20th of 1982, the same day they contributed \$10,000 to an investment fund in J. David. Never disclosed in the campaign statement for the period that closed eleven days later in 1982.

Let's take ourselves to the end of this time. Let's take ourselves to the end of 1983. What is happening? Now, by this time you have the house renovation in process. You have this remarkable transition from very defined transactions all running through blind trusts to no transaction documented. The deal, as we understand it, is for some amount of money, and Mr. Hedgecock has pledged his inheritance or J. David banking account for that. Indeed, we see in the documents some item indicating a change of name. When it was put in, we don't know.

What else do we know about it? We know that its purpose was to generate enough income to pay off the remodeling. (continued on page 24)

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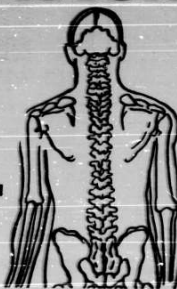
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Q&A

(continued from page 23)

If that is true, then why would Mr. Hedgecock cut himself off of \$60,000 in additional income by making a transfer in December of 1982 or '83 when it is not demanded?

Then we have Mr. McDade's testimony, if you believe it, where he talks to Roger Hedgecock on January 15th when some lady is complaining about her investment, goes to Roger and says, "What about your investment, aren't you concerned? Do you think it is still safe?" He says, "I am not worried about it. My investment is safe." He doesn't say, "I am not worried about it, I transferred it to Nancy Hoover."

It is not until February 12th of 1984 that we have this discussion of the document, that the account has been transferred. It is either transferred now on December 1st, January 1st, as one of the letters say, or January 3rd. All of which I suggest is motivated not by the failure of the contractors to get paid but by the imminent bankruptcy of J. David and Company.

On February 12th, the political group meets on that Sunday to settle affairs. And on that Sunday what do they do? Roger Hedgecock says, "I borrowed \$130,000." He doesn't tell them how it is calculated. If you recall listening carefully to Mr. McDade's testimony, what did he say they did at the cost statements that supported it? He said either Roger or Shepard was going to get a hold of Paris Coleman and get the cost documents that shed with the loan. They were going to document the \$130,000 figure that Roger Hedgecock had given them, and indeed they had. By Monday, Nancy Hoover had signed the agreements that they were going to have a \$130,000 loan.

If you look in your grand jury exhibit 13, you find two cost sheets. We don't know, I don't think any of us know, how much money went into that house, but I think the clear inference is that J. David and Company and Nancy Hoover spent far more than \$130,000. The one cost sheet that Mr. Shepard signs up miraculously was in the amount of \$130,000 as the cost incurred thus far. The cost sheet showing \$169,923 before profit is somewhat troublesome. I suggest that there was in the February 12th event a deliberate attempt to manufacture documents to cover unlawful transactions that had not been properly reported.

We have before you the accounting figures for Shepard and Associates that we have gone through, and I just want to make one comment in that inquiry, and then I will take your specific questions. We did the accounting with you in the most conservative way I know how to do it. In the sense if we couldn't establish something absolutely one hundred

Huffman: . . . Are we going to be able to show beyond a reasonable doubt that Mr. McDade actually participated, or did he maintain, as you have described it, the paper bag over the head? You can stand around and watch a crime, it doesn't make you a criminal . . .

percent, we excluded it. . . . If you take conservatively the numbers of the period of June '82 to August of '82 when we can find payroll records, that is all we have payroll records for, that is \$307,999 in direct labor costs on the most conservative method. If you add to that the period of 9-82 to 6-30-83, the identified labor costs that I suggest to you were unlawful campaign contributions amount to \$32,995.23. If you add the computer in, it is another \$6000, but they say they contracted for the computer, and let's give them the benefit of that doubt. . . .

So by any calculation, I suggest, ladies and gentlemen, we have established the unlawful contributions and the fabrication of evidence. . . . May I answer your specific questions before we finish, assuming there are none? Yes, sir, Mr. This. . . .

Justus: Why is this letter that Roger wrote to London so important to be

in here, that letter of recommendation for Dominielli?

Mr. Huffman: The reason is that the position I think that you have been given from the testimony is of great distance between Mr. Hedgecock and Mr. Dominielli. He didn't know anything about the contributions. Mr. Shepard didn't know anything about the contributions. Nobody knows anything about Mr. Dominielli. There is, however, evidence of Mr. Hedgecock coming in, as you will recall, to speak with Mr. Dominielli immediately following the primary election and bringing to his attention — this is through attorney Stern. We know the meeting took place when Mr. Hedgecock brings to his attention the need for financial support. We know from Mr. Dominielli's outburst, at least early in 1982, in February, that he was a provider of financial support.

The document is significant because it establishes an attitude of the mayor of the city towards Mr. Dominielli that is consistent with a person who has received the benefit of it. We are not alleging that to be a criminal act. We are rather pointing it out to you as an item, if you believe it, to be consistent with what we have depicted by way of a relationship with Mr. Dominielli and a greater awareness of Mr. Dominielli's participation than everyone would like you to believe.

It is incredible, for example, that Mr. Shepard went through all those hundreds of thousands of dollars and only looked at the backs of the checks. . . .

Justus: I am sorry, I have a real problem with what you're saying. I have a real problem with the thing with Mr. McDade.

Mr. Huffman: Okay. Justus: You know, it is the guy at the top that has to take responsibility for all the stuff that goes on. And, granted, at the end, you know, "We, I

have done this for twenty years," and he lists all the people that he has, you know, done campaigns for, and that is very impressive and all that.

But I have a problem with a few real glaring things, like Mr. Woodward driving the mayor around, and like the amounts — he knew Nancy Hoover was giving money but not the specific amounts. Well, he knew it had to be huge amounts, the computer, and like you say it was really like it was for free. I mean, he was there all the time. He made a number of Prudential slips. I don't know. I just have a real problem with all of that.

Mr. Huffman: First of all, those are very legitimate concerns that you express. By the fact that we have not included him in the proposed indictment does not mean that we take substantial issue with your concerns.

I think as you look at McDade, for example, the matter of Mr. Woodward. He denies knowing about Mr. Woodward. All we know — all we can prove is that someone else told him. Mr. Macfitchin said the told him sometime in May. He denies that. So that certainly puts his credibility in issue. And his statement is, he had known that Woodward was being paid to drive the mayor around, he would have said that is a campaign violation, and well he should, because it is absolutely correct.

Now, the question is: Have we proven that Mr. McDade, first of all, was aware of the conspiracy? And he may well have been. And your suggestion that he was a credible suggestion. Did he, however, with the specific intent to agree, join and participate in it, or did he step back at a distance and ignore?

Now, criminal law is different from normal civil law principles. In other words, the guy at the top in business, in the theories of agency, it is responsible for what the folks down at the bottom do. Even if you don't know about it, the Latin principle, respondent superior, meaning a guy on the top is responsible. Criminal

law is different. We have to establish knowledge and a specific criminal mind on the part of the individual involved.

That is why we spent the time talking about who told Mr. Hedgecock what, and is why I think this concept, this fraudulent concept, is so very, very significant to this case, because his signature is on it and it demonstrates a participation.

With regard to the other defendants, think we have demonstrated a substantial participation from which you could reasonably infer a criminal mind.

Mr. McDade's case is not that clear. I suppose what we did in looking at it is say to ourselves as prosecutors, down the line do you think we are going to be able to show beyond a reasonable doubt that Mr. McDade actually participated, or did he maintain, as you have described it, the paper bag over the head? You can stand around and watch a crime, it doesn't make you a criminal unless you aid and assist in its participation. As I review the evidence of the other witnesses, I am not fully convinced that that can be demonstrated.

That is why we left him out. I would say this to you: If in the judgment of the jury, and this is something you should debate within your deliberations, you folks believe that we have inappropriately omitted him, I am more than happy to sit down and discuss it with you, if that is the judgment of the twelve of the jurors. We are here asking for your judgment.

Justus: Am I right? What happens if we give an indictment for some or all of the other people and they go to court and more stuff comes out and you hear a different side to Mr. McDade's? Then do you ever sit down again, or is it just okay here?

Mr. Huffman: Not necessarily. You know, criminal cases are living things in the sense if you indict people, as we have requested you to do, this case will change its shape and nature as time goes on. We will learn more things. The case will become stronger or it will become less

strong, because it is a very complex case involving many, many people.

As you have observed, I think many people have not been candid. Somewhere along the line candid may come to some of these people. What that shows about the case, I don't know.

The answer is, as the case develops, we will be with the case and we will do with it as in our judgment is appropriate. So that is the best answer I can give you. It is not much of an answer, but that is the best I can give you.

Yes, ma'am.

Justus: About McDade, the whole underlying —

Justus: Can't hear.

Justus: The whole underlying structure of Shepard and Associates and the papers filed show to me, anyway, show there must have been an intelligence behind it, someone very knowledgeable about election laws, because while there have been omissions incurred, still there was so much intelligent filing and trying to bypass the law, somebody knew.

Somebody knew how to advise. And when the advice wasn't taken, for one reason or another, they ran into difficulties. But the whole thing was structured, the whole thing here shows structure of knowledge. Secondly, when the witnesses, many of them, when you asked or others asked, "Did you consult with anybody before you came here," some of them said, if I recall, that they did have conversations with McDade. Now, I don't say that — I just throw that out for what it is worth.

Mr. Huffman: He did speak so, apparently, about six people that we can't identify, before, after, during the process of their appearances. I concur with your observation that this is a very sophisticated activity. This shows considerable intelligence. I do not necessarily concede that that means Mr. McDade must of necessity be a defendant. He certainly was around as an advisor. But remember, too, we are dealing with four proposed defendants

who are extraordinarily intelligent people. Mr. Hedgecock is an attorney, a very experienced man in government from the evidence you have. Mr. Shepard is a highly intelligent person, very experienced in government. Ms. Hoover and Mr. Dominielli are certainly people who have been very experienced in finance and business. So none of these people are stupid.

I don't know that from the evidence we can safely assume Mr. McDade in as a defendant. You have an absolute right to the suspicion you have, and I don't disagree with you.

The Foreman: Mr. Huffman, I don't know whether you don't want to answer the question or not, but I think Mr. Arnino's question was in the event there is an indictment and a subsequent trial, and in the course of that trial more evidence comes out that Mr. McDade was in fact deeply involved, is he still liable for indictment or arraignment, or whatever process existing, or does he get completely wiped out because we didn't indict him here?

Mr. Huffman: No. Your action does not preclude further examination. It would require a new look at it separately. We can't simply amend the indictment. But without question, your action, if you choose not to indict Mr. McDade, does not preclude further examination at a later time. That is absolutely within our right and power, and your grand jury could reconsider it at another time if that evidence came to light.

Justus: Clanton: It has always I think been a little confusing as far as I was concerned, was that, was any part of the mortgage money they have on his house — we don't know how much it is, at least \$60,000 or so, I gather — was any part of that money used, otherwise supposedly used, in the house but actually was shifted over illegally to the campaign? I have never understood quite the significance of that. . . .

(continued on page 26)

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The Italian renaissance in San Diego is long overdue. It used to be a source of embarrassment to me when I would have to respond to newcomers to San Diego who asked me about gourmet Italian restaurants. I'd nuzzle the few familiar names apologetically: if you remember Old Trieste because it treats unfamiliar diners with arrogance, you are left with

Taste of Rome and Di Canti in La Jolla, Giulio's and Nino's in Pacific Beach, and Baci's on Morena Boulevard — Casina Valadier appears to be temporarily closed. This is scarcely a brave showing for a city of this size and growing cosmopolitanism. But things are improving. Within the last few months, Portofino has established itself in Encinitas, and three new Italian restaurants have recently opened in La Jolla: Avanti and Pax, both on Prospect Street, and De Santis on San Street (whereby Cypriote used to be). This is marvelous news for all of us, not merely because Italian is one of the classical cuisines of the world, but because gourmet Italian restaurants are almost at creating the appropriate setting for dining pleasure.

Such an atmosphere is evident at Portofino, located on First Street in Encinitas. I had been at this place several times — in a more recent incarnation it was Pegasus —

and never envisioned the possibilities for such grandeur. As you enter Portofino, you immediately see a display table covered with brilliantly colored antipasto: calamari salad, zucchini sliced wafers thin and dilled with slivers of garlic, zucchini in chunks covered with cheese, tomatoes with fresh basil, clams, and mussels; and at the head of the table, tarts glistening with strawberries. I adore seeing food displayed in this manner, a feast for the eyes that immediately translates itself into heightened appetite. As my two friends and I stood just inside the entrance we were undecided: should we choose the elegant patio with its full bar and gorgeously dressed tables, or the inside dining room? We decided on the latter and never regretted our choice.

The room is salmon colored — very European — and there are deep niches along one wall that house large, dark urns from which sprout tall silk flowers. Yet another wall is covered by a nineteenth-century European chest, ornately carved, with angels decorating its high backboard and legs that ironically are carved with forms of harem-bred women. It's rare to come upon such chests in American dining rooms. My friends and I who had all lived in Rome burst out spontaneously with "Ecco Roma!" If you've visited Rome, Portofino will transport you there effortlessly: everything about it seems Roman, including the waiters with authentic Italian accents.

Then, of course, there's the presence of owner Romeo Schiavi. Whether in his tuxedo or in his white jacket with open-throated shirt revealing a gold medallion on his chest, he dominates the restaurant. He doesn't quite have the ease and social graces of Bertrand de La Maison du Lac, but after all Romeo is new to these parts. He's from Las Vegas. By chance my family and I ate at one of his restaurants, Via Veneto in Las Vegas, some years ago; the food was excellent and we were impressed by the tableside service. Signor Schiavi also managed the gourmet dining room at the MGM Grand Hotel and worked with

Georges, who operates the very fine Pampelonne that so impressed me during my last visit to Las Vegas. All this is by way of saying that Portofino is run by a professional who knows how to handle knowledgeable diners.

As for the food, it's bountiful, the presentation is lovely, and the menu is ambitious (pasta, fish and seafood, chicken, veal). The overall achievement is a solid B-plus. It is not, as yet, the perfect Italian restaurant. Still, I had a wonderful time both times I dined there.

When I dine at a fine Italian restaurant, I rarely glance at the menu. I ask to see the maître d', or in this case the owner. I tell him that I've lived in Italy, and I place myself in his hands. This is what Signor Schiavi brought us the first evening: two orders of combined hot and cold antipasto, which we devoured among the three of us, two half-orders of pasta — penne primavera, and tagliolini al cialdone — halibut in oyster sauce, chicken with apples and Amaretto cream sauce. Romeo actually signed his high backboard and legs that ironically are carved with forms of harem-bred women. It's rare to come upon such chests in American dining rooms. My friends and I who had all lived in Rome burst out spontaneously with "Ecco Roma!" If you've visited Rome, Portofino will transport you there effortlessly: everything about it seems Roman, including the waiters with authentic Italian accents.

My observation about our appetizer plates or antipasto is that the food looked more interesting than it tasted. The variety was splendid and I especially enjoyed the calamari salad and the thinly sliced zucchini with garlic. These appetizers change nightly — the second time around I saw a whole fish on the display table — and they are pleasant enough, but I enjoyed the Caesar salad on my second visit more than I did the appetizers (\$5.75 plate).

As for the penne primavera (\$8.95 for a full order), the penne noodles are commercial and they're prepared with good broccoli, and garlic and cheese sauce. But the homemade tagliolini and salmon sauce (\$9.75) is superior and should be ordered over the penne with broccoli. The salmon sauce was well achieved and this pasta dish is a natural prelude to the outside of halibut with oyster sauce and

freshly sautéed vegetables. Sorbet was served between courses. The halibut was very fresh, very moist, and the sauce was mouth watering. It was an especially good value at \$12.75.

If you are a chicken lover, by all means try the Pollo di Saronno with slivered almonds, apples and Amaretto sauce (\$11.95). This dish does remind me of veal Normand with its apples and Calvados brandy — the liqueur in this chicken dish is merely a whisper and will not overwhelm you. My friend did have Capriciosa house salad (\$3.50) but I don't particularly recommend it — it's romaine lettuce and tomatoes and carrot curls — a California rather than an Italian salad. We concluded with a superior fresh-fruit salad and one strawberry tart, the latter of which is prepared by the French Pastry Shop in La Jolla (\$2.75 each).

My friends and I had a delightful evening. We loved the room, the superior service, the fact that we could have half-orders of pasta, that we were treated well even though we divided two entrees among three people. We had a sense of Old World dining in which the man was

more than its individual parts. There wasn't one dish that was incoherent, arabic, that soured about the rest, but it was solidly tasty and good. I did look forward to my next visit with anticipation because I hadn't sampled the veal.

As soon as my escort and I arrived the next time, I told Signor Schiavi that I was there to have veal. He assured me that he would attend to it, that he would have the chef prepare vitello con funghi (veal with mushrooms). When I inquired about the cannelloni, he replied with a gesture — a roll of the eyes heavenward, the pursing of his mouth — to imply its excellence.

Actually I had my favorite meal this second night. It consisted of truly wonderful homemade cannelloni prepared with spinach pasta, a meat and ham filling that had the consistency of a mousse, and a Bolognese sauce — half béchamel and half tomato sauce. Some restaurants actually divide the white sauce from the tomato sauce and place them across the pasta half and half, but Portofino mixes them together. This cannelloni is worthy of any house. It costs \$8.95 and offers two superbly stuffed crepes.

Romeo Schiavi personally made our

Caesar salad. It's supposed to be prepared tableside, but at Portofino it's done at the antipasto table. It was perfection. The salad for two costs \$6.25, and it's well worth it. This was followed by sorbet, two entrees, the veal and sea bass (each \$13.75). The quality of the veal was superb. It was fork tender, very white, extremely delicate. But we were a bit disappointed by the use of white mushrooms. They were plentiful, but this exquisite veal called for more exotic mushrooms — chanterelles, for example — to allow this dish to enter the heavenly realm.

The sea bass had wonderful flavor, but was, alas, tough. We did enjoy the plain boiled sliced potatoes and the slices of carrot cut from mother-size carrots instead of those fetuses which have been adorning our plates. We concluded with the chocolate mousse cake and strawberry tart and the last of our imported Italian wine.

Now it's necessary to discuss costs. The first night we were there, three people shared two orders of appetizers, two half-orders of pasta, two entrees, two desserts, one modest bottle of wine, one salad, two coffees. The cost was twenty-five dollars

per person with tip. We had shared the dishes not out of the need to economize, but because my friends have limited appetites. The second time our cost for Caesar salad, cannelloni, two entrees, and two desserts was thirty-five dollars each with wine and tip. I leave it to you to decide whether this is moderate or expensive. To tell you the truth, I could eat that cannelloni, Caesar salad, and fresh-fruit salad any night of the week and consider it a very satisfying meal.

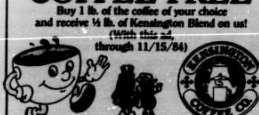
There are a few minor annoyances at Portofino. The tables are placed too close together and one of our neighbors actually joined in our conversation; this was mildly amusing, but would not be for those who value privacy. The dining room does get noisy when it fills up at about 8:00 p.m. and the din is palpable. And, oh yes, a place of such elegance should not have salt and pepper shakers on the table.

Portofino appears to have captured a steady following. It's a good place to dine. It's not at the level of Amorelli's in the South Coast Plaza area in Newport Beach, but neither does it flound the trends of Avanti's. □

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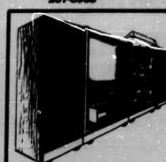
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Erin Go Blah



Dena Elcar, Kenneth Danziger

JONATHAN SAVILLE

The crucial facts about Thomas Murphy's *The Gigli Concert*, currently at South Coast Rep in Costa Mesa, is that it is Irish and that it runs about three and one-quarter hours. This means, inevitably, that there is a great deal of talking and a great deal of drinking. A great deal too much of both.

What is this bottomless bog of Hibernian gab about? Jimmy King, a middle-aged Englishman with a posh accent and a gift for failure, lives in a sordid Dublin office (realistically and persuasively designed by Susan Tuckey at SCR) where he attempts to practice "Dynamatology." This is a pop psychotherapy of infinite insanity, and the parody of its claptrap (based without much concealment on L. Ron Hubbard's "Dianetics") provides some of the evening's most amusing moments.

But poor Jimmy King, who is no good at anything, cannot even make a go of Dynamatology: in five years he apparently has not had a single patient.

That patient appears, and along with him the action of the play (such as it is). The "Irish Man," a wealthy builder in his fifties, stumbles into Jimmy's office with a manic-depressive psychosis, the chief symptom of which (in its present phase) is the delusion that he is the great Italian tenor Beniamino Gigli. This is a condition far beyond the competence of a dynamatologist, but Jimmy cannot get rid of his unwanted client. Soon the two of them are boozing together, exchanging reminiscences, laying bare the suffering of their lives (broadly and sardonically as "existential angst"), and becoming friends. In the end, the Irish Man spontaneously recovers from his manic attack, and Jimmy attempts suicide — unsuccessfully, as in everything he does — all to the accompaniment of

Gigli records on the phonograph.

There is a subsidiary line of action — "line of inaction" describes it more precisely — in Jimmy's desultory love affair with a warm-hearted, vital, vulgar married woman, who, in one of this play's numerous melodramatic gratuities, is discovered to be dying from lymphatic cancer.

In short, a lot of characterization, a lot of theme (but what is the theme?), and scarcely any plot — it is that kind of play. The characterization is extravagant and sometimes magnificent, and so are the performances this script evokes in SCR's cast. Of the numerous virtues of this splendid regional theater, the most striking and the most consistent is the quality of its casting, every trip to Costa Mesa justifying itself at the very least by the opportunity to see wonderful actors reveling in roles perfectly suited to them. Such is the case with *The Gigli Concert*. One may take as an example Dena Elcar's performance as the Irish Man litheous to his scratchy old record

of Gigli singing "Dai monti, dai prati" from *Mezzogiorno*. The character's coarse, crazed Irish features are moment by moment transformed as he stands there, rapt, filled with the serene beauty of the melody and the heroic lyricism of the tenor's voice. With nothing but subtle, underplayed changes — facial expression and a minimum of gesture, Mr. Elcar shows us human suffering illuminated by contact with the Ideal. It is deeply moving — and, from a purely technical point of view, something awe-inspiring.

Kenneth Danziger's role, as the feckless dynamatologist, is one of those theatrical tours de force testing actor's imagination and endurance to the ultimate limit. On stage for the full three and one-quarter hours, talking a mile a minute in various stages of drunkenness that serve only to intensify his fabulous eloquence, ironic, sardonic, quipping, self-mocking, master of a supremely flexible and expressive literary style, using his voice in all its registers and throughout its full dynamic range as though he were performing on the stage of La Scala, Mr. Danziger's Jimmy King offers us the prose equivalent of Gigli himself in the longest and most demanding tenor part ever conceived. He is, quite simply, spectacular — not only in the incoherent virtuosity of his tongue, but also in the finely contoured character he constructs beneath the swooping, rippling, glittering integument. It is a portrait of frenetic, entertaining, self-defended despair, more prolonged and more excessive than anything one may find in the playwright's models. Beckett (particularly *Endgame*, with its paralytic hopelessness and telegraphic style) and Simon Gray (particularly *Burley*, that portrait of another hilariously disintegrating eloquent slob). At any given moment, Mr. Danziger is gloriously funny and pathetic, a deeply poignant image of a man whose life is deprived of goal, belief, self-respect, and meaning, and who finds nowhere to turn but to the fantastic resources of language.

As for the third character, the lady friend Mona, she is more conventional than the other two, but, in the interpretation of actress Pamela Dunlap, no less compelling. At once brassy and tender, Miss Dunlap portrays a woman bursting with the energies of life, aware of how much circumstance has deprived her of what she wants, yet pluckily determined to grasp as much love and pleasure as she can get. It is a lovely characterization, rising to its height when Mona tells Jimmy about her cancer and thereby makes known (though she is not giving up yet) that a pitiless, indifferent reality is soon to deprive Jimmy of the one positive element in his life, and her of life itself.

These three marvelous actors have reason to be grateful to Thomas Murphy, for he has provided them copiously with such rich, ripe material to digest and convert into the flesh of lived life on stage. Director Martin Benson, on the other hand, finds himself with the thankless task of turning a thoroughly bloated, undisciplined, and static script into a theatrical structure that will keep an audience's attention and draw them forward from beginning to conclusion. No director could succeed at this, but it is a tribute to Mr.

Benson's talents that at many individual moments he makes us feel that we are confronting a brilliant play and a touchingly true representation of life.

Consider what he does with the curtain lines in the immensely lengthy third act. I say curtain "lines" because there are at least a dozen of them — instances when the action seems to have risen to its apex and sunk away in ironic exhaustion, when the laughable, pitiable existential angst seems to have summed itself up in one last loss or one last insight, and it is time for a slough to blackout. Every time the Irish Man leaves, it looks like the end. When Mona tells about her illness and bids Jimmy good-bye, it looks like the end. When Jimmy shovels hundreds of sleeping pills into his blarneying maw, it looks like the end. When Jimmy — in a marvelous piece of theatrical invention and a terrific bit of acting — mimes Edgardo's final scene from *Lucia*, lip-synching with Gigli's delectably self-pitying voice and travestying the conventional posturing of operatic tenors, that surely seems like the

end, for how could the playwright top it? Mr. Benson recognizes theatricality; where he sees it, and he stages each of these endings (ably assisted by Cameron Harvey's lighting/design) so as to bring out its full dramatic power. But the power of each ending, as realized on the SCR stage, makes the prodigious proliferation of endings in this unrestrained script all the more unmanageable. The better Mr. Benson is, the worse the play's structure appears.

The Gigli Concert is deeply in need of two things. First, wholesale cutting: its inherent material does not justify a play of more than ninety minutes in length, if that much. Second, a radical rewriting to place these interesting characters within a plot structure that makes the audience want to find out what happens next. Throughout the performance I attended, the audience progressively melted away, and who could blame them? Even in the first act it was evident that, however long those gabby Irishmen were to go on palavering and soaking themselves in gin, nothing was going to happen. The only reason to keep coming back after the invigorating release

of the intermissions was to see more of that superb acting — but a play that is doing its job right has to interest us in life, after all, not in actors.

Let me correct myself. There is another attraction that might keep one in the theater during this outrageously overlong play. That is the voice of Gigli, whom we hear in a large number of selections, from "O Paradiso" to Neapolitan ballads. The singing is so thrilling that, aside from justifying the Irish Man's grandiose delusion, it offers an inexhaustible aesthetic nourishment that the play itself, as it drags its sodden mass along, becomes more and more incapable of providing. The contrast between the fulfilling Ideal, as embodied in Gigli's golden singing, and the unsatisfactory Real, as shown in the thwarted, shabby lives of the characters, is perhaps the central theme of Thomas Murphy's play. But it is scarcely beneficial to show this contrast by juxtaposing exquisitely crafted music with muddled, shapeless, self-indulgent dramaturgy. The point does indeed get made, but the experiment turns out to be a fatal one.

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Thief of Hearts

DUNCAN SHEPHERD

Thief of Hearts is several polite steps from pornography. Given the conceptual starting point — a married woman has her secret diaries stolen, along with them presents herself to her as the fantasy lover depicted there — it could have gone either way. In the way chosen by writer-director Douglas Day Stewart, much time is forewarned in the effort to establish both plausibility and the moral scrupulousness of the heroine. An entire twenty minutes have gone by before the heroine announces she is going to take a bath, and the bath turns out to be exclusively for private benefit and not for voyeuristic. Pornography could not afford to let such an opportunity wait so long or slip by unattended. It is a very long time later that the movie delivers its only real sex scene. This is short and edited in that textbook style of

nostalgic fragments adjoined together with slow dissolves, such that it at the end result looks and feels like mush — perhaps Stewart's closest synonym for real emotion. As in what seems to be every third or fourth movie these days, a rapid-paced disco soundtrack takes the place of dramatic tempo. And at long length there is a "surprise" ending which is surprising only in the sense that the filmmaker could have imagined anyone would be surprised.

Plausibility and moral scruple would seem in the present context to be at cross-purposes. The most obvious way I can see to heighten the one would be to lower the other. But Stewart is intent on putting over his heroine as Everywoman, or at least as a subtle and elegant magazine-ad version of Everywoman, and the thief as Everywoman's Dreamboat. The case to be made, and not for the first time, might thus be summarized as Nice Girls Do (or Would If They Could); and it will hinge to a large degree on a portrait of a husband who wears glasses, spends his days chained to a

typewriter, shows no interest in his wife's career as an interior decorator — a husband, in short, who clearly cannot satisfy that part of his wife which is addressed instead by the dark stranger (Steven Bauer) whose cautionary lips are perpetually parted, those quizzing eyes point off in different directions, and who takes four seconds to complete the word "Hi." The husband, to clinch the case against him, is an author of children's books, in stark contrast to the Rosemary Rogers-ish adult literature his wife commits to her journals: "His tongue slides down my stomach," etc. Extracts from these journals are kept to a minimum, perhaps so as not to over-particularize and thus endanger the diarist's status as Everywoman. And indeed every extract recited does some damage to that status, as does every actual glimpse of a page: i.e., that looping round script that more properly belongs in the penmanship workbook of a third-grader (with illustrations at about the same level). The thief's handwriting sample — neat, back-slanted printing on a flower card — is hardly better as characterization through graphology.

Plausibility, saddled as it is with that extraneous morality, suffers at every turn. If the woman is to remain Someone To Identify With (rather than ever to become a singularized and independent entity), it is apparently essential that she not realize that this swarthy stranger is the thief; it is essential instead that he make use of his readings as a guidebook in How To Please A Woman and enter her life as a Dream Come True. Home-wrecking is one thing, home-breaking quite another. And thus begins a traditional courtship, starting with that time-tested introductory tactic of knocking a grocery sack out of a woman's arms in the parking lot. I must say I personally don't quite buy the idea that a woman would unerringly respond to her avowed turn-on in real life exactly as she imagined she would be her sultriest fantasies, especially when those turn-ons are as undistinctive as these: the man allowing the woman to pick up the restaurant check or him: rubbing sensation lotion on his chest (mush-bubba). I liked the idea better in *Footnote*, where Dustin Hoffman tries to capitalize on a bit of confidence he picked up from Jessica Lange while in his female disguise, and it sets him a slip in the face.

There is a lot of room to explore in between those two ideas, had psychological subtlety been the goal. But there is a shorter path, as already suggested, to plausibility. If the heroine had known the man was the thief and hence had known he knew everything there was to know about her, if this in itself excited her, and if she was only too willing to continue as a writer-director-actor of her own sexual fantasies, and if he was willing to play along as a good trouper, then plausibility might have made a quick recovery. It is one of those rare cases

where the demands of plausibility and those of pornography go hand in hand.

Crimes of Passion, a couple of steps less polite than the above, wastes no time trying to win sympathy for two of its three principal characters. And the third, a loving but unloved husband whose wife life he truly resents his failure to provide her with a hot tub, loses much of his acquired sympathy with his impersonation at a weekend party of The Human Penis (basketballs tied to his ankles, a shower cap on his head, a mouthful of milk, and — oh, never mind). God only knows, if anyone does, why a pretty workaholic dress designer would want to moonlight as a Barbi Doll-wigged, prepubescent child. For instance, her prepubescent child (see, for instance, her prepubescent child) "Onward Christian Soldiers" in a nun's habit. And the street-corner preacher who is determined to "save" her remains a highly ambiguous figure. A certain metaphysical stature might be suggested by the private peephole he enjoys into her hotel room, by his knowledge of her own identity and place of residence, and by the occasional poetic-cryptic remark. But his nasal inhaler, his typhoid perspiration, his little bag of sexual aids, his life-sized blood-filled inflatable doll, and his sudden slippage into the language of the gutter suggest something All Too Human, perhaps a descendant of Sadie Thompson's "savior," but under the increased pressures of the permissive age.

The religious motif, besides sanctioning that "Onward Christian Soldiers" routine and frequent bits of church background music, is the occasion for some double-entendres about the Christian position and time spent on one's knees. But it about anything that might come up in the movie will be the occasion for some such wordplay. "You're the head of your class, or is it the class of your head?" — that kind of thing. China Blue will tell how she was in the kitchen making candied yams while her husband was in the bedroom making Peggy (or somebody), and again how her husband finally beat it when he got tired of beating her. If no pun is over at hand, at least there will be a slight twist. "Every time I'm in a lousy mood you think I got my period." "I wish I could buy stock in Tampax and retire." Or try this: "I never forget a face, especially when I've sat on it." Not since Mac West has there been a script so ravenous for the silly line, albeit at a level of wit quite out of sight of that other — and I do not mean out of sight above it.

The script is by Barry Sandler, and the mystery of the thing is how it ever got approved for production. Perhaps only a

man of Ken Russell's special vision, or of his insensitivity to the written word, would be able to see beyond a script this bad to what movie that could be made from it. Most people would not think it was worth the bother. (And a further mystery, now that I mention it, is how "crimes" as established by Anthony Perkins and someone as hopeful of establishment as Kathleen Turner ever agreed to go along with it. But I suppose Russell's reputation circa 1971 is the sort of thing that causes actors to waive script-approval.) Even Russell, however, is dragged down to a somewhat lower key, or at least to a lower budget, with only a meager handful of locales, a way image, and a tiny soundtrack. Russell's famous phantasmagoric imagination has never seemed so stopped-up. The sulphurous atmosphere of the red-light district is every bit as hand-me-down as the fan-ruffled silk sheets and gliding camera movements of the one "healthy" lovemaking bout. And the "surprise" ending is exactly as surprising as the one in *Thief of Hearts*. Perhaps Russell's big opportunity here (an opportunity for the future, at any rate, if not for the immediate present) is the music-video facsimile shoeboxed into the midst of the action. This has only the most tenuous connection to its surroundings, but it has just enough — a married couple portrayed as skeletons, and so forth — to rule it out as pure parody. It seems instead to be a blatant John Wasted advertisement in the event some angry New Wave group might be shopping around for a big-name director to handle their next video, and should Nicolas Rong and Alan Parker be previously tied up.

Brian De Palma, who has already done a music video or two, similarly drops one into the middle of his latest effort, *Body Double*. This sequence diverges significantly from the freestanding video (for the rock group Frankie Goes to Hollywood) which can currently be seen on TV. And indeed De Palma's musical interlude maintains a much less tenuous connection to its surroundings than does Russell's. It is presented as a sequence in a porno film to which the actor-hits (and amateur sleuth) has been led in the course of a murder investigation; and its tenuous connection, rather than to the plot, is to reality as large. On top of his wild misrepresentation of the production values in the porno field, De Palma fosters the popular misconception that such an elaborate production number



Body Double

would be shot in a single take. That sort of whopper is common enough in Hollywood movies on Hollywood; but it seems especially reprehensible in a movie that elsewhere purports to throw off the veil of climatic illusion, and in particular to "come clean" about the practice, as alluded to in the title, of nude stand-ins. There is even an overt tie to the shower sequence in De Palma's own *Dressed to Kill*.

Despite the plotline's tangential contact with the porno world, *Body Double* does not have nearly the pornographic credentials of the two movies already discussed. It is, to the contrary, a rather conventional mystery thriller tricked out with voyeuristic and sadistic elements which De Palma must hope will pass as very "personal" observations, quite apart from his ongoing obsession with Alfred Hitchcock. At the very least, the heated argument as to whether De Palma is or is not a menace to mankind has helped divert attention away from his plagiarisms.

Rear Window is the first Hitchcock movie to come to mind here, when a recently fired actor (and recently filmed lover)

is handed a choice subplot by a chance acquaintance: a hilltop mansion built like an airport control tower and equipped with aquariums, wall-to-wall plants, a rotating water bed, and a high-power telescope trained on the apartment window of a lonely rich girl who performs an exotic dance alone in her bedroom every night "like clockwork." — or so says his new subeditor. But he begins to see more through the telescope than just slightly leopards. There is an altercation in the middle of the night with the woman's presumable lover, and there's a sinister Indian who is window-peeping from closer range. In the first instance, De Palma must be given credit for playing fair and, in spite of the "captivation" of the title, not using a stand-in for the actual actor. But at the same time he must have some credit taken away for not better concealing his identity. Any viewer with eyes, even if without ears, will be alerted to the identity of the criminal even before there is a crime.

An extended taping sequence switches our Hitchcock detectors from *Rear Window* to *Vertigo* (wasn't it enough that De

Palma stole that plot for *Obsession*?), with the hero's laboriously established claustrophobia taking the place of acrophobia. Even a moviegoer who failed to recognize the villain in silhouette might now, with the possibility that the whole plot is a set-up. But this, as in the Hitchcock movie, would seem to fly in the face of all logic. No criminal mastermind, surely, could count on the hero to react the way he does, could count on him to look through the telescope in the middle of the night when no striptease is scheduled, or could count on the three-way convergence on a public roadway of the hero, the amateur stripper, and the sinister Indian; or could count on the hero in such an eventuality to start to tail the woman for her own protection; or would risk snatching her purse right under the hero's nose and then count on him, in hot pursuit, to have an attack of claustrophobia when he enters an underground tunnel with clearly visible light at both ends. And so on and so on. The problem, then, is that even if you do not see through the ruse straight away, or do not recognize the criminal when given the chance, or do not solve the case by way of the *Vertigo* precedent — the problem, still, is that the plot is so factitious, so slugged together with happenstance and coincidence, that it can exercise no pull at all.

But forget logic for a moment. Hitchcock often did, after all. And yet he would come up with those virtuous technique exercises, those so-called "set pieces," which all by themselves would stand for the rest. De Palma traffics in "set pieces" too — that *Vertigo*-esque taping sequence, as well as choreographed crimes and tracks and dories, in which the hero shadows a woman all over a shopping mall from a discreet distance of about six feet, and even maintains visual contact when she ducks into a lingerie-shop dressing room in clear view of the store window; or that climactic homicide by means of an electric drill was a four-foot bit (one of those De Palma specialties that sets Pauline Kael to checking about how he prolongs hope in the audience — as if anyone cared! — only to dash it in the end). The difference, however, between a De Palma set piece and a Hitchcock's is that whereas the latter's may justify and compensate for any weak link in the movie, the former's are themselves the weakest links and would undermine and topple down even a movie that was otherwise a paragon of airtight construction. □

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SPORTS

Any city that would pick Florence Henderson to sing the national anthem before a major sporting event deserves to lose the World Series.

BY JOHN D'AGOSTINO

It's been nearly three weeks since the fifth and deciding game of the 1984 World Series, and even the fact that the Padres lost four of those five games to the Detroit Tigers hasn't dimmed the glow of success in which the team and its now-legend fans find themselves basking. By now most of us have our voices back and have all but forgotten the field-related miseries of the postseason — the worst performances of the Padres' starting pitchers, Kevin McReynolds' unfortunate injury and loss just prior to the start of the series, Carmelo Martinez's and Bobby Brown's nonexistent hitting, even manager Dick



Williams' stubborn refusal to start Dave Dravecky and/or Andy Hawkins when it was obvious that they represented the Padres' only hope of avoiding a sweep in Detroit. But even as I anticipate the 1985 season with the sort of intense palm-rubbing that can generate sparks, I feel restrained by a residue of disappointment and puzzlement regarding one particular aspect of the recent playoffs. I'm talking

about the people chosen to perform the national anthem during pregame ceremonies.

For a while I attributed my dissatisfaction with those choices to personal taste, but as someone who is known heretofore as having an opinion or two with regard to musical presentations, I have had to field innumerable queries about the apparent lack of imagination that went into the

selections of ceremonial entertainers, and therefore have come to realize that a number of people who otherwise bleed Padres brown are less than pleased with the celebrities picked to inaugurate the recent festivities. On the surface, this surely seems a subject suitable for heated debate, until you stop to appreciate how rarely a team and a city find themselves squinting into the glare of the international spotlight. Never in the history of San Diego has the global camera been trained on this city to the extent that it was during the recent playoffs and World Series, and unless the Padres can repeat as National League champions, such attention won't again be paid us until 1988, when San Diego Stadium becomes the site of that year's Super Bowl. Considering the relative magnitude of the playoff spectacle, then, it would have seemed a reasonable priority for the major-league Padres to have secured major-league caliber performers for opening ceremonies that were to be beamed to the entire world, and which would provide an international audience with an immediate and possibly indelible impression of the host city.

In that regard, the Padres missed an excellent opportunity to shake its image as a nondescript team in funny uniforms playing in a city that in cultural terms still wears high-top, buttoned shoes. Had I watched the playoffs from an easy chair in Sri Lanka or Wisconsin, knowing nothing about San Diego beforehand, I would have concluded from the "Big Names" performing the anthem that San Diego is a backwater town with little or no sophistication, a town about twenty years behind the times in regard to the performing arts.

Presumably, in order to be asked to perform the national anthem in a city's first-ever baseball tournament, one would either have to represent the finest of the contemporary entertainment or fine arts worlds, or be a talented local artist who graciously could be said to

represent the city's cultural life. From the many comments I've heard, I'm not alone in my bafflement that the Padres chose for the National League playoffs three acts who represent neither. To open the third game of the playoffs — the first such game ever to be played in our city — the national anthem was sung by the Lettermen. No, not David Letterman. The Lettermen. Admittedly, these guys would have made a great choice in 1963, but as the members of this trio close in fast on their fiftieth birthdays, that antique patina on the glory of their career is beginning to look more like mold. It's hard to figure how a nostalgia act from the Kennedy era whose live performances these days are limited to small suburban dinner theaters, might qualify to perform on one of the most special nights in San Diego's history.

But even hearing the Lettermen croon the excitement of watching the Salinas of Schmitz himself, Lawrence Welk, conduct the Navy's Reserve Training Center Drum and Bugle Corps the following night. Whom I don't know about you, but when I saw that they'd ceased the Barons of Bubbles out of retirement for this affair, I knew that the Padres were sending a message to the world: when this team parties, things can get pretty wild. And, of course, the image flashed to an expectant world of the eighty-one-year-old Welk raising his baton to an embarrassing space contingent of Naval reserves should have finally laid to rest the myth of this being a town of retirees and sailors.

Still, the Padres saved the very best for last. Having evaded the playoffs at two games apiece, the Padres knew that the next game would decide the National League pennant and probably attract one of the largest television audiences of the

year. But they were ready. With their trump card poised, the drums roiling, and America waiting, the Padres opened the curtain to reveal... Florence Henderson. You know — Florence Henderson? That obnoxious woman who has come to mean so much to us all through her cooking oil commercials? The same Florence Henderson whose last appearance in a film, 1971's *Song of Norway*, was so badly bludgeoned by the critics and at the box office that she hasn't made another since? I'm not at all surprised that she would jump at the chance to sing the national anthem in public — it's probably the first gig she's been offered in years. The last time Henderson created anything resembling a stir in entertainment circles was several years ago when she asked Johnny Carson if it was all right for her to say the word "crotch" on *The Tonight Show*. Any way you look at it, this was a major coup.

If the Padres' on-field fortunes didn't improve during the series, at least the pregame situation did. Local jazz fans had to have been surprised and pleased to see saxophonist Hollis Gentry and trumpeter Bruce Cameron perform the national anthem to open the first game again. In Detroit, it was an inspired choice, for which the Padres should be commended, and, despite a shaky beginning, Gentry and Cameron performed credibly considering that Gentry only had a few hours in which to write charts for a duet and rehearse it with Cameron (Gentry, who has played the anthem solo at Clippers games and at games between the Olympic basketball team and the NBA All-Stars, is accustomed to performing the piece alone). According to some sources, newly elected baseball commissioner Peter Ueberroth lobbied at the eleventh hour to replace Gentry and Cameron

with a "bigger name." But Padres' director of marketing, Andy Strasberg, disputes that claim. "Actually," said Strasberg in a recent telephone conversation, "I think we agreed on the use of local talent." That would at least partly explain the employment of singer Frankie Laine to open game two of the series. Laine hasn't had a record on the charts since Adam was a little boy, but he is a resident of San Diego with a recognizable name, so his selection is defensible if less than abhorrable.

In fairness to the Padres, they weren't the only ones to have troubles in the pregame talent department. Chicago, a city known the world over for its legendary blues and rhythm and blues artists, couldn't do any better than Jimmy Buffet and Bobby Vinton (*Bobby Vinton*?) for games one and two of the National League playoffs. And Detroit deserves an even harsher spanking. This is the borg that gave the world the "Motown Sound," and so naturally one expected to hear the Four Tops, the Temptations, Stevie Wonder, Smokey Robinson, Martha Reeves, or someone of that ilk representing not only that city's heart and soul but also Detroit's only major contribution to the performing arts. Yet not one of Motown's artists was anywhere to be seen.

Strasberg said that one problem facing teams in procuring major talent for these events is availability — due to scheduling conflicts some of them just aren't able to appear on short notice. Another obstacle is the unwillingness on the part of certain mega-stars to risk looking foolish in front of millions of television viewers. "You'd be surprised," said Strasberg, "at some of the big names — and I really can't tell you who they are — who feel they have

too much to lose if they touch the national anthem before all those people. It's a tough song to sing, and some [stars] won't even consider doing it." A list of the artists considered by the Padres includes the names of Stephen Bishop, Herb Alpert (who canceled at the last minute), and Bruce Springsteen. Bishop, of course, would have been a perfect choice. Not only is he a pop star with several hit records to his credit, but he's a San Diego product who proved himself capable of performing the anthem at a Padres-Dodgers game in Los Angeles earlier this season.

Another great choice would have been the Beach Boys, who have performed to huge Padres crowds in the past, and whose five-part harmonies would have been worth the price of admission. Other some artists who have performed the anthem at postseason games in recent years include Pat LaBelle, Chuck Mangione, Lou Rawls, Al Jarreau, Pearl Bailey, opera star Robert Merrill, Linda Ronstadt, Glen Campbell, and Della Reese. And if they were all unavailable this season, there are people right here in San Diego who would have died for the chance to perform the national anthem before a worldwide audience. Mark Meadow, for example, a fine vocalist who has sung the anthem at several local sports events. Or how about one of the better gospel choirs in town? Or a member of the local opera company? Certainly, any of these would be preferable to the Lettermen, Lawrence Welk, or Florence Henderson. Strasberg, however, stands by the Padres' choices. "We're quite satisfied with the people we got," he said, "and very happy with their performances." Nevertheless, there are those who hope that, like the Padres themselves, the talent coordinators can do a little better in 1985. □

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QUARTER NOTES

BY JONATHAN SAVILLE



THOMAS STAUFFER

Celloist Thomas Stauffer gave a Brahms recital at the downtown San Diego Public Library last week, with the collaboration of pianist Cynthia Darby. The Brahms sonatas for string instrument and piano are authentic duos, in which the partners carry more or less equal musical weight. This balance was not evident at the library concert, however. Miss Darby played with competence, but in a self-effacing manner, and her efforts to keep to a background role were supported by the placement of the piano lid, just barely raised by a couple of books. The result was, to all intents and purposes, a cello recital with unobtrusive piano accompaniment. Mr. Stauffer did not take inordinate advantage of this imbalance, since he himself is evidently a rather self-effacing artist. His approach to Brahms was plain, direct, and modest, with little emotional intensity, an objective presentation of the

scores rather than a personal recreation of them. Some intonation problems, especially in the higher range of the instrument, were less disturbing than this interpretive blandness, which weakened the music's romanticism without any concomitant strengthening of its structure. There was a general sense of plodding movement from one moment to another, instead of a progressive articulation of dramatic shape.

The most interesting aspect of the program was its exploration of the art of transcription. Mr. Stauffer played his own transcription of the first of Brahms's *Vier ernste Gesänge*. Technically, these "Four Serious Songs" are well for the cello, since they are usually sung by low voices; the instrument seems emotionally appropriate too, for the somber meditativeness of the music calls up some of the cello's most expressively dark sonorities. But the transcription ultimately seemed much lighter in weight and authority than its vocal original, much less of a

complete and significant statement. That is due to the loss of the words, those eloquent ruminations of the Ecclesiast on the ephemeral quality of life and the inevitability of death ("Everything is made of dust and returns to dust"). Knowing the power of those words, Brahms constructed a vocal line and accompaniment which precisely complemented and fulfilled it, without the text, the piece seems incomplete and musically a bit shallow.

When Brahms used his song "Regenlied" in the last movement of his First Violin Sonata, he was aware of how radically things would be changed by the omission of the words ("Flow, rain, flow down / Wake again in me the dreams That I dreamt in childhood . . ."), and he embodied the melody in a new structure to take the place of the absent poetry in giving the music meaning. Mr. Stauffer and Miss Darby played this

attention, like seeing a beautiful woman in a new and striking — if slightly unbecoming — dress.

JUILLIARD STRING QUARTET

Every established quartet has its own style, its own personality, so that its readings even of the well-known repertoire speak in a recognizable dialect. So we listen to the Budapest Quartet's Haydn, the Amadeus Quartet's Haydn, the Quartaeto Italiano's Haydn, and we hear the same music from three different perspectives, each performance bearing the familiar stamp of the performing group. The Juilliard Quartet is not so easy to deal with in this regard. It used to have a very distinctive personality indeed: powerful, driven, intense, intellectual, even a bit crabbed. That was the group that first recorded the Bartok quartets, decades ago.



work, also, in another kind of transcription — Brahms's own reworking for cello and piano. I do not think anyone will ever prefer the cello transcription over its original — the sunny, graceful nostalgia of the violin version is considerably weakened on the weightier instrument — but it was refreshing to hear it, for it inevitably made one listen to the music with a special

But since then the personnel has changed so thoroughly — only first violinist Robert Mann remains — that the group's particular identity is not easy to define. Indeed, I sometimes think that the defining characteristic of the Juilliard has become its lack of a distinct musical personality, and this impression was somewhat confirmed at last week's Mandeville Auditorium concert

of works by Haydn, Schumann, and Schubert. It was disappointing that the Schoenberg Third Quartet, originally announced, was omitted; throughout their various transformations, the Juilliard has always been most at home in knotty modern works. Here, however, the quartet was on traditional classical-romantic ground, and its footing seemed a little insecure. Everything was intelligent, well considered, technically astute, vigorous, and committed; but neither the performers nor the individual pieces stood out in bold, unique outline, and there were no revelations in the performances. The Schumann F Major Quartet, in particular, suffered from this relative anonymity. Though inspired by Haydn, Mozart, and Beethoven, it really ought not to sound like the work of all three, combined by a committee. It needs its individual voice — that

particular romantic voice that is unmistakably Schumann's — and in the Juilliard performance, accurate and conscientious as it was, the composition did not find it. A comparison with the Quartaeto Italiano recording of the work shows the immense difference between the Juilliard's rather bland and dull performance and a performance filled with character and individuality.

LA SONNAMBULA

Belini's *La Sonnambula* is an extremely difficult opera to cast. Its heroine, a young country girl who gets into amorous trouble through sleepwalking, is sweet, innocent, and pathetic, but she sings music requiring the utmost skills of a coloratura singer in the bel canto style. It is not easy to make Amina interesting, and in any period there are only a very few singers who can successfully negotiate the musical demands of the role. In our time, only Maria Callas has done justice to it; her recordings of *La Sonnambula* show her at the peak of her genius, and her capacity for suggesting the hidden fires in that sweet and tender blandness is something amazing.

The San Francisco Opera's general director, Terry McEwen, evidently interested himself in another aspect of Belini's heroine. Originally sung by Giuditta Pasta (a soprano), Amina subsequently became a sensational vehicle for the mezzo Maria Malibran, with some of the music lowered in pitch to accommodate her lower range. The opera is generally done these days in the mezzo version, but Mr. McEwen decided to produce the Malibran version, choosing as his Amina mezzo Frederica von Stade. Judging by the recent San Francisco production, this undertaking was a futile one. Miss von Stade is a charming lady and a nice singer. But neither



temperamentally nor vocally does she have a claim on a role that ought to be reserved for dramatic singers of far greater talents. Her *fortissimo* is adequate but not brilliant. The rapid vibrato in her voice and her relatively shallow vocal production produce a tone lacking in variety of coloration and irritating in its monotony. Emotionally, her interpretation is blandness itself; she is so deficient in passion, so fragile, so limp, that it is hard to see why the tenor wants to marry her and the bass boys with the idea of seducing her.

The tenor in this production, the Welshman Dennis O'Neill, sings in a more committed style, with the mannerisms (and the vocal quality) of a provincial Italian tenor so classically simulated that it is hard to believe he does not hail from south of the Alps. This is not singing worthy of a major opera house, but it does have style and spirit, two elements sadly lacking in Miss von

Stade's performance. The only impressive singer in the cast is bass Samuel Ramey, as Rodolfo, the nobleman into whose room at the inn the sleepwalking Amina unaccountably blunders. Mr. Ramey's aristocratic presence and his restrained but assured acting accompany a voice of sensual richness and a first-rate musicality. He is that rare bird, a true *basso cantante*, with a lyrical line, a nuanced expressiveness, and a command of embellishments any bel canto soprano or tenor might envy.

Just as the score reverts to the Malibran version, but without improving anything, so too the visual aspects of the production intentionally regress to the Romantic period in which the opera was first produced. Stage director Brian MacDonald, whose exquisitely choreographed *Cendrillon* graced the San Francisco season a couple of years ago, has decided to reproduce the acting and staging styles of those early productions, hoping to give *La Sonnambula* the delicate pastel atmosphere of the ballet *Giselle*, which it resembles in a number of respects. The sets are direct imitations of those of the original 1831 production, and the villagers and peasants move in the stylized configurations of a rather weak *corps de ballet*. The whole effect is of a musty relic resurrected out of an old trunk. The picturesque sets have no life to them, and the action on stage lacks both human reality and any compensating visual delights.



MARTHA GRAHAM

One of the new Graham dances performed during the visit of the Martha Graham Dance Company to the Spreckels was *Phaedra's Dream*, which had its world premiere last year in — appropriately — Athens. This new version of the *Phaedra* legend is a typical product of Miss Graham's tendency continually to rework and elaborate earlier material, as though her entire career as a choreographer consisted of a series of incomplete sketches

of a not yet fully discerned truth. Her *Phaedra* of 1962, with all its thwarted erotic compulsions, evidently left her unsatisfied; the themes, the characters, the psychological implications — these apparently had not been thoroughly explored in the earlier work, or at least not to Miss Graham's satisfaction. Hence *Phaedra's Dream*, which shows us an epic tale unknown to Euripides, whose *Hippolytus* is the first extant dramatization of the story. In Euripides' play, the Cretan princess *Phaedra*, wife of King

(continued on page 38)

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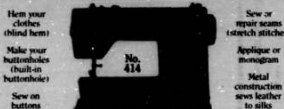
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(continued from page 37)

Theseus of Athens, falls madly in love with Theseus's son (by a former marriage), Hippolytus. The young man resists her advances; he is chaste, a worshipper of Artemis, the virgin goddess. Enraged by his rejection, Phaedra denounces him to Theseus, accusing him of having tried to rape her (this is an old folk-tale motif, familiar from the story of Joseph and Potiphar's wife). Theseus curses his son, who subsequently dies in a chariot accident. Overcome with remorse, Phaedra kills herself. In *Phaedra's Dream*, the dynamics of the drama have been radically changed, and a

new character has been introduced: "The Stranger," a man who becomes Phaedra's rival for Hippolytus's love. All but the initial moment of this dance-drama consists of a dream (we see Phaedra reclining on a slanted board—her couch—at its beginning and end), and the action must be understood according to dream logic. It is Phaedra's inflamed imagination that constructs the action, and its events are governed by her desires and her fears. Here, Hippolytus is not at all indifferent to her. He makes sexual advances, caresses her, embraces her, lays his head in her lap. But the sexual power of

the Stranger is stronger; Hippolytus alternately submits to and rejects his advances, returning as though for protection to his erotic interplay with Phaedra, but then immediately drawn back to the man. Finally, terrified by his homosexual impulses, Hippolytus dies. The Stranger leaves, and Phaedra is left to lament the young man's death. Hippolytus's advances toward Phaedra and his homosexual liaison are parts of the explanation Phaedra's unconscious has devised for his actual rejection of her. "Hippolytus really desires me," she imagines, "but his uncertain sexuality has been

diverted into homoeroticism by the Stranger." The Stranger embodies Phaedra's own repressed attempts to seduce Hippolytus; he is also, symbolically, Theseus, the man whose existence (as Phaedra's husband and Hippolytus's father) intrudes on her desired union with the young man. And Hippolytus's death is both the punishment Phaedra's unconscious has devised for his refusal to return her love and the symbol of her loss. This complex psychological scenario has been converted into dancing of great splendor, the powerful emotional expressiveness of the movements (Phaedra's agony

and rage, the Stranger's lust, Hippolytus's uncertainty and despair) never degenerating into mere realism, but all informed with a magisterial stylistic unity. The gorgeous costumes by Halston (sweeping cloaks in green, purple, and red) and the imposing symbolic set pieces by Isamu Noguchi (the feminine wheel and the masculine pillar) become, in the usual Graham manner, vital props in the action. Miss Graham chose three of her best dancers—Christine Dakin, Steve Roake, and George White, Jr.—for this work, which evidently means a lot to her, and one cannot imagine it danced more compellingly. □

Letters

(continued from page 41)
America's Finest City."
John Meyer
Susan Schmidt
Harry Tobias, and eight other
members of the Candy Factory
San Diego

More Like Reptile

Usually I just skim by the "City Lights" section because it usually looks kind of boring (sorry, but it's true). But October 18 I was startled into reading it—when I opened the paper a reptile leaped out at me!

That was a very interesting and scary article about the catnans. I

could not read the rest of the articles on those pages as well, and was surprised to find them interesting, too.
I hope you keep putting eye-catching things there so I'll remember to read "City Lights." Thanks for a good paper.
Pat Soley
Clairmont

The Proposition That Ruth Supports

"You," "The Inside Story" (October 25) may have presented a factual report for the opponents of Proposition D (renaming our stadium to San Diego Stadium), but it did little to present a clear picture for those in favor of Prop D. In all fairness, I would like to add this additional information:

In 1966 the name San Diego Stadium was chosen by the people with overwhelming approval. In addition the bond issue was passed by seventy-two percent.
Al Cooper, Lyle Bond, and others helped get the bond approved. Carl Ritter wrote articles persuading the taxpayers to support the project. The "San Diego Citizens for Stadium Committee," the "All-American Stadium Committee," the "Citizens Committee for Multi-Purpose Stadium," and the "Greater San Diego Sports Association" all used their varied expertise to convince the voters. Jack Murphy was only one of hundreds who worked on getting the stadium built.
According to a statement made by Herbert G. Klein, editor-in-chief of the *Copley* newspapers, Jack Murphy, a *Union*

sports writer, was not a strong supporter of building the stadium until 1963, well after the drive had been established and was gaining momentum. Murphy admitted this himself. He wanted the stadium built in Mission Bay and called, "S.S. Mission Bay Stadium." When that didn't get any backing, he lost interest, returning later to work on it again.
In 1981 a small special-interest group, including representatives of the Union-Tribune, quickly and quietly persuaded the city council to rename the stadium. It was done without public notice, without the opportunity to voice opposition (and there was plenty), and without our vote. After four years of fighting, Prop D now allows us this vote.
If Prop D passes, the city council will name the press level for Jack Murphy. The San Diego Stadium Authority recommended

this in 1981 and again in 1984 as a more fitting tribute.
The city budgets three million dollars of tax money yearly to advertise and promote the city. If the stadium was called San Diego Stadium by national news media, the city would get millions of dollars of publicity free to the taxpayer. San Diego Stadium belongs to the taxpayers. They built it, named it, and pay for it. They voted for the bond issue and guaranteed payment on the debt. They are the true heroes. Without their approval there would have been no stadium.
Raul D. Jacobson
Del Cerrito

Head Only Shaken

As one of the audience who seemed to enjoy the musical *The* (continued on page 40)

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Letters

(continued from page 29)

Great Pretender. I was a little baffled by Jeff Smith's review ("Whole in the Head," October 25). Since not only my party of three but the rest of the audience seemed to leave with that light-hearted laughter indicative of having had a good time, I can only shake my head in wonder over his negative review.

Bill Gorman
Claremont

Katz & Jammers

I disagree with John D'Agostino ("An Evening Ensemble," October 18) as to the reason for the dissatisfaction with the concert performed by the Art Ensemble of Chicago on October 12.

The reason the second concert started late was due to the planning of Mr. Rob Hagg and the late start of the first concert. I was in the auditorium at 9:00 p.m. and nothing happened until 9:15. At

that time, we were privileged to hear some poetry accompanied by music. We were told there would be a reading of one piece of poetry and that turned out to be the reading of several poems. That part of the program took at least fifteen minutes. The audience was very conscious of the time restrictions because we all knew the second show would start at 11:00. This meant the time for the Art Ensemble would be less than two hours. After the poetry reading, we were then treated to a

light show, which had not been advertised in advance. Although interesting, this light show took another fifteen minutes and could have easily been cut from the program without any disappointment. We then waited fifteen minutes longer for the appearance of the Art Ensemble. They did not arrive on the stage until 10:00. The reason for the second fifteen-minute delay I cannot explain. This may have been due to the casualness of the musicians or any other reason, but when a jazz group starts

performing a concert at 10:00, one cannot anticipate they will complete the concert in exactly one hour.

The idea of performing two concert-type performances in one evening in one auditorium is ambitious at best, but to preface the concerts with two acts borders on sheer idleness.

Hopefully in the future the promoter will not attempt such an ambitious project without planning more carefully and deleting the warmup part of the show.

Letters

(continued from page 29)

On the subject of the avant-garde music, I take self-criticism for not finding out in advance what type of program would be presented. I found the Art Ensemble an interesting and colorful group of musicians and the sounds were intriguing, but after one hour I had had enough. I would have appreciated a more mixing of the traditional with the experimental.

While your criticism of the musicians may in some area be justified, I place the responsibility directly at the door of the promoter of the program for not starting on time, for adding unnecessary filler, and for not controlling the program more tightly. There is nothing to stop Mr. Hagg from telling the

(continued from page 29)

audience that it was time to end their program, let the audience leave, and bring in the next group for the second performance. He could also have eliminated the poetry reading in the second half, or put it at the end for those who were willing to remain.

Low Kurt
Hilbert

Funny, You Don't Look Churlish

I stand second to none in my estimation of Duncan Shepherd's stewardship of one of the critical arts. Even when I disagree with what he says, I agree with the way he says it. Take his account of Places in the Heart ("Places I've Been,"

October 4), a film which he says "can be recommended without reservation to your Aunt Gertrude from Des Moines." My aunt Gertrude from Des Moines, who is as perceptive as Mr. Shepherd is witty, appreciated the movie no less stringently than Shepherd set out to appreciate it. Which goes to prove that one person's poison is another person's meat.

He compares Sally Field with "a grade-schooler playing Monopoly" and talks of her "innate incapacity not to overact." What to Aunt Gertrude and me was a sensitive portrait of a young widow's progress from helplessness to courageous tenacity was overacting to Mr. Shepherd. "But it would be churlish," said Aunt Gertrude, "to suggest that Mr. Shepherd has an innate incapacity not to overact."

He does give praise where praise is due for the total honesty of the new man of the family when the lad is caught smoking and is asked what his late father would have done about it. "Ten good licks" is his recipe. But in discussing the scene, Mr. Shepherd's artistic integrity and professional etiquette forbid him to leave too many good hairs on Sally Field's head. She "jerks us securely into cliché," he says when she talks of missing her husband.

Compare this characterization with another reviewer's more prosaic but less facile comment: "The show humanizing of this intelligent, aloof, and bitter man is without sentimentality—and his presence in the household gives the film one of its most delicate, erotically charged exchanges." Shepherd sees "every scene" in the film being turned into "a toddler's wooden blocks on the living room floor. . . . When I quoted this bit, among others, at a movie discussion group meeting, some thought the criticism was spot on. A few, like myself, who found the movie a richly moving experience, wondered if the blocks might not have been in Mr. Shepherd's own mind.

Cecil Epile
Detroit

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- Winning articles will be published in the December 13 and December 20 issues of the Reader.

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City Lights

Seizure

(continued from page 2)
for Taiwan via Long Beach. "We don't even have a forklift," explains one inspector. "What if we wanted to look up in the front of this trailer for drugs? We couldn't even if we wanted to." The same goes for the daily shipments of powdered cement heading north, and the tankers filled with tequila and Kahua; it all passes uninspected. And how would you get the lower reaches of a trailer filled with broken glass, headed for recycling in the U.S.?

The inspectors also keep tabs on goods going south. Last month there were 3969 loads that went that way, including thirty to forty tankers a day filled with jet fuel (bound for the Tijuana airport) or with propane. There are also huge loads of lumber, electronic appliances, and televisions, as well as hardware, tools, medical equipment, used tires, scrap metal, plastics, paper products, and ice machines. And though the trade going both directions will move faster

through the new border crossing, customs officials will be conducting a study to determine whether more inspectors should be added at the new facility. — N.M.

Combs

(continued from page 2)
floor of the City detention facility, they can become mean little daggers. Ball-point pens are left behind as well. The barrels from these pens, Williamson claims, can be bent into keys to unlock handcuffs. Not all the migrants carry ball-point pens and combs with broken glass, headed for recycling in the U.S.?

The inspectors also keep tabs on goods going south. Last month there were 3969 loads that went that way, including thirty to forty tankers a day filled with jet fuel (bound for the Tijuana airport) or with propane. There are also huge loads of lumber, electronic appliances, and televisions, as well as hardware, tools, medical equipment, used tires, scrap metal, plastics, paper products, and ice machines. And though the trade going both directions will move faster

through the new border crossing, customs officials will be conducting a study to determine whether more inspectors should be added at the new facility. — N.M.

Brawl
(continued from page 2)
police, he ran off, only to be apprehended a short time later

in a parking lot and charged with battery. The school's Associated Students have since voted not to allow campus organizations to lease out their rights to school facilities.

And back in late July, a concert by heavy-metal band Ratt at SDSU's Open-Air Theater resulted in a ban on all future heavy-metal concerts at the 4500-seat facility. Just before the band was to go on for what turned out to be the facility's only sold-out concert of the thirty-show summer concert season, several thousand fans unable to get tickets to the show began yelling and swarming against the ribbon barrier holding them back. Extra campus security guards were called to form a human wall in the event the disgruntled fans began rushing the stage, says Associated Students marketing director Pat Connors, and after the concert it was decided to institute the ban.

— T.K.A.

Berman
(continued from page 2)
claims, and he also says that the steady stream of pop-jazz gigs that he promotes for

Southland at Humphrey's on Shelter Island consistently makes money. Lee contends that Berman earns between one hundred dollars and \$300 for each show he promotes, but Berman contends that he is going to make close to \$50,000 this year. And his voice on the phone still has the indefatigable resonance of a promoter. Sure things were bad. Sure things were bleak. And it may still not be such a bad idea to file for bankruptcy. But, dammit, he counters, "Didn't the same thing happen to Chrysler?" — R.O.

The Leap

(continued from page 3)
high place, however, is not limited to the San Diego Coronado Bay Bridge, even though that bridge has been responsible for nearly half of all suicide leaps in the county in the past decade. Jumping to one's death — the third most common form of suicide in the county — has increased dramatically over the last few decades, says Mary Ann Tramborello of the coroner's office, from 1970 until 1983, 257 people committed suicide in that fashion, as opposed to

just thirty-seven in the previous thirteen-year period from 1956 through 1969. Second to the Bay Bridge in fatal jumps, she says, is the Cabrillo Bridge over Highway 163, which connects Laurel Street with Balboa Park's El Prado; since 1970, the bridge has claimed thirty-five victims. And after that are an amalgam of other highway bridges and toll buildings, including the Pine Valley Bridge in East County (four), the Veterans Administration Hospital in La Jolla (also four), and the First, Fourth, and Sixth Avenue overpasses above Interstate 5, with a respective death tally of five, three, and three. In addition, the cliffs off Sunset Cliffs Boulevard west of Point Loma have claimed four lives since 1970; the Lake Murray and Ouy Lakes dams have claimed one apiece; and two persons have jumped to their deaths from chartered helicopters.

— T.K.A.

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Off the Cuff

What did you believe as a child?

Dan Wiles
Entertainer
Pacific Beach

When I was little I used to walk and stick out my lower lip. My mother used to tell me that if I kept sticking out my lip an elephant was going to come and sit on it. I believed her. My dad used to keep us in line by threatening to make us eat sardines if we didn't behave. I believed that too, although the threats were understated. The thing I really remember though, was the fact that I was told I was a premature baby. My dad said I was so small that he carried me around in a cigar box. He said he'd not let little box sent to him in the truck and he'd take me to the store and show me off to people. I believed him for the longest time.

Jo Fife
Governor
Laguna Beach

I grew up on a farm and we had a cow we milked every day — Murtie the Magic Moo Cow. When we went on holidays my father used to tell us wonderful stories about Murtie and the little green man who lived in an orange house, a way up by the rocks. He said Murtie used to fly to visit the green man, who had a magic wand and could do wonderful things. . . . My dad had a great sense of humor, he'd draw giant birds with potatoes. We would measure himself. When he told stories, we believed him. He often ended his stories with a big party and we'd have lollipops and chocolate cake and fizzy drinks.

John Clark
Clerk
East San Diego

There was a time when I believed in witches. I was about seven or eight. I used to think I could spot them wearing black dresses and gold pins, turbans, and gowns. I knew they had that weird look, that look that when you look at them and they look at you back, you know that something is about to happen. They only came out at night. Sometimes they could frighten you or sometimes they could heal you or fix you up. They did things with their minds. That's the way they done me at a young age. I would always look at people really carefully to see if they were a witch, but I couldn't — I was certain they were magic snowballs everywhere.

Joel James
Architectural Draftman
North Park

I grew up in Utah. I have a younger brother and when we were little he asked me how Santa knew if we were good. He was a logical kid. He said that Santa couldn't possibly be watching every move. I was a little shaky on Santa myself but I really wanted him to believe it. I made up a story about magic snowballs. I told him that there were magic snowballs everywhere, always keeping an eye on us to make sure we were good. I'm not sure he fell for it but in the process of telling him, I started believing it myself. After that I'd look out my window and be curious of everything I was doing. I was certain there were magic snowballs everywhere.

Doug Cook
General Contractor
Mira Mesa

I grew up in East San Diego. If you look to the southeast from there you can see a mountain with a flat top. We used to call it Flat Top Mountain. My dad told me the mountain was a volcano and that the top blew off of it and formed the Coronado Islands. I was in the sixth grade when the teacher asked if anyone knew of any interesting facts about San Diego. I opened my big mouth and told everybody how the Coronado Islands were formed. Everybody laughed. I wanted to go home and knock out my dad. In the same class the teacher asked us how many national parks we could name. I raised my hand and said, "Jellystone."

— Lin Jakary

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READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92118.

Dance

Inspired and Eclectic, Palobola Dance Theatre returns for three performances, featuring such classics as *Ballet*, *Pandora's*, *Mage*, and other works, tonight, Thursday, November 1, through Saturday, November 3, with all performances at 8 p.m., **Speckles Theatre**, 121 B Street, downtown. 735-9700.

New England Contra Dancing to live music with caller Joseph Turlane will be held tonight, Thursday, November 1, 8 p.m., **United Commercial Travelers Hall**, 4569 Thimble Street, North Park. 481-9774.

"Ellen Segal and Friends," a mixed-media performance will be offered, featuring *Swimmers*, *Walking through Walls*, *Come to the Edge*.

Martha Says, and *Tellin*, Friday, November 2, and Saturday, November 3, 8 p.m., **Westside Presbyterian Church**, 3598 Talbot Street, Point Loma. 276-7225.

"Dance Jam," create your own style in an evening of freestyle, improvisation, and social dancing, Friday night, 9 p.m., 327 Fifth Avenue, Hillcrest. 239-1713.

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

Piñata de la Caudrilla, it's the thirty-fourth time around for these square dancers, round dancers, cloggers, and contra dancers, Friday, November 2, and Saturday, November 3, throughout Balboa Park, a special exhibition will be held Sunday, November 4, 1:30 p.m., **Starlight Bowl**, 223-8312, 278-9978, 277-6860, or 447-5789.

Harvest Moon Ball, Jay Grill and his *Alumni Orchestra* will play swing tunes from the Thirties and Forties at the dinner dance, Saturday, November 3, 6:30 p.m., **Crown Room**, Hotel del Coronado, 1500 Orange Avenue, Coronado. For reservations phone 435-6611 x7240.

Country Western Dance, the East County Business Council presents a western-style dance to benefit area youth organizations, featuring the **KCBQ Flat Bed Band**, a no-

host bar, pizza, and raffle, Saturday, November 3, 8 p.m., 12342 Woodside Avenue, Lakeside. 588-5990.

Circle Dancing, meditative "soft dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jeddah Street, Mission Hills. 295-9677.

International Folk Dancing is held every Wednesday, 7 p.m., **Balboa Park Club**, Balboa Park. 953-2341.

Film

"**Political Film Series**" continues with *Chatter of the Teeth*, *Black and White* and *My Survival* is an Aboriginal, two films about racism in Australia, Friday, November 2, 7 p.m., **Third Lecture Hall**, UCSD. Free. 452-4450 or 452-2008.

"**Alano and the Condon**," the continuing "Films of Latin America" series features this first fictional feature film ever made in Nicaragua, Saturday, November 3, 8 p.m., room C-7, **MiraCosta College**, One Barnard Drive, Oceanside. 757-2421 or 755-5155.

"**Animals Are Beautiful People**," a humorous film of Southern African wildlife will be shown Saturday, November 3, and Sunday, November 4, 1 and 2:30 p.m., **Natural History Museum**, Balboa Park. 232-3821.

"**A Poem of Dances**," the Bolshoi Ballet's prima ballerina *Maria Plushkova* stars in this cinematic study of her more famous roles: excerpts from *Swan Lake*, *The Nutcracker*, and *Don Quixote* are featured, Sunday, November 4, 11 a.m., **Ken Cinema**, 4081 Adams Street, Mission Hills. 295-9677.

Travel Film Series, *Irreversible India* is screened, Sunday, November 4, 1 and 3:30 p.m., **San Diego City College Theatre**, at C Street and Twelfth Avenue. 230-2251.

"**Countdown for America**," a film about nuclear weapons and society will screen Monday, November 5, 7 p.m., room 1438, **Humanities Library**, UCSD. 272-8815.

"**La Grande Illusion**," directed by Jean Renoir, opens the month-long series of French films, Monday, November 5, 7 p.m., **San Diego Public Library**, 820 E Street, downtown. Free. 236-5849.

"**My Favorite Brunette**," Bob Hope's baby photographer and Dorothy Lamour is the femme fatale, Tuesday, November 6, 7 p.m., **Coronado Public Library**, 640 Orange Avenue, Coronado. Free. 435-4187.

"**Evening Film Series**," the month-long series of Canadian films opens with *Milou Froman's Love of a Blonde*, a comedic look at a glib girl from the provinces and the traveling musician with whom she falls in love, Wednesday, November 7, 7:30 p.m., **Sherwood Auditorium**, La Jolla. Museum of Contemporary Art, 100 Prospect Street, La Jolla. 454-0267.

Music

Flute Recital, graduate student

John Sebastian *Winters* will perform a program of twentieth-century compositions for flute, including "Jazzes de Flute" by Albert Roussel, "Denary 21.5" by Varese, Stravinsky's "Three Russian Songs," George Crumb's "Vox Balnearum," Charles Wooten's "Flute Variations II," and an American premiere, "Le Tison d'Adieu" by Denis Lorrain, Friday, November 2, 8 p.m., room B210, **Mandelville Center**, UCSD. Free. 452-3229.

Pianist Gustavo Romero returns to open the 1984 season of the La Jolla Civic-University Orchestra, Thomas Nee, conductor; the program features Beethoven's *Egmont Overture*, Prokofiev's *Piano Concerto No. 3* in C Major, and Symphonie Fantastique by Berlioz, Saturday, November 3, 8 p.m., and Sunday, November 4, 3 p.m., **Mandelville Center**, UCSD. 452-4637.

Symphony, the **Palomar Community Orchestra**, with conductor **Robert Gilson**, opens its season with *Bach's St. Matthew Passion*, Monday, November 5, 8 p.m., **Palomar College Theatre**, 1140 West Mission Road, San Marcos. 744-1156.

Organ Concert, **Robert Plimpton** will perform compositions of Bach, Mendelssohn, Beethoven, and others, Sunday, November 4, 2 p.m., **Speckles Organ Pavilion**, Balboa Park, Free.

Wind Ensemble, the **SOSU Wind Ensemble** will offer a program of music composed by SDSU faculty members, Sunday, November 4, 3 p.m., **Main Stage Theatre**, **Dramatic Arts Building**, SDSU. 265-5204.

(continued on page 4)

22 Reasons to Buy Your Ticket Source!

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READER'S GUIDE

(continued from page 2)

Chamber Music, the Allegro Quartet, with flutist Jill Smith, about Karen Vucelj, violinist Mar-Lindholm, and pianist Lee Rogers, will perform works of Handel, Bach, Vivaldi, and others, Sunday, November 4, 4 p.m., Normal Heights United Methodist Church, 4650 Mansfield Street, Normal Heights. 284-9243 or 582-5353.

Symphony, the Mini-Cuts College San Diego Symphony will perform Sunday, November 4, 4:30

p.m., Del Mar Shore Center, Ninth Street and Scenic Court, Del Mar. 942-1152.

Organ Recital, Edgar Phillips will perform works of Bach, Dunstap, and Mozart, Sunday, November 4, after the 3 p.m. evening service, St. Paul's Episcopal Church, Fifth Avenue and Narsing Street, Hillcrest. 267-0118.

Piano/Bass Recital, pianist Cecil Lytle and bassist Gunnar Bago will perform Sunday, November 4, 5 p.m., Words and Music. 1806

Fourth Avenue, Hillcrest. 298-4011.

Organ Concert, Martin Havelbeck, organist of St. Augustine's Church in Vienna, and of the Vienna Court Chapel where he performs with the Vienna Boys' Choir, will be guest artist at the next concert of the "Sacred Music Series." The program includes J.S. Bach's Fugue from "St. Matthew's Passion," J.S. Bach's "Les Morts," the Bach-Vivaldi Concerto in D Major, Max Regis's Sonata No. 2 in D Minor, the performer's own

"Improvisation," and other works. Sunday, November 4, 7 p.m., First Presbyterian Church of San Diego, 320 Date Street, downtown. 252-1513.

"Miniconc Series," a program of chamber music, including Debussy's "Petite Piece," Poulenc's Sonata for Clarinet and Piano, Milhaud's Suite for Violin, Clarinet, and Piano, and Mozart's Quartet for Clarinet and String Quartet will be performed by Robert Zickman, clarinet; Joan Zickman, violin; Pam Freund,

viola; Randal Bonten, violin; Ronald Bratt, cello; and Vickie Lynn Bibbo, piano; two short performances are scheduled Monday, November 5, 8 p.m., Palomar College Theatre, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 or 727-7529 x2316.

Vocal Recital, soprano Anna Bjarnson Carson and contralto Martha Jane Howe will perform vocal works of Mozart, Mahler, Cooke and Fauré, Monday, November 5, 8 p.m., Granger Music Hall, 1615 East Fourth Street, National City. 453-8238.

To LOCAL EVENTS

Violist James Durham, a member of the Sequoia String Quartet, will perform with pianist Annette Kruger-Perez the program includes Bach's Sonata No. 1 in G Major, Schumann's "Fairy Tales," Hindemith's Sonata No. 4, and other works, Monday, November 5, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

Jazz at Palomar, the Palomar Jazz Band, under the direction of Billy Hawkins, will perform with tenor saxophonist Tony Ortega; featured numbers include "Copacabana."

"Viva Tralala," "Corte," "Gospel John," "I Ain't Gonna Ask No More," and other works, Monday, November 5, 8 p.m., Palomar College Theatre, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 or 727-7529 x2316.

Piano/Voice Recital, soprano Ann Chase and pianist Peter Ouch will perform the works of Szymanowski, Wednesday, November 7, 11 a.m., Performance Lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 or 727-7529 x2316.

Classical Guitar, Spanish romantic works will be performed by Lisa Clark, Thursday, November 8, noon, in the French Parlor, Founders Hall, USD. Free. 265-4802.

Lectures

"The Impact of the Jesse Jackson Campaign on the Black Community," the San Diego chapter of the Association of Black

Psychologists presents a "Community Forum," with panelists Carl Clark, Reginald Gary, Char-Lite Houston, Vernon Sukum, and Charles Thomas, tonight, Thursday, November 1, 7 p.m., in the West Room, Neighborhood House Association, 841 South Forty-first Street, Southeast San Diego. Free. 452-3035.

Architect Frank Lloyd Wright will be the subject of a lecture presented by Bruce Brooks Pfeiffer, director of the archives of the Frank Lloyd Wright Memorial Foundation, two

short films on Wright will also be shown, tonight, Thursday, November 1, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Costal Reef Research, Scripps Institution of Oceanography lecturer Bert Kobayashi will discuss his research experiments, a coral reef environment, and life in a saturation-diving habitat in a slide-illustrated lecture, tonight, Thursday, November 1, 7:30 p.m., Summer Auditorium, Scripps In-

Gala 30th Anniversary Concert The La Jolla Civic/University Symphony Orchestra

Thomas Nee, Music Director



Gustavo Romero

Piano Soloist
Prokofiev Piano Concerto No. 3 C major, Opus 26
Bartok, Legend of the Dances
Berlioz, Symphonie Fantastique
Sat., Nov. 3, 8 pm
Sun., Nov. 4, 3 pm
Mandeville Auditorium, UCSD
Ticket prices \$5 and \$3, call 452-4637

Brandywine Auction Co. presents an ANTIQU & ESTATE SPECTACULAR AUCTION SUNDAY, NOVEMBER 4th

Preview 9:30 am Auction begins 1:30 pm
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Some of special interest to include: Victorian Brunswick pool table, Edvardian music boxes, Civil War guns, Edison cylinder phonograph, unusual clocks & gold pocket watches, vintage clothing, nautical and railroad items. Tiffany sterling, and much more.

Baha'i Week Nov. 4-11

"Join the Baha'i in these
upcoming free activities"

Principals of Spiritual Psychology Sat., Nov. 3 8 pm

World in Transition lecture series presents: Dr. Frank Hamdel, currently on the faculty of the University of Colorado Medical Center and in private practice. He is a pioneer in the field of spiritual psychology. Join us at the San Diego Baha'i Center.

Music, Poetry & Dance Sat., Nov. 10 7:30-9:30 pm

Joining Hands Through the Arts: Expressions of Life. Multi-cultural presentation of music, poetry & dance at the San Diego High School Auditorium, 1405 Park Blvd.

Firesides Nov. 4-11

Join the Baha'is every night at the Baha'i Center for informal gatherings to discuss the faith. Info. 268-3999
Baha'is believe in: One God/the oneness of mankind/the common foundation of all religions. Find out what the rest are!

San Diego Baha'i Center

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November 2, 3 & 4**

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The Melos will perform:

Mendelssohn-Bartholdy's Quartet in F minor, Opus 80
Hindemith's Quartet No. 2, Opus 16
Beethoven's Quartet in F Major, Opus 135

November 15, Thursday, 8:00 p.m.

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READER'S GUIDE

strution of Oceanography, 8602 La Jolla Shores Drive, La Jolla. Free. 452-3624.

Poetry, Paul Drennon will read tonight, Thursday, November 1, 8 p.m., Pacific East Espresso, 235 El Camino Real, Encinitas (426-1248). The San Diego Poetry Forum opens its new monthly season Monday, November 5, 8 p.m., at Sushi, 852 Eighth Avenue, downtown, under the direction of Jous Papalero. Melendez (235-9466). Hal Alexander will read from his works, Tuesday, November 6, 7:30 p.m., the Habitat Bookstore, 4711 Third Street, La Mesa (697-7922).

"The California Connection." Geoffrey Levin, curator of botany, will discuss how plants are adapted to the very different climates of

California and Wisconsin, Friday, November 2, 7:30 p.m., auditorium, San Diego Museum of Man, Balboa Park. 232-3821.

"Who Killed General Education?" Take heed, you illiterates in engineering and MBA programs. Clark Kerr, president emeritus of the nine-campus University of California system and past chairman of the Carnegie Council on Higher Education, will discuss the slow death of quality education. Friday, November 2, 8 p.m., room 108, Peterson Hall, UCSD. What? You couldn't memorize, then, of course there's no charge for information phone 452-3430.

"Rock Art 1984," the annual rock art symposium will include lectures on such topics as rock art in Baja,

Anasazi rock art in southeastern Nevada; a petroglyphic site in the Bay Area, and celestial traditions and myth in western Arizona. Saturday, November 3, 9 a.m., Natural History Museum of Man, Balboa Park. 239-2001.

"Trekkling in Nepal." John Cleveland will show slides of Mt. Everest, Sherpa guides, and Kathmandu in his address at the next "Brown-Bag Lecture" meeting. Monday, November 5, noon, San Diego Museum of Man, Balboa Park. 239-2001.

"Travel Lecture Series," a cinematic journey down the Rhine, from its source in the Swiss Alps to its mouth in the Netherlands, augments the lecture by John Roberts, Tuesday, November

6, noon, Howell Cinema, 2630 Via de la Valle, Del Mar, and that same evening at 7:30 p.m., Carlsbad Union Church, at Harding and Pine streets, Carlsbad. 757-2121 x259 or 942-1352.

"The Arms Race and the Third World." Science professor Roger Revelle will discuss implications of the arms race in Third World nations. Wednesday, November 7, 6:30 p.m., Revelle Informal Lounge, UCSD. 272-8815.

"Living Writers Series," novelist Hugh Selby, Jr., author of *Los Exit* to Brooklyn and *The Room*, and poet Dorianne Laux will read from their works. Wednesday, November 7, 7 p.m., Scripps College, SDGU. Free. 265-5443.

"An Evening with Kraft Ebnicke." Dr. Ebnicke will discuss the industrialization and urbanization of space, as well as his visions for the future of space exploration. Wednesday, November 7, 7:30 p.m., Grayson Boehm Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balboa Park. For reservations: phone 233-1233.

"Shamanic Visions and Culture Change." Cecile Burney will speak on the role of the shaman in cultural changes and the differences between his role and that of priest or contemporary psychotherapist. Wednesday, November 7, 8 p.m., Multicultural Arts Center, 425 Market Street, downtown. 235-8092.

TO LOCAL EVENTS

Radio/TV

Horror Films, a little late for Halloween, nonetheless a good run of films is up, beginning with *The Mummy*, starring Boris Karloff, Friday, November 2, 1 a.m., *Wetwork of London*, with Henry Hull, Saturday, November 3, 2 a.m., *The Exotic*, Sunday, November 4, 8 p.m.; XETV, Channel 6.

Tennis, finish of the Do Post All-American Tennis Championships will be broadcast from Hilton Head, SC, Saturday, November 3, 12:30 p.m., KPBS-TV, Channel 15.

"A Patch of Blue." Sidney Poitier and Shelley Winters star in the 1966 film about the friendship between a young blind girl and a black

businessman, Sunday, November 3, 3 p.m., KCST, Channel 39.

NCAA Football, USC plays at Stanford, Saturday, November 3, 3 p.m., KFMB, Channel 8.

"Meet Me in St. Louis." Judy Garland, Tom Drake, and Margaret O'Brien star in this heart-warmer, Saturday, November 3, 1 a.m., KCST, Channel 39.

NFL Football, the Los Angeles Rams battle the St. Louis Cardinals, Sunday, November 4, 1 p.m., KFMB, Channel 8.

Mayoral Candidate Roger Hedgecock and Dick Carlson will answer questions and debate the issues as they come down to the wire, Sunday, November 4, 6 p.m., KGTV, Channel 10.

"Uptown at the Apollo." The Apollo Theatre of Harlem celebrates its first fifty years with appearances by Richard Pryor, Steve Wonder, Sammy Davis, Jr., and other artists, Sunday, November 4, 6 p.m., KPBS, Channel 15.

"China: The Year of the Census," it took six million census takers ten days to count one quarter of the world's population, a film report airs Sunday, November 4, 10 p.m., and repeats Wednesday, November 7, 1 p.m., KPBS-TV, Channel 15.

"A Conversation in Maine with Dr. Helen Caldwell." Caldwell will speak about the public's general reluctance to address the realities of nuclear war, Monday, November 5, 2 p.m., KPBS-TV, Channel 15.

"Corridors," playwright Luis Valdez

is interviewed about his play, which is currently in production at the Old Globe Theatre, Monday, November 5, 10:30 p.m., the program repeats Saturday, November 10, 1 p.m., KPBS-TV, Channel 15.

Election Coverage begins Tuesday, November 6, 4 p.m., KCST, Channel 39, at 5:30 p.m., KFMB, Channel 8, and at 5:30 p.m., KGTV, Channel 10.

"The Old Man and the Gun," Michael Flannery, who supports the IRA and who was the controversial Grand Marshal of New York City's St. Patrick's Day Parade, is the central figure in this examination of the conflict in Ireland, Tuesday, November 6, 9 p.m., KPBS-TV, Channel 15.

"The King and I," Yul Brynner and

Deborah Kerr star in the 1956 musical, which airs Tuesday, November 6, 8 p.m., XETV, Channel 6.

Sports

Bicycle Time Trials will be held, Saturday, November 3; registration begins at 7:15 and the first riders are off at 8:30 a.m., El Monte Road, Lakeside. For further information and directions phone 444-6425.

Amateur Football, the SDSU Aztecs play against the University of Nevada-Las Vegas team, Saturday, November 3, 7 p.m., San Diego Stadium. 283-5050.

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Saturday, Nov. 10

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UCSD Chamber Music Series Tenth Anniversary Season



GUARNERI STRING QUARTET

This is the Guarneri String Quartet's Twentieth Anniversary Season. The Quartet—now preeminent among the world's chamber ensembles, was founded in 1964 at the Marlboro Music Festival in Vermont. Since then, the Quartet has had no changes in personnel. The Guarneri's program will be: Haydn's Quartet in D Major, Opus 76, No.5 Schumann's Quartet in A minor, Opus 41, No.1 Schubert's Quartet in E Major, Opus 125, No.2

November 9, Friday, 8:00 p.m.

Mandeville Auditorium

G.A. \$13.00, UCSD St. \$5.50

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& UCSD Box Office: 452-4559

presented by UCSD University Events Office

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Sunday, November 11th Four cruises departing at 9 am & 1 pm Don't miss out!



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Join in on the fun and excitement as the Invader and Showboat sail with The Star. Three hour cruise includes hot & cold hors d'oeuvres. Unlimited cocktails and live entertainment. All for only \$35.




For reservations 298-8066

READER'S GUIDE

To Local Events

modern
An improvisational



Friday & Saturday
November 2 & 3
8 p.m. & 11 p.m.

at La MaMa
368-13 Fifth Ave.
For reservations
& directions
298-0119

the Oldtime
RESTAURANT
FOLK CLUB

THURSDAY & FRIDAY
18.2

MINI FAIRNA
Mini Fairna is a new series of short plays by local writers. The plays are performed by a group of actors who are trained in improvisation. The plays are performed in a small, intimate setting, and are a great way to see local talent.

Saturday
7:00 & 9:00

SILLY WIZARD'S AND ALI STEWART
MANUS LUMINUS

THE L.A. CALIFORNIA BAND
7:00

Thursday
7:00

Friday
7:00

LA BOTTEINE SOUSMATE
COVER CHARGE: UNLIMITED - BEER & WINE

DISCOVER
A WORKOUT PROGRAM
THAT'S UNLIKE ANY OTHER.

THIS ONE
SENDS YOU HOME RESTED.

Now of today, hard exercise isn't the only thing to gain. But today, hard exercise isn't the only thing to gain. But today, hard exercise isn't the only thing to gain. But today, hard exercise isn't the only thing to gain.

FREE INTRODUCTORY CLASSES
Nataraja Yoga Ashram

3033 Central Avenue, San Diego, CA 92105

women will be held. Saturday, November 3, 7 p.m., Clairemont High School, 4150 Lido Drive. Clairemont tickets are available at 273-3400.

Soccer, the San Diego Sockers open the regular season at home playing against the Minnesota Strikers. Saturday, November 3, 7:15 p.m., San Diego Sports Arena. 224-4625.

"Heart of San Diego Marathon," more than 15,000 runners are expected to enter the marathon and 10K run, which begins in Coronado and finishes at San Diego Stadium in Mission Valley. Sunday, November 4, 7 a.m.; for more information on registration or where to go for a good view, phone 291-7454.

Frisbee, the International Flying Disc Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Frisbee Golf is played daily at the La MaMa. 368-13 Fifth Ave. For reservations & directions 298-0119.

Special

"America I Like to Think of You Naked," the San Diego Theatre Theatre produced this jam session of contemporary American music and the poetry of such notables as Allen Ginsberg, Lawrence Ferlinghetti, Kenneth Reisch, and Jack Kerouac. Friday, November 2, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8025.

Borrego Days, activities are scheduled throughout the weekend; they include crafts display, a parade, a chili cook-off, a beef barbecue, and entertainment. Saturday, November 3, 9 a.m., and Sunday, November 4, 8 a.m. (if you want the pancake breakfast), sponsored by the Borrego Springs Chapter of Commerce; more information is available at 765-5555.

Nature Walks in the northern Tijuana River estuary are conducted, every Saturday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association; meet at the south end of Fifth Avenue, Imperial Beach. 237-6706.

Christmas Bazaar, there will be decorations, baked goods, crafts, and food to eat while you browse at the bazaar. Saturday, November 3, 10 a.m., and Sunday, November 4, 8 a.m., St. Matthew Episcopal

Church, 521 East Eighth Street. National City. 454-8916.

Walking Tours through the historic Gaslamp Quarter are offered every Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

"Victorian Christmas," the Clairemont Women's Club holds its second annual bazaar, featuring hundreds of crafted items and lunch. Saturday, November 3, 11:15 a.m., Soledad Club, 5050 Soledad Road, Clairemont. 571-5084.

Benefit Poker Ride, a three-hour trail ride to benefit Retra, a program that teaches handicapped people of all ages to ride horses, will end with an all-you-can-eat chili feast. Sunday, November 4, 10 a.m., in and around the hills near the M.O.R. Farm, at the south end of Twin Oaks Valley Road, San Marcos. For information and reservations call 222-6363.

"Woody Guthrie," William Anson will portray the poet in a program of twenty-two songs and monologues. Saturday, November 3, and Sunday, November 4, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Guided Nature Walks, the San Diego Audubon Society conducts nature walks every Sunday, 10 a.m. and 1:30 p.m.; the tours include information on local plant and animal life, rock formations, and chaparral. Silverwood Wildlife Sanctuary, Wildcat Canyon Road, Allen Cumberg, Lawrence Ferlinghetti, Kenneth Reisch, and Jack Kerouac. Friday, November 2, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8025.

Suffragists' Picnic and Parade, dress as though it were the Twenties again, bring a picnic basket, and meet at 2496 E Street for an 11 a.m. parade march to Golden Hills Park and lunch, sponsored by the San Diego chapter of NOW. Sunday, November 4, 11 a.m.; for more information phone 238-1824.

North County Jewish Fair, activities for the family include folk singers, Klezmer music, volleyball tournament, a food competition, and crafts booths. Sunday, November 4, 12:30 p.m., San Diego County Park, Solana Beach. Free. 725-9272, 743-7100, or 436-1722.

Laborers Foods and Dancing and entertainment by outfit Nabil Sali highlight the evening. Sunday, November 4, 6 p.m., La Mesa Community Center, 9773 Monument Road, La Mesa. For advance reservations phone 280-5603 or 227-4501.

1984 Olympic Silver Medalists Kity and Peter Carruthers are among other skating stars who debut in the new Ice Capades revue, "Dream World." Tuesday, November 6 through Sunday November 11; performances are at 7:30 p.m., Tuesday through Friday; 8 p.m., Saturday; with matinees held Saturday, noon and 4 p.m., and Sunday, 2 and 6 p.m., San Diego Sports Arena. 224-4176.

ELLEN SEGAL & FRIENDS IN CONCERT

Friday & Saturday
November 2 & 3 8:00 p.m.

3591 Talbot St.
Petaluma
(Twin Rooming to Talbot)

Donations \$7.00
\$6.00 students
& seniors
No reservations
required

For Kids

"Art and the Shark," children in grade four through six will learn techniques for drawing in oil and paint media in this three-session workshop. Saturday, Sunday, November 3, 8:30 a.m., Sea World, 1720 South Shores Road, Mission Bay. 222-6363.

"Flipped Friends," children in kindergarten and the first grade will learn about seals, sea lions, and walrus. Saturday, November 3, 8:30 a.m., Sea World, 1720 South Shores Road, Mission Bay. For registration information call 222-6363.

Science Workshops, children in grades one and two can participate in the workshop "Helen Mach Also about Nothing," Saturday, November 3, 10 a.m.; kids in the third and fourth grades can participate in the workshop "What You See Is What You Get - Ca la la!" This session meets Saturday, November 3, 1 p.m.; both workshops take place in the Science Center, 1800 La Jolla Village Drive, San Diego. For information phone 233-2111 or 203.

Television, The Boy Who Loved Trains, about a young boy's desire to hang onto his childhood dreams, airs Sunday, November 4, 10 a.m., KPBS-TV, Channel 15.

Party at his World, every child (and his or her family) who brings along a box of collected UNICEF donations is invited to an event, which features a Top 20 dance band, break dancers, clowns, mime, face painters, and local sports and media personalities. Sunday, November 4, 2 p.m., Sea World Pavilion, Sea World. 233-7336.

"C is for Cat," children ages four, five, and six must sign up for this class and the opportunity to meet exotic felines; sessions begin Monday, November 5, 1 p.m., and Tuesday, November 6, 9:30 a.m., Oso Center, San Diego Zoo. Balboa, November 4, 11 a.m.; for more information phone 231-1515 x412.

Galleries

Recent Paintings and Drawings by Theodore Waddell will be on view from Friday, November 2 through December 9, Mandeville Art Gallery, UCSD. 452-2864.

"El Oro de Colombia," more than 300 artists, dating from the First Century, B.C., will be on exhibit for the first time in Mexico; the exhibit opens Saturday, November 3 and continues through November 30, Tijuana Cultural Center, Paseo de los Heroes, Tijuana. 706-684-1111.

"Portraits and Medallions," new paintings and collages by Helen Rodman are on view from Friday, November 2 through November 21; a reception is scheduled for Friday, November 2, 5:30 p.m., Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. 296-8748.

"Baldwin Series III," paintings by Carole Lavinthal are on view from Friday, November 2 through December 4, with an artist's reception on Friday, November 2, 6 p.m., Winger Gallery, 1863 Camino, Pacific Beach. 454-4414.

"Questionable Furniture," graduate student Mark Pearson's dramatic designs of wood, plastic, and steel derive from the arts of primitive cultures; the exhibit opens with a reception, Sunday, November 4, 6 p.m., and continues through November 9, Mar's Gallery, SDSU. 483-2285 or 265-5204.

Works in Graphite and Color, by Donna Leavitt will be on

exhibit with stained and painted paper relief by Bob Simpson, from Tuesday, November 6 to December 1; a reception is planned for Friday, November 9, 6 p.m., Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

An Exhibition of Prints from four print-making categories (linocut, lithography, serigraphy, and relief) are on view through November 24, San Diego Print Club, 320 G Street, downtown. 232-4884.

"I Do Not Die," the murals, paintings, and drawings by Mario Torero that "reveal the euphoria of enlightenment that comes after suffering or spiritual death," are on exhibit through November 6, Acevedo Art Gallery, 4010 Goldfinch Street, Mission Hills. 296-8748.

"Barries" an installation made of steel, barbed wire, flowers, paint, and mixed media by Ellen Phillips will be on view through November 6, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

"Material Spaces," sculpted works by Al Stone and Jesus Dominguez are on view through November 9, Mesa College Art Gallery, Mesa College, 7250 Mesa College Drive, Claremont. 230-6700 or 230-6895.

Surreal and Abstract Works by Glenn Chase will be on view through November 10, J. Young Gallery, Suite 2, 7689 Grand Avenue, La Jolla.

A Dancer

(continued from page 1)

other male students were indescribable — the Dartmouth senior combined principles of balance, leverage, and energy. Sprinkled with a brush dose of college humor, the results were teasing configurations — and the Pilobolus Dance Theatre was born. In 1973 two females were added, forming a permanent sextet. Today, although the sextet has won major television exposure and international acclaim, Pilobolus still defies categorization.

It has been described as kinetic improvisation that uses a startling and original combination of dance, acrobatics, burlesque, mime, and gymnastics along with the Pilobolus trademark of linked-body formations. Undulating torsos, writhing limbs, and heads merge, submerge, and re-emerge in other forms. Body parts interlock into a variety of shapes to create familiar objects usually animals or furniture or whimsical tableaux.

Another unique characteristic of the sextet is that its performances are choreographed collectively without an artistic director. The wholly collaborative pieces begin with group improvisation. Each member contributes sample

Return

(continued from page 1)

Symphonic Fantasia. For additional information call 452-4090.

— E. J. Rackow

Gold

(continued from page 1)

Center is simply the opportunity to see the physical objects that inspired such tumultuous consequences.

The 300 gold pieces included in the exhibit are among those which escaped plunder and seizure by the conquistadors. Property of the Museum of Gold of Bogota, the objects come from a variety of regions in Colombia, where gold working began in earnest a century or two before Christ. Although Peruvian gold working dates back much earlier, the greatest technical and stylistic variety among all the pre-Hispanic artisans was achieved by the Colombians, some of whom lived in villages entirely dedicated to gold work, while others functioned as itinerant, independent craftsmen. All enjoyed great social prestige.

The "Gold of Colombia" exhibit shows off both the aesthetic and technical richness of their handiwork: household objects, funerary offerings, jewelry, figurines, and other objects hammered or cast out of gold and gold alloys, including the unadorned goldcolloidal alloy developed by the Colombian craftsmen. Some of their designs are primitive in their simplicity, while others are ornately exotic.

"The Gold of Colombia" exhibit, on its first tour of museums throughout Mexico, is being presented as a joint project of the Colombian and Mexican governments.

The exhibit will run at the Tijuana Cultural Center from Saturday, November 3 through November 30. Center hours are from 11:00 a.m. to 7:00 p.m., weekdays, and from 11:00 a.m. to 8:00 p.m., weekends. The center is located on Avenida de los Heroes in the river zone; signs which show the center's home-shaped contributor lead the way from the border crossing.

— Jeannette DeWynne

Are you suffering from a stiff, sore, back?

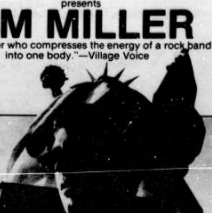
What are you doing about it? Don't just cover it up with medication or other stop-gap measures. Experience real relief now.

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presents
TIM MILLER
"A performer who compresses the energy of a rock band into one body." — Village Voice



DEMOCRACY IN AMERICA
Saturday, November 10 at 8:00 pm
Admission: \$5.00 LJMCA members, students, seniors. \$7.00 general.

LA JOLLA MUSEUM OF CONTEMPORARY ART
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Tickets also available at the S.D.S.U. Aztec Center and U.C.S.D. Student Center box offices.

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ENRICH YOUR WEEK WITH GREAT MUSIC

DAVID ATHERTON, Conductor
ANDRE WATTS, Piano
BLAUM, Piano Concerto No. 1
WALTON, Symphony No. 1
Civic Theatre
Thursday, November 8, 7 p.m.
Friday, November 9, 8 p.m.
Sunday, November 11, 2:30 p.m.
East County Performing Arts Center
Saturday, November 10, 8 p.m.

Next week:
DAVID ATHERTON, Conductor
DYLANA JENSON, Violin
TCHAIKOVSKY, Piano Concerto No. 1
PRIGOROV, Symphony No. 5
Civic Theatre
Thursday, November 15, 7 p.m.
Friday, November 16, 8 p.m.
Tickets: \$8.50 to \$15.50
Call The Theater
Tickets also available at Civic Theatre
East County Performing Arts Center and all ticket outlets. For up-to-date information, call 565-9800.
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Also, still showing Pink Floyd's "Dark Side of the Moon."

TIKTETON

NOVEMBER 1, 1964 11

central theme that can be summed up as "Don't think." And it follows that a logically perspective like this would logically include the book's title: *Don't Think: Great White Way*. But the show is several strenuous minutes — and rehashings on the molecular level — away from competence and credibility. The musical has the form of a creation myth. In the beginning, there was the Great White Way, and there is onea then. Then the creator divides himself into so other beings, and the Great White Way is the appropriate culture, and individual names. He also decides they should play the Great White Way. The creator is established roles and learn to "pretend" they are no longer "pretending." *Illusions* is a

KISMET
Sebastian's West Dinner Playhouse presents the musical — music and lyrics by Robert Wright and George Forrest, book by Charles Lederer and 'other Davis' — based on the book by Edward Knoblock. Set in ancient Baghdad, the musical traces the adventures of a poet and his daughter through opulent palaces and teeming bazaars. Popular songs include "Stranger in Paradise," "Baubles, Bangles, and Beads," and "And This Is My Beloved." Millicent Rene directs the

production. Members of the cast include Peter Quaresima, Celeste Tavera, Richard Kleber, Lynn Down, Dale Tracy, Mark Ryzdymski, Lee Waddell, James Rainald, Tracey O'Connell, Margaret Swayne, Lisa Hell Fritsch, Eric Leviton, Michael Malone, David Hubbard, Bill Cantrel, and Kevin Wiley. Joy Bradley is the musical director, Denise Dales the choreographer, and Richard Hill the scenic designer. (Sm.)

Sebastian's West Dinner Playhouse, 140 Avenida Pico, San Clemente, through November 4, Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m.; Sunday, 6:30 p.m. to 7:00 p.m.; dinner at 7:00 p.m., curtain at 7:30 p.m.; Sunday, brunch at 11:30 p.m., curtain at 1:00 p.m. For information call (714) 492-9990.

LAUNDRY AND BOURBON and LONE STAR
The Bowery Theatre presents James McClure's one-act comedy companion pieces, *Laundry and Bourbon* finds Elizabeth Heltie, and *Army* folding the laundry. As the three

women sip from a bottle of poison, hurts, dreams, and jealousies surface. *Love's Labor's Lost* is about two brothers, one the husband of Elizabeth. They get drinking one night and discuss women, wars, high times, lost youth, the cosmos, and points west. Kim McCallum directs the production. Cast members are Barclay Strider, Diane Pizell, Connie Kucera, Doug Roberts, Tim Dahlberg, and Jeffrey Okry. Tom Perkins is the scenic designer, Sean LaMotte the lighting designer, Ingrid Helton the costume designer, and Lawrence Caska the sound designer. (Sm.)

Bowery Theatre, Thursday, November 1 through December 2; 8:00 p.m.

LONG DAYS' JOURNEY INTO NIGHT
Following their charming *Ah, Wilderness!*, the San Diego Rep is continuing its ambitious tribute to Eugene O'Neill with a production of his masterpieces. What is strong in *Long Day's Journey into Night*, as in *Ah, Wilderness!*, is its human truth. The characters of this lovely tragedy, before us on stage for a long period of time, take on the solidity of real people. Their sense of guilt and their tendency to mutual recrimination (immediately withdrawn and denied) create an atmosphere of emotional torment that suffuses the theater and engulfs the audience. Each of the characters has one or more huge areas in which he or she narrows the events

of the past, relives lost feelings, and traces the course of his or her personal history. To perform these speeches, a production needs the equivalent of great opera singers. The San Diego Rep's cast is, of course, not of this quality. The actors who are also in *AH, Wilderness!* (Jo Ann Reeves,

Tavis Rens and Thom Marston's couple considerably better with that warm, nostalgic comedy than with the much more daunting demands of O'Hell's painfully truthful autobiographical drama. This is not to say that they — and Mitchell Edmonds, who plays James Tyrone, Sr. — do a bad job. It simply that in *Ah, Wilderness!* everyone seems just at the level of accomplishment required by the script, with the result that everything that production and those performances seems just right, while in *Long Day's Journey* the cast's best (which is very good indeed) is frequently not quite good enough. (See.)

San Diego Repertory Theatre, Sixth Avenue Playhouse, through 10/10/94. www.san-diego-rep.org

MAKING IT DOING IT WRONG The L.A. cabaret's cabaret-style tribute to the songs of Randy Newman, which premiered this summer at UCSD's Warren Theatre, alive and well at the Roxy Theatre, on darkest Hollywood's Sunset Boulevard. The production is, in fact, superior to the one staged this summer. Several of the weaker songs have been scrapped, and stronger ones — "Rollin', "Rider in the Rain," "Take Me Back," and the incomparable "Mame" — have been added. Susan Cong's direction is tighter and overall the songs have richer vocal orchestration and more bite. Three of the four members of the

original cast are in the show. Paul McCrane still sings "Christmas in Capetown" in ways that keep you in apartheid South Africa long after the song is over (and also in ways that clearly justify Bishop Desmond Tutu's recent winning of the Nobel peace prize). Dee Hoty and Darren Florek's

Edward Johnston Pickers first marriage an unsuccessful dentist, joins forces with Arlene to murder her husband Paul. But Arlene learns that Mitchell has been an unfaithful lover so she talks her husband into murdering him. And so on. Bob Plaschek directs the production. Cast members include Bob Pettit, Dave Ruston, and Mario Dering. (Sm.) North County Community Theatre, through November 11; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

KNUTS
The San Diego State University Theatre is staging Tom Topor's courtroom drama about Claudia Faye Draper and her valiant attempt to fight the establishment. Set in a courtroom in New York's Bellevue Hospital, the play follows the proceedings to determine if Draper is mentally competent to stand trial on a charge of manslaughter. Both Draper's alleged insanity and the alleged objectivity of the law come under fire. Main Stage Theatre, Dramatic Arts Building, San Diego State University, through November 3; Thursday through Saturday at 8:00 a.m.

OLIVER!
The Pine Hills Players present the musical — book, music, and lyrics by Lionel Bart — based on Charles Dickens's novel *Oliver Twist*. Young Oliver, an orphan, joins up with Fagin the pickpocket and his unholy crew. Memorable songs from the show include "Consider Yourself," "I'd Do Anything," "As Long As He Needs Me," and "Where Is Love?" The dinner theater opens at 6:30 p.m., with no-host cocktails followed by a barbecue dinner of ribs or steak at 7:00 p.m. Vegetarian entrees are available on request. (Sax.)
Pine Hills Lodge, through January 1. Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

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For information call 666-1111.

NAME OF MISS JEAN

Free Community Theatre
new season with Jay Allen's
adaptation of the novella by
Mark Twain about a "liberated"
mistress in the 1930s whose
"Give me a girl at an
amable age and she is mine."
Miss. long, Bevlie fascinates.

with her ideas about art and until one of her favorite pupils Brodie's political ideas aren't at all. Martin Gershik directs. (Sm.) Community Theatre, 10025 Lochies Road, Lakeside. November 11; Friday and at 8:00 p.m. Matinee Sunday, November 11 at 2:00 p.m.

as is the scotch they sip.
ly the host accuses the guest
to marry his wife. The twists
as that follow, according to
k Times, are "as clever as a
load of monkeys solving the
rd puzzle of the *Times* of
Frank Wayne directs the
on. (Sm.)

inner Theatre, through
25, Tuesday through
at 6:30 p.m., curtain
m, Sunday, dinner at
n, curtain at 7:15 p.m. Matinee
nday and Sunday, buffet
n at noon, curtain at 1:15 p.m.



TALK
West Community Theatre
new season with the award-
drama by Michael Almereyda.



no less by pressures from the
when by the strains inherent in
single itself. Floyd Gaffney
the production. (Sm.)
onal Cultural Complex,
ing Arts Theatre, through
er 11; Friday and Saturday
n, Malinee Sunday at
n. For information call
17.

ists to the traditional staging of comedy. Cast members include Jim Gilmour, Robert Smyth, Leah, Carolyn Schade, Phil David Carminto, Robert J. Don Lonsbrough, Richard Parker, and Vanda Mon. **Scenic and lighting** are by David Thayer, and the **costs** are by Terann (Sims).

Players Theatre, through October 17; Tuesday through Friday at 8:00 p.m.



WHY OF THE WELLS
The DSD drama department opens its season with Arthur Wing Pinero's turn-of-the-century "Love to the Theater." Rose Terhewy, an actress, leaves the Wells Theatre to marry into wealth and high society. It takes her long to feel stilled by her new life. She returns to the theater, seduced by her dogged suitor in this classic tale that contrasts the artistic world of the upper class with the world of backstage theater. Glover directs the production. Performers include Eric Roberts, Lash Maddieo, Marceline Little, Q.1. Shanks, Susan Goodale.

onic designer, Ray C. Naylor the
ne designer, Ron Ranson, Jr.,
ating designer, and Tynan
t the musical director. (Sm.)
ill Weiss Center for the
ining Arts, (UCSD, Thursday,
ber 1 through November 11;
ay through Saturday at
m. Sunday at 7:00 p.m.)

WOODY GUTHRIE
asha Gallery is hosting Tom
s tribute to Woody Guthrie; the
ations begin Oct.

...poet whose nature or
...is matched by his profound
...mission for humanity. Actor
...Anton, who played the role of
...in *Agua, Wilderness!* at the
...Repertory Theatre, plays
...in this one-person show,
...features twenty-two of Guthrie's
...together with monologues
...is writings and radio
...casts. (\$m.)

Amha Gallery, 852 Eighth Avenue,
...man. Saturday, November 3,
...November 11; Saturday,
...ber 3; Sunday, November 4,
...day, November 8; Saturday,
...ber 10; and Sunday,
...ber 11 at 8:00 p.m. For

QING
Western College is staging the
first based on Studs Terkel's
fascinating book of interviews with
one who has ever punched a
cow, or a supervisor. A
case for the hopes and dreams
American workers. The musical
features twenty-six different vocations,
beginning from a parking lot attendant
to corporate executive. William
S. B. directs the production. The
design is by Gary Larsen.
Musical music direction is by
Robbinette, and vocal musical
direction is by Alan Wilby. Bonnie
Stanton has choreographed the
(Sm.)
Western College, Thursday.

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TV Concert \$20.00
Workshop \$20.00
4 Week Series \$80.00

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Baroque Viola - Jazz Thurs. 8-9 p.m.
Baroque Violin - Jazz Thurs. 8-9 p.m.
Baroque Violoncello - Jazz Thurs. 8-9 p.m.
Baroque Recorder - Jazz Thurs. 8-9 p.m.
Baroque Harpsichord - Jazz Thurs. 8-9 p.m.
Classical Harpsichord - Baroque Thurs. 8-9 p.m.
Classical Harpsichord - Baroque Thurs. 8-9 p.m.

Baroque Recorder - Jazz Thurs. 8-9 p.m.
Baroque Harpsichord - Jazz Thurs. 8-9 p.m.
Classical Harpsichord - Baroque Thurs. 8-9 p.m.
Classical Harpsichord - Baroque Thurs. 8-9 p.m.

James Taylor
Introduction Sat. Nov. 17, 11:30 am - 1:30 pm
Advanced Technique Sat. Nov. 17, 11:30 am - 1:30 pm

Peter Simonson
Introduction for Sat. Nov. 17, 12:30 p.m.
Advanced Technique Sat. Nov. 17, 12:30 p.m.

Bill Coleman
Classical Theory Sat. Dec. 4, 12:30 p.m.
Classical Theory Sat. Dec. 4, 12:30 p.m.

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[illegible]

ONCE UPON A MISTERY
The Don Diego Alvarado
travels to the untamed wilderness
to slay dragons and other
monsters by **Paulo Siqueira, Jay
Thompson, and Dean Pyle**—based
on the novel by the late
Christian Anderson, "The Princess
and the Wolf." **Wednesday**, 8 p.m.
The **Wichita Falls** production
proves her reality by being unable to
sleep, despite lying atop ivory
pillows (and four small dogs).
Finally, because there is a pen under
the bottom tooth. One **Wichita Falls**
buds *above and below* the stage.
(Production, **Gina**)
Casa del Pueblo Theatre, Dallas Park,
through November 3; Friday at
7:30 p.m., Saturday Sunday at
2:00 p.m.

THE PRINCES OF PEACEMAKE
The International Festival of United
States International Children's School
of Performing and Visual Arts are
staging the popular comic opera by
Gilbert and Sullivan. The production,
directed by Jack Tappin, is based on
Joseph Pacha's New York Shakespeare
Festival production.
Palmer Community Auditorium, 700
Newline, La Jolla, Friday November 2
through November 12, Friday
November 2, Saturday, November 3,
and Thursday, November 6 through
Sunday, November 10 at 8 a.m.

drama by Michael Albrecht, is
 the one-room home of a young
 couple. The play is
 and with the troubles of
 a marriage — problems

Shaleenparam Curry, about the
 tempestuous Yoko and the fiery
 Panchito and their epic battle of wills.
 The production is directed by David
 McAdams, who has added several

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John Pielmeier
Directed by
John Pielmeier
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December 1

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OPENS TONIGHT!

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Aquino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80801, San Diego 92138.

Because of its proximity to Los Angeles, San Diego often is omitted from the itineraries of major pop artists, a fact that renders unlikely those logjams of big-card events that one will find in cities such as Chicago, New York, and L.A. For whatever reasons, this week will provide an exception to that rule as no fewer than three "name" acts and one slightly lesser draw will compete for your attention on the same night — Sunday. Probably the biggest name among the three, at least in terms of album sales, must appear, and certainly on the pages of *People* and *Rolling Stone*, belongs to Rod Stewart, who will be at the Sports Arena. It's hard to feel compassion for someone who has been as successful and has lived as blessed a life as Stewart. Throughout the Seventies, Stewart couldn't seem to miss with a steady stream of records and performances that impressed the critics, charmed the populace, and put a huge, Cheshire smile on his business manager's face. Stewart was an original — a rakish, almost British S&W whose rooster-tail hair, outlandish costumes, shredded vocals, and appetite for wine, women, and song packaged the raw, mischievous essence of rock and roll and sold



ROD STEWART

it as show biz. Life was an unending backstage party for Stewart, who usually could be seen with one arm draped around a musical mate's shoulder, the other around the waist of a gorgeous female, and at least one hand brandishing a half-empty bottle of Jack Daniels. Beneath the fun-and-games exterior, though, beat the heart of a moody, hypersensitive,

egomaniacal artist with real talent. Especially in his work with the Faces and on his first four solo albums, Stewart displayed his credentials not only as a foot-stomping, rhythm-and-blues-based rocker but also as a crafter of folksy tales whose colorful wordplay, attention to imitative detail, and humanistic premises placed Stewart among the most acclaimed songwriters of his

day. By the end of the decade, Stewart was a multimillionaire with vast real-estate holdings and investments (including some invaluable property on Sunset Strip) who had enjoyed the "pleasures of the dance" with several of the entertainment world's ranking beauties. One had little reason to remember Stewart in one's prayers for the less fortunate.

All of which serves as a preface to my contending that as he approaches his fortieth birthday the once-cocky Stewart is a pitiable figure. His latest album, *Camouflage*, is only the last in a string of releases that have been goaded by the critics and largely ignored by the public. The seeds of Stewart's current career problems were planted years ago when he chose to update his sound and image, first by tossing his quarter onto the disco dance floor with the execrable "Do Ya Think I'm Sexy?"; then by resorting on subsequent albums to "rock of the Eighties" production values whose lean stylishness only partially disguised the fact that Stewart's newer songs were musically weak-kneed. With the exception of some of the cuts on 1981's *Tonight I'm Yours*, Stewart's output in the Eighties has not only lacked for substance, which often can be excused, but also for entertainment value, which in this business is a death sentence. Some have blamed Stewart's musical failures on his private life — a gossip

columnist's dream in which Stewart succumbed to the lure of a complacent Beverly Hills lifestyle and a seemingly obligatory and ultimately rancorous marriage to socialite Alana Hamilton, who bore him two children.

But if the sad condition of Stewart's professional life can be traced to his domestic and social troubles, the singer has taken steps to remedy the situation, and the results are not good. Not long ago Stewart initiated a series of note-finding moves that included a return to his more natural state of bachelorhood and a musical reconciliation with guitarist Jeff Beck, on whose late-Sixties albums Stewart cut his rock and roll teeth. *Camouflage*, then, teams Stewart and Beck for the first time since the sessions for *Beck-Ola* in 1969, but it is Stewart's show this time around, and even Beck's imposing presence here cannot counteract the fact that Stewart has been forsaken by the muse. The two songs on which Beck's work is featured most prominently — "Infatuation" and "Bad for You" — are the only ones that beg to be heard more than once. The others offer the same cutesy, lock-up-rock devices that have consistently marred Stewart's late-period efforts. (The title track, incidentally, is a bold-faced Prince rip-off). As on most of Stewart's albums, *Camouflage* offers a couple of

(continued on page 16)

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SAN DIEGO SPORTS ARENA

SOUTHLAND CONCERTS

(continued from page 14)

covers of hits by other artists, unlike those on previous albums, however, these covers both betray questionable judgment in their selection (Free's beaten-to-death "All Right Now" and one of Todd Rundgren's most inspired songs, "Can We Still Be Friends?"), and suffer from truly lame interpretations.

Carnouflage's shortcomings notwithstanding, Stewart's joining forces with Beck was an inspired move, especially since the two decided to take their revived working relationship on the road. The prospect of again seeing and hearing the heart and soul of the old Jeff Beck Group was nearly enough to make one forgive Stewart his recent indulgences, and was

certainly enough to give hope that Stewart might recapture his heavyweight vocalist's belt. Unfortunately, the promise of a great concert tour disintegrated into the Battle of the Superstar Egos, as first Beck charged that he wasn't being given enough of the spotlight and then Stewart countered that Beck's unhappiness was self-generated and chronic. Beck eventually left the tour in July and Stewart has trudged on without him. So the Stewart who has been cruelly derided as a member of the Old Guard by punk and new-wave factions must now face middle age, a huge divorce settlement, a guttering career, and the desertion of the one ally who could have pulled him out of all this. Fly.

You don't have to hail from one of the tough, teeming, metropolitan areas of the Northeast in order to like Lou Reed, but I think it would help. Born forty-one years ago in Brooklyn, New York, the one-time published poet and founding member of the long-defunct Velvet Underground has made a career of writing songs about the depravity, alienation, and urban hopelessness endemic in such cities as New York, Detroit, and Newark. And I wouldn't be too surprised to learn that many of his fans, either through personal experience or through an inherited spiritual identification with street life "back East," can somehow relate to the seamy characterizations in Reed's songs. Perhaps, to continue the extrapolation, it is

because I'm Southern California born and raised that I have almost no affinity for Reed's characters nor regard for the manner in which Reed portrays them. To me, Reed has always embodied the Warholian ideal of the musical artist — he isn't much of a musician and he can't sing at all, but he presents himself as a rock and roll star and is therefore a rock and roll star. In that, Reed represents the down side of self-realization. Had Reed not discovered in the late Sixties that there is potentially a lot of money to be made in rock and roll, he might have pursued the life of a neo-Beat poet, sleeping in Central Park and giving readings in dark Gotham dives for coffee or sandwiches. Had he decided to take the art world to

the cleaners, Reed could have been a celebrated anti-artist, perhaps making his greatest "statement" by blowing his nose on a blank canvas, much to the squealing delight of the wine-and-cheese crowd. But Reed chose rock and roll, and his contribution thereto has been a raft of songs whose spare, hastily tossed-off, and generally unimaginative musical components are all that distinguish them from the monotone, finger-snapping, existentialist musings of a mediocre poet.

Of course, Reed's is the sort of minimalist jive that critics, especially East Coast critics, love to talk about. Not because there's anything there to discuss, but because analysis of a vapid artist like Reed gives

them free rein to fill in the canyonic blanks in his work with their own art consciousness, and it provides the opportunity to utilize all that neat stuff they licked up in Philosophy 101 and freshman Comparative Lit. In truth, even the employment of fine session players such as Jack Bruce, Don Cherry, Bruce Springsteen, and Fernando Saunders, the enlistment of David Bowie as producer a few years ago, and a self-conscious theatricality that has at various times included pretending to shoot heroin onstage and assuming the appearance and mannerisms of a street-hardened homosexual — none of these things has soiled discerning ears into believing that Reed's songs dignifying drug addiction,

misogyny, suicide, murder, sadomasochism, and homophilia are anything but boring. Reed comes to town on the heels of his latest album, *New Sensations*, a record on which he continues to champion his most recent, turnabout obsession with the pleasures of straight, suburban, married life. On the title track he sings: "I don't like guilt, be it stoned or stupid... I don't want pain... I want to stay married... I want to eradicate my negative views. And get rid of those people who are always on a down... I've never believed him before and I don't believe him now. Reed will be at the Fox Theatre

Sunday night, with the *Swimming Pool Q's* as opening act. Another artist who, like Rod Stewart, is again playing with a former musical sidekick is guitarist *John McLaughlin*. McLaughlin was one of the first and last musicians to give fusion a respectable name when he fronted the Mahavishnu Orchestra in the Seventies. His drummer in that band was Billy Cobham, whose octopus-like approach to playing made him sound like two or three drummers working out simultaneously. Cobham was criticized in some jazz circles for playing too "busy" for

maintaining every available space in the Mahavishnu Orchestra's music, "with drum fills and percussive... shellshirts, and, and there is some truth to that criticism. Nonetheless, his rhythmic insistence pushed McLaughlin to some of his best guitar work, and must be duly credited with making the Mahavishnu Orchestra one of the most exciting of all fusion bands. On his latest album, *Mahavishnu*, McLaughlin again enlists Cobham, who has been fronting his own outfits for the past few years, and the results of their renewed collaboration are splendid. *Mahavishnu* is a treat from beginning to end, owing at least in part to McLaughlin's use of a revolutionary instrument, the Synclavier II digital guitar, but also to the contrivance of relationship between his guitar work and Cobham's drumming. It's unfortunate that Cobham won't be accompanying

(continued on page 18)

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(continued from page 17)
original compositions. Also tonight, Thursday, Joan Baez's sister, Mimi Fariña, will open a two-night stand at the Old Time Cafe in Leucadia.

On Friday night an all-attorney rock band, **Law in Motion**, will play music from the Fifties through the Eighties in a concert at the Downtown Elks Hall to benefit San Diego's Child Abuse Prevention Foundation; while **Choir Invisible** returns to the Spirit on a bill with **Urban Umbrella**, the **Seventh**, and **Opal**; **New Marines** and a hot new band, **Comatense**, will be at the Spirit in Saturday's only show. In addition to the three biggies mentioned earlier, Sunday's schedule brings the **Platters** and the **Bel Air Boys**.

The Valley Fort Restaurant in Fallbrook; and **Dan Hicks and His Hot Licks**—the "slightly lesser draw" alluded to in the first paragraph—will be at the Betty Up Tavern in Solana Beach. Hicks is only slightly less significant an artist than those I've already featured because he wasn't able to sustain the momentum he established with his wonderful *Album of the Month*; album in 1971. An oddball singer/songwriter with a marvelous talent for drawing pathos and humor from the same set of circumstances, Hicks remains an underestimated artist who deserves better. **George Howard** finishes the week with a performance at the Rodeo on Wednesday night.

CONCERTS

John Kalam Neptune Quartet, "his One: SDSL's Smith Recital Hall, University campus, 265-6805.

Mimi Fariña: Old Time Cafe, tonight, Thursday, and Friday, November 2, call for times, 1464 North Highway 101, Leucadia, 436-4030.

Law in Motion: Downtown Elks Hall, Friday, November 2, 8 p.m., 2720 Fourth Avenue, downtown, 294-4817.

Choir Invisible, **Urban Umbrella**, the **Seventh**, and **Opal**: Spirit Friday, November 2, 9 p.m., 1130 Buena Vista, 276-3993.

New Marines and **Comatense**: Spirit, Saturday, November 3,

9 p.m., 1130 Buena Vista, 276-3993.

The Platters and the **Bel Air Boys**: Valley Fort Restaurant, Sunday, November 4, 6 and 8 p.m., 2757 Mission Road, Fallbrook, 728-1998, 276-3993.

Red Stewart: Sports Arena, Sunday, November 4, 8 p.m., 224-4176.

Lou Reed and Swimming Pool Q's: Fox Theatre, Sunday, November 4, 8 p.m., 720 B Street, downtown, 275-4203.

Dan Hicks and His Hot Licks: Betty Up Tavern, Sunday, November 4, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

John McLaughlin Mahabubhus: Rodeo, Sunday, November 4, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

George Howard: Rodeo, Wednesday, November 7, call for time, La Jolla

Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Scott Goodrich: Spirit, Friday, November 9, 9 p.m., 1130 Buena Vista, 276-3993.

Channel 3 and 7 Second: SDSL's Backdoor, Saturday, November 10, 8 p.m., Autec Center, San Diego State University campus, 265-6802.

Animation: Spirit, Saturday, November 10, 9 p.m., 1130 Buena Vista, 276-3993.

The Spencer Davis Group: Betty Up Tavern, Saturday, November 10, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Pat Metheny: UCSD's Gymnasium, Sunday, November 11, 8 p.m.,

University of California at San Diego campus, La Jolla, 452-4559.

Willa Thomas: Betty Up Tavern, Sunday, November 11, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

General Public: Del Mar Fairgrounds, Tuesday, November 13, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar, 483-6330.

"Jazz Line" featuring **Mel Cost**: San Diego City College Theater, Tuesday, November 13, 8 p.m., 14th and C streets, downtown, 230-2481.

Alabama: Del Mar Fairgrounds, Thursday, November 15, 7:30 p.m.,

Via de la Valle turnoff from I-5, Del Mar.

The Platters: Rodeo, Thursday, November 15, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Los Lobos: Betty Up Tavern, Thursday, November 15, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Psychobabes: SDSL's Backdoor, Friday, November 16, 8 p.m., Autec Center, San Diego State University campus, 265-6802.

Public Image Ltd. and **Kommunity FK**: California Theatre, Saturday, November 17, 8 p.m., 1122 Fourth

Avenue, downtown, 565-9113.

50th Anniversary Folk Music: Marlin, featuring various local artists: Old Time Cafe, Saturday, November 17, noon, through Sunday, November 18, 10 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Killing Joke: Adams Avenue Theatre, Friday, November 23, 8 p.m., 3325 Adams Avenue, Normal Heights.

Billy Vera and the Beaters: Betty Up Tavern, Thursday, November 29, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

The Ventures: SDSL's Backdoor,

Friday, November 30, 8 p.m., Autec Center, San Diego State University campus, 265-6802.

Club listings are compiled by Ron Averings. If you wish to be included, please call 265-6802 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County
Acapulo Restaurant, 1020 West San Marcos Boulevard, San Marcos.

471-2150: Steven and Taron contemporary, Tuesday through Saturday.

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510: Twice a week, country, contemporary, and rock, Friday and Saturday.

Billy Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Five Lines Up, rock, Thursday; the Rebel Rockers, rock and reggae, and the Fortune Hunters, rock, Friday; the James Harmon Band, rock and rhythm and blues, and the Paladins, rockabilly, Saturday; Dan Hicks, acoustic rock, Sunday; the Mar Dels, vintage rock, Sunday; Fo Mo, reggae, Tuesday; the Reflectors,

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BUS BOYS

Thursday, November 15
PLUMSOULS

Saturday, November 17
MOVING TARGETS

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

rock, and the Byrds, rock.
 Wednesday, Afternoon Concerts: the Chicago Six, Dixieland jazz, Friday; the Five Careless Lovers with Hollywood Fats, blues & rhythm and blues, Saturday; Stone's Throw, vintage jazz, swing, and rock, Wednesday.

Bobby G's, 485 First Street, Encinitas, 436-7397: The Heaters, rock, Thursday through Saturday; the Effect, rock, Wednesday.

Bookworks/Panhandle Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735: John Nau, jazz piano, Friday.

Borelli's Back Room, 2677 Vista Way, Oceanside, 722-5488: Midnight Delight, contemporary, Tuesday through Saturday; Don Tension, country and contemporary, Sunday and Monday.

Chelsea Garden Restaurant, 145 South Highway 101, Solana Beach, 481-4014: Jeff Calzara, classical guitar, Friday and Saturday; Robert Wetzel, classical guitar, Friday happy hour and Sunday evening.

Club Za, 135 North Highway 101, Solana Beach, 481-6222: The Treble, rock, and 39 Steps, rock, Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 752-0860: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

The Del Mar Cattle Company, 12702 Via Corina, Del Mar, 259-8813: Alaska, country, Tuesday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Notice to Appear, rock, Thursday and Wednesday; Five Lines Up, rock, Friday and Saturday.

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

Florida Lounge, 439 West Washington, Escondido, 745-1801: Kracker, rock, Thursday through Saturday; Diamond, rock, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff, 752-6438: Jason Chase, contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: Friendship, contemporary, Tuesday through Saturday; Gil and Linda, contemporary, Friday through Monday.

Henry's, 294 Elm Street, Carlsbad, 729-9244: Tim Straci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Island Society, contemporary, Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000: Arnie and Lou Anne, contemporary, Tuesday through Saturday; Jim Moore, contemporary, Sunday and Monday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: John Barber, Top 40 favorites, Sunday through Thursday; Steve Reynolds, contemporary, Friday and Saturday.

Hungry Hunter/Rancho Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Jeff Williams, rock 'n' soul and contemporary, Wednesday through Saturday.

Jeff Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Night Manager, contemporary, Wednesday through Saturday.

Jeff Roger/Solana Beach, 937 Loma Santa Fe Drive, Solana Beach, 755-6117: Lori Cobb,

Wind rose presents

Wednesday-Saturday
 October 31-November 3
HEROES



Sunday & Monday
 November 4 & 5

THE RISK



Tuesday, November 6
KANDI-O your lady d.i. will be playing your favorite hits. Come by and see us, and enjoy happy hour prices all night long!

Coming November 7-10
HEROES



Every Friday
 Look for the all new
FASHION ODYSSEY
 First show 7 pm

Wind rose

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

BEV UP TAVERN

145 SOUTH CEDROS BLVD. JOLANDA BEACH CA 92075

TONIGHT, Thursday, November 1 9:15 pm

Sive lines up
 Rock & roll with
 Rockin' mythin' & blues with

Friday, November 2 9:30 pm
 Canibon rock & roll with

Saturday, November 3 9:15 pm
 Rockin' mythin' & blues with



Sunday, November 4
 6-9 pm • **BOOGIE BLUE SUNDAY**
FIVE CARELESS LOVERS
 with special guest
HOLLYWOOD FATS
 9:30 pm • Tickets available at Daily Up Tavern & Ticketmaster

... Rove hot hits
 An acoustic concert

DAN HICKS

Monday, November 5 9 pm
 Postcard rock & roll

Tuesday, November 6 9:30 pm
 Ragga music with

THE MAR DELS

FO MO

Wednesday, November 7 9 pm
 New music:

THE REFLECTORS

and THE BYTES

Coming: Thursday, November 8 9 pm

Soul queen of rock & roll
 Featured artist in
 Olympia opening ceremony

ETTA JAMES

and THE JAMES GANG
 with special guest
JANE & THE BLUES

Coming:
 Friday, November 9 • **THE LUNCHES**
 Saturday, November 10 • **THE LUNCHES**
 Sunday, November 11 • **THE LUNCHES**

Friday, November 15 • **THE LUNCHES**
 Saturday, November 16 • **THE LUNCHES**
 Sunday, November 17 • **THE LUNCHES**

Friday, November 18 • **THE LUNCHES**
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 Sunday, November 20 • **THE LUNCHES**

Friday, November 21 • **THE LUNCHES**
 Saturday, November 22 • **THE LUNCHES**
 Sunday, November 23 • **THE LUNCHES**

Friday, November 24 • **THE LUNCHES**
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 Sunday, November 26 • **THE LUNCHES**

Friday, November 27 • **THE LUNCHES**
 Saturday, November 28 • **THE LUNCHES**
 Sunday, November 29 • **THE LUNCHES**

Friday, November 30 • **THE LUNCHES**
 Saturday, December 1 • **THE LUNCHES**
 Sunday, December 2 • **THE LUNCHES**

Friday, December 3 • **THE LUNCHES**
 Saturday, December 4 • **THE LUNCHES**
 Sunday, December 5 • **THE LUNCHES**

contemporary, Wednesday through Saturday.

Shy's, 215 Fifteenth Street, Del Mar, 443-1001: Jeff Proctor, soft rock, Friday and Saturday.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: Stamped, country, Wednesday through Sunday.

Leo's, 1963 East Valley Parkway, Escondido, 746-7038: Dakota, country rock, Wednesday through Saturday; Ron Bell, contemporary and country, Sunday through Tuesday.

Mike Fleurs, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Philip Roeder, classical and variety guitar, Tuesday and Wednesday, and Sunday brunch.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474: Russ Kirkpatrick and Dan Lechner, contemporary and country, Wednesday through Saturday.

Mukany's, 340 East Grand Avenue, Escondido, 741-9225: The Echoes, 60s rock, Thursday through Saturday; live music, Sunday and Monday, call club for information; Rick Hunt, contemporary, Thursday; P.J. Fogt, contemporary, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Preswell, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; the Echoes, 60s rock, Tuesday and Wednesday.

Old Del Mar Cafe, 2130 Via de la Valle, Del Mar, 755-6614: Wheels, rock, Thursday through Saturday; Rick Wells, vintage rock, Sunday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Monday and Tuesday; Purl, rock, Wednesday.

Old Time Cafe, 1454 North Highway 101, Escondido, 436-4038: Mini Paria, folk, Thursday and Friday evening and evening; Andy Stewart and Phil Cunningham, Scottish and Irish music, Saturday evening and evening; the L.A. Cajon Band, traditional Cajon music, Sunday evening and evening; Old Time Hoot Night, Tuesday; Allegro, Renaissance, Irish, spiritual, and contemporary folk music, Wednesday; Sunday Brunch Concert: Catherine Espinosa, Irish harp.

Pacific Express, 235 North El Camino Real, Encinitas, 436-1248: Live music Friday, and Sunday brunch, call club for information; Greg Wirth, show tunes, standards, and ballads, Saturday.

Pin Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-8600: Rockabilly, Beatles music and odds, Friday and Saturday.

P.J.'s Cocktail, 1078 East Vista Way, Vista, 941-8943: Slim Peru and the Wandering Boys, blues and rhythm and blues, Friday and Saturday.

Pomerado Club, 12237 Pomerado Road, Poway, 746-1125: 277-2146: Steppin', country, Wednesday through Saturday; country dance, Escondido, Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: The Incognito Rockers, rock, Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1811 or 277-2146: Plus One Plus Karen Cavanaugh, contemporary, Tuesday through Saturday; the Gathering, Top 40 dance music, Sunday and Monday; David Rodgers, piano, Tuesday, Wednesday, and Sunday in the Dining Room.

The Red Cow Inn, 135 North Pine, Escondido, 743-9796: Dick Turner and the Skillet Lickers, country and rock, Tuesday through Saturday; Wild Fire, country, Sunday and Monday.

JERRY HERRERA'S SPIRIT

1130 Barnes Ave. 276-3993
 Food, cocktails, dancing, air-conditioned—21 on up

THURSDAY, TONIGHT DEAD HEAD THURSDAYS
 featuring the music of the Grateful Dead as performed by **BORN CROSSEY** all night long

FRIDAY, NOVEMBER 2 CHOIR INVISIBLE
 was on last month's **BELBOARD** but is recommended by **MUSIC CONNECTION** says, "Choir Invisible has already stirred up a considerable amount of interest in this northern part of L.A. rock." **CASBROOK**, "This new JEN Records act plays with an electronic intensity on each of the well honed cuts." **Robert Williams**, **L.A. TIMES**, "Altering densely textured strings to big potential." And it's true, last month they proved it here. With

URBAN UMBRELLA and THE GRATEFUL DEAD

OPAL opens at 9 pm show. Tickets at club. Play Co. and all ticketmaster outlets.

9IX MAX 3-4-1

New Year Eve, February 2nd, 1984, featuring artists in their own words. **COMATRENS**

NEW MARINES
LAW OF MOTION
MAJOR NEON & GARY WESTERN delay

everybody dancing—Rancho Santa Fe, 9 pm, 276-3993

THURSDAY, NOVEMBER 2 THROUING and LINDA SLAN

CLINT OCEAN

WEDNESDAY, NOVEMBER 1

SECRET TO CHANGE A SURFACE — **STANDSTILL**

THURSDAY, NOVEMBER 2

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The Red Snapper Saloon, Tamarack and Highway 101, Carlsbad, 729-3170: Robin Henkel, blues and jazz, Wednesday through Saturday.

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766: Live contemporary music, Tuesday through Saturday, call club for information.

Rogue Stills, 9850 Carmel Mt. Road, Pitasquito, 578-2144: Janyah, Top 40 dance music, Monday through Saturday.

Rugs, 317 East First Street, Encinitas, 436-5801: Peter Sprague and Keyon Lettau and the Dance of the Universe Orchestra, jazz, Friday and Saturday.

Rudi's Hidden Arms, 3700 Carmel Valley Road, Del Mar, 481-9636: Dan Connor, country originals, Friday and Saturday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Country, Thursday through Saturday.

Teepee Room, 1270 Main Street,

Ramona, 789-3755: Live music, Friday and Saturday, call club for information.

Tequila Flats, 3286 Mission Avenue, Oceanside, 757-7757: Nitewing, rock, Thursday through Saturday; Potholes, rock, Sunday through Tuesday; Thunder Hills, rock, Wednesday.

Thai Plaza Place, 2622 El Camino Real, Carlsbad, 434-3171: Brass Dix, jazz, Friday; Bluegrass Etc., bluegrass, Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center,

749-1466: Gone Fishin', country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998: The Road Runners, 56 and 86 rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club, Robyn Barr, rock, Thursday through Saturday; Planet, rock, Tuesday and Wednesday; Turf Room, Sam Aguilar, contemporary, Friday and Saturday; Derby Room, recorded dance music, Friday, Saturday, and Wednesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Main Room: Planet, rock, Thursday through Saturday; Flying Colors, rock, Sunday and Monday; Taps, rock, Tuesday and Wednesday; Dining Room: Flying Colors, rock, Friday and Saturday.

Woods Nickel, 13303 Poway Road, Poway, 748-6364: Ron Morris, country, Thursday and Wednesday; live on Saturday; Friday and Saturday, call club for information.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Jimmy Fontaine, contemporary, Tuesday through Saturday.

Athlete, 2595 Ingraham Street, Mission Bay, 224-2434: Southwind, contemporary, Thursday through Saturday; Jeanne Reith, jazz, Tuesday and Wednesday.

"Babie Belle", at the dock, Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mark Meadows, jazz, Tuesday through Saturday; Chestnut's Jazz Quartet, jazz, Sunday.

Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mark Meadows, jazz, Tuesday through Saturday; Chestnut's Jazz Quartet, jazz, Sunday.

Beach Club, 1921 Bacon Street,



Starts Tonight—November 1
Beginning Jitterbug—7:30-8:30 pm
Beginning Swing—8:30-9:30 pm
Learn to dance to rock, country/western.
40s swing, rockabilly music.
For information on classes
or Jitterbug Club, call 281-0361.

BUCK'S TICKETS

WE ALWAYS HAVE THE BEST SEATS

ROD STEWART BRUCE SPRINGSTEEN

CHARGERS VS DENVER

UNIQUE FIELD A PLATE SEATS ALL HOME FANS

REMARK: NEW WALL & CHARGE—SEE THE WALLS
PACIFIC BEACH—SEE THE WALLS

4647 COLLEGE AVE. 286-2825

2125 GARNET AVE. 273-4567

PACIFIC BEACH



On Beautiful Mission Bay
(619) 223-8061

DOS AMIGOS MEXICAN FOOD

NOVEMBER NEWSLETTER

(Vol. III, No. 4)

"Home of the Famous Two-Glass Margarita"

Announcing The GRAND OPENING Of Our 2nd San Diego Location: OLD TOWN

We've restored the Casa de Lopez candle factory (Calif. Historic Landmark #60) as the home for our 2nd San Diego restaurant. We have lots of free parking on the beautiful Casa de Lopez grounds and access, via I-5, is quick and easy (see map). Enjoy splendid patio dining at its Old Town best, for lunch, dinner and Sunday Brunch. Bring an amigo!

Always A Fiesta!

Meet Our November CELEBRITY BARTENDERS

... every Wednesday at Marina Village, 5-7 pm, pouring for their favorite charity during Happy Hour:

Nov. 7—Charger Eric Sievers (w/ wife Diane)
Nov. 14—SCHEDULED OPEN DATE
Nov. 21—Holiday (Thanksgiving Week)
Nov. 28—Columnist Tom Blair & Jack Berkman

Call Us To Book Your BANQUETS & PARTIES

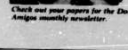
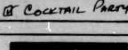
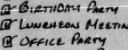
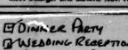
We can handle groups of up to 200 guests (or more) for your special event at reasonable prices. Call Tammy at 260-0305.

The Dos Amigos Monthly NEWSLETTER

has been popular, and in an effort to reach our ever-increasing audience, we are now running it as a full-size ad in major publications in San Diego. Therefore, direct mailing of the newsletter ceases with this issue, but you can look for it around the first of every month in area publications, or pick-up a copy at both restaurants.



In Historic Old Town
(619) 260-0305



ARLENE

Country Saloon

Join for a drink and some

WOL, 9477 Road present theme

TUES-THURS, 7 to 9 p.m.

4 to 6 with music and

7 to 9 with music and

at 10:00 a.m. Try our

country music 9 to 11

2 to 4 p.m.

JESSE DANIEL and

BARBARA

Tues. through Sat.

beginning at 9:00 p.m.

500 Head Circle North

Mission Valley

291-7131

Town & Country

500 Head Circle North

Mission Valley

291-7131

SOUND INVESTMENT

Tues. 6 to 8:30 p.m.

Sat. at 9:00 p.m.

Champagne Happy Hour

begins at 5:30 p.m.

Located atop the

East Hyattsville

Free parking

Pavilion Lounge

Live local talent,
Friday night, November 2,
at 7:30 P.M. KCOX-TV, Cable Channel 33,
and Fantasy Technologies present:



... a weekly show devoted entirely to local bands.
Join your host Bill "Hergon" Hergonson as he presents San Diego's
best local bands, in a one-hour live free concert in your home.
Friday you'll meet one of San Diego's fastest
rising young bands—THE NEAT.



Ocean Beach, 222-6822. Fastlane, rock, Thursday; Messenger, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Forecast, jazz-rock fusion, Thursday through Saturday; L.A. rock, Sunday and Monday; the Twenties, rock, Tuesday and Wednesday.

Catman Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Back Alley, Top 40 dance music, Thursday through Saturday; Don Herley's 1984 Friendly Follies, variety stage show with music, early evening Sunday; Southwind,

contemporary, Tuesday and Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5235: Zaili, jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9178: Comedy shows, Wednesday through Sunday; call club for information; comedy amateur night, Monday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday; Rita Moss, contemporary, Sunday brunch.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: New Language, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; Friday happy hour rock, call club for information.

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: The Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, Supper Club Lounge, 1441 Quivira Road, Mission Bay, 224-1541: Sande and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-3220: Private Domain, rock, Thursday through Saturday; the Heaters, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.


La Valenda Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Châlet, 5046 Newport Avenue, Ocean Beach, 222-5300: Modern Art, rock, Thursday through Saturday; Big City Blues Band, blues and rhythm and blues, Sunday and Monday; Not Necessarily the Blues, blues and rhythm and blues, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Live music, Thursday through Saturday, call club for information.

Neutron Village, 120 Orange Avenue, Coronado, 435-1822: Live music, Tuesday through Thursday, call club for information; Third Degree, contemporary, Friday and Saturday.

THE OLD del mar CAFE
Thursday-Saturday, November 1-3
WHEELS
Sunday, November 4
RICK WELLS
Monday & Tuesday, November 5 & 6
HOLLIS GENTRY QUARTET
Wednesday, November 7
PURL
2730 Via de la Valle 455-0920


California Transfer
Great dance band plays your favorite hits.
Live entertainment and dancing Tuesday thru Saturday in the Sunset Lounge.
Tuesday-Thursday 8:30 pm-1:00 am, Friday & Saturday 9:00 pm-1:30 am
No cover, no minimum
Anthony's Harborside
232-4358

HALCYON
4258 W. Point Loma 225-9559
Thursday, Friday & Saturday, November 1, 2 & 3
Tuesday-Saturday, November 6-10
New Language
Sunday & Monday
November 4 & 5
Circles
The best place in town to watch
MONDAY NIGHT FOOTBALL
on **GIANT SCREEN TV**
• Happy Hour prices during entire game:
75¢ drafts, 75¢ wine, \$1.25 well drinks
• 75¢ Hot Dogs • Appetizers
Every Wednesday night is
STROH'S COLLEGE NIGHT
No cover charge with student I.D.
75¢ Stroh's draft & \$1.50 well drinks all night
Every Tuesday
ST. PAULI GIRL SHORTS NIGHT
St. Pauli Girl beer \$1.25. Shots of schnapps—all flavors \$1.25
Everybody wearing shorts will be admitted FREE
Friday, November 7
TGIF HAPPY HOUR
Sponsored by USD
Live music & dancing starting at 4:30
Draft beer & wine 50¢, well drinks \$1.25

Mony Mony's
the Hottest, Newest, most Progressive Club in San Diego!
Thursday-Saturday, November 1-3
CRYSTAL

Sunday & Monday, November 4 & 5
IN COLOUR
Tuesday-Saturday, November 6-10
CRYSTAL
Friday night is
KGB NIGHT
with Pat Martin
Drink specials & surprises
Live music 7 nights a week!
3595 Sports Arena Blvd. • 223-5596 • Across from the Sports Arena

Saturday, Ken Wilkins, contemporary, Sunday and Monday.

Honey Munny's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Crystal, rock, Tuesday through Saturday; In Colour, rock, Sunday and Monday.

Mahoney's, 1031 Orange Avenue, Coronado, 435-4660: Kendra and Barry, contemporary, folk, bluesgrass, jazz, and French music, Thursday through Saturday.

Mahoney's, 4230 Mission Boulevard, Pacific Beach, 453-7383: Rick Casey, guitar, vocals, and originals, Thursday through Saturday; John McLaughlin and Mahavishnu,

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 276-1322: Ella Ruth Pledge, jazz and blues, Thursday through Saturday; the Bruce Cameron and Holia Gentry Country Ensemble, jazz, Sunday; Wheels, rock, Monday and Tuesday; the Five Carless Lovers, blues and rhythm and blues, Wednesday.

Queen of Sheba, 1298 Prospect, Coast Walk, La Jolla, 456-0707: The Joe Marillo Quartet, jazz, Friday and Saturday.

Rodas, 8980 Villa La Jolla Drive, La Jolla, 457-5590: Dirk Debonaire, rock, Thursday through Saturday; John McLaughlin and Mahavishnu,

rock, Sunday; the Monroes, rock, and Urban Umbrella, rock, Tuesday; George Howard, jazz, Wednesday.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655: Edison Riggs and Larry "Guitar" McFeaton, 60s rock revue, Thursday through Saturday; Edison Riggs, rock, Tuesday and Wednesday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2234: Jeff Bryon, guitar and vocals, Friday happy hour.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Andy and Donna,

contemporary, Thursday through Saturday and Sunday early evening.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 453-7665: Robert Wetzel, classical guitar, Wednesday through Saturday.


Talho Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach, 453-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday and Friday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.



Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Ken

Meredith and Friends, jazz, Sunday afternoon; Mel Goot, jazz piano, early evening Monday and Tuesday; Piano Bar: Bob Corwin, Wednesday through Sunday.


Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine It On, contemporary, Tuesday through Saturday; Innah Williams, contemporary, Sunday and Monday.

Vista's, 1403 Rosecrans Street, Point Loma, 282-1871: Uptown: Patrick and Lisa, contemporary, Thursday through Saturday; Norman Clifford, contemporary, Sunday through Tuesday; Piano Bar: Louis Vasquez, early evening.

The Bar Everyone's Talking About Has Something Special For You!

OUR ENTERTAINMENT SCHEDULE
JOE AZARELLO
JOSE CARABA
RICHARD JAMES
JOE AZARELLO
J. POEMS
Harry's
339 W. Broadway

José Murphy's Nightclub & Pub
4302 Mission Boulevard, Pacific Beach 270-3220

THE HEATERS
Sunday & Monday

PRIVATE DOMAIN
(Formerly the Brats)
Tuesday-Saturday

THE AUTOMATICS
Tuesday & Wednesday
The return of WILD ON WEDNESDAYS
Starting November 7 • 6 pm
25¢ draft, well & wine 6-8 pm
50¢ from 8-9 pm
Entertainment by **THE AUTOMATICS**

2201 EL CAJON BOULEVARD **ROXY'S CLUB I-D** THE ORIGINAL
ACCEPT NO IMPOSTERS! THIS IS THE CLUB I-D! HA HA, HEE HEE, HO HO

COME STEP OUT OF THAT CROOKED BEAT!
SATURDAY, 11/11 meets CLUB I-D. PAM WOLF gives away prizes & spins records.
8:00-10:00
25+ DRAFTS 75¢ WELLS
MONDAY-FRIDAY-SATURDAY
COME EXPERIENCE THE COUNTERCULTURE
VEG - DVIM -

ROXY WEST
SAN DIEGO'S MOST PROGRESSIVE DANCE CLUB
OPENING TONIGHT

For those who are age 17 & up
Dance to the latest domestic & imports.
• NO ALCOHOLIC BEVERAGES SERVED •
WEDNESDAY SPECIAL

New music, underground dance club.
Dance with the Darkness every Wednesday at Club Cult.
—Happy Hour—
25¢ draft, 50¢ wells from 8-10 pm
A Madhouse Production
EVERY SUNDAY NIGHT • FREE ADMISSION
LATINO NIGHT SALSA
with the fabulous SAMMY DIAZ from Radio Latina
San Diego's Most Progressive Dance Club is at
2201 El Cajon Blvd. • 298-1722

STONE'S THROW
Wednesday through Saturday 9 pm-1 am

Clari's
RESTAURANT
7955 La Jolla Village Drive • 459-0541

★ JOIN THE CROWD! ★
AFTER DARK
NIGHTCLUB

★ ENTERTAINER AWARD-WINNER ★
OF THE YEAR

Wanted the BEST young adult night club in all of San Diego!

Thursday, November 8
Doors open 8:30 pm—Please come early
DANCE BY POWER OF MUSIC
WORLD FAMOUS
DR. JAMES
DOWNS
HYNOTIST!!!

Don't miss this extraordinary show.
It's one of the few chances you'll have in a lifetime.

Corner Midway & E. Valley Pkwy., Escondido (3 miles east of I-5)
OPEN Wednesday-Sunday 8:00-11:00 P.M. • 764-4695

Where the art of dance starts

MANNEKIN!
with CLUB I-D

Seven days a week, 9 pm-2 am
Cover charge on Monday, Friday & Saturday
945 Gamet Ave., Pacific Beach
276-4653 No cover for mannequins

Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday evening

Widow's, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The Heroes, rock, Wednesday through Saturday; the Risk (formerly Ron Bolton Band), rock, Sunday and Monday.

San Diego North

The Ahlens Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Jesse Daniels and Bandera, country, Tuesday through Saturday; country dance lessons, Tuesday through Thursday.

The Alamo, 3903 Clairemont Drive, Clairemont, 276-2249. Fyewell, rock, Tuesday through Saturday.

Bachanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 566-8022. Devocion, Top 40 dance music, Thursday and Friday; Command Performance, Top 40 dance music, Saturday; Tami and the Moonbells, rock, Mitch Cornish and the Hell Hounds, rock, and the Syndicate of Soul, blues and rhythm and blues, Sunday; Rick Gazlay and His Blue Zoo Review, blues and rhythm and blues, Tuesday.

Baileys, 5404 Balboa Avenue, Clairemont, 277-8814. Kicks, rock, Tuesday through Sunday.

Barney Stone Pub, 5617 Balboa Avenue, Clairemont, 278-3070. Sean McElroy, Irish music, Wednesday through Saturday.

The Blue Room Lounge, 2537 Clairemont Drive, Clairemont, 276-4946. The Blues Brothers, comedy, rock, and rhythm and blues, Friday and Saturday.

Bunkery's, 5906 Mira Mesa Boulevard, Mira Mesa, 578-8866. The Goodall Boys, rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329. The Bill Shreve Quartet, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, early evening, Sunday, and Monday evening; Mike Zoumbras, classical guitar, Friday lunch; the Pine Line, jazz, Tuesday and Wednesday.

Cambridge House, 7945 Balboa Avenue, Clairemont, 278-2597. Live music, Tuesday through Saturday, call club for information.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Piano bar entertainment: Karen Melton, Thursday and Wednesday; Sharon Shoggett, Tuesday, Friday and Saturday; Tanya Marzetti, Sunday and Monday.

High Balls, 104 Mission Valley Center West, Mission Valley, 298-2880. Live Arabic music and entertainment, Wednesday through Sunday.

Midway Inn/Mission Valley, 291-7131. Top 40 dance music, Tuesday through Saturday; Skip Garcia, contemporary, Sunday.

Scholar's Lounge, Harbort Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Pealin', Top 40 dance music, Thursday through Saturday; Bob O'Day, contemporary, Sunday and Monday; the Spud Brothers, rock and comedy, Tuesday and Wednesday.

La Woodside Casino, 876 Hway Circle South, Mission Valley, 296-8281. Jesse Davis, contemporary, Tuesday through Saturday.

Leah's Condo, 2828 Camino del Rio South, Mission Valley,

299-2828. The London Brothers, rock, Thursday through Saturday; with the Siers Brothers, rock, Friday and Saturday; Private Domain, rock, Sunday and Monday; Ippo Facto, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Drive, Mira Mesa, 271-4700. Recorded dance music, with Mr. Goodbye, Wednesday through

Sunday; live music, Saturday through Monday; call club for information.

Much's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Forward Motion, Top 40 dance music, Tuesday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-6388. Steve Hudson, comedy and music, Thursday

Distillery East

Mission & Marconi • Escondido • 741-9393

Thursday, November 1 Ladies' Night

All ladies admitted FREE
Men—\$1.00 off admission
with this ad

Every Friday & Saturday Video Madness

New music dancing to the hottest party sounds in Southern California
Dance with **B.J. Hollywood Hobbs** and **V.J. Tim Taylor**

Sunday, November 4 Progressive New Music Night

with **B.J. Hollywood Hobbs** and **B.J. Hollywood Hobbs**
No cover 10-9 pm

Ages 17 & up. All concerts, minimum age 16
8:30 pm-1:30 am, Thursday-Sunday
All events subject to cancellation

DISTILLERY

140 S. Sierra Ave. • Solana Beach • 756-6733

Thursday, Nov. 1

Not Ice to Appear



\$1.00 Night—\$1.00 cash, wine & veils all night

Friday & Saturday, Nov. 3 & 4

Five lines up

Friday & Saturday 7-9 pm
\$99 beer, wine & veils

Sunday, Nov. 4

STUDIO 88

Dance • Dance • Dance
\$1.50 local Teas all night

Monday, Nov. 5

Monday Night Football

Atlanta at Washington
Teas & a dog for a buck

Tuesday—closed

Wednesday, Nov. 7

Not Ice to Appear

Ladies' Night—all ladies admitted free
75¢ Kase all night

NO COVER TEL 9 P.M. EVERY NIGHT

through Saturday; Sally Saxton, contemporary, Saturday and Monday; Express, Top 40 dance music, Wednesday.

The Moonlight, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, Top 40 and older, Tuesday through Saturday; Jimmy Nixon and Downhome, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Quest, rock,

Tuesday through Saturday; the Bizz Brothers, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Pro Brigham's Preservation Band, Duetland, swing, and older, Friday and Saturday.

Peelies Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Jim Gates and Sound Investment, contemporary,

Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217. The Rose Trio, contemporary music and variety stage show, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7172. Jim Moore, contemporary, Friday and Saturday.

The Spinalways, 8379 Mira Mesa Boulevard, Mira Mesa, 566-0970. The Jimmy Conaro Trio, jazz, Friday and Saturday.

Spirit, 1130 Duran Avenue, Bay Park, 278-3903. Born Crossed, music of the Grateful Dead, Thursday; Choir Invisible, rock, Urban Underella, rock, the Seventh, rock, and Opal, rock, Friday; the Comptons, rock, the New Marbles, rock, and Lines of Motion, rock, Saturday; Limbo Slam, rock, the Trompers, ska and reggae, and Silent Screams, rock, Tuesday.

Subject to Change, rock, the Surface, rock, and symmetry, rock, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272. Jo Treason, piano bar, Wednesday through Saturday.

The Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Frank Dexter, contemporary, Thursday and Wednesday; L.A., rock, Friday and Saturday; Tony Irvine, contemporary and country, Sunday through Tuesday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 289-9944. Costa V, contemporary, Wednesday through Saturday; Frank Dexter, contemporary, Sunday through Tuesday.

The Williams, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677. Ray and Laine Corra with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 289-9943. Steve Casey, country, Tuesday through Saturday; Contemporary, Sunday and Monday.

Wrinkle's Room, 6608 Mission Gorge Road, Mission Gorge, 289-9943. Steve Casey, country, Tuesday through Saturday; Contemporary, Sunday and Monday.

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Le Châlet

Mission & Marconi • Escondido • 741-9393

Entertainment by the Sea DANCING LIVE ENTERTAINMENT 7 NIGHTS A WEEK

HAPPY HOUR
MONDAY-SATURDAY 5-7 PM
\$1.35 well doubles \$1.00 domestic beer
Watch major league sports with satellite dish
No black-out!

MODERN ART
Rock & Roll • No cover
Thursday, Friday & Saturday
November 1, 2 & 3

**BIG CITY
BLUES BAND**
Sunday & Monday
November 4 & 5
No cover

**NOT NECESSARILY
THE BLUES**
Tuesday & Wednesday
November 6 & 7
No cover

Spaghetti Feast
Monday Night Football
7-foot wide-screen T.V.
All major league sports on new satellite dish

CHARGERS vs. COLTS
Sunday, November 4, 10:00 am
Sunday Brunch 10:30 am-1:00 pm

3045 Newport Ave. • Ocean Beach • 222-5300

San Diego South

Audrey's Bar/Barboursville, 1355 North Harbor Drive, downtown, 233-6358. The California Transfer, Top 40 dance music, Tuesday through Saturday.

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LEHR'S GREENHOUSE

Live Music is Alive at Lehr's

Tuesday through Thursday 8:30-9:30
\$1.01 Margaritas • \$1.01 Long Island Iced Tea
No cover (Sunday through Thursday)
Friday & Saturday 8:30-9:30
\$1.01 Chablis • \$1.01 Champagne

TONIGHT!
Thursday, November 1
1000 PM 101 NIGHT
Drink specials, movie ticket giveaways & surprises
with your host Jim McInnes
\$1.25 Orange Crushes
1/2-price admission with 1000 PM card

THE LONDON BROTHERS

ROCKIN' WEEKEND
Friday & Saturday, November 2 & 3

THE LONDON BROTHERS

**Two bands
Two dance floors
Three bars
Three video big screens
with music videos mixed by Lehr's V.J.s**

SUNDAY
Sunday, November 4
HERBIE NIGHT
\$1.25 Herbies

PRIVATE DOMAIN

MONDAY
Monday, November 5
Monday Night Football
WASHINGTON VS. ATLANTA
12-foot wide-screen T.V. • 75¢ Snacks • 9 pm
Carved ham & roast beef sandwiches
In Lehr's Culinary

ROCKIN' WEEKEND

TUESDAY & WEDNESDAY
Tuesday & Wednesday, November 6 & 7
SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL
50¢ beer & wine during the fashion show

ipso facto

Dress code & picture I.D. strictly enforced

SUNDAYS
Sundays \$4.25
WEDNESDAYS
Weds \$4.25

THURSDAYS
Thursdays \$4.25
FRIDAYS
Fridays \$4.25

SATURDAYS
Saturdays \$4.25
SUNDAYS
Sundays \$4.25

SUNDAYS
Sundays \$4.25
WEDNESDAYS
Weds \$4.25

THURSDAYS
Thursdays \$4.25
FRIDAYS
Fridays \$4.25

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THURSDAYS
Thursdays \$4.25
FRIDAYS
Fridays \$4.25

SATURDAYS
Saturdays \$4.25
SUNDAYS
Sundays \$4.25

club for information.

Tube Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 656-6161. Sunrises, rock and party music, Thursday, live band, Friday, the Standards, rock, Saturday, Tobacco Road, vintage jazz and boogie-woogie, Wednesday.

Vicount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700. Delve, contemporary, Tuesday through Saturday.

Words and Music Bookstore, 4th and Robinson, Hillcrest, 298-4011. Scott Baldwin, classical guitar, Thursday evening.

Yakow, 4279 University Avenue, East San Diego, 594-8310. Live rock, Thursday through Saturday, call club for information.

East County

Alex II Restaurant, 6360 El Cajon Boulevard, 265-2006. Arabic music and belly dancing, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827. Live music, Friday and Saturday, call club for information.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271. Live, Top 40 dance music, Tuesday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2263. Brian Connolly, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

The Bonedock Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Randy Beecher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757. Chain Reaction, contemporary, Tuesday through Saturday.

Cajapo Lounge, 975 Greenfield Avenue, El Cajon, 440-8205. Ron Martin, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee, 448-4242. Darrell Ray, piano variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday; live country, Wednesday.

music, Sunday and Monday, call club for information.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0222. Jerry Burdard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

Don's, 13231 Business Highway Eight at Los Coches, El Cajon, 443-2444. Danny Michaels and Big Sky, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533. The Smith Brothers, country, Tuesday through Saturday; jam session, Sunday afternoon.

Fun Springs Inn, 15505 Highway 80, El Cajon, 443-9568. Free Rein, country, Wednesday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158. Live contemporary entertainment, Thursday through Saturday, call club for information.

Hersha's Tavern, 7664 Broadway, Laramie, 469-5344. Live music, Friday and Saturday, call club for information.

Kennedy Steel, 11377 Woodside Avenue, Santee, 448-3402. Crossfire (from Riverside), country, Friday through Sunday.

Lakeland Hotel, 9940 River Street, Lakeside, 443-9591. The Shadow Riders, country, Friday and Saturday.

L'Chasin, 134 West Douglas, El Cajon, 443-9568. Free Rein, classical guitar, Friday and Saturday.

Laramie's, 596 Broadway, El Cajon, 443-9591. Pech 'N' Wino with Gerrie Wino, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Oldtime jazz, Sunday and Monday.

Magnolia Parkway, 5551

Magnolia Avenue, Santee, 448-8532. The Risk (formerly Ron Bolton Band), rock, Friday and Saturday.

Mama's Nook, 533 East Main Street, El Cajon, 442-5573. Mark Laibler and the Pory Express, country, Wednesday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Johnson, El Cajon, 447-4500. Window Rock, contemporary and rock, Thursday through Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854. Saff, Top 40 dance music, Tuesday through Saturday.

through Saturday.

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

The Owl, 6321 Business Highway, Spring Valley, 464-9007. Country Line, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9816. Center Stage, country and music of the '40s and '50s, Tuesday through Thursday; Alan and the Ox Bow Country Lads, country, Friday and Saturday.

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

Silver Spur, 7941 Mission Gorge Road, Santee, 448-4892. Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

Turnpike Lounge, 5973 Severin Drive, La Mesa, 465-1525. Handley Page, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0660. Crossfire, contemporary and country rock, Friday and Saturday.

South Bay

Barbarian Inn, 1410 Broadway, Chula Vista, 625-4000. The Gaze Doves Polka Band, polka music, Friday; live polka bands, Saturday, Wednesday through Sunday.

Black Angus, 707 E Street, Chula Vista, 426-9200. Aria, contemporary, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330. Live rock, Wednesday through Saturday, call club for information.

Chula Fire Restaurant, 569 H Street, Chula Vista, 426-5951; Juan

Rubio, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. Gail Lee and Firecracker, country, Tuesday through Saturday; the Shadow Riders, country, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Transaction, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; RPM, rock, Tuesday and Wednesday.

De Vied's, 626 E Street, Chula Vista, 427-5880. Bart Torres

NOW APPEARING



MOST VALUABLE PLAYERS

Most Valuable Players is one of San Diego's newest pop-jazz groups. The group plays a wide range of music from the jazz sounds of George Benson, Al Jarreau and Lee Stetson to the soft rock sounds of Steely Dan and Stevie Wonder. Playing Fridays and Saturdays under the neon lights of Fat City.

Now playing on Thursday nights from 8 pm-12 midnight
HARVEY & SUNDAY ST. JIVE

For dinner reservations, phone 332-0606
Pacific Highway & Hawthorn

TRUE or FALSE?

CLUB I-D
MONDAYS & FRIDAYS
at Mannikin
945 garnet ave
(PACIFIC BEACH)
WANK YOU!

the =OLD= pacific beach =CAFE=

Thursday-Saturday
9:30 pm-1:30 am

Elle Ruth Piggee



Sunday
9:00 pm-1:00 am

Hells Gentry Quartet



Monday & Tuesday
9:30 pm-1:00 am

Wheats



Wednesday 9:30 pm-1:30 am

5 Careless Lovers

Tuesday is

Restaurant Employee Night
Wear your T-shirt \$1.00 drinks

4287 Mission Blvd., Pacific Beach 270-7322



Aerobic Comedy

Steve Hudson

Last 3 nights
Thursday - Friday - Saturday



887 Camino del Rio S.
Mission Valley—291-1638

MONK'S

10475 San Diego Mission Rd. (at 1600)
3 blocks east of the stadium



FORWARD MOTION

Tuesday-Saturday

TOWER OF POWER

Monday, November 19
Tuesday, November 20
Tickets available at
Monk's or WEISSER

Dance & party with Tower of Power!

ELECTION DAY PARTY

Tuesday, November 6

"Liberal" drink prices and the "Right" entertainment with Forward Motion. Bring in your voting stub and receive a complimentary cocktail.

Join us for Monday Night Football
75¢ well cocktails, 50¢ drafts, 50¢ hot dogs.

BODIES

Thursday, November 1—Rock 'n' Roll with
RENEGADE BAND
8-10 pm—well drinks & bottle beer \$1.00

Friday, November 2—SHEDD RECORDING ARTISTS



WINNERS OF THE SIX ROCK WARS
The Shed Farmers have worked their way through a hundred beer stained gigs to become San Diego's biggest local act. It's easy to see the reason for their appeal. The band mixes the traditional country-rock style of Calf Peddlers and Black Williams with the rock roots tradition of Country Chamber. Drawing in bits and pieces of everything from the Beatles to the Velvet Underground. Infused with the band's wit, humor and slightly twisted soul, the combination is healthy. Shedd.

—Jeffrey Miller
Daily Mirror

Special guests: **BLACK CAMEL'S BURN 200 HEWIE**
8-10 pm—well drinks & bottle beer \$1.00

Saturday, November 3—Hot dance night with rock 'n' roll
RENEGADE BAND
8-10 pm—well drinks & bottle beer \$1.00

Sunday, November 4
FOOTBALL ON GIANT T.V.
7-9 pm—well drinks & bottle beer \$1.00, plus

LIVE WIRE, also
FREE BUFFET
6-8 pm: chicken, mashed potatoes, 3 bean salad and more!

Monday, November 5
FOOTBALL FOR THE FAN-NATICS
\$1.00 bottle beer, \$2.00 pitchers and \$1.00 well drinks during the game

Tuesday, November 6—DINKIE'S favorite
JESSE AND THE FLAMES
8-10 pm—well drinks & bottle beer \$1.00

Wednesday, November 7—North County's hottest
EAST LANE
8-10 pm—well drinks & bottle beer \$1.00

1424 University Avenue • 583-5700

Aloha from the Islands

We Have Great Live Entertainment 7 Nights A Week...

SPUD BROTHERS
November 6-December 1

BOBBY O'DAY
November 4-December 3

FRIDAY FASHION AUCTION presented by Gemini Fashions 6:30 & 7:45 pm shows

10-FOOT WIDE SCREEN
NEVER A COVER!

THE ISLANDS
LOUNGE
HAWAII HOTEL
2270 Boardwalk Circle
Mission Valley 297-1101

Atlantis Lounge

Tuesday through Saturday
featuring

Southwind

through November 3

Jeanne Reith

November 6 through December 1

The Elements

December 4 through December 31

601 Mission Bay Dr. Rm. 100, San Diego
226-1666

contemporary, Wednesday through Sunday; Tito and Augustus, contemporary, Monday and Tuesday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0653. Ed Cunningham, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Grand Central Station, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista, 420-4828. Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City, 474-3222. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7213. Four Star Country, country, Friday and Saturday.

The Lanterns, 1322 Third Avenue, Chula Vista, 427-4200. The Serious Cuck, rock, Thursday through Saturday.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754. Louie Parley, big band dance music, early evening Saturday and Sunday.

Marled, 1606 Broadway (at Main Street), Chula Vista, 429-0466. Colour, Latino, Thursday through Saturday; with Los Lapes, Mexican cowboy music (mostly), Thursday, Musico, Latin and Top 40 dance music, Sunday, with Los Lapes, early evening Sunday.

The New Tropic Lounge, 999 National City Boulevard, National City, 477-5733. Neutral Grounds, Top 40 dance music, Thursday through Sunday.



SWIMMING POOL Q's, Sunday, Fox Theater

Ozark Bar, 1121 Third Street, Chula Vista, 426-2977. Cottonwood, country, Friday and Saturday and hosting a Sunday early evening jam session.

Old Beala Store Restaurant, 4014 Bonita Road, Bonita, 479-3537. Jim Moore, contemporary, Thursday; Bill Brackett, comedy and music, Friday and Saturday.

Palmstar Bar, 3006 Main Street, Chula Vista, 427-5895. Ron Taber, country, Wednesday, Thursday and Sunday; Branded, country, Friday and Saturday.

Zenith's, 603 Palomar Street, Chula Vista, 425-1626. Tito and Augustus, contemporary, Thursday through Sunday.

the Blue Haze Lounge

Born Crossover: Spirit

British: Spirit

The Byrds: Billy Up Tavern

Chair Invincible: Spirit

Circles: Hologram

The Comets: Spirit

Rich Cornish and the Hell

Hounds: Rockchord

Ray and Laine Corea with Bert

Miller: The Whitehouse

Crystal: Many Many's

Dakota: Lu's

Diamond: Pivotal Lounge

Dick Debonaire: Andro

The Ducktail Revue: Sheraton

Harbor Island

The Echoes:

Muhavara/Escondido

Normandy Cocktail Lounge

The Effects: Bobby G's

Pathways: Tequila Flats, Beach Club

Sho Lines Up: Billy Up Tavern

Excitatory Nightclub

Flying Colours: Whiskey Flats

Plymouth: Alamo

The Fortune Hunters: Billy Up

Tavern

Freewill: Normandy Cocktail

Lounge

The Good Guys: Harbors

Handley Pags: Turquoise Lounge

The James Harmon Band: Billy Up

Tavern

The Hunters: Bobby G's, Ace

Murphy's

The Harrow: Windrose

Dan Hicks: Billy Up Tavern

Imaginedo: Reckers: Ralph and

Edgar's

In Colors: Many Many's

Igne Pades: Le's Greenhouse

Richard Dastor's/Cloveness

Benjamin: Muhavara/Escondido

L.A. Carlos Murphy's, The

Le's/Willie Mesa

Lane of Madras: Spirit

Libro: Shari: Spirit

The London Brothers: Le's

Greenhouse

The New Dads: Billy Up Tavern

John McLaughlin and Mahanaham

Rodas

Hummer: Beach Club

Richard Aris: Le Chaud

The Harmon Road

New Vantage: Park Place

New Language: Hologram

New Marines: Spirit

Viewing: Regime Fats

Notice to Appear: Essencing

Nightclub

Opal: Spirit

The Paladins: Billy Up Tavern

Planet: Vista Entertainment

Center, Whiskey Flats

Private Domain: Le's

Greenhouse, Ace: Murphy's

Prophet: Park Place

Park: Old Del Mar Cafe

Quest: Vango Inn

Rebel Rockers: Billy Up Tavern

The Reflectors: Billy Up Tavern

Ricky and the Jets: Katering Honey

Harbor Island

The Robins:

Muhavara/Escondido

Normandy Cocktail Lounge

The Effects: Bobby G's

Pathways: Tequila Flats, Beach Club

Sho Lines Up: Billy Up Tavern

Excitatory Nightclub

Flying Colours: Whiskey Flats

Plymouth: Alamo

The Fortune Hunters: Billy Up

Tavern

Freewill: Normandy Cocktail

Lounge

The Good Guys: Harbors

Handley Pags: Turquoise Lounge

The James Harmon Band: Billy Up

Tavern

The Hunters: Bobby G's, Ace

Murphy's

The Harrow: Windrose

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Greenhouse

The New Dads: Billy Up Tavern

John McLaughlin and Mahanaham

Rodas

Hummer: Beach Club

Richard Aris: Le Chaud

The Harmon Road

New Vantage: Park Place

Performance listings are compiled by

Ron Jennings. If you wish to be

included, please call 265-8382

Thursday afternoon or Friday

before 5:30 p.m. The listings are

free.

CURRENT MOVIES

adversary of the director bias in film criticism, at least ought to be happy, quite apart from his two-hundred-thousand paycheck, to be associated with a movie that completely celebrates the director credit. It is hard to imagine anyone else on this project finding much to be happy about. The idiosyncrasy underlying the thing was that the periodic doses of hardcore sex and sadistic violence would sufficiently enliven a dull history lesson on Pagan Rome or alternatively that the dull history lesson would somehow give the sex and violence with Malcolm McDowell, Terence Ann Savoy, Helen Mirren, Peter O'Toole, and John Gielgud. 1979. (UA, Grandhouse 6, 11/2 and 3 midnight)

Carmen — Francesco Rosi adapts the Bizet opera to the screen, with Julia Migenes, Johnson in the title role and Plácido Domingo as Don José. (Cove, from 11/2)

The Chant of Jimmie Blacksmith — Based on a true incident, the story concerns a light-skinned half-caste whose sunny countenance is gradually clouded over by contact with white society in turn-of-the-century Australia. Do you have any religion other than nigger? — the asked by a rustic during a brief recess from chopping off the heads of chickens is the sort of thing Jimmie must put up with in every alternate scene, together with the perky, story "black bastard" and "sodding darker" and so forth. Enough insults and abuse of that type and worse are allowed to pile up that it seems a rather long time before Jimmie and an accomplice back up four white women and a male child, and in the process smash several symbolic eggs, cups, and saucers. The sudden reversal of sympathy that occurs at the juncture is a sudden dramatic effect than anything found anywhere around it. And because of the abnormal superior wisdom in the bush country, it seems another rather long time (and several more slaughtered whites) before Jimmie is



American Dreamer

finally run down, shot in the cheek, pummeled with rifle bullets, and sentenced to be hanged. A plethora of milky visual effects — the shimmering lighted rivers and the spacially vague landscapes that trail off into gray mist — give the appearance of some stylishness. But the story itself betrays a primitiveness that all too readily gets construed as, and excused as, clumsy sincerity or dogged fidelity to fact. With Tommy Lee Jones, directed by Fred Schepisi. 1978. (UCCSO, LH 107, 11/4, 7 p.m.)

Choose Me — Alan Rudolph's self-designated "serious comedy," about seekers of love in Los Angeles, is indeed a comedy in the rudimentary sense that it has a nontag ending, and is serious in the sense that it is unironic. The deliberate stylization of the thing, though it may cut off comments about such mundane issues as clarity and readability, does not disguise or excuse bad acting, which

reaches its lowest point with Lesley Ann Warren and further from lowest with Keith Carline. Or maybe this is just to say that Carline is most adept at striking and holding the appropriate attitude. Attitude, in any case, is very much the thing in this coolest of cool movies. The running commentary song track by Teddy Pendergrass, used in much the same manner as Alberts. Hunter's in Rudolph's REMEMBER MY NAME, serves as a sort of attitudinal tuning fork. And the tasteful selection of sheaths and bedspreads, framed movie posters and paintings, cool wall reaches its lowest point with Lesley Ann Warren and further from lowest with Keith Carline. Or maybe this is just to say that Carline is most adept at striking and holding the appropriate attitude. Attitude, in any case, is very much the thing in this coolest of cool movies. The running commentary song track by Teddy Pendergrass, used in much the same manner as Alberts. Hunter's in Rudolph's REMEMBER MY NAME, serves as a sort of attitudinal tuning fork. And the tasteful selection of sheaths and bedspreads, framed movie posters and paintings, cool wall

A Clockwork Orange — Anthony Burgess's vision of the ultra-violent future (the novel's linguistic inventions are carefully preserved and provide the movie with its strongest pop) becomes, in film form, wholly a pandering to the youth market. Stanley Kubrick's first-best, arm-waving, gimicky direction seems very neatly directed, willing to try almost anything, just to long as it's leaping or lascivious and so long as it's certain not to go over anybody's head. With Malcolm McDowell. 1971. (K, 11/2)

Country — The problem is a real one: the plight of the modern-day Midwestern farmer in the face of government closures. But the portrait here is

hinged entirely on a romantic notion of 19th-century frontier individualism that we cannot believe has come into the present day, or much past Willie Calhoun's day for that matter, with so little erosion from 20th-century realities. As a hedge against this romanticism, the movie adopts a style of stoical understatement which is in itself a cosmopolitan's sentimentalism about simple folk. And this general tenor only means that the movie will have a harder time rousing itself (and its audience) at those moments when Jessica Langford reveals up and delivers one of her big lines: "This land's been in my family for over a hundred years" or (to the villainous banker), "I tell you I'd rather be a thief than do what you do for a living" or (with a baby in her arms and the music swelling), "When you come to pull us off our land you better come with more than just a piece of paper!" Ultimately, a social problem that can be traced to the insular narrowness of a petty bourgeois class and can be solved by a sudden decree from a Federal Judge is not much of a social problem. And if such a solution must be taken care of in a printed epilogue rather than in a movie solution at all. With Sam Shepard and Wilford Brinley, written by William D. Wittliff, who was dismissed as director and replaced by Richard Pearce. 1984. (Valley Circle)

Crime of Passion — Reviewed this issue. With Kathleen Turner and Anthony Perkins, directed by Ken Russell. (Claremont, from 11/2)

Crush — Self-consciously feminist, but rather mild and ineffective biographical film about novelist Margaret Mitchell. Reviews — ineffective except maybe to fellow writers, who will have their own way of looking at her bouts of speed-typing when she is "inspired." The emphasis is on the group of people in the Florida backwater who first gave the author the idea of writing about What She Knows.

The Decline of Western Civilization — Penelope Spheeris's documentary on the punk rock phenomenon in Los Angeles, or at least those aspects of it which can fit comfortably under the chosen title. It's the only real revolution left in the Eighties; philosophies Robert Boggs, publisher of the punk organ, Slash. But on the evidence, it isn't clear whether the revolting (in both terms) purities are protesting The Decline or hastening it.

Ghostbusters — Three parapsychologists, having had their academic grant rescinded and their research equipment confiscated, go into private practice as exterminators of any and all supernatural pests. Just in time, too. It seems that an An Deco skyscraper on Central Park West has been designed as an entrance to a dimension of demons of ancient Egyptian mythology. Judgment Day could suddenly be just the thing to come. The movie, directed by Ivan Reitman, is in and out, around and about, the correct form for this sort of thing — although the special effects are always effective. Too, unless the movie is a horror, the company of Potanski's FEARLESS VAMPIRE KILLERS is a more like a concretization of the wisecracks which habitual wisecrackers might make while watching better movies than this one on the Late Show. (The nearness in title to the old Bob Hope comedy, GHOST BREAKERS, is perfectly apt.) Two of the stars, Dan Aykroyd and Harold Ramis, also wrote the script, which may explain why both of them click into character and stay there, while the more prominent star,

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The Evil That Men Do — The movies that men do, however, live after them and this one, while not exactly evil, is pretty bad, and not one of the glories of the long careers of Charles Bronson and director J. Lee Thompson, nor even of their short string of mutual collaborations. A litany of grisly horrors recycled on video cassettes, plus a couple of tangible blood-drenched corpses in the prologue, gives good reason for a well-aided hit man to come

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The locale staff goes somewhere unexpected until a few artificial, would not be near the end. My Shearburn, Reg. Tom Tom, Peter Coyote, and Althea. Directed by Martin Ritt. 1983. (R, 11/1)

Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspiringly) in a suburban Pittsburgh shopping center. A sequel than a remake, a new and improved version with slicker techniques and gaudier special effects, and positively guaranteed not to disappoint even the most hysterical fan of the earlier film. It is a grisly, fantastically noisy, thumbing-gory, but it also offers the wisest laughs of any American movie since BEYOND THE VALLEY OF THE DOLLS — unless, of course, you are one of those people who order no circumstances can admit the possibility of there being anything humorous about, for example, a flesh-eating zombie having the top of his head sliced off, then going into Oscar Meyer's luncheon meats, by a helicopter propeller, and then going into a rubber-knuckled wobble as though he had just experienced Teletubbies' Stevenson's right hand. 1979. (Bibu, from 11/2; UA Cinema 3, 11/2 and 3 midnight)

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out of retirement on the balm City men talents, and to set his sights, tree of change, do not do act like a British tourist named Moloch (no real, presumably, the horrible sacrilegious god of the ancient Phoenicians whose name had only one "r" in it). The letter has the population of Sun-rose on half the population of Sun-rose, and must finally pay the UPR when their rise up against him like something out of NIGHT OF THE LIVING DEAD. Ronzon, outfitted with a couple of coffee-stained shirts and a useful gimmick of reading lips, has moments of lucidity and general somnambulism. With... Seidman, Mond, St. Jacques. 1984. (Aero Drive In)

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Bill Miller, bourgeois around as the very embodiment of the movie's amiable stencils. "You know," he is told at one point, "you do act like a scientist." You're more like a leech, or pretended, to be bothered by it. Such restrictions, of course, would not have anyone around who could appreciate the cinematic in-puts, but those are inappreciable anyway. With Zach Galligan, Phoebe Cates, Hoyt Axton, and Francis Lee McCain, directed by Joe Dante. 1984. (Cinema Plaza 5; Mira Mesa Cinemas, Plaza Bonita)

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statement, much diluted by the two aforementioned qualities, would not be part of the problem for the individual age group, though a number of presumably grown-up critics professed, or pretended, to be bothered by it. Such restrictions, of course, would not have anyone around who could appreciate the cinematic in-puts, but those are inappreciable anyway. With Zach Galligan, Phoebe Cates, Hoyt Axton, and Francis Lee McCain, directed by Joe Dante. 1984. (Cinema Plaza 5; Mira Mesa Cinemas, Plaza Bonita)

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