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Life in Hell
Matt Groening's new cartoon
See page 29, section 3

Young People's Writing Contest
Deadline November 30
See page 20, section 1

Off The Cuff
It has a new location.
See page 35, section 3

READER

VOLUME 13, NO. 46, NOV. 21, 1984 SAN DIEGO'S WEEKLY



Hartwell Ragdale

The Home-Going

Why
black
undertakers
are
different
from
white
undertakers

By
Judith
Moore

Photographs by Craig Carlson

Since Hartwell Ragdale opened Anderson-Ragdale Mortuary in 1956, he has prepared an average of 300 San Diegans for burial each year. 8400 bodies, almost all of them black. "Some streets I drive down, I see one house after another I've been in," fifty-six-year-old Ragdale says, shaking his head, appearing to see them again in his mind's eye: the houses, the faces, their families. "Death," he says, and lets the word hang. "It's sure common. People are dying as fast as they're born." It is a matter-of-fact statement, devoid of sentiment, and Ragdale's eyes only reflect wonder as he says it.

The funeral director, or mortician, or undertaker is, with the used-car salesman, white America's most mistrusted businessman. But the black undertaker, together with the black schoolteacher and minister, has traditionally been looked up to, even admired, in the black community. The place of the funeral in black life and the role of the black undertaker in his

community are at such variance with the practice and attitudes of the rest of the nation that when Jessica Mitford wrote her funeral industry exposé, *The American Way of Death*, she decided not to include black mortuaries. "It would have been an entirely different book," she says.

"I'll go to the cemeteries," Ragdale continues, "and off in the distance I'll see a funeral for white persons. There will be two or three cars, seven or eight people. That would never happen to a black person. If he has any connections with anything, there will be fifty people at the graveside, and that's small." In the Southeast community, Ragdale says that in a few short hours, by word of mouth, people will know that someone has died. In families, as soon as word comes that a family member has passed, or "passed over," cousins, sisters and brothers, aunts, grandparents, even in-laws will gather. Ragdale often "holds a body," he says, for five or six

(continued on page 12)

City Lights

A Castle Is Not A Home

Ever since Sandy Shapery purchased the famed Del Mar Castle more than seven years ago for \$575,000, he's been trying to figure out what to do with it. Originally the forty-year-old developer planned on using the 10,000-square-foot, five-bedroom "castle"—perched high atop Avenida Primavera in Del Mar, with an expansive view of the Pacific Ocean to the west and Carmel Valley and the distant mountains to the east—as a home for himself, his new bride Judi, and a son from a previous marriage. But pretty soon he realized the cost of living in the fifty-nine-year-old Spanish style structure, complete with dungeon, two-story turret, 400-year-old doors, and stained-glass windows imported from Spain, was a bit steeper than he had anticipated. Monthly utility bills, for one thing, averaged \$1000, he says; gardening and upkeep added another thousand to his monthly costs, as did property taxes on the castle, its adjacent guest house, and the two-and-one-half-acre site both

structures occupy. There were other problems, as well. "There's not a lot of privacy, because there's always Shapery says. "So there are always repairs around. And it's just too big—if you're hungry in the middle of the night, it's a 200-foot walk to the kitchen."

So in the spring of 1981, he and his family moved into a smaller beachfront home in La Jolla, and the aging castle was put on the market with an asking price of \$2.4 million. Potential buyers were slow in coming, however, and by fall he had rented out the castle to a Dr. Fred Lenz for a one-year period for \$6000 a month. Midway through the lease, however, Lenz bowed out and moved to Los Angeles, and Shapery was once again left in a quandary as to what to do with what he by then regarded as a "burden, a real financial responsibility." So once again, "for sale" signs were placed in front of the aging structure, which had been built in 1925 by wealthy East Coast textile mill owner Marston Harding (at a cost of \$150,000) and was designed by Richard Requa, the architect who also was



Del Mar Castle, 1927

responsible for the County Administration Building, the original Electric Building in Balboa Park, and the Mount Helix amphitheater. In the ensuing year and a half, however, the castle fell in and out of escrow three times after different offers of \$2.1 million had been rendered, most recently by J. David Dominielli, who in the fall of 1983 put down a nonrefundable deposit of \$85,000 shortly before the collapse of his financial empire. Early this year, Shapery hit upon what he hoped would be a

final solution for the castle: conversion into a bed-and-breakfast-type "corporate retreat" that would at least provide him with enough rental income to maintain the structure until a new buyer could be found. But to do that, he first had to have the castle removed from its residential zoning status. He decided to try to have the structure declared a historical site by the Del Mar City Council, a move that would open it up to a variety of commercial uses. (Explains Del Mar associate planner Dan Rehm, "In return

for preserving a structure as a historical place, the council frequently allows its conversion into some sort of commercial operation—such as the Rock House, now a bed-and-breakfast inn—as an incentive of sorts for the owner.")

This task, Shapery thought, would be no problem: the castle had been designed by one of San Diego's most noted architects, it was one of the oldest buildings in Del Mar, and it was one of the tiny coastal town's most recognizable landmarks. But by the time he was finally granted a hearing, this fall before the Del Mar Planning Commission—the first step in the process—Shapery had a new enemy to contend with: increasingly hostile neighbors, who feared the influx of people to the castle would severely impede traffic along the neighborhood's narrow, winding road. So at the October 9 hearing, Shapery's expected quick victory was thwarted by a petition signed by various neighbors, objecting to his intended use; the planning commission, while voting to recommend historical site designation, at the same time recommended against Shapery's intended conversion project.

And Shapery's next hurdle, a hearing before the city council, looks as though it will be even more foreboding, since a series of special events held at the castle has stirred the ire of its neighbors even more. Last fall, neighbors' indignation had been aroused when the castle was leased to Designer's Showcase, a local group of interior decorators, for a month-long series of tours that brought thousands of sightseers in shuttle buses up Avenida Primavera. And in the last two months, more special events have exacerbated neighborhood fears even further. Among them were an October 20 benefit for Junior Achievement of San Diego, which saw nearly 500 people converge upon the castle in a variety of outlandish costumes, and a Halloween bash a week later for the La Jolla Cancer Research Foundation, in which a giant hot-air balloon was placed upon the castle's front lawn and,

(Continued on page 28, col. 1)

Guts Of The Balboa

Construction of an art museum and office space inside downtown's classic Balboa Theater appears a fair accomplishment. Though the theater's owners want to keep their building, city redevelopment plans are bent on demolishing the high-domed architectural masterpiece and handing it to arts patron Danah Fayman and her San Diego Arts Center. Fayman and friends have promised to restore the Balboa's Spanish Renaissance Revival facade to its original 1924 look, but they will gut the theater's interior, a decision that upsets downtown's historic preservationists.

The city's Historic Site Board last month approved the Balboa's museum project by a six-to-four vote, but also urged Fayman's group to save the classic interior. "It's second only to the Spreckels Theater in terms of ornateness and historic significance," says board staffer Ron Buckle. The Balboa's uniqueness begins at the theater's entryway, where an intricately tiled mosaic celebrates Balboa's discovery of the Pacific Ocean in 1513. Four of the eight swinging from doors contain deeply etched decorative glass, and the lobby and balcony eaves retain their full-length, bronzed mirrors and decorative archways. The theater's interior walls and ceiling are finished in intricate plaster work, executed by the same artists who decorated Mexico City's Theatre Internationale. Twin twenty-foot-high waterfalls, which once functioned to cool the theater, adorn the walls on each side of the stage. "The



Entryway mosaic, Balboa Theater

[Art Center] developers would gut it from wall to wall," complains architect Wayne Donaldson, a preservationist who recently persuaded the city to retain the historic design of Horton Plaza Park instead of a modern-day mall.



Balboa Theater interior

dramatic one but essentially true. Art Center project director Fred Colby says his group plans to save the entryway tile work and etched glass doors, and will remodel a neglected entryway dome. Though Colby pledges there will be efforts made to save other aspects of the classic design, he says the interior

walls and ceiling won't be saved. The ceiling will be torn up so construction equipment can be lowered by cranes into the building interior, and recasting the plaster work will be "horrendously expensive." The airy theater will be parceled into four separate floors, and Colby says the decorative walls would be mismatched with the floors. The ceiling, viewed at close range from the top floor, would lose perspective and be "just overwhelming, and not to say, ugly."

Colby also says that the west-garde exhibits staged by Art Center director Lefty Adler require bare white backgrounds. "Lefty says a modern art museum has to be that way," notes Colby. "Otherwise you have the decorative walls and the paintings competing for the viewer's attention."

— P.K.

The Jarhead Laws

San Diego's low affair with the military appears to be cooling. First National City embarked on a much-publicized campaign to disassociate itself from the Navy. Then the Navy brass declared Tijuana off-limits to sailors between 8:00 p.m. and 5:00 a.m. every night. And now the city of Oceanside, in an effort to clean up its crime-ridden downtown area, seems to be doing everything in its power to keep Marines from nearby Camp Pendleton off the streets of downtown—a move downtown merchants say is hurting rather than helping redevelopment efforts there.

A class action lawsuit filed November 1 by the 182-member Oceanside Merchants Association, accuses the City of Oceanside and various city officials, including the entire city council of 1982 and a number of the town's redevelopment staff members, of restraining trade, chiefly by



Downtown Oceanside

driving out businesses that cater primarily to the military. This is done, the suit alleges, through a misuse of "eminent domain" proceedings, which give the city the right to condemn sites of businesses it does not feel belong in the redevelopment zone—and which, the suit alleges, have been aimed primarily at pawn shops, card rooms, and bars frequented by Marines. Since 1982 twenty such businesses have been forced from town,

the suit alleges. The city is also accused of discouraging Marines from visiting downtown Oceanside by "intentionally restricting and limiting service of public transportation from the Marine base to divert military personnel away from downtown Oceanside... limiting the hours of military-oriented businesses in order to prevent military personnel from shopping [there]... and police harassment of military personnel in downtown Oceanside near its military-oriented businesses."

The anti-Marine campaign, says Oceanside Merchants Association president Shel Conway, began nearly a year ago, when the city asked North County Transit to stop running

all-night bus service between downtown and Camp Pendleton. The bus firm complied, and now the last bus leaves downtown at 2:00 a.m.; any Marines remaining downtown after that time must wait until 4:00 a.m., when bus service resumes. Shortly thereafter, Conway says, the Oceanside Transit Center was built just outside of downtown on South Hill Street, and six other bus stops were removed, all within the tiny downtown area, which comprises about forty businesses. North County Transit spokesman Mike Gillespie maintains that "effectively, downtown service hasn't changed, since the number of routes is the same as it was before," but merchant Conway strongly disagrees.

"Sure, it [the Oceanside Transit Center] is only a few blocks from downtown, but downtown is very small—only about six or seven blocks—and those six stops right in the core of town helped business out a lot." Even more annoying than that action, Conway says, is the city's policy of requiring businesses to close at a certain time, depending—the lawsuit alleges—on their relationship with the military. The businesses aimed at military personnel, Conway says, are being forced to close at 6:00 or 7:00 p.m., while other, nonmilitary ones are permitted

to remain open until 10:00 p.m. or later. "And the few Marines who still come down here anyway are harassed constantly by the police," Conway says angrily. "It's the only place in Oceanside that you get a ticket immediately for jaywalking. They [the city] are quick to blame somebody for all the problems down there, and they've picked the Marines. But if you take the Marines out of downtown, which is who ninety percent of the businesses are geared toward, you'll see a lot of people shutting down their shops and going on welfare. They say the place has stagnated. But taking away 20,000 kids between the ages of eighteen and twenty-two, with big payrolls, isn't going to solve anything."

City redevelopment chief Maggie Gulati says neither the City of Oceanside nor her agency has yet been served with a lawsuit, although "we've heard a lot of rhetoric about it." She claims that the new bus terminal has actually improved transportation, and that the various closing restrictions are the result of public hearings held by city council meetings before the redevelopment move really got off the ground. As for the merchants' charges that the city is anti-Marine, she says, "That's rubbish—that's absolutely ridiculous."

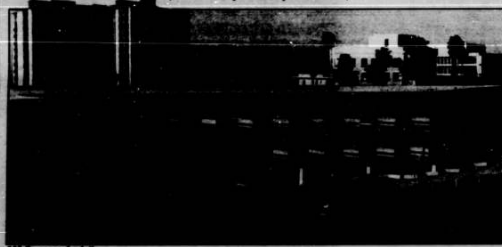
— T.K.A.

Art And Customs

Even before Mexican sculptor Guillermo Castaño arrived at the San Ysidro border crossing on November 6 with his twenty-nine works of art, on his way to a showing at the Maple Gallery downtown, he had already been through two hectic months of wading through his own country's bureaucracy. There had been the permit from the ministry of education, and the one from the ministry of national treasures, and another from the bureau of national museums, and yet two more from the ministry of internal revenue and the Bank of Mexico. He had been required to send each agency five photos of each of his works; it took more than eight weeks to receive all of the permits. And with his papers in order, he passed through Mexican customs without a hitch. He assumed that he

would be able to pass through the U.S. customs as easily. He pulled his truck into the commercial inspection section and a customs official began to make a routine inspection of Castaño's goods. Castaño ended up enmeshed in customs for eight hours. None of the customs officials at the San Ysidro crossing would believe that his statues were originals and not commercial reproductions intended for sale. Castaño dragged out his scrapbooks from his truck. He showed the inspectors pictures of himself and his exhibitions in Mexico City and Laredo, Texas. He tried explaining to them that he was a famous sculptor in Mexico, also recognized as such in the U.S., and that his statues were works of art, not commercial products. The inspectors stood their ground; he would not be able to cross with his figures unless he embossed them with the legend "Made in

(Continued on page 28, col. 1)



888 Prospect, La Jolla

When Things Get Ugly In La Jolla

When the La Jolla Town Council reviewed plans for a new building at 888 Prospect, the group liked what it saw: a tiled exterior of pleasant, muted colors decorating an unimposing building with an atrium and corridors with views of the ocean. But as construction progressed on the three-story project at the site of the late Anthony's Fish Grotto, some La Jolla locals have been grumbling about the building's harsh corners, inelegant facade, and brightly-colored red and gray tiles. "It looks considerably more massive than the drawings showed," complains Don Drobish,

chairman of the town council's land-use committee. Drobish complains that the building "blocks the pedestrians' view and is just ugly to look at." Other armchair architecture critics—who have found much to commend in the brick-and-glass behemoths that now line Prospect Street—joke about 888 Prospect as a "high-rise that got tipped on its side." Design watchdogs are more upset because the building in question isn't the one they had earlier approved: the developer sold the project, and through the new owner told town council members he would construct the same project, the building plans were quietly redrawn before construction began. Appearances before the town council are voluntary, but La Jolla resident Bob Mosher, himself an architect, remains miffed that the present developer "fibbed to us" about plans to construct the already-approved building. Land-use committee chairman Drobish doesn't

restrict his criticisms to 888 Prospect. He points to the black marble facade of a building on Prospect and Pkwy as "something that would look very nice in Mission Valley or Sorrento Valley, but looks offensive here." Drobish doesn't believe, however, that the solution to Prospect Street's controversial architecture lies in strengthening the review powers of the town council. He's instead convinced that some of the lesser-known aspects of a new city ordinance governing future construction in downtown La Jolla will solve the problem. Besides mandating smaller buildings with "softer" corners and "step-backed" third stories, the ordinance requires "earth-tone" finishes.

— P.K.



Guillermo Castaño



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And A Respectable Customer To Go

While reading through your paper, I came across an article mentioning our business ("City Lights," November 8). The comment stated that ours and another store in the area attract an element that no one wants in the Gaslamp Quarter.

Let me inform you that this element has been here long before we came and it's not a pizza shop that attracts such undesirable. We merely serve them what they wish, along with the respectable customers who come in daily.

It's not the duty of local businesses to clean up the streets in the Gaslamp, but that of the officials appointed to this responsibility.

I suggest that concentrating on the true problem in this case will create much better results, rather than blaming it on local businesses in the area.
George Mason, manager
Nipples Pizza

Jamaican Tracks

I have long enjoyed the humor and the "tongue-in-cheek" jokes expressed by the Reader. With that kind of humor in mind, I would like to respond to the "Seven in Jamaica" story that ran on November 8 ("City Lights").

The National School District is becoming a lot like the Little Old Lady Who Lived in a Shoe. It is growing at the rate of 15 to 180 students per year, most schools are in danger of overcrowding, and it is projected over the next several

years either more schools go on a year-round schedule (such as Central did in August of 1984) or that portable classrooms be brought on already overcrowded sites. A third alternative, that of building new schools, is impossible because of state formulas for school building.

In January of 1984, approximately seven people attended the National Association of Year-Round Schools meeting which last year happened to be in San Diego. From that exposure, it was determined that one school in the district, Central, would start as soon as possible on a year-round program. The principal, staff, and

Letters

parents did an outstanding job of moving the program so that they started August 1 as a year-round school. This freed up twenty-five percent of the classrooms at Central and allowed that school to make more efficient use of its building. But alas and alack, this was a stopgap measure because the school was filled to capacity, even on the year-round system, as soon as it opened in August. The five-member school board (most school

districts have five school board members, exceptions being unified districts) determined that we need to look at some of the other schools in the district to find space for the growing population.

Information on year-round schools is shared through the association at their annual meeting, which this year happens to be in Jamaica.

The trip will cost \$635, including transportation, lodging, and some meals. Why Jamaica? Because the United States has entered into an agreement to assist Caribbean countries in attracting American conferences. It really doesn't make any difference, the conference could be in East Podunk, West Oodah, or Southern Oodah.

The question is still the same. How can we enact some more year-round schools which have small enrollments without thinning out the effectiveness of the teacher and continuing to have high community satisfaction with the school?

Year-round schools work on many different "tracks." Most of them are four track, i.e., one group of students staying home while three others are in session, and changing vacation times every nine weeks. A smaller school (500 and under) may have difficulty moving into a year-round program because of flexibility from grade level to grade level. It is possible, for example, that students from first, second, and third grades could all be in one room. This is not a viable opportunity for good teaching by the teacher nor is it a good situation for students.

Therefore, we are interested in finding other systems (tracks) that might work. The best information-gathering device we know is through the year-round school conference. Board members, the proverbial whodogs of the school operation, need to get as much information as possible on a firsthand basis from other board members throughout the United States to get the feeling of what will or won't work.

If the approximately \$6000 spent can save the district the cost of one portable building (which runs \$20,000), we will not only have paid for the trip but will have come up with useful alternatives for the future.

I think this answers the pertinent points of the "Seven in Jamaica" article.
Gary W. Smith, district superintendent
National School District
National City

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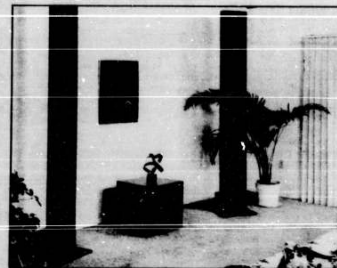
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

I love to listen to the burble of my aquarium. It's such a peaceful sound, and as I watch my fish swim around in their cozy little world, I think how happy they must be. But a thought occurred to me the other day that's got me worried. Sure, the aquarium makes peaceful sounds, but the fish never tell me they're happy. Unlike dogs or cats, the fish never say anything. Do fish make noise? Are they sending me inaudible messages of love, or hate, or discontent?

Linda Chesterfield
San Diego

Hark, Linda, and you'll hear something new about your pets. Only recently have scientists realized that fish don't live in such a silent world after all. Of course, everyone by now has heard that whales sing. If cetaceans are the Carousels of the sea, the fish are the Joe Cockers and Tiny Tims — not very tuneful, but the noise does let you know they're still alive.

Fish don't have vocal organs, but they put other parts of their bodies to use in producing sound. Some of the grunts, clicks, beeps, and grunts that emanate from them are created by the grinding of their teeth or by the movement of their fins. Other noises simply occur when they change direction or speed in the water. Still others are made by the fish using its air bladder as a resonator and beating its fins against its body to drum out a message. Though fish don't have well-developed external and middle ears, part of their inner ears can indeed sense vibrations. Fish undoubtedly hear the sounds of their fellow sea creatures.

The obvious question, then, is why should a fish make noise. One of the primary reasons, of course, is to attract a member of the opposite sex. Other noises are used as recognition signals, signifying to others who and what is coming. And yet another reason is that some noises tell



other fish. "Follow me!" I suspect one more explanation of fish gabble is that it's the complaining that goes on among them about those blasted singing whales. After all, those songs carry for hundreds of miles underwater and can last as long as thirty minutes. It's hard to tune out a crooning whale.

Dear Matthew Alice:
We live just west of I-5, a bit south of UCSD. During the course of a day, a good many small planes and helicopters fly over, mainly in a north-south direction. They are quite noisy, so for brief times periodically I can't hear the TV (or my wife talking to me). Is there a corridor along here for these aircraft that they are required to follow?

Gene Erickson
La Jolla

Oh, our illusions are hard. La Jolla has always had a chic reputation as a sort of fairytale to which the wealthy flee the troubled life of the rest of us. In the TCA a pilot is on his own, free to fly just about anywhere at just about any altitude.

with rats in its palm trees. And now we hear complaints of clogged airspace over the coastal Elysium. What is this world coming to?

I can't say for sure, since airport regulations are so labyrinthine, but it seems that your peace of mind has fallen victim to the TCA, with an additional half-nelson applied by the VOR. Sounds serious, no? Let the good Doctor of Detail provide an explanation of your predicament. Around each of the five airports in the county with Federal Aviation Administration towers, and the four military airfields, the government has established what it calls a terminal control area, or TCA is officialese. Within these TCAs a plane is severely restricted in movement; it can fly only at an altitude and direction specified by the control tower. The dimensions of a TCA are complicated, but can best be understood by us ground dwellers as being like an upside-down wedding cake set over the airport, one whose tiers encompass more area the higher a plane flies. Outside the TCA a pilot is on his own, free to fly just about anywhere at just about any altitude.

Usually a pilot will set his course along what is known as a "victor airway." The airway is a kind of aerial road that has become established between well-traveled locations; its name derives from the VOR, a radio broadcasting device that continuously sends out navigational signals. The victor airway between here and L.A. is known to pilots as V-23, for example, and though nothing says pilots have to follow V-23 to L.A., they frequently do.

The question Gene is no doubt asking is, "Why did I get stuck under one of these victor freeways?" Well, maybe you didn't. You could call the FAA to see if there is in fact a victor airway above your house, but a more likely explanation of the traffic is instead the aforementioned terminal control area. Pilots often want to avoid flying into a TCA — why make life more complicated than it is? — so they will often go over, under, or around the controlled area. Look eastward, Gene, and you'll see Miramar airfield; its TCA extends in your direction. Planes flying along the coast in your neighborhood can avoid Miramar's TCA by flying below 1500 feet (or above 2500). This skirts them around the TCA and gets them into or out of San Diego without the bother of calling Miramar's tower and having to obey yet another set of instructions. Also, the pilots just might enjoy the scenery from above your house. Oh, and by the way, you notice a lot of helicopters because those craft usually fly along freeways for the navigational support they provide.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88883, San Diego, California 92188.

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At first glance this TWA/Polaroid promotion looks like another silly scam. But look again. Purchase a series 600 camera by January 31st (prices start around \$30) and after a little paperwork you get a certificate for 25% off a TWA fare—including the APX and super-saver fares shown below.

By TWA only during January-April 1985 or 15 October-15 March 1985, except around certain holidays. These sample fares have restrictions including advance purchase requirements. Fares are subject to change, of course.

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London	\$729.00	\$546.75	\$182.25	Jan-Apr
Moscow	\$759.00	\$569.25	\$189.75	Jan-Mar
Moscow	\$785.00	\$588.75	\$196.25	Jan-Mar
Paris	\$825.00	\$618.75	\$206.25	Apr
Atlanta	\$921.00	\$690.75	\$230.25	Jan-Mar
Boston	\$975.00	\$731.25	\$243.75	Apr
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Toast your friends with our 11-oz. all purpose wine glass. Compare at 1.99... ea. 99⁸⁸



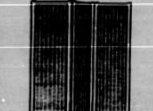
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THE INSIDE STORY

BY PAUL KRUEGER

DOWNTOWN SAN DIEGO'S NEW HOTEL Inter-Continental is more than just a shiny addition to the ranks of our elite hostesses: the Inter-Continental, and the twin tower that may soon rise beside her, will help to recoup a goodly portion of the construction costs and maintenance on the port district's adjoining \$125 million convention center. But figures compiled by port accountants show revenues for the Inter-Continental's first six months lagging at least twenty-five percent behind projections.

When port district officials leased the prime waterfront parcel to hotel developer Doug Manchester, they figured to gain \$1.5 million in revenues from April, 1984 through March, 1985. This money comes from the port's percentage share of numerous aspects of the Inter-Continental operation, including six percent of room costs, three percent of restaurant sales, and twenty percent of boat-docking fees. Total revenues as of September 30 are \$668,800. Tourism professionals estimate that the second six months will yield the same, bringing the year's total to \$1.35 million, or

some \$600,000 less than anticipated. Assistant Port Director Gabriel Gallina is slightly more optimistic.

"We'll get \$1.5 million out of it this year," he predicts. "But we thought it would do better." Port Commissioner Ben Cohen isn't so blasé. "A half-million-dollar shortfall is serious, and what does it portend for our ability to amortize the construction costs and upkeep on the convention center?" asks Cohen, who also worries that the port may be saddled with further, unknown construction costs for the \$125 million center.

Monthly port revenues from the Inter-Continental started at \$105,000 in April, jumped to \$121,000 in June, but dove to \$96,000 in July. Olympics month. (All tourist-related business here suffered that month.) After rebounding to \$122,000 in August, the port's share of Inter-Continental receipts dropped to \$186,000 in September. Figures for October aren't available, but hotel management says occupancy hit a record high with three major conventions, including that of Volkswagen of America. The hotel operator won't discuss occupancy rates, but industry experts say the Inter-Continental probably



View from Hotel Inter-Continental

averaged fifty percent occupancy for the April-September months and increased to perhaps seventy-five percent in October. Experts agree that occupancy over the next six months will also fluctuate. November will be slower, and December is the worst month. Conventions, a prime source of Inter-Continental bookings, pick up again in January and peak in March. Tourists will be

lured by "get-acquainted" ninety-nine-dollar room rates (reduced from the standard \$130 charge) and a special deal which offers a free round-trip plane ticket to Europe for guests who spend seven nights in any Inter-Continental hotel. There are other variables which industry experts say could relate to the hotel's disappointing performance. Because costs of running the Inter-Continental are higher,

the hotel's booking agents can't always lower rates to meet those of established local hotels with lower costs. Construction of new meeting rooms has cluttered the hotel's entryway, and the hotel's main restaurant received less than glowing reviews from restaurant critics. (The menu has since been reworked and the latest reviews are more upbeat.) The local lunch and cocktail business has been hurt by the high cost of parking at the hotel — \$1.25 per hour, plus a tip if a valet is used.

Port official Gallina remains confident, though, that the Inter-Continental's revenues will pick up as the hotel approaches the three-year mark at which peak occupancies are obtained. And Gallina isn't too concerned about the local businessman who cuts into the port's potential income by taking his buddies to lunch where parking is free, or at least cheaper. "The guy who's going to lunch about paying a buck and a quarter for parking is the guy who buys a three-dollar sandwich and a cup of coffee. The Inter-Continental can live without him."

Local politicians who complain that election fundraising is encumbered by stringent guidelines and limitations must now contend with a new regulation. This state ordinance dictates that officeholders who sit on the county's numerous land-use and financing commissions must refrain from voting on

(continued on page 14)

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Chula Vista

THE INSIDE STORY

(continued from page 4)

certain issues if they have received \$250 or more from anyone who has a "financial interest" in the proposed project. For example, a city councilmember or supervisor who sits on a local transit board, LAFCO, SANDAG, or the coastal commission could not vote on a purchase, annexation, or building permit if they had accepted a campaign contribution of \$250 or more from the project's proponents during the preceding year. (The regulation doesn't apply to issues voted on by city councils or the board of supervisors.) Though the conflict-of-interest statute has been on the books since 1983, local officials were unaware of its existence until late last month, when San Diego City Clerk Charles Abdelnour reminded city officials that they must obey the voting restrictions.

City Councilman Ed Struiksma, who sits on both SANDAG (a county-wide planning agency) and the multimillion-dollar Metropolitan Transit Development Board, says he isn't opposed to the spirit of the regulation, but believes that enforcement will be difficult. "Keeping track of contributors on city council issues is easy," says a Struiksma aide. "But knowing who's behind every issue that comes before one of the outside agencies would create some problems." City Clerk Abdelnour is blunter in his criticism. "We certainly don't need yet another dimension of monitoring," says Abdelnour, who complains that the state ordinance "further chips away at the ability of an officeholder to fulfill his duty by voting on the issues."

Councilman Mike Gotch disagrees, and argues that the conflict-of-interest ordinance should be extended to cover matters which come before the

city council. Since all incumbent councilmembers have logged \$250 contributions from numerous developers, property owners, and attorneys who frequently bring items before the council and who stand to make big money from council decisions, Struiksma's aides predict such a prohibition on voting "might just grind business here to a halt." Still, Gotch will soon put his colleagues on the spot by recommending they extend the voting prohibition to include council issues.

José Lopez Portillo made a surprise visit to Tijuana early this month, and the San Diego Tribune told its gringo readers that the former Mexican president spent his time playing golf on the country club links. But Lopez Portillo also visited Tijuana to help his friend Roberto de la Madrid, the former governor of Baja California.

Last month de la Madrid was the target of harsh criticism delivered by a member of the ruling PRI government, who, according to Baja news reports, told fellow state legislators in Mexicali that the final four months of de la Madrid's six-year gubernatorial reign were laced with "arrogance, despotism, and corruption." Such tough words from a fellow party member indicates that the attack on de la Madrid was approved by high-ranking officials in the current state government (and perhaps federal government as well). An audit of the spending habits of de la Madrid administration has also been undertaken.

All this was duly reported in several Tijuana newspapers, including *Zeta*, the city's outspoken weekly. But *Zeta* editor Jesus Blancornelas notes that the audit — which is scheduled to be completed in December — will come to scathing and that de la Madrid

can rest easy, thanks to contacts made on his behalf by Lopez Portillo.

Despite festering political problems of his own, the ex-president retains considerable influence in Baja politics. Lopez Portillo is close to current Baja Governor Nicotencal Leyva Mortera, who was mayor of Tijuana for a portion of the Lopez Portillo regime. *Zeta's* headlines on the ex-president's visit noted how "Lopez Portillo Personally Defended Bob and Stopped the Accusation" (the "Bob" is a satirical reference to de la Madrid's U.S. citizenship and education). *Zeta* also reported that de la Madrid had privately assured a close friend that "the heat is off me." Tijuana newsmen say a better measure of de la Madrid's renewed self-confidence is the ex-governor's decision to stay regularly at his home in Tijuana's elite Colonia Cacho neighborhood. De la Madrid is said to keep a second home in Coronado.

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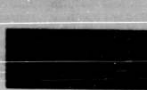
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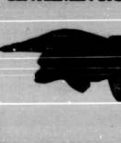
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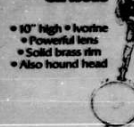
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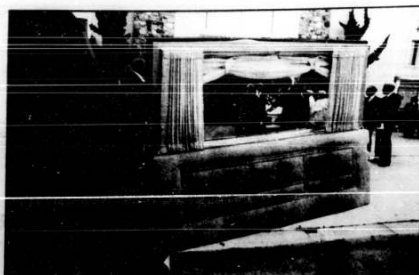
Home-Going

(continued from page 1)

days to allow a family time to come together. Friends will take time to visit the family, to go by the funeral home (where there will often be a wake on the night before the funeral service), and everyone will take off work, if necessary, to attend the final services.

The Reverend George Walker Smith, former president of the San Diego City School Board and an old friend of Ragsdale, points out that death is often the only event that brings a fragmented black family together. "We use it somewhat as a reunion. We mourn together, we pray together, and afterward there is always a big feast, what I call a joyous celebration of the home-going of the deceased person. Even among the more educated black folk, this tradition has hung on."

A funeral arranged by a black family shows all the variety wrought by geography, religious denomination, socioeconomic class, and family background. But the funeral service itself, whether held in a church sanctuary or Ragsdale's 200-seat mortuary chapel, will almost always be an occasion of communal jubilation rising out of personal grief, with hymns buoyantly sung, triumphantly shouted, and loud. In George Walker Smith's Golden Hill Presbyterian Church, he discourages emotionalism and encourages a closed coffin, he says. There the service, following the



standard Presbyterian order of worship, will be calm and even subdued. In other Protestant but more Pentecostally inclined churches, men and women clap, sway, trace out with their feet what on the streets is called a "blues shuffle." Individual voices build an increasingly complex harmony on hymn and gospel tunes, inviting in the Spirit to move among them. Such a service may culminate in a frenzied Pentecostal prairie fire, with participants collapsing, speaking in tongues, praising, confessing, testifying, remembering the deceased aloud, even speaking out about their own future deaths.

Sitting behind his desk in the office of the mortuary he built eight years ago at Federal Boulevard and Euclid Avenue, Ragsdale explains, "We believe in paying respect to our dead. Our philosophical and religious belief is that you go to heaven when you die. A funeral service is a farewell party to our friend or family member. It is an

important part of our end of life, and it is very rare that we don't have a crowd. As often as once a month we will have a funeral with 1000 people there. Death has always been an important part of black life . . . not birth."

Ragsdale's office has a couch, easy chairs, and Ragsdale's wide desk, which, with its stacked papers and typewriter, is more a working than an executive desk. From the office, even with the heavy door closed, it is possible to hear the telephone's frequent ringing in the reception area, and the quiet, polite manner in which it is answered by one of the mortuary receptionists. It is also possible to hear mourners speaking softly to the receptionist, possible to hear her high heels click on the floor and then only her hating speech and monosyllabic responses as she leads mourners onto carpet, down the hallway to one of the viewing rooms. There, from behind the solid-core door where a family

and friends sit with the embalmed, dressed, and casketed body, sobs echo against the hallway walls and the scent is of florists' carnations warming up in a warm room.

It is a recent late afternoon and Ragsdale is weary. One of the last San Diego mortuary owners who does his own embalming (only thirty-eight percent of mortuary owners nationwide still perform the embalming chores, he says), he was up late the night before, preparing the body of a man who turned a gun on himself. "We had two suicides recently," Ragsdale says, his broad face reflecting puzzlement. "One gentleman had been out of work and the other had woman trouble." The latest suicide victim was in such bad shape that Ragsdale advised the family not to show the body. But he knew they wanted to open the casket for viewing. "Anybody that dies, somebody cares," Ragsdale says, explaining that he worked through the night to reconstruct the shattered features of the man's face. Wincing, he adds, "I had to build him a new nose."

Ragsdale is stocky, well built, a man who likes his food and eats well. This afternoon he wears a plaid sports jacket and not the dour black expected of an undertaker. (Although for services, he explains, he will wear the traditional black or dark gray.) His expression is not mournful nor is his manner unctuous. He does not say "cremains" for "ashes" or "dear departed" for "corpse," and he will make clear he finds mortuary euphemisms distasteful. He does not bristle at "undertaker," and he talks plainly about the economics of the mortuary. He points out that Anderson-Ragsdale offers what may be the least expensive

(continued on page 14)

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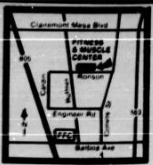
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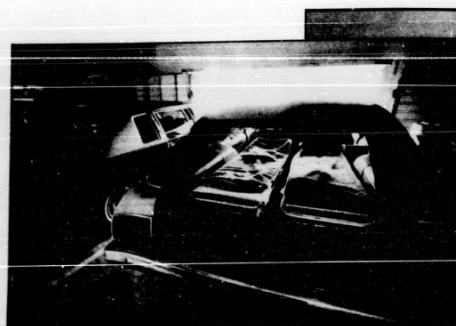
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Home-Going

(Continued from page 42)

funeral, with embalming, of any San Diego mortuary (\$850), but he is careful, he says, to make sure that a family can afford the funeral it chooses, if for no other reason than that he needs to be paid. He adds, "Encouraging families to overspend is bad business as well as bad ethics." It is bad business because the mortuary is left with an unpaid debt on its

services rendered and a residue of ill will in the family one has to do to pay its bill. In some cases, Ragsdale says, he will "throw in something free" rather than have a family accrue a larger debt than they can pay. If another family member should die and the Anderson-Ragsdale Mortuary bill is still reading past due, the family will most likely seek out another mortuary. The black mortuary business is built on the individual, Ragsdale says. "I have to live in a way so as not to bring shame or scandal on the name. I don't want anyone to be able to say to my son, 'Your daddy was a scandal. He got me to overspend.'"

Ragsdale cannot recall the first time he saw a body. Both his father and grandfather were undertakers, as are his brother, uncles, and cousins. He, his brother Lincoln Ragsdale, his mother and father, lived in the other half of his father's Ardmore, Oklahoma mortuary, while Ragsdale was growing up. (When Ragsdale moved to San Diego, his own two children grew up in the second-story apartment above the Imperial Avenue mortuary that was his original place of business.)

He does remember that in Ardmore, when he was sixteen, he did get quite a scare the first time he went alone to pick up a body. "A fellow and his wife had separated. He had come up to her door and knocked, and when she answered, he blew part of her face

off and then he went off in the weeds and shot himself.

The police were there when I arrived. It was summer and the Johnson grass had gotten up pretty high. You couldn't see the man. The police told me to go out in the grass and pick him up. I was as scared as I could be. I crawled up on the man. He was in a sitting position in the grass. He had taken his shoe off and with the shotgun under his chin, he had put his little toe into the trigger. When I got right up on him, his eyes were wide open and I thought he was looking right at me. I got up and ran."

Working with a corpse, he says, doesn't bother him; he's grown up around it. But he adds that it has never become just another routine. "If it gets that common to you, you should leave it. Any family that gives me the privilege of treating their dead, I treat it as if it was my own relative. I respect the body. In the mortuary I put my own laws on. The body is never left nude. The reproductive organs are always covered. I don't allow joking around, no carelessness, no dropping the body. I know they can't feel it, but I don't want it that way."

Ragsdale began embalming when he was sixteen, and he explains the process (for which he charges \$150) in a manner as straightforward as a librarian will use to tell you how to check out a book. The body is washed and its ori-

fices sprayed with disinfectant. An incision is made in a vein to empty the body of blood. (The blood goes directly into a holding tank to be disinfected, then into the sewer system). An arterial incision is made to refill the body with embalming fluid. The latter replaces, ounce for ounce, the body fluids that have been removed. This fluid contains formaldehyde, glycerin, borax, phenol, and alcohol, and is dissolved in tap water. Colorants and emollients can be added to restore skin color and to improve skin texture. "Embalming fluid manufacturers have become very scientific, very technical. Now each company has its secrets and its various brands," Ragsdale says, laughing, "just like Rinso and Dux."

After transfusion is complete, aspiration begins. A trocar, a hollow needle to which a tube is attached, is used to puncture the abdominal and chest cavities. Fluids are removed and replaced from and in these areas. The removal of body fluids and their replacement with embalming solutions is done with an electric pump. Ragsdale's grandfather and father used a hand pump to embalm. The electric pump, which Ragsdale rates as faster and cleaner, was not available until the late 1930s. "Like any change, it was resisted," Ragsdale says. "My father wanted one, but they cost \$200, and it was either buy a pump or a car, and he bought the car. It was 1940 be-

fore he bought his first electric pump." Ragsdale explains that embalming and aspiration retard decomposition. "I have held a body as long as six months here in San Diego," he says, "and once in Phoenix [where Ragsdale and his brother Lincoln opened the mortuary still owned by Lincoln] for two years we held a body until it could be identified."

Corpses arrive in varying conditions: decomposed, burned, autopsied, dehydrated by a long illness, drowned. An autopsied corpse may have to be repacked and reshaped. With some illnesses, the body deteriorates terribly; eyes, hands, lips, eyebrows, may have to be replaced. Sutures and stitches are covered. Hair is replaced or thickened. Sunken cheeks are filled. The last steps in the embalming room are cosmetic, and it is his ability to restore and cosmetize a corpse, a process that takes a sculptor's skill and a portrait artist's eye, that pleases Ragsdale as much as anything he does.

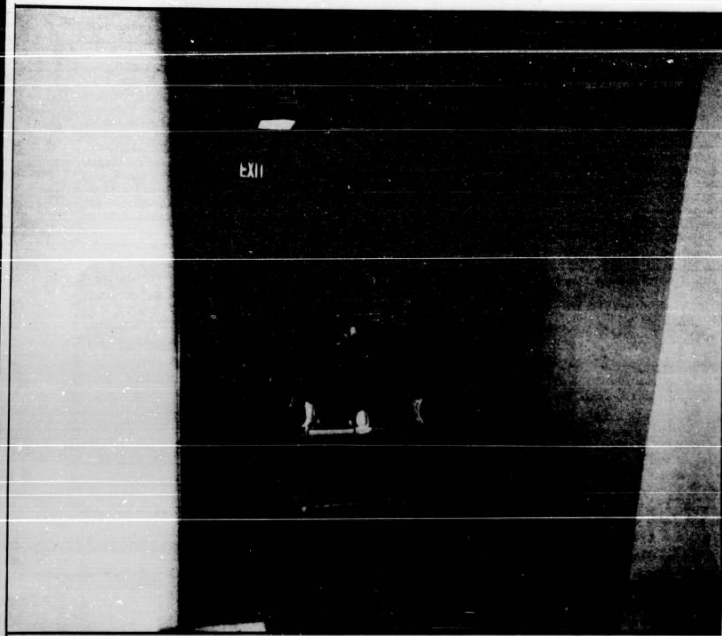
There are two colleges of mortuary science in California, one in San Francisco, from which Ragsdale graduated in 1948, and another in the Orange County community of Cypress, from which his thirty-one-year-old son Hartwell III (known as "Skipper") graduated last year. Both offer two-year courses in funeral service, including classes in anatomy, physiology, chemistry, and restoration. But it

takes longer than two years' study, Ragsdale stresses, to become truly skilled at restoration. "I can make a person look like they did in health," Ragsdale says, "building the tissues back up, getting the color back in. And I know it helps families; it helps them to accept that death has occurred. And if six months later a family still has not faced that fact, you have not done your job."

Ragsdale takes great care in the final dressing of the corpse, even to a detail as small as perhaps tucking a lace hanky into folded hands. In the casket sales room, an area the size of a large living room or four-car garage, a room that is spectrally quiet and through which air circulates coolly, Ragsdale not only shows a family the caskets available but the garments in which the deceased can be shown and interred. "Usually, after a long illness," he says, "the old clothes don't fit." Rather than go out to a store to buy something new, Ragsdale suggests that the family buy a garment, almost always for women, made especially for the funeral industry. Not only are these "burial clothes" usually less expensive (with fifty and sixty dollars as the top price), but they are manufactured with slits down the back to ease in fitting of the corpse.

Ragsdale slides back the glass doors in the casket sales room that cover the

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Home-Going

(continued from page 15)

interiorly lit clothes closet. On hangers, brushing against one another, are pastel blues, pinks, lavenders, yellows, pale ivories — long dresses that will lie across ankles, and short ruffled bed jackets with Schiffli-embroidered flowers, gathered with soft lace high at the neck and at the cuffs. Ragsdale carefully takes several garments out from the closet. The high necks and long sleeves, he says, are rarely found in commercial clothing stores and "are designed to hide the throat wasted by disease and arms that have thinned out." He encourages families to match the dress of the deceased with the interior of the coffin, so that, for instance, a pale-pink dress might

be chosen to complement a casket trimmed in pink rosebuds. He takes out a simple Victorian-collared, lace-trimmed dress and holds it up; this one has been very popular lately, he says. The air-conditioned breeze moves the skirt ever so slightly. When Ragsdale returns the garment to its place in the closet, brushing the skirt down between companion skirts, the sound of fabric rustling in the quiet room is suddenly as loud and grating as a chain saw in a suburban back yard.

After a funeral, Ragsdale makes at least one home call. If he feels concerned about a family, he may go back a second, even a third or fourth time. "You go by, you see how they're doing," he says. This is one of the many aspects of a family business that Ragsdale says he learned from his father. "And my father," he points out, "learned it from his father." It is a theme he iterates, again and again — that the funeral business in the black community is a family business, that he learned, almost absorbed, from his

father, George Walker Smith, talking about Ragsdale, says. "There is not one person in the Southeast community who puts as much back into the community in time and money as he does. And there is no one in this entire community, black or white, whose business ethics are any better. He learned this," Smith says in a voice firm with conviction, "from his father."

Ragsdale's grandfather, William Ragsdale, was born in Magnolia, Arkansas in 1849. In the late 1890s his wife's brother, a U.S. Marshal, was living in Indian Territory, which would enter the Union as Oklahoma in 1907. "But in those days it was under federal law, and run mostly by the Indians," Ragsdale says. "They had freedom there for black people, and my grandfather's brother-in-law told him to come over into that area. There were more opportunities for black people . . . and at least the law there was a little different. They didn't have so many lynchings and hangings."

In 1896 Ragsdale's grandfather opened a livery stable in Muskogee. "It was like the modern-day taxicab service," Ragsdale explains. After the grandfather had been in business for several years, renting and leasing buggies and horses, he noted he received frequent requests for wagons to pick up coffins. "He decided he would start building coffins in back of the stable," Ragsdale says. The pine coffins were body-shaped, large at the shoulders and small at the feet. Soon he was renting buggies on one side of the building and furnishing undertaking services from the other. "There was no embalming in those days," Ragsdale says. "A person was buried immediately and the funeral might not be until six months later. People didn't have time during harvest or when the crops were going in." The elder Ragsdale would go to the home, help relatives wash, dress, and lay out the body. Both blacks and whites bought his coffins, but only blacks hired him to help prepare the body.

(continued on page 18)

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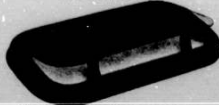
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Home-Going

(continued from page 16)

Until the Civil War, embalming was rarely done. Bodies were buried immediately, or kept on blocks of ice, or in tanks of formaldehyde. But during the Civil War, when men from the North died in the South, and vice versa, families wanted their dead returned home. Dr. Thomas Holmes, called the father of American embalming, was the first person to preserve bodies on a mass scale. According to Jessica Mitford, when the war started, Holmes "rushed to the front and started embalming like mad, charging the families of the dead soldiers one hundred dollars for his labors. Some four years and 4028 soldiers later (his own figure), Holmes returned to Brooklyn a rich man."

In the early years of this century, a Dr. Reynard came to Muskegoe to teach William Ragsdale to embalm. Reynard was traveling the Southwest. Hartwell Ragsdale says, "instructing people on how to embalm. He would stay with you for three weeks. If you didn't get a person's body to embalm within three weeks, he would extend the period up to the time you got somebody. He would show the individual how to embalm and in exchange he would get to sell you the instruments and supply your embalming fluid. The fluid was shipped by rail in fifty-gallon wood jugs. Once my grandfather was able to embalm, he could hold bodies over for two or three weeks up to the time of a funeral service. This would give people time to gather relatives."

William Ragsdale trained his seven sons as undertakers. But Muskegoe was small, so each son went to another Oklahoma town, settled, and opened his own funeral home. (One son, back from service with the U.S. Army in World War I, was killed by the Klan, his body dumped behind his father's Muskegoe mortuary, his back riddled with bullet holes. The men who killed him had confused him with a black man who had escaped from prison. When he was accused, he was on his way to pick up his wife from her job as a schoolteacher. "There had been race riots in Tulsa in 1921," Ragsdale says. "Racial things

were not good in Oklahoma at that time.")

In 1930 Ragsdale's father moved to Ardmore, Oklahoma to open his own mortuary. Ragsdale's mother, an elementary school teacher, had graduated from the all-black Langston College in Oklahoma, and continued to teach and to help out with the business. She was a particularly eloquent woman who did much of the mortuary's publicity and visiting of bereaved families. Occasionally she would organize picnics out in the country for up to fifty people at a time, and would use the opportunity of the gathering to talk about funerals and to point to the necessity of preparing oneself for death. At these picnics she would also sell burial insurance as a way, in part, of guaranteeing future business for her sons. (At Anderson-Ragsdale today, there are 1200 fully paid-up burial insurance policies. When these policies' beneficiaries die, the funerals will be entirely paid.)

One of the sons, Lincoln Ragsdale, served in World War II as a pilot in a segregated unit stationed near Phoenix. He quickly discovered that Arizona had not one licensed black funeral director, so in 1948 his father purchased property in Phoenix for Lincoln and Hartwell. They acquired a loan and opened a funeral home. In the wintertime, Hartwell recalls today, "I'd feel beautiful." But when the weather in Phoenix would turn hot, he'd feel sick. Eventually he would learn that he had been allergic to air-blowing across stagnant water in evaporative coolers (precursors to modern air conditioners). But by that time he had already come to California — where he always felt beautiful, he says — to look for a funeral home to buy.

Ed Anderson, who had owned the mortuary at Twenty-sixth Street and Imperial Avenue, Ragsdale says, "had just passed. So I did some surveys and never found one person in San Diego who said Mr. Anderson had been unfair. As he had no children and no relatives, I decided when I bought the mortuary from his estate, I'd keep his name on it." Ragsdale's first year in San Diego was tenuous financially, but after that, he says, "I had become acquainted and my business began to improve."

Ragsdale has watched San Diego grow. Before World War II, he says,

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Home-Going

(continued from page 18)

the black population in San Diego County was small, only 3000 or 4000. "There was no industry, nothing then to draw black people here." In 1956, the year that both Ragsdale and George Walker Smith arrived in San Diego, Ragsdale recalls that "there were three blacks on the police force, four in the fire department, and two in the city school system. Once George Smith got on the school board, he changed that! Our present police chief began to open opportunities for minorities. Because of affirmative action

many departments in the county and city began to open up to blacks. Now we have a population of 55,000 in the city and 80,000 in the county, with a black middle-class population of about 5000."

As the black community has grown and become more permanent, more people have chosen to be buried in San Diego. "It used to be that bodies were shipped back home," Ragsdale says. "There would be a service here for friends and family and then a second one at the home burial place. But only ten percent of the people do that now." Ragsdale remembers, too, when more members of the black community in San Diego followed what still is a Southern way of "celebrating a home-going." A wake or series of wakes would take place before the final funeral service. These were

held in the home. The body would be displayed in an open casket in the living room. Food would be brought and shared, and for those who wanted it, Ragsdale says, "whiskey was always there... but it was outside, usually in the yard. There would be barbecue," he says, smiling. "The wake might extend over three or four nights, depending on a man's station in life, his age, on how many lodges and organizations he belonged to. He might have served under three or four pastors, and each of them would preach. The preacher who pastored him forty years before, he'd lead the service the first night, and then the next man the following night, and so on. They'd end up the last night at the church with his present pastor. Then the next day the funeral services would be held." There are few of

these week-long wakes now in San Diego, Ragsdale says.

Anderson-Ragsdale's business continues to show a healthy five-percent-per-year increase. Although the mortuary handles an average of 300 bodies per year, Ragsdale admits he could make it financially with 200 bodies. "But only," he adds, "because it is a family business." That helps keep down the overhead, an outlay Ragsdale points out includes buying new hearses every two years and keeping the mortuary staffed around the clock, 365 days per year. He hopes to be able to pass the business to his son, an inheritance increasingly rare in the funeral industry at large and in San Diego. "Most mortuaries in the area, the average person does not even know who owns them now," he says. Only four San Diego funeral

homes are still owner-operated, according to Ragsdale, and the rest, he says, are run by large corporations. Until the last decade the funeral business remained a family operation. Fathers, like Ragsdale's, passed it to sons. Inflation, recession, unemployment, a nationwide shift from embalming to cremation (heaviest in the West)—all have hurt the funeral business. Now many smaller mortuaries have been swallowed up by corporations that cut their costs by streamlining operations. An aggregate of mortuaries can be administered as one multiunit mortuary, with centralized

bookkeeping, transportation, embalming and cremation facilities.

Ragsdale's brother, Lincoln Ragsdale, solved his mortuary's financial problems in a different way. Lincoln Ragsdale told *Black Enterprise* magazine that in 1956, he changed the name of his Arizona business from Ragsdale Mortuary to Universal Memorial Center and actively went after white business. The magazine reported that he felt "if he changed the name of his funeral home, as well as its image, he could reach a broader market." He took down his pictures of Martin Luther King, Jr. and Booker

T. Washington and "put up some white folk." He hired white personnel. By 1977 his business had increased more than 300 percent. "For every black body I get," Lincoln Ragsdale told *Black Enterprise*, "I have three white ones. I was almost bankrupt in 1965. There just wasn't enough business to support me... We talk about integration but too often continue to work in all-black situations."

Few black mortuaries have been able to accomplish what Lincoln Ragsdale has done in Arizona. And few have become part of larger organ-

izations. Where such an aggregation of small mortuaries has been tried in black communities, notably in New York City, it has not been successful. "Families want to see a person they know. They expect to shake your hand, to hug and kiss," Hartwell Ragsdale says. "For a black person, calling the mortuary is not like calling the plumber or the electrician."

Racism has fostered and protected the black funeral industry. In the late Thirties, when Swedish scholar Gunnar Myrdal was hired by the Carnegie Corporation to write about black life

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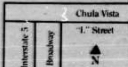
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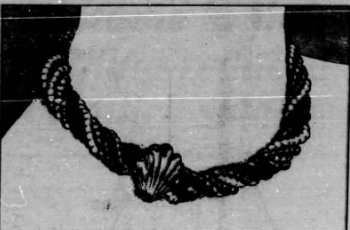
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Home-Going

(continued from page 21)
In America, he discovered that black barbers, hairdressers, and undertakers were alone among black Americans in having exclusively black businesses. White people, he learned, simply did not wish to touch or be touched by the black. "Negro corpses," Myrdal wrote in *The American Dilemma*,

"are segregated even more meticulously than live people."

Ragsdale recalls that prior to the 1954 federal civil rights act, segregation of blacks in San Diego extended from the home to the grave; some property deeds restricted blacks from purchasing homes in certain neighborhoods, and only two mortuaries and two cemeteries would permit blacks. The cemeteries, privately owned Greenwood and city-owned Mt. Hope (both near the intersection of Highway 94 and Interstate 15), set aside certain areas alongside the railroad tracks running through the prop-

erties and reserved them for blacks.

That changed in 1954, and today no mortuary or cemetery in San Diego County will refuse a black body. In fact, Ragsdale says, "most mortuary businesses are able to survive by picking up this minority business, which in the past they did not want." The change has come partly from the law but also as a result of cremation's direct effect on the funeral business. "Now, in San Diego County, one-third of all mortuary business is direct cremation [cremation without prior embalming] and the profit on this is small," Ragsdale explains. "To make it, you have

to have a volume of this kind of business — direct cremation." Minorities, he says, have become attractive to the funeral industry because "blacks, the Spanish-speaking population, Asians, Filipinos, Samoans don't go for direct cremation." Only fifteen percent of Ragsdale's customers even ask the cost of direct cremation (\$300 at Anderson-Ragsdale) and only four percent of the mortuary's business is direct cremation.

Local white-owned mortuaries now bury black and other minority bodies, and some have hired minority employees. But Anderson-Ragsdale,

even though Ragsdale claims his fees are the county's lowest, is called by few white families. "We bury perhaps one white person a month," he says, and adds wryly, "I've been black all my life, and I've experienced segregation. But integration has affected me more as a businessman. There was a time when I would have served ninety-nine percent of the local [black] community."

When he was a child, Ragsdale remembers how afraid he was of death and dying. "All the time I was growing up, my prayer was every night, 'Don't let my father and

mother die until I can take care of myself.' Now I know that was kind of selfish. But you see, I knew that death was the only thing that could stop them from taking care of me." Ragsdale's parents died long after he had moved to San Diego. Their deaths hurt. "But it was their time," Ragsdale says, "and because my father said he wanted to be close to us, they had been unfair to me, and I would ask myself, 'How could God have treated me so mean?' But I have looked at it for a long time now. I think there was a purpose in it. I know now what the feelings are of parents

Oceanside, coming back from mortuary college. She was nineteen years old at the time.

"Death affected us more deeply than many families I deal with. Being a funeral director, I was supposed to be conditioned to death. And I did go through things, but only on the surface. Underneath I went through some horrible torment. I thought God had been unfair to me, and I would ask myself, 'How could God have treated me so mean?' But I have looked at it for a long time now. I think there was a purpose in it. I know now what the feelings are of parents

when a son or daughter has passed. I help better."

"For so long I was afraid of death. But the death among loved ones has changed that. I realize I have to die. I am not afraid of death anymore. I have now, you see, as many friends and relatives outside of this life as I have inside it. I used to be afraid of what happens after death; I don't like what I don't know in the future. Now I am not afraid even of that. Enough people I was in love with have passed, and if there's anything to this, I will be joining them. If they went anywhere, I want to go with them." □

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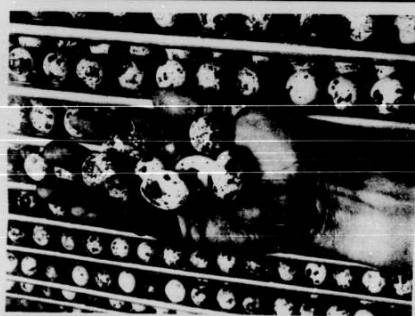
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A Quail in the Hand

Birds and eggs and bucks

By Jeannette DeWize



Once, not long ago, the most likely place to find quail in this part of the world was in the canyons and on the mesas where the wild birds live and where hunters pursue them every fall. Subtly flavored quail meat might show up occasionally on the menus of Tijuana's better-known restaurants, places like Reno's and Caesar's, where the chefs could obtain the birds from poachers who had trapped them illegally. In effect, quail was fancy food, and it remains so today in San Diego, where it is found in gourmet shops like Jonathan's in La Jolla and Ron Kiefer's in Mission Hills, priced in excess of seven dollars a pound.

But south of the border things have changed. Today virtually every major restaurant in Tijuana offers quail, and ordinary shoppers can find the meat for the equivalent of about \$1.38 per pound. A few weeks ago one of the biggest grocery chains in Tijuana and Ensenada even began carrying tiny, dappled quail eggs priced at about seventy-nine cents for a box of twenty-five. The explanation for the rapid increase in quail consumption in Mexico lies east of Ensenada, at an enterprise named Codocana, which has in the last ten years grown to become one of the largest quail farms in the world.

Ten years ago, Marco Polo Rigo

was working as an auto mechanic at National Spring and Brake in San Diego. "And I didn't know anything about chickens or quails," he says in English which bears only a slight Spanish accent. Rigo had had some marginal contact with animals while growing up in Tijuana, because his father, Avelino, was a veterinarian who had migrated to the border town in the early Forties. At one point over the years, the father had acquired a small ranch in the Guadalupe Valley about eighteen miles east of Ensenada, and by the early 1970s the veterinarian was raising some racehorses there. The Rigo family's introduction to quail came one day when Marco met up with a local poacher and bought a few dozen of the birds for a family feast. Marco says that encounter gave him the idea of trying to raise wild quail in captivity on the ranch as a sideline, and he even planned to write the Mexican government for permission to trap some specimens legally. "It's a good thing I didn't or I'd probably still be waiting today," he jokes.

Instead, he says he happened to hear about the agricultural specialists at the University of California at Davis, and when he wrote them, the auto mechanic received back literature about a species much better suited to

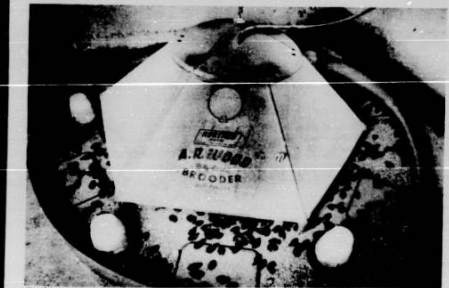


The Rigo quail farm, east of Ensenada

domestic production, a bird known as the Japanese quail. From a Garden Grove poultry supply house, Rigo bought a 105-egg incubator and a few dozen quail eggs — but to his frustration, the eggs and subsequent hatchlings developed far more slowly than the literature had predicted. Only later did he discover that in his ignorance he had purchased bobwhite quail eggs. Instead of those of the fast-growing Japanese species, he finally obtained the Japanese quail, but the whites were the first quail that

Rigo offered to Tijuana restaurants. "We killed five dozen, but I could only sell three dozen of them," he recalls ruefully.

A now-defunct French restaurant out on Agua Caliente Boulevard, the Petit Palais, bought that first three dozen for the peso equivalent of about four dollars per dozen. Some of the Tijuana restaurants which already were familiar with the game birds balked at Rigo's price (substantially higher than that which poachers then commanded for their illegally trapped quail), and the rest



Quail brooder

had no idea how to prepare the diminutive birds (which average only about four ounces apiece). Says Rigo, "I had to turn into a chef myself." He passed out recipes and gave cooking demonstrations. Slowly, sales began to grow.

Major problems periodically have bedeviled that growth. When a serious flood cut off the valley in the winter of 1978, food supplies ran out and almost the entire bird population of the farm starved to death. Rigo had to start anew. A more chronic problem has been getting good feed

for the quail, which need a diet extraordinarily high in protein; Rigo says no commercial game-bird feed is available in Mexico, so he's always had to prepare his own, usually a mixture of soy, sunflower, and sorghum. But government bureaucrats, who control the sale of grain in Mexico, have sometimes, unpredictably, refused to sell the supplies to the quail farm. (Rigo's birds consume about 3300 pounds of feed each day.)

Despite such problems, after moonlighting at the quail operation



Marco Polo Rigo

for two or three years, Rigo finally was able to leave behind his work as an auto mechanic and devote full attention to the farming. And today the quail-raising enterprise employs not only Marco but also four younger Rigo brothers, plus up to a dozen farm hands. Those workers now prepare an average of 12,000 birds per week, birds which are delivered to about fifty different restaurants in Tijuana, including a sizable number of Tijuana's Chinese restaurants (they use the quail as a substitute for quail). Rigo says the Dragon Plaza restaurant alone, located in Tijuana's river zone, uses between 600 and 1200 of the birds per week. Besides Tijuana, other shipments from the farm go to Ensenada, Mexicali, and Mexico City, with occasional orders coming from other Mexican destinations such as Guadalajara and Acapulco. "We're certainly the biggest producer in Mexico, and probably the biggest in Latin America," Rigo says. There are about 100,000 quail being raised at any one time.

Judging from the dirt roadway that runs in front of the farm, a visitor would never guess that status. Growing grapes to make wine dominates this valley; field after field is planted in grapevines, but the Rigo family enterprise occupies only about an acre and a half of land, part of which is still undeveloped. Like the birds themselves, the scale of quail-farming seems miniaturized.

Inside a small barn, for example, an incubator is tucked away, no larger than two wardrobes, placed side by side. That's nonetheless large enough to accommodate tray upon tray holding some 70,000 quail eggs,

each about the size of a candy malt ball. Inside these close quarters, the eggs are maintained at a temperature of 99.75 degrees Fahrenheit; the trays rotate mechanically every two hours to prevent the embryos from sticking to the shells. After about two weeks the eggs are transferred to a separate compartment where the thumb-size chicks hatch in two or three days.

After leaving the hatchery, the birds spend three weeks in a long shed containing several pens, each of which has a special brooder. These gas-heated brooders resemble upside-down funnels and are suspended inches above the ground so that the baby quail can gather under them to escape the chill. Starting at about ninety-nine degrees, the temperature is lowered by about two degrees for every day of the little birds' stay in the heated quarters; this process accustoms them gradually to the outside air temperature and also encourages good feather growth, important to the birds' overall health. After leaving the brooders, the quail are transferred one final time to two-by-three-foot wire cages where their size continues to increase rapidly. Just six to seven weeks after breaking from their shells, the quail are ready to be eaten. "It's a funny thing about the poultry business," Rigo comments. "You give the birds the best possible care you can think of — and then you kill them."

Since the quail farm began to prosper, Rigo has journeyed to both Japan and Spain, both world leaders in domestic quail production. He explains that Japanese interest in

(page 26)

A Quail in the Hand

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By Jeannette DeWitt



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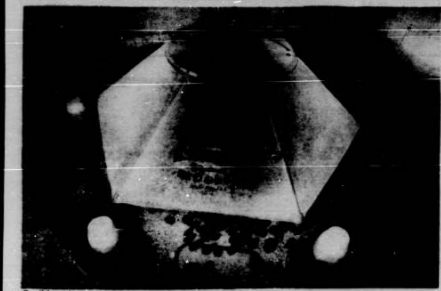
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(continued on page 26)

Quail

(continued from page 23)

birds is all but confined to their eggs, which are served raw as a garnish on roe sushi. The Spaniards, on the other hand, primarily produce quail meat on their giant, highly mechanized bird farms.

At the Guadalupe Valley operation, Rigo discusses a variety of plans for further streamlining his already lean operation. He and his brothers are now in the process of building new quarters for the quail which will enable them to be "herded" away from the brooders into the final fattening pens, rather than having humans pick up the birds and move them to their final quarters; this hopefully will reduce the trauma which the quail supposedly suffer with every human contact, Rigo explains.

In Codocana's compact slaughterhouse, Rigo can already

show off a fairly mechanized operation. The heart of it is a slow-moving conveyor chain that runs in a long loop inside the shed; from the chain are suspended objects that look a bit like metallic hands. Each (live) quail is hung by its feet from one of the "hands," and workers then cut the birds' throats allowing the blood to drain as the dangling quails wind their way around the loop. After draining, the birds are dropped into boiling water, which loosens their feathers, then they're transferred to a plucking machine designed for chickens, but which was specially modified by the Rigos to accommodate the smaller birds. The plucking machine spins the birds, throwing them with centrifugal force against scratchy rubber posts arranged in several concentric circles. Those fingerlike posts rub the feathers off the quail, which then are returned to the conveyor chain where human workers complete the task of cutting off their feet and heads, gutting, and packing them.

Rigo says with the current process

his workers can prepare roughly 840 birds per hour, but taking lessons from the Spaniards, he's now installing new equipment that he hopes will double his capacity. In fact, he wants someday to be able to process up to 70,000 or 80,000 quail per week, and he hopes to sell some portion of those birds in the United States.

Currently, neither fresh nor frozen quail may cross the border legally because of restrictions aimed at preventing any outbreaks of Newcastle disease. It's a restriction that benefits Henry and Norma Courson of Fallbrook, who currently provide the major source of fresh quail to San Diego restaurateurs. The Coursons know about Codocana and speak of the size of the Mexican operation with a respect that seems tinged by a certain nervousness: while the Tijuana birds currently are priced at about \$4.15 per dozen, quail from the Coursons' Rancho de Pajaro cost customers twenty-four dollars per dozen.

Considering the labor involved in the Coursons' operations, that price

doesn't seem so unreasonable. A retired building contractor from Sherman Oaks, Henry Courson single-handedly slaughters all the birds he sells, unaided by any machines except for the pair of scissors he uses to kill the quail by snipping off their heads. He then goes through a process which involves plucking each bird twice, in an effort to remove everything, including the small pinfeathers. In this manner Courson says he can prepare up to 120 quail per day.

He and his wife say they're now selling maybe fifteen dozen of the birds every week, delivering them primarily to Sheppard's (in the Sheraton Harbor Island East), Dobson's, Jason's, 926, Le Papillon, Aimée's, and the Hilton Hotel in Anaheim. "At one point we used to have more than 5000 birds here," Henry says, "but now we're down to about 1500." While culinary interest in quail, if anything, is growing, the Coursons explain that they've been gradually cutting back because of other commitments; besides the quail, they also grow flowers (protea

and leptospermum) which they sell commercially.

In their six years of raising quail, the Coursons have never sold many quail eggs. But another North County enterprise, the Golden State Bird Farm in Escondido, has specialized in this product. Billie Hyde says she first began raising quail eight years ago, primarily picking the tiny eggs (Hyde says five quail eggs are equivalent in weight to one chicken egg). One big outlet for the picked eggs at first was the Lakeside Hotel bar. She says although the bar's customers at first confused the eggs with candies and disdained them, regular patrons eventually grew fond of the snacks and demand built to between 300 and 400 eggs per day (priced by Hyde at twelve cents apiece).

Although her customers for the pickled quail eggs eventually grew to include delicatessens, caterers, and bar supply houses, Hyde says the biggest outlet for quail eggs in San Diego County in the last few years has become Japanese restaurants with sushi bars. She estimates that she now is selling up to 5000 of the raw eggs (priced at ten cents apiece) every week, and she thinks that demand will double soon, with the vast majority of the eggs winding up as raw fish eggs.

Down in Baja, the Rigo brothers' Codocana is already selling close to 15,000 quail eggs per week (at about three cents per egg), approximately triple the number being marketed north of the border by Hyde. Marco Rigo says 6000 to 8000 of his eggs are going to Codo Taco, an

unpretentious quail specialty house which now has two outlets located near the center of Tijuana. The remainder are being sold through the Almacenes Blanco (formerly Limón) grocery stores in Tijuana and Ensenada. Once again, Rigo casts an eye at the potentially huge American market for his products, but once again, agricultural department regulations also bar the importation of the quail eggs (another Newcastle disease preventative).

Rigo says the importation bans haven't discouraged a steady stream of Americans from showing up at the door of Codocana's Tijuana quarters, located on Venustiano Carranza (a few blocks west of the center of Tijuana across from one of the municipal cemeteries). Rigo says

some American customers — eager to purchase a large quantity of the birds but fearing seizure of them at the border — have even shown up with pots in which they've parboiled quail later destined for backyard barbecues. (It's not illegal to bring back cooked fowl, though border inspectors might argue over whether parboiling actually constitutes cooking.)

Codocana has also begun experimenting with having a small quantity of the quail canned in Ensenada, another process which might lead to greater sales of the Mexican birds north of the border. Rigo says enthusiastically, "Even if I had to sell my birds [in the United States] for double what I'm selling them for here, it still would be a great deal for Americans."

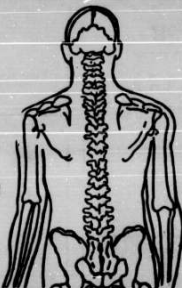
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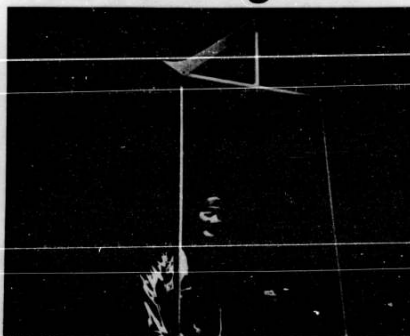
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An Independent Being



Theatre of Yugen

JONATHAN SAVILLE

The Theatre of Yugen is a San Francisco company specializing in English-language versions of traditional Japanese Kyogen plays. Kyogen are short comic interludes interspersed in a program of tragic Noh plays, intended to lighten the atmosphere with comic relief. Like Noh, they are extremely stylized, with their plots, characters, comic devices, and

modes of posturing, walking, and talking prescribed by a tradition going back several centuries (most of the Kyogen plays, in their present form, date from the Seventeenth Century, though in origin they are some 200 years older than that). Unlike Noh, which deals regularly with ghosts, demons, guilt, revenge, madness, and grief, the Kyogen plays are characterized by lighthearted satire, farce, and a sense of the ridiculous often bordering on the childish. Thus, *The Owl Mountain Priest* (one of two Kyogen performed by

the Theatre of Yugen at San Diego State last week) is a satire on religious officials who think too highly of their own occult powers: a priest attempts to cure a man who has been possessed by the spirit of an owl, but only succeeds in becoming possessed by the hooding spirit himself. In *The Shiver Prison* (the other Kyogen play offered by this visiting company) two servants disobey their master's command to keep away from a vessel supposedly full of poison but actually filled with sugar, as out: the antics of the servants show us, without any social earnestness but with unmistakable point, the revolt of basic human energies and appetites against authority and hierarchy.

These plays are remarkably funny, as the reaction of the audience at San Diego State testified. Yuriko Doi, founder and director of the company, has trained her actors well. This small troupe of mixed Japanese and American performers captures the authentic humor of Kyogen, the broad, bold, absurd gestures and expressions that make such an immediate and irresistible claim on the laughter of any audience, whatever their cultural background. Admittedly there are weaknesses in the performances. Aside from Miss Doi herself — whose hilarious performance in Japanese of a short excerpt from *The Meian Thief* is sensational in its display of technical mastery — the actors exhibit various degrees of amateurishness. Their physical movements tend to lack the energetic grace that comes from lengthy practice and total concentration (a partial exception is the oldest member of the company, Helen Morgenstern, no Japanese but evidently a trained dancer). In their speech, the actors succumb to other defects of nonprofessional actors, compounded by their efforts to imitate in English the droll sing-song style of Japanese Kyogen acting: only Steven Jensen speaks with the precise diction and authoritative manner of an actor who could do justice to Shakespeare and Chekhov. No matter. More years of training, a closer contact

with Japanese theatrical traditions, and a perfected physical and vocal technique would make these performances better, without a doubt; but even the least expert of Miss Doi's actors has a firm grasp on what is essential for this theater, the comic impulse and flair, disciplined by a rigorous style. That grasp of essentials counts more, in the concrete experience of Theatre of Yugen's performances, than any deficiencies in the refinements of acting.

The lack of professional refinement took a heavier toll in the performance of William Butler Yeats's *Purgatory*, directed by Miss Doi in the style of a Noh play. Yeats deeply admired Noh for its stylization, its stark, tragic atmosphere, its poetic language, its evocation of the supernatural, and its use of antirealist devices such as a speaking chorus and expressive musical accompaniment by on-stage instruments. It is therefore no surprise that *Purgatory* responds so readily to Noh treatment: its dramatic power, in fact, is revealed much more compellingly in Miss Doi's version than in its usual mode of performance, where actors trained in a totally different tradition display the theatricalism and magic and attempt to create plausible, realistic characters with a developed inner life and an intelligible psychology. Miss Doi's version is in fact a stunning realization of Yeats's script, without altering the words, it eschews any kind of psychological or social realism, and in doing so it lets us see how much of a masterpiece *Purgatory* really is (ordinary performances, in Irish accents, have never convinced anyone of this). Where Miss Doi's actors disappoint is in their lack of eloquence. They cannot (with the notable exception of Mr. Jensen, who functions as the chorus) handle Yeats's bare, allusive, subtly musical language, which in their mouths fails to yield its hidden riches; nowhere is the company's relative amateurishness more apparent. But the direction itself is so imaginative, and so extraordinarily theatrical, that the more or less feeble speaking of Yeats's

lines is far less damaging to the overall effect than it would be in a production treating the script mainly as talk and poetry rather than as a blueprint for a fully visualized and physicalized theatrical experience.

Purgatory is about an old man and his comic impulsive and flared, disciplined by a rigorous style. That grasp of essentials counts more, in the concrete experience of Theatre of Yugen's performances, than any deficiencies in the refinements of acting. The lack of professional refinement took a heavier toll in the performance of William Butler Yeats's *Purgatory*, directed by Miss Doi in the style of a Noh play. Yeats deeply admired Noh for its stylization, its stark, tragic atmosphere, its poetic language, its evocation of the supernatural, and its use of antirealist devices such as a speaking chorus and expressive musical accompaniment by on-stage instruments. It is therefore no surprise that *Purgatory* responds so readily to Noh treatment: its dramatic power, in fact, is revealed much more compellingly in Miss Doi's version than in its usual mode of performance, where actors trained in a totally different tradition display the theatricalism and magic and attempt to create plausible, realistic characters with a developed inner life and an intelligible psychology. Miss Doi's version is in fact a stunning realization of Yeats's script, without altering the words, it eschews any kind of psychological or social realism, and in doing so it lets us see how much of a masterpiece *Purgatory* really is (ordinary performances, in Irish accents, have never convinced anyone of this). Where Miss Doi's actors disappoint is in their lack of eloquence. They cannot (with the notable exception of Mr. Jensen, who functions as the chorus) handle Yeats's bare, allusive, subtly musical language, which in their mouths fails to yield its hidden riches; nowhere is the company's relative amateurishness more apparent. But the direction itself is so imaginative, and so extraordinarily theatrical, that the more or less feeble speaking of Yeats's

from her shelter and moving about with slow, small, tentative, agonized steps powerfully communicate her mute grief. Even the unity and continuity of character, so crucial to our sense of psychological realism, is intentionally broken: the old man's lines are divided between the actor playing the role and the "chorus" (Mr. Jensen) sitting at the side of the stage. And the entire action is accompanied by the Noh "orchestra" of drum and bamboo flute, fully visible, and with the musicians occasionally commenting on the action with a shout or a groan. This, then, is not some particular man reliving the tragic events of his life; he is a type, universal, his experience common to us all, his actions, his experiences, and his traits of character shared with all human beings who have loved, tormented, struggled with, and felt guilty about their parents. We are shown not the particular for its own sake (as in documentary realism), nor even the universal in the particular (as in Shakespeare or Tolstoy), but the universal itself, directly, magically, with the force of a religious revelation.

Paradoxically, this sense of being confronted with ultimate reality, without the distracting interference of particular times, places, and personalities, is brought about by a relentless underlining of the play's theatricality. Never for an in-

stant are we allowed to forget that this is a play, on a stage, with actors — something completely fictive, artificial, unreal. Here, in fact, is the chief strength of Japanese theater, and we can perceive it not only in the Theatre of Yugen's staging of *Purgatory* but in their Kyogen farces as well. Realism, the dominant theatrical form in the West for several centuries now, treats the theater as a window on reality (or, in the earlier Renaissance formulation, as a mirror held up to nature). Japanese tradition, in all its forms, does its best to show us theater — stage, action, actors — as a thing in itself, a substantial reality, solid, opaque, with its own stark contours and gaudy colors, neither window nor mirror but an independent being. The plays, whether comic or tragic, do of course refer to realities beyond themselves: human nature, social conflicts, love, hate, death, and the supernatural. But they are not "about" these subjects, no more than a tree is "about" wood. Made up of elements of reality beyond themselves, they are nevertheless autonomous; totally the result of artifice, they stand before us as solidly and permanently there, more so than their changing audiences, their ephemeral actors, or the whole scurrying world in which they announce their sturdy presence. And by stylizing laughter and grief, by choreographing and orchestrating them, they

make the theatrical experience of these emotional expressions all the funnier or more painful.

Clark Kerr, in a recent speech in San Diego, suggested that the competition for the future of the world was not between the United States and the Soviet Union but between the United States and Japan. We live in an era when Japanese cars, Japanese television sets, and Japanese cameras are indisputably better than those produced in the West, when school officials are discussing the advantages of imitating the Japanese educational system, and when sushi bars are springing up around America as fast as Jack in the Boxes. Yet there is no area of culture in which we have more of value to learn from the Japanese than in theater. Recent visits by theatrical companies to Los Angeles and San Diego have illustrated this with overwhelming force: the Waseda Sho-Gekijo company, Sankai Juku, the Kabuki-dominated Theatre du Soleil. The Theatre of Yugen, in its more modest way, reinforces the argument. Both audiences and serious theatrical artists would benefit immensely by further contact with this exciting company. May the sponsors of their performance last week — SDSU's Department of Classical and Oriental Languages, the Center for World Music, and the California Arts Council — bring them back here soon. □

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ELEANOR WIDMER

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The Restaurant: La Bonne Bouffe
The Location: 477 Encinitas Boulevard,
Encinitas (436-3081)
Type of Food: Fondue dinners

Price Range: Fixed price \$14.95
Hours: Alternate Tuesdays only,
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During the last month two well-known
restaurants closed in Del Mar. One was
Mon Ami, which had changed hands sev-
eral times but managed to stay afloat for
almost a decade. The other was Pancho's,
that sometimes-boisterous emporium of
Mexican food and rock music, whose fi-
nancial failure poses one of the great mys-
teries of the restaurant business. Popular
as a weekend gathering place, it always
seemed to be thriving, always appeared
on the brink of even larger success. Then
a hike in prices and poor management

sent the place into an irreversible tailspin.
Brave attempts were made to borrow more
money, none of which succeeded. The
owners walked away impoverished and
that very lively corner on Camino Del
Mar is suddenly dark and still.

The wonder of it, however, is that even
at this writing someone out there is no
doubt cycling these two sites in Del Mar,
someone has the burning desire to go in
and conquer the diners. Unless a restaur-
ant is physically demolished, you can
count on someone to take it over, to try to
make it work.

This brings me to the Village Café in
Encinitas, which I reported as having
closed a few months ago. I am happy to
say that the rumors of its demise were, as
Mark Twain said, greatly exaggerated.
The Village Café is alive, and the current
chef/owner is doing excellent culinary
work under extremely difficult circum-
stances. For one thing, there's the loca-
tion. Once you turn east at Encinitas
Boulevard off I-5 going north, you seem
to travel miles of darkness before you ap-
proach lights and two tiny shopping cen-
ters named Village Square I and Village
Square II. Village Café is located in Vil-
lage Square II, in a far corner. The sign
above Village Café reads "Chivoverro,"

so you don't know whether you are going
in to have the kinks in your neck straight-
ened or to have a cup of coffee. The store-
front restaurant is a small box of a place,
with fewer than a dozen narrow tables.
When sixteen diners are in this room the
walls seem about to burst. Village Café
has no wine license — you have to bring
your own wine or buy some at the Village
II liquor store. Once seated you are con-
stantly subjected to the breezes that swirl
through the room every time the door
opens — there's also no heat.

Under these circumstances, the ques-
tion is why anyone would want to dine at
Village Café. The answer is that chef
John Eschenfelder is a terrific chef and
for that reason it's worth these slight dis-
comforts to dine there.

At present the price of dinner is fixed at

twenty-five dollars. This may seem like a
great deal of money, but the meal includes
appetizer, soup, salad, entrée, cheese and
fruit plate, dessert, and coffee. Consider-
ing the number of courses and the high
quality of the product, it's actually very
reasonable. But you do have to commit
yourself to a long meal and to the number
of hours it takes to have it served. In other
words, it's not a light undertaking. How-
ever, diners with fewer courses are avail-
able upon request for fifteen dollars — it
is my hope that this minimal will be in-
stituted as a regular procedure and not
merely upon request. The long multiple-
course meals are fine for a weekend be-
cause the dining experience constitutes
the evening's entertainment. But mid-
week, when we are inclined to indulge
ourselves less both in time and money, the
fifteen-dollar meal would seem more
appropriate.

On the Saturday night I dined at Village
Café with three friends, we took advan-
tage of every course offered that night.
We began with an absolutely thrilling
cream of pumpkin soup garnished with
whipped cream. The soup was unbeliev-
ably smooth and subtle and we handed over
our empty plates with reluctance. This
was followed by a choice of either escar-
got in puff pastry or chicken terrine. The
escargots were overwhelmed by the pastry
— it was difficult to get any sense of their
indigenous texture or flavor because of
the blanket of pastry. But the chicken ter-
rine (a baked plate) was delightful and the
perfect balance for the rich soup.

Our nicely dressed salads of fresh
greens garnished with tomatoes provided
the third course and at that time we had to
begin pacing ourselves by eating more
slowly, and less. We achieved this by hav-
ing ordered only three entrées for four
people. The saving in money was not the
issue, but we wanted to savor our entrées
without wasting food. Three entrées were
offered that night: file of sole in bécham-
el sauce, file of beef with three differ-
ent types of mushrooms, and duck with
persimmon sauce. The duck proved to be

outstanding, the skin crisp, the flesh
moist and not overly sweet. The filet mi-
gnon was faultlessly prepared and the
flavor enhanced by the use of three types
of French mushrooms. Of the three entrées,
the filet of sole was the least interesting.
The fish was moist and flaky, but did not
have the flavor of either the duck or beef.
Accompanying the entrées and served on
a separate plate was a half-tomato stuffed
with cauliflower and a rosette of broccoli,
a boiled potato, and carrots.

The small serving of fresh fruit and
cheese (one slice of Camembert, grapes,
and kiwi) acted as the perfect complement
to the dessert, a baked apple stuffed with
walnuts and pomegranate seeds and cov-
ered with pomegranate sauce. The dessert
was simultaneously simple and sophisti-
cated. My friends had brewed decaffeinated
coffee.

This meal was beautifully executed,
and with tip and tax the cost came to
thirty dollars per person — hardly out-
-

standing for this quality. Remember to bring
your own wine, and please dress warmly
when you go there. The menu changes
every week and lunch is served at a fixed
price of \$3.95. If you are a small eater, be
sure to request the mini-menu. Since
space is at a premium, you must call in
advance for reservations. You will be sure
to find someone in at lunch or dinner
time, but it's not the sort of establishment
where someone is always on the premises.

I wish Village Café success. It's testi-
mony to our enterprising spirit that chefs
of quality would attempt to make a go of it
under circumstances that would test the
hardest.

During these cooler nights you might
consider having fondue at La Bonne
Bouffe, a scant two miles from Village
Café on Encinitas Boulevard in Encinitas.
Fondue consists of cubes of prime beef
that you spear one at a time and cook in
boiling oil in a fondue cooker right at
your table. You have to enjoy cooking the

beef and waiting for it to get done, else
the evening will hold small joy for you.
Fondue (the only item on the menu that
night) is offered on alternate Tuesday
nights and is usually a sellout because
most restaurants don't want to be con-
cerned with the worry of the crockers,
the boiling oil, and the fact that many diners
don't welcome the notion of having to
wait for the meat to cook piece by piece.
However, I appreciated the novelty and
the fine quality of the ingredients.

The meal, at a fixed price of \$14.95, in-
cludes soup or salad, boiled onions, half a
baked potato, the beef, six sauces, and
dessert. I found the ported vegetable soup
splendid, the fresh tarragon dressing on
the salad memorable, the beef (a cut
named ball tip) tender and fat free. But I
must take exception to the six sauces that
accompany the dinner. Each and every
one was mayonnaise based, and whether
you dipped your meat in garlic, saffron,
curry, or tomato sauce, you got a month-

tul of mayonnaise. Though the mayon-
naise is homemade, the repetition of tex-
ture and taste proved tedious. I longed for
a sauce espagnole (brown gravy) or fresh
dill and sour cream, or a mustard sauce —
sauces not based in mayonnaise. The most
outstanding fondue I've had was served in
a posh restaurant in Mexico City where
some eight sauces were placed on the table,
none repetitive.

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Bonne Bouffe is a charming restaurant
with an excellent wine list and beautiful
service. There's a guitarist who will croon
French favorites, and a general atmos-
phere of esprit — one of the tables held a
family of at least a dozen people includ-
ing a child. I had a pleasant evening, and
La Bonne Bouffe deserves praise for these
fondue nights — but the chef might reconsider
the sauces. Dessert (chocolate
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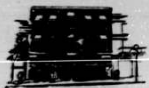
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QUARTER NOTES

BY JONATHAN SAVILLE



AMERICAN OPERA

As part of its "satellite season," San Diego Rep offered a program of two one-act American operas. Gian-Carlo Menotti's *The Telephone* and *Before Breakfast* by Thomas Pasatieri. It was not, I am sorry to say, a gratifying evening. The only thoroughly professional element was the piano accompaniment of Ilana Myster, who coped brilliantly with the orchestral textures of the scores, but for all Miss Myster's efforts, she could not give the music the color and variety it needed to sustain interest, a perennial problem when operas are produced on shoestring budgets. The two

operas were staged in the most amateurish fashion by Dennis Anderson, and the sense of amateurishness extended to the singers, embarrassing in their lack of acquaintanceship with basic principles of acting, and — in the case of the principal singer — vocally not yet at a level where public appearances are warranted. There is certainly something promising in Gary Prettyman's smooth, light baritone voice (he sang the suitor in *The Telephone*, frustrated by his girlfriend's obsession with conversations on that instrument). But the chief roles in both operas, sung by Kellie Evans-O'Connor, proved too demanding for that singer's currently limited vocal resources. Miss Evans-O'Connor has a pleasing mid-range, with timbre not unlike that of the young Beverly Sills and a musically way with phrasing; but her voice lacks variety of color and dramatic expression, and all notes above the staff prove a severe strain on singer and listeners alike. Two such roles in a single evening, with the soprano on stage and singing throughout (in the Pasatieri she is the only singer), demand a virtuoso singer much further on in her career than is the case with the plucky but overwheeled Miss Evans-O'Connor.

As to the operas themselves,



they belong in different worlds, neither of them really "American" (as the program's title asserts). *The Telephone* is a frivolous, bubbly, two-person comedy, thoroughly Italian in concept and style, with an ancestry going back to Pergolesi's *La Serva Padrona*. It represents the Menotti of those wonderful early years — the years of *The Medium* and *The Consul* — when he seemed

and that he never fulfilled his promise, perhaps that is the inevitable destiny of an artist who, however talented, attempts to live on the treasure of the past instead of creating contemporary riches of his own.

Before Breakfast was my first contact with the music of Pasatieri, who has been busying himself in the fringes of the opera world for a number of years and achieving a minor reputation. An inauspicious introduction, for this setting of a wretched Eugene O'Neill monologue (O'Neill at his worst, which is very bad indeed) is a thick, muddy, heavy, sordid conglomeration of musical clichés, with every expressive phrase (anger, anguish, longing, bitterness) totally predictable and totally dead. The style resembles Menotti's in its desperate clinging to the tired language of another era, but — in this piece, at least — it lacks Menotti's tunefulness and the older composer's power of inventing memorable phrases and effects. A colleague used the word "turgid" in reference to this music, and it would be difficult to find a better adjective to describe it. Pasatieri calls his work a "monodrama," which no doubt is intended to evoke memories of Schoenberg's *Erwartung*.

the worthiest heir to the Italian *verismo* tradition, with his intense grasp of musical drama, his freshness of melodic invention, and his power of attracting audiences with a manifestly conservative but beautifully handled musical idiom. *The Telephone* shows that he was a worthy heir to the *bel canto* tradition as well. How sad that the artistic value of his operas declined so relentlessly

But Pasatieri's musicalized ruminations of a disgruntled, tormenting, tormenting wife in a seedy flat with a failed and suicidal writer are exhaustingly dull, whereas Schoenberg's monodrama about a neurotic woman searching for her lover in a dark forest is constantly gripping. The difference is that Schoenberg was creating a new language to live in a new drama, while Pasatieri is merely stuffing new feet in old socks.

AV O SEA
ALA & HMA
The La Jolla Chamber Music Society reached the high point of their current season with a recital of pianist Emanuel Ax and cellist Yo-Yo Ma. Both of these young artists have been

heard in San Diego before — once together, when they appeared (in the same series) as two-thirds of the Ax-Ma-Kim Trio. They are both among the very finest of today's musicians, of any age, and their collaboration before a privileged audience at Sherwood Hall provided powerful additional evidence for that assessment. The very fact that they offer these duo concerts instead of doing nothing but solo work with orchestras indicates a passion for music that goes far beyond considerations of career, and a sign of that passion (and the intelligence that goes with it) was the program, as unexpected and stimulating in its content as it was

magnificent in its execution. The only relatively familiar work was Schubert's "Arpeggione" Sonata, which all cellists play (though few as gracefully and with as much feeling as Yo-Yo Ma). The rest of the program consisted of the virtually unknown Hindemith Sonata and the rarely heard Sonata for Cello and Piano by Rachmaninov. The Hindemith sonata, the composer's second for this combination of instruments, is a lyrical, contrapuntal work exhibiting Hindemith's characteristic harmonies and melodic turns and his curious evocation of the baroque in a completely twentieth-century style. The music is delicate and often dance-like, making its effects in

a subtle manner. The Ax-Ma performance was quite stupendous as an example of grand, passionate, instrumental mastery (particularly by the cellist) but it did not really do justice to the score; under this excessively intense, romantic, overblown treatment the music seemed dry, fragile, and inadequate, like a spider's web in a hurricane. I much prefer a recording I have of this sonata (with Werner Ishaie, cello, and Rudolf Denemark, piano), less magnificently played but more persuasive in its understanding of Hindemith's idiom.

The Ax-Ma approach — heated, extreme, impassioned, filled with nuances of color, beautifully expressive — came

fully into its own in the Rachmaninov, which drew the audience down into its turbulent depths and provided a total late-romantic immersion before the final chord. The only defect of this superb performance was that it seemed more a sonata for cello than one for cello and piano. Yo-Yo Ma's tone is incomparably rich, full, and resonant; there was no reason to protect him from Mr. Ax's competition by keeping the piano lid almost closed. Throughout the otherwise thrilling concert, in fact, Mr. Ax's contribution was kept very much in the background, to the detriment of the music (and of our appreciation of this wonderful pianist's abilities). □

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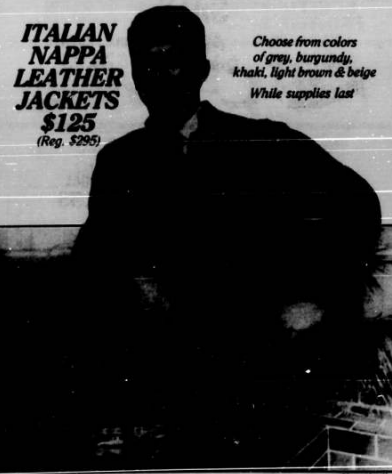
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Taylor Made



Kurt Listug, Bob Taylor

JOHN D'AGOSTINO

The next time Prince performs in San Diego, he will have preceded into town by an eighty-man staff of roadies and technicians and a private caravan of ten semis hauling tons of state-of-the-art musical equipment worth hundreds of thousands of dollars. Nearly all of the instruments in Prince's traveling warehouse of mostly electronic paraphernalia will have been purchased in his home town of Minneapolis, at a store called Knut-Knugot, where Prince has been buying instruments for eight years and where he currently runs up a monthly tab of between \$20,000 and \$40,000 in purchases. But somewhere in that parcel will rest one of Prince's newest acquisitions — a custom-made, acoustic twelve-string guitar worth a "mere" \$2000. The all-wood guitar will have been stained Prince's favorite color, purple, and will have been made to order by a small guitar shop in San Diego that is as unpretentious as

Prince is glitzy and glamorous. The fact that one of rock's hottest properties would special-order a guitar from a (modest) outfit in a San Diego suburb seems even less likely when one tries to locate the guitar shop, which is nearly hidden on a residential side street in a quiet corner of Lemon Grove. I paid a visit to Taylor Guitars one day last week. One or two craftsmen worked quietly on guitars that were in various stages of assembly, and in the space of a few feet one could move from among skeletal fragments of guitars suspended like incomplete mobiles in a carpeted rack that held newly produced instruments — shiny, pristine, and ready for market. One of the workers was Bob Taylor, the twenty-nine-year-old luthier whose surname is scripted in inlaid mother-of-pearl on the instruments (and might have been on Prince's new toy if it weren't for the fact that Prince refuses to allow logos or trade names to show on his equipment). Taylor's partner, thirty-one-year-old Kurt Listug, who handles the business and

marketing end of things for the company, ushered me into his combination supply room/semiprivate office, one wall of which is dominated by an enlarged concert photograph of Neil Young playing another of Taylor's jumbo-bodied, twelve-string guitars.

It would be an overstatement to claim that the music industry is beating a path to Taylor's door, since few consumers actually visit the Lemon Grove premises and even the more famous of Taylor's clientele purchase the company's instruments without ever meeting its principals. But it is a fact that in the ten years of Taylor Guitars' existence some of the biggest names in popular music have chosen one or more of Taylor's creations from among dozens of readily available, top-quality makers. In addition to Prince and Young, such notables as James Burton, Elvis Presley's legendary guitarist, former Eagle Glenn Frey, David Crosby, and members of Heart, Abba, and the Little River Band have added at least one Taylor acoustic guitar to their collections. Most of these celebrities have purchased their Taylors at well-known music stores that carry the Taylor line, stores that today can be found from coast to coast in this country and even in Europe. The musicians' word-of-mouth network has given Taylor guitars the sort of reputation that usually takes decades to develop, and has made paid advertising virtually unnecessary. But if Taylor guitars are now consistent top-sellers in this highly competitive field, things weren't always so sanguine at the relatively young company.

"When Bob and I started the business in 1974, we were nineteen and twenty-one [years old], and really didn't know what we were doing," said Listug, who still seems a bit amazed by the company's growth. "Bob had been making guitars since high school, but my only major qualification [for becoming a partner] was a desire to run my own business. We had both worked here when this place was still the workshop for American Dream Music [a friendly local competitor that has also grown steadily since its humble beginnings in the early Sixties], and we just decided that we should try to capitalize on Bob's abilities as a guitar-maker. Groups like Crosby, Stills, and Nash were popular then, so we figured there was a good market out there for acoustic guitars." To bankroll the new business, Taylor and Listug borrowed about \$10,000 from their families and set up shop under the name Taylor Guitars. Each lived with his parents or with friends for the first few years to minimize expenses, and even then the new company struggled. "The first guitars we made weren't exactly masterpieces," laughed Listug, who was taught the finer points of the craft by a patient Taylor. "Sometimes the [wooden] backs

of the guitars would ripple after a while, or there would be some other functional problem. We sort of learned as we went, and within a year and a half we were making guitars good enough to show around."

Listug took two of those guitars to Los Angeles in 1976, hoping to interest one of that city's music stores in carrying them alongside more familiar names. To Listug's surprise, he sold both guitars on inspection and received orders for a couple more. One of those early Taylors was bought by Westwood Music, at that time a store frequented by celebrity musicians and other professionals. Country music star Wayne Jennings happened into the store one day and was so impressed by the Taylor twelve-string that he contacted Listug with a proposition. "He wanted to endorse our guitars," remembered Listug, "and even set up a meeting between me, his attorney, and himself to discuss it. Of course, he wanted us to supply him with guitars for free and also be paid for his endorsement, but I explained that we just didn't have the money to do that or to pay for ads in which he would appear. Guys like Glen Campbell get as much as \$50,000 a year and all the guitars they can play [to endorse products]. But we were broke — I think my personal, total income for that whole year was something like \$100. When [Jennings] realized we weren't going to give him the guitar, he returned it to the store." Within a year, however, Crosby and Young had each bought a Taylor (Young can be seen playing his Taylor twelve-string throughout the first half hour of his concert film, *Rare New Songs*), and slowly the word got around that Taylor guitars were comparable in quality to traditional favorites such as those made by the C.F. Martin company.

That information reached the ears of Paul A. Rothchild, a one-time staff producer at Elektra Records who had made his name in the industry as the producer of the Doors' albums. Rothchild and his brother had started their own instrument distributorship, and they were interested in handling the Taylor line of guitars. Listug, who had been hand-delivering the instruments to stores in L.A., San Francisco, and throughout the Southwest (but, oddly enough, not in San Diego, where the company initially was not taken seriously by local dealers), welcomed the opportunity to reach a wider market more efficiently, and from 1977 to 1979 Rothchild pushed Taylor guitars into the lucrative Midwest and Northeast markets. Late in 1979 Taylors were introduced to a dealer in Sweden who agreed to distribute in that country. Sweden was the home of Abba, the most commercially successful pop group of the Seventies in every country of the world except the United States, but that meant little to Taylor or Listug

until one night that same year. "We were watching *Solid Gold* [a pop-oriented, Top-40 television program]," recalled Listug, "and there was a taped segment from Sweden in which Abba came on to do their current hit. Suddenly we realized that [the group's leader and songwriter] Bjorn Ulvæus was playing one of our guitars! While we were celebrating that, [the American pop group] Firefall came on, and they were playing our guitar. It was unbelievable."

Since that time Taylor Guitars has grown from a two- and then three-man operation to one that employs ten full-time guitar-makers who turn out hundreds of guitars each year. Listug estimates that Taylor Guitars will gross close to half a million dollars in 1984. That seems like a lot of money until one compares it to the grosses earned by such major competitors as Martin (which peaked in 1977 with a \$17 million gross), or until one considers that even a midlevel electric

guitar company such as Peavey employs 1300 workers and grosses about \$80 million each year. Still, Taylor Guitars has managed to grow and expand while other small, quality-oriented acoustic guitar companies in America (Mossman, Gurian, and Lepoint, among others) have filed bankruptcy in recent years. What makes Taylor Guitars any different?

"They're the best," said Bob Carlos, a guitar sales representative for a major instrument outlet in West Los Angeles that caters to the stars. "I've never owned a Taylor — I can't afford them — but I've played them and I know others who own them. They're consistently made with that 'Old World' sort of attention to detail. Every one I've tried has been perfect." John Zehnder of McCabe's Guitar Shop, the best-known acoustic instrument store in L.A. and makers of their own line of guitars, concurs. "Taylor makes the finest-playing twelve-string in the world — period," said Zehnder. "The action

[the tensile relationship between the string and the fretboard] is the easiest I've ever played, and without sacrificing tone. And for an American-made product, Taylor guitars are very reasonably priced, I think. But to me, one of [Taylor's] strong points is their warranty work. We sell an average of four Taylors a month, and although there's rarely anything wrong with one, when there is a problem and we send an instrument back down there for work, they stop production and concentrate on making the necessary adjustments. I've sent Taylors [to San Diego] for work and gotten them back in a couple of days. That's unheard of in this business."

Listug's reasoning for the shop's success is more pragmatic and specific. "We've done something that the bigger guitar manufacturers haven't done," he said. "As we've developed our guitars, we've ironed out those design problems that can cause a guitarist headaches somewhere down the line. Adjustments are

easily made on our guitars, while those on other makes can cost a customer hundreds of dollars in repair bills. For example, a common problem with acoustic guitars is that after a while the top [of the guitar] will cave in slightly, [which is] a natural byproduct of the tension of the strings and other factors. When the top caves in, the strings raise up too high off the neck, making the action impossible. To compensate, you keep filing down the bridge, which eventually causes other problems. And so on. Well, Bob developed a slightly arched top that produces just enough counterintention to resist that caving in, yet retains the flat-top properties preferred in acoustic guitars." We joined Taylor at his work bench, and he continued the comparisons by citing the flaws in the guitars made by C.F. Martin, long the standard by which all great acoustic guitars have been measured. "Martin's been in business for 151 years," said Taylor, "and yet

(continued on page 16)

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(continued from page 35)

they still attach their pickguards [a plastic plate placed next to a guitar's soundhole to prevent scratching of the guitar's finish] to the wood of the body before lacquering it. Inevitably, when the guitar ages the surface will crack as a result. We lacquer our guitars first, and then attach the pickguard. No cracking."

"And Martin still doesn't insert adjustable truss rods in the necks of their guitars [to allow flexibility in counteracting string tension]," added Listug. "Don't ask me why." Aside from such technical considerations, Listug also attributes the failures of other, similarly small guitar-making businesses to their inability to

survive the transition from making guitars one at a time to manufacturing them assembly-line style. Taylor Guitars has survived that process, but not without some growing pains. "It takes time to develop the right crew," said Listug. "Sometimes you get someone who gets too creative with his specialized part of the assembly process, and the result is a piece that doesn't function as part of the guitar's total design. That's a problem we have to watch for. But we're happy with the people we have now."

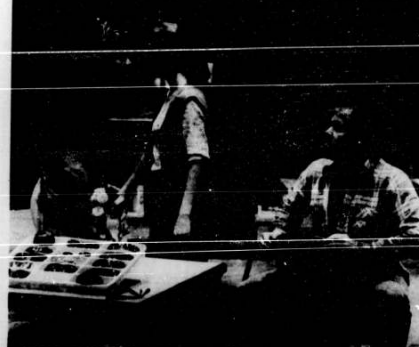
The Taylor line starts with a mahogany, "Dreadnought" style six-string that lists for just under \$800, and is topped by a maple, "Fiddleback," jumbo twelve-

string that lists for \$2,125. In between are six- and twelve-string guitars made of blond maple, rosewood (the industry standard), deluxe rosewood, and even a few special guitars made from the relatively hard-to-get koa, a dark, Hawaiian wood that produces a particularly bright tone favored by such musicians as James Burton. The variety of shapes, sizes, designs, woods, and colors is not an accident. "With electric guitars," said Listug, "physical appearance has almost always been pretty important, so the industry has responded [to musicians' demands] with an endless variety of them. But acoustic guitars seem to all look alike. You go into a store lined with [acoustic guitars] and

it's about as exciting as sitting in a wheat field eating granola. We're trying to change that."

And then, of course, there are the custom jobs. In addition to that currently being readied for Prince, there is a blond, Bavarian maple, single-cutaway model recently finished for a local musician. The instrument has been fitted with a specially designed, built-in pick-up for use with an amplifier, but I decided to try it out unamplified and was taken by its clear, bright tone and the ease of its action. "How much is this one?" I blithely inquired. "That's gonna go for \$4,500," answered Listug. Whereupon I very, very carefully returned the guitar to its carpeted rack. □

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Randy Rocca, Kerry Noonan, Michael MacRae

JEFF SMITH

There is little that Barney "Moonlight" Meade hasn't done in his life. Meade, the fifty-year-old protagonist of David Epstein's *Shades*, now playing at the South Coast Repertory Theatre, has been a soldier in Korea, an interior decorator, a messenger, a short-order cook, a mechanic, and a landscaper. He has also sold

cars and furniture — and is about to make a killing, he is certain, peddling sunglasses at a no-miles rally in New York's Central Park. Metaphysically, Moonlight has grazed in the greener pastures of the last three decades as well. He was a beatnik when they were in, a flower child (though he voted for Goldwater) in the Sixties, a Me-firster in the Seventies, and he is currently realigning his fortunes with Yuppieshood.

Moonlight hasn't missed a trick, which is one of the problems with Epstein's script, since Moonlight isn't really a character at all. He's a living vita of the last thirty-five years, a frantic phoenix over in search of new flames, and the personification of every dream and disillusionment (and new dream) that has come and gone from the first ban-the-bomb rally to the one scheduled for Central Park. Moonlight is more an amalgamation — a sort of universal US — than a character. His whopping optimism is matched by an equally gargantuan (and unbelievable) ability to recover from the most heinous

of circumstances. If such a person actually existed, Studs Terkel would have to carry his tape recorder no farther than Moonlight for a packaged oral history of life in post-World War II America.

Each of Epstein's six characters in *Shades* has this quality. They are stereotypes eager to become not people, per se, but emblems of the age. There's Lou Ann, fresh from the hills of Appalachia, where her life was a Sally Field/Sissy Spacek/Jessica Lange country movie. She is sure that she's on her way to fame in L.A. Natalie Kronigberg and Andy Lowell, students who show up at Moonlight's grungy basement apartment near Central Park, have accepted their stereotypical status pretty much. Natalie is an activist, with

proke affiliations, and Andy is a Lowell, one of the — ahem — Massachusetts Lovells (Andy's brief appearance serves the play's apparent need for sociological symmetry, but little else). And then there's Bobby Peggzy. His mannerisms suggest borrowings from Robert De Niro and Elvis Costello, often interwoven the two, and his entire being revolves around the movements of the stars — Hollywood stars. The center of Bobby's earth shifts, for example, when he learns that Mick Jagger has bought a new home. Bobby holds a special fascination for young actress Dee Ryder, who will make an appearance at the forthcoming rally. In act two — shades of Jody Foster — Bobby will hold Dee at gunpoint.

The characters want to be more than

what they are, but the script treats them as less than they could be dramatically. With the exception of Bobby at times, the other five people in Moonlight's basement serve thematic purposes but have no tangible existence other than as mere vehicles for the author's oracular pronouncements about the American Dream. They complain more than speak, but their true mode is confession. As if given advance notice, each delivers a prepared speech on how his or her life has run afoul of its once-imagined epiphanies. As a result, *Shades* is more declamatory than dramatic. A series of set pieces uttered by emblematic representatives of this or that brand of modern angst. And once a speech is completed — once, as Andy Warhol prophesied, these people have had their five minutes of celebrity attention — the character leaves the podium and vanishes into the scenery. This is not to say that the playwright doesn't feel for his creations; he clearly does. But he doesn't give us enough time to observe, to understand, and possibly to like them once they have abandoned the spotlight.

The exception here is the playwright's treatment of Bobby. Initially the character is less an accumulation of recognizable labels than the others, whom one can speed-read at first glance. In the first act Bobby is a nomad whose lot is to be an eternally starstruck fan. A media junkie, Bobby's holy trinity is television, radio, and gossip magazines. Give him a talk show and he's pacified. Bobby seems innocuous enough. But turn off the TV, unplug his earphones, and tell him actress Dee Ryder is close by, and he goes straight for a gun. All of which has been set up in the play, with flags waving, long before it happens. Bobby becomes one of those demented swine who stalk and slay the famous. To the playwright's credit, however, his character is not a potboiler stereotype of the breed. He's articulate as well as desperate. Like his real-life counterparts, Bobby wants to entwine his life with the actresses' — even to the point of transubstantiation. But what he wants more than anything else, he suddenly blurts out, is to be interviewed. He wants to discuss his career, to reveal the influences on his life, and to have the attention he has given, so often, to the lives of others. *Shades* throughout plays fuzzy notes and has odd dissonances, but with Bobby's unexpected revelations, the playwright has struck a tonic chord.

It emerges, however, from a script that demands to be played in two different keys simultaneously. *Shades* begins as a light comedy with a nifty premise: an aging hippie plans a clearance sale for sunglasses at an antiques demonstration. This could have been a fun show in itself, and is taken place, instead, after a weakly written second scene, *Shades* becomes a jumble, at once playful and deadly serious, that could be retitled *When Is Claude Back, John Hinkley?* To effect, *Shades* wants to be a comedy and a potential tragedy. And like its characters, who yearn for microphones to be thrust at them, both dramatic forces fight for center stage. The net effect is a potpourri of

conflicting tonalities, with the comedy disrupting the drama, and vice versa. What the playwright may find, when he begins the unenviable task of revising *Shades*, is that he has two, and possibly even three, different plays embedded in this one script.

At the South Coast Repertory Theatre, director John Frank Levy has attempted to hold all of the play's competing generic impulses, from sitcom to savagery, and overall the staging has the feel of a cozy *Fast Driver*. The production does boast an outstanding feature, though: Mark Donnelly's set must have been imported intact from a New York basement. It's uniformly rank, the essence of rusty detritus. From the cobwebby pipes overhead to the grab bag of objects that pass for beds and chairs, Donnelly has painted the complete picture of an interior designed by swap-meet aesthetics. If one listens carefully, one can hear the cockroaches engaged in their evening's ratiocin of random mayhem. Such detail is expected from Donnelly, who designed the amazing set for the Old Globe Theatre's *Mousetrap* a few years ago (that production, remember? — with rounded windows that soon resembled a blue globe). Donnelly is a master. At the end of a show's run, his sets shouldn't be struck, they should be put in a museum.

This set, enhanced by Paulie Jenkins's lighting designs, is a wonder. What happens on it is another matter. The performers do the best they can with the materials, but little more. One of the author's points is that his six characters are fragments in search of wholeness. For the actors, this creates a problem, since their thinly drawn roles permit few opportunities, outside of their moment in the spotlight, to develop a character beyond the play's functional necessities. Michael MacRae, for instance, has the impossible task of making us believe Moonlight not only has done all of those things but also that he is daring to do more. Moonlight is a series of concentric circumstances, which MacRae tries valiantly, but unsuccessfully, to center. The other actors, except for Randy Rocca, have similar difficulties. Rocca's Bobby Peggzy — the Everyman — has more depth and tension and spontaneity than is allowed by the script, which appears determined to blunt the character's edges.

The South Coast Repertory Theatre's production of *Shades* is a world premiere. It is also clearly a work in progress. As such, the play could benefit from some experimental tampering in the performance that remain. For one show, the actors might play it as a straight comedy, with a rose-colored tint throughout, and allow the darker moments to intrude where they may. For another, they might, as Michael Shurtleff advises in his book *Audition*, "take the other side" and play it with the same hard-bitten realism created by Donnelly's set. These alterations could help the playwright see what works and what doesn't work in the script, and why. They would also give the talented company of actors more interesting things to do. □

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City Lights

Castie

(continued from page 2)
until midnight, was periodically refilled by loud bursts of jet air "that had all the dogs in the neighborhood barking all night long," says Chuck Newton, who lives a block downhill from the castle on Forest Way. "I think it's pretty clear that this guy [Shapery] thinks he's running a fairground up there," says Newton. "This type of thing

just doesn't belong in a residential neighborhood." In the face of all this opposition, Shapery plans on biding his time, hoping the discord will dissipate once his final plans are explained to the neighbors. Last week Shapery said that at the November 19 hearing before the city council, which was due to vote on the historical site issue, he planned to ask for a continuance; and for the time being, he intends to continue renting out the castle to more special-interest groups, both charity and commercial. Their request would be impossible, he told the customs

agents. Normally it takes between two and three hours to sign work artfully using hammer and chisel, he explained to them. Besides, he said, nowhere in the U.S. had he ever seen a Picasso marked with the words "Made in France."

Finally the customs officials relented—they would contact the customs specialist at the Otay crossing. When they did, however, the specialist was not there. They decided to let Castaneda cross with the figures, but first suggested that he temporarily mark them with

small plastic stickers marked "Made in Mexico." Castaneda refused. After giving the officials the name and address of the Maple Gallery on Kettner where his show was to be opening, they released him and his works with the understanding that if the customs specialist ruled that the figures were reproductions, they could be subject to confiscation.

—A.O.
Paul K. Arnold,
and the Opener

Customs

(continued from page 3)
Mexico. Castaneda thought of ashtrays, souvenir handbags. Their request would be impossible, he told the customs

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Henri Pousseur is a contemporary Belgian composer who, along with Stockhausen, Berio, Nono, and Boulez, has helped to shape avant-garde music over the past few decades. Perhaps his most important work has been the opera *Votre Faust* ("Your Faust"), which he composed in the Sixties in collaboration with the French novelist Michel Butor. This work revealed some of the composer's chief musical procedures: the use of unpredictable, "aleatoric" choices in the structure of the music, and the use of citations from earlier music, distorted and parodied. Both are characteristics of much experimental music in this recent period, where the authority of the composer—in relation to his audience and in relation to musical tradition—has been intentionally thrown into question. A typical example, in *Votre Faust*, is a



Henri Pousseur, composer puppet show within the opera whose music depends in part on the decisions of the audience. Several versions are possible.

each of them based on a familiar classical work and each of them attached to a specific national (continued on page 5, col. 2)

Dixieland Stand

In its heyday in New Orleans just after the turn of the century, the style of jazz that has since come to be known as "Dixieland" provided musicians and audiences with an exuberant—and ubiquitous—artistic forum. Around the clock, jazz ensembles would perform, sometimes engaging in "cutting sessions," during which two bands would play side by side in the musical equivalent of a tumble between rival gangs.

Playing either on the same stage, or—if held outdoors—stop large, home-down wagons, the participants in these notorious sessions would go at it until one of the two groups had established its instrumental superiority.

But if a pronounced rivalry existed between bands and performers during this colorful era in New Orleans's musical history, there was also a considerable amount of camaraderie as well.

Membership in the bands frequently changed, and often musicians belonged to two or three groups. No sooner would someone finish his nightly engagement with one group than he would pack up his horn and walk off the bandstand to play with another group at a club just down the street. And, if a musician had a spare hour between shows, he might spend that time sitting in with yet another band. While the evidence isn't absolutely conclusive, it seems safe to infer that the musical jam session first manifested itself during this same period in New Orleans.

The thriving artistic climate that resulted from the constant interaction among the members of various bands paid rich dividends for listeners also; so widespread was the proliferation of clubs that featured live entertainment in New Orleans during the early 1920s that on any given block one might find a dozen or more venues that featured jazz groups.

Today, even if one travels to (continued on page 5, col. 1)



"The Gate You Everything," by Scott Schafer

Art Across The Border

It's a disheartening moment whenever San Diegoans display a smug contempt, if not downright xenophobic countenance, at mention of Tijuana. What have

we up here but an indicted mayor, a sheriff investigated for alleged consumer connections, elections that spawn little suits, land mines in Tijuana, and animes on the television—which are what, just more news? And to what do we point with civic pride—Seaport Village, Gaslamp redevelopment, and the

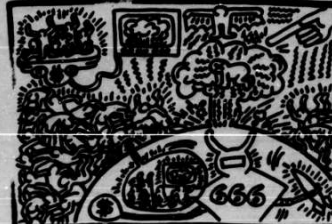
construction of hotel-and-convention centers along our waterfront expanse? Yet in the comfort of our relative health and wealth, we look south and claim only to see backwaters after tourist bucks, a city that panders to after-hours debauch, and a nightmare of poverty, corruption, and back-alley muggers. Too bad that just twenty minutes away is a city larger than our own, but of which a lot of us seem content to know virtually nothing.

Earlier this year the managers of Installation Gallery downtown conceived of an ambitious plan to ameliorate one aspect of our myopia: the inauguration of a visual arts exchange between Tijuana and San Diego. Granted, it's not novel—San Diego has a sister city in Japan, after all, and China, Italy, Egypt, and the Vatican have arranged exhibits around the globe. But, while Tijuana artists show in San Diego from time to time, there hasn't yet been an organized effort to create a regular cultural exchange.

In June, with funding from the California Arts Council through the State-Local Partnership Program, the gallery held its first (continued on page 6, col. 3)

Under The Mushroom Cloud

Shortly after the Cuban Revolution the Party mandated that all visual art created on the island contain the image of a gun. You may see a garden so full of light that the blossoms and leaves seem to melt, but in that garden you must also see a gun, the Party said. An ocean, a continent away, the Gang of four brought recalcitrant victims to their knees in broken glass, and only four bullets were officially sanctioned for performance in China, the world's most populated nation. And here in the post-holocaust



Untitled, by Keith Haring, 1984

West, not a single tree was raised to strike down a single teenage imagination. There was no need to Artists of every ilk tottered

into assimilation. Paintings and sculpture moved away from humanity at Mach speed. Complicity was soon to follow.

As the material world around us convulsed, grew colder and emotionally barren, art became prissy and called pure that which was actually sterile. Artists chose to remove their work from human deed. Paintings and statues no longer "referred" to sentiment; they stood apart from mankind as if they were little gods. Their shape and subject were seemingly random—reflecting rather than ordering the chaos humanity was commanded to reform. Rather than an adversary to power, contemporary art in the West has become its puts.

Perhaps the most disheartening example of the new complexity can be found in the "Dismaying Images" exhibition opening this Saturday, November 24 at

SDSU. The show is ostensibly a collection of works by artists who are themselves preoccupied with the icons of nuclear technology, and works by artists who were invited by the exhibitor's curator to feel so, and create accordingly. The result is a conglomeration of paintings and sculptures calculated to be thought-provoking in either their haunting simplicity or shocking content. There are some big names in the show—Laurie Anderson, Claes Oldenburg, Sandy Shogun, all seeking to answer the question, as posed in the exhibitor's catalogue, "How does an artist think about nuclear holocaust, an event that has never taken place, which only really exists as a threat" (continued on page 6, col. 1)

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READER'S GUIDE

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 92138.

Dance

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

"Dance Jam" create your own style in an evening of freedom, non-competitive dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 293-1711.

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

"You Have Seniority?" Three's Company and Dancers will perform excerpts from the company repertoire, followed by discussion with the audience in the senior program Tuesday, November 27, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

International Folk Dancing is held every Wednesday, 7 p.m., Ball Room Club, Balboa Park, 383-2441.

Film

"A Woman Called Golda" part one of this film will screen today, Wednesday, November 21, 7 p.m., in the continuing "On the Road" film series, Chula Vista Public Library, 365 F Street, Chula Vista, Free 691-5176.

"Political Film Series: The Front" a 1976 film about Hollywood blacklisting in the 1950s, featuring Woody Allen in his first dramatic role, Friday, November 23, 7 p.m., room 107, Third Lecture Hall, UCSD, Free 452-4450 or 452-2016.

Museum Films, three short films, Temples of Time, Waters of Knowledge, and Ocean of Space, will be shown Saturday, November 24 and Sunday, November 25, 2 p.m., Natural History Museum, Balboa Park, 332-3821.

"Sugar Cane Alley" the "Sunday Evening Film Series" continues with this film, Rendezvous in Paris, Les Muses ("The Rat Patrol" and Les Muses), Sunday, November 26, 7 p.m., auditorium, San Diego Public Library, 810 E Street, downtown, Free 236-5849.

"Modern Times" the classic Chaplin comedy will screen Tuesday, November 27, 1 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free 435-4187.

"Closely Watched Trains" the mounting series of Czechoslovakian film classics concludes with this 1966 American Award winning film, Sunday, November 26, 7 p.m., Main Stage Theatre, Classic Arts Building, SDSU, 265-6947.

Chamber Orchestra, the newly formed San Diego Chamber Orchestra, will present the second of Donald Bara, presents in concert

Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

Music

Jazz Festival, the fifth annual Cleveland Jazz Festival will feature twenty-four bands and New Orleans, Chicago, and Dixieland jazz, the three-day fest opens Friday, November 23, noon, Saturday, November 24, 10 a.m., and Sunday, November 25, 9:30 a.m., at the east end of the Town and Country Convention Center and at the Hanalet Hotel, Mission Valley, with a shuttle service running between the two sites. For information and reservations phone 297-5280, or any Ticket-tout outlet.

Symphony, the San Diego Symphony, with guest conductor Richard Hickox, and featuring flutist Damian Bursill Hall and the vocal ensemble Electric Phoenix, will perform the world premiere "The Passion According to St. Matthew" by Belgian composer Henri Pousseur, Wagner's "Siegfried Idyll" Nielsen's Flute Concerto, and Schubert's Symphony No. 8 (Unfinished), Friday, November 23, 8 p.m., and Saturday, November 24, 7 p.m., Civic Theatre, 202 C Street, downtown, and Sunday, November 25, 2:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 239-7211.

Opera, the Pacific Chamber Opera will present School for Fathers Friday, November 23, 8 p.m., and Sunday, November 25, 2:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 297-6396 or 456-8800.

Pianist Frank Waters, resident artist at the University of the Pacific Conservatory of Music, will perform Copland's Piano Variations, Beethoven's Piano Sonata in B-flat Major, Rachmaninoff's Sonata No. 2 in B-flat Minor, the "Mephistopheles" Waltz by Liszt, and Chopin's "Grande Polonaise Brillante," Friday, November 23, 8 p.m., Camino Hall, USD, 262-2785.

Jazz, the Bryant Allard Jazz Trio will perform Friday, November 23, 8 p.m., The Book Works, 2670 Via de la Valle, Del Mar, 755-3735.

Organ Concert, Robert Plimpton's program is "An American Holiday," featuring the works of Bingham, Foster, Sousa, and others, Sunday, November 25, 2 p.m., Spectacle Organ Pavilion, Balboa Park, Free.

Vocal Concert, Handel's "Look Down, Harmonious Saint" will be performed by soprano Constance Gaudin, with recorder and harpsichord accompaniment; John Rouse's "Ode on the Death of Henry Purcell" will be performed by tenor John Peeling and Tom Hodges, again with recorder and harpsichord accompaniment, Sunday, November 25, 5 p.m., Great Hall, St. Paul's Episcopal Church at Fifth Avenue and Nursing Street, Hillcrest, 298-7761.

Jazz Improvisations, jazz will be performed by Peter Sprague, guitar; Tripp Sprague, saxophone and flute; and John Lefkowitz, bass, Sunday, November 25, 5 p.m., Winds and Music, 3800 Fourth Avenue, Hillcrest, 298-4011.

Soprano Roberta Peters will appear with the San Diego Chamber Orchestra in a program that includes the Overture to Persius by Richard, the Intermzzo from Cavalleria Rusticana by Mascagni, the Tine Overture by Monti, and the Verdi, Mozart, Donizetti, and others, Sunday, November 25, 7 p.m., Main Stage Theatre, Classic Arts Building, SDSU, 265-6947.

Chamber Orchestra, the newly formed San Diego Chamber Orchestra, will present the second of Donald Bara, presents in concert

concert series, with guest artist Robert Peters, Sunday, November 25, 7 p.m., Main Stage Theatre, Dramatic Arts Building, SDSU, Old Globe Theatre, Balboa Park, and Tuesday, November 27, 8:15 p.m., Fairbanks Ranch Country Club, 18236 San Diego Road, Rancho Santa Fe, for program information see the preceding listing. For ticket information phone 756-4865.

Baroque and Contemporary Music, the Allegro Quartet, with Jill Coady Smith, flute; Karen Victor, oboe; Mary Lindholm, cello; and Lee Rogers, piano, will perform works of J.S. Bach, Handel, Haydn, Leonard Beethoven, living Rossini, and others, Monday, November 26, noon, Scripps Center, SDSU, Free 265-6555.

Vocalists, the Charlie Palmer Singers and a women's chorus, the Monettes, will perform Christmas music and songs from the musicals, Monday, November 26, 7:30 p.m., San Diego Women's Club, 11111 Camino San Diego, San Diego, 265-6067.

More Jazz, the USD Jazz Ensemble, under the direction of Jimmy Cheatham, will perform Monday, November 26, 8 p.m., Mandeville Auditorium, UCSD, 452-3120.

Choir, the UCSD Gospel Choir, with Glenn Jones, director, will perform Tuesday, November 27, 8 p.m., Mandeville Auditorium, UCSD, 452-3120.

Vocal Ensemble, England's Electric Phoenix will perform a program of works by Cage, Berio, and Marsh, Wednesday, November 28, 11 a.m., Performance Lab, Palomar College, 1140 West Mission Road, San Marcos, Free 744-1150 or 727-7529 x2336.

Flutist Karl Canfield, with pianist Mary Berninger, bassist Blegans Johnston, and drummer Ron Caruso, will perform Boling's Suite for Flute and Piano, Wednesday, November 28, 2 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, Free 436-5614.

Vocal Ensemble, Electric Phoenix, the experimental vocal ensemble from England, with David Bodford, Luciano Ricci, Nigel Odell, Paul Patterson, and Karlheinz Kuchhausen, will perform Wednesday, November 28, 8 p.m., Mandeville Auditorium, UCSD, 452-3120.

"Composers' Forum," those who have tickets for this weekend's concert series are invited to an informal discussion, featuring concert pianist Henri Pousseur, Bernard Rouse, and members of the vocal ensemble Electric Phoenix, Friday, November 23, 7 p.m., Beverly Hills Lobby, Civic Theatre, 202 C Street, downtown, Free 239-7211.

"The Living Writers Series," James Laughlin, editor and publisher of New Directions Press, a literary journal and publisher of modern American and international fiction, will read from his own poetry, Monday, November 26, 7 p.m., Council Chambers, Attec Center, SDSU, Free 265-5443.

Arms Control and National Security Expert Jeremy Stein will speak on the legality of presidential internment of Japanese-Americans, Tuesday, November 27, 5:30 p.m., faculty meeting room, third floor, California Western School of Law, 350 Cedar Street, downtown, 755-8515.

"New Views of Women," SDSU professor Carol Perkins will discuss the works of Gertrude Stein, Gertrude Stein for Pragmatic Idealism, Wednesday, November 28, 4 p.m., room 211, Hopper Hall, SDSU, Free 265-6524.

To Local Events

Poetry, New York-based poet Charles Bernstein, conductor of L=A=N=G=U=A=G=E magazine, will give a reading Wednesday, November 28, 4:30 p.m., Bellevue Formal Lounge, UCSD, Free 452-6766.

"What on Earth to Do? Some Propositions," representatives from four organizations that oppose nuclear armaments will lead a panel discussion, Wednesday, November 28, 6:30 p.m., Bellevue Formal Lounge, UCSD, Free 272-2550 or 272-8815.

"Armchair Travel to China," a lecture and slide presentation will be offered by Phil Lake, Wednesday, November 28, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, Free 436-5614.

NCAA Basketball, Louisville and Indiana compete Saturday, November 24, 10 a.m., KFBM, Channel 8.

Football on Radio, live coverage of the game between the SDSU Aztecs and Long Beach will air Saturday, November 24, 7 p.m.; the Raiders' game against Indianapolis will be broadcast Sunday, November 25, 1 p.m., KSDO-AM (1130).

"The Thin Man," Dashiell Hammett's own Nick and Nora Charles (William Powell and Myrna Loy) are up to more detective work Saturday, November 24, 1 p.m., KCST, Channel 39.

"What's Up, Doc?" Barbra Streisand and Ryan O'Neal star in this fast-paced farce, Sunday, November 25, 1 p.m., KQV, Channel 15.

"MASH" David Sutherland and Elliot Gould star in this classic, which airs Sunday, November 25, 6 p.m., KXTV, Channel 6.

"Shogun" based on James Clavell's novel, this six-part series returns, starting Sunday, November 25, 8 p.m., and continuing nightly through Friday, November 30, KXTV, Channel 6.

"Tomb Raider" Jane Alexander and Willie Deane star in this highly acclaimed film about one family's efforts to survive in the wake of nuclear holocaust, Monday, November 26, 9 p.m., The program repeats Saturday, December 1, 2 p.m., KFBM-TV, Channel 15.

"Imagination Begins" According to what criteria should we admit foreigners? To what rights and services are aliens entitled? What are the responsibilities of employers who hire undocumented workers? These issues are discussed Tuesday, November 27, 10 p.m., the program repeats Saturday, December 1, 3:30 p.m., KFBM-TV, Channel 15.

"Major Barbara" George Bernard Shaw's comedy stars Rex Harrison, Wendy Miller, Robert Montgomery, and Deborah Kerr, Wednesday, November 28, 1 p.m., KFBM-TV, Channel 15.

College Football, the SDSU Aztecs and Long Beach State battle it out in the last home game of the season, Saturday, November 24, 7 p.m., San Diego Stadium, 283-SDSU.

Soccer, the Sockers play against Chicago in the third game of the indoor Soccer League season, Saturday, November 24, 7:35 p.m., San Diego Sports Arena, 224-6621.

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 Morley Field Golf Course, located at the east end of McArthur, near Pershing Drive and Redwood Street, Balboa Park, Free 298-0202.

NFL Football, the New England Patriots play against the Dallas Cowboys tomorrow, Thursday, November 22, 1 p.m.; the Chargers tackle Pittsburgh Sunday, November 25, 10 a.m., KCST, Channel 39.

"Alice in Wonderland" the late Richard Burton, his daughter Kate Burton, Jessica Gray, and Audie Gregg star in this adaptation of the Broadway musical by Foy, Le Gallienne, Friday, November 23, 9 p.m.; the program repeats Sunday, December 2, noon, KFBM-TV, Channel 15.

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Special

"Celebrate the Holidays" more than forty holiday-themed vignettes and decorated Christmas trees highlight the third annual benefit for the San Diego Historical Society, viewing to begin Monday through Saturday, 11 a.m., and Sunday noon, through December 2, Casa de Balboa, Balboa Park. For information and tickets phone 239-3216.

Arts and Crafts Festival, the third annual Poinsettia Festival features fifty-five artists who will exhibit everything from jewelry and oil paintings to glassware and leather goods, Friday, November 23, Saturday, November 24, and Sunday, November 25, 10 a.m., Old Town State Park on San Diego Avenue, Old Town. Free admission, 2-7-8773.

Craft Show, seventeen artists will display their wares in the Gallery Craft Show, running from Friday, November 23 through Sunday, November 25, 10 a.m., Bazaar del Mundo, 2754 Calhoun Street, Old Town, 296-3161.

Performance Art, Poinsettia Festival, featuring Guillermo Gomez-Pena and Sara Jo Berman, presents a premiere of Ocosingo, a mixed-media work that combines video effects, music, poetry, and performance in a political piece concerning Latin America, Friday, November 23 through Sunday, November 25, 8 p.m., 852 Eighth Avenue, downtown, 235-8466.

Nature Walks in the northern Tierras 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, 351, 852 Eighth Avenue, downtown, 235-8466.

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.

Tidal Pool Walk, a naturalist will lead this two-hour walk along the coast of Rocky Point in La Jolla, sponsored by Scripps Institution of Oceanography, Sunday, November 24, 3 p.m., for registration information phone Scripps Aquarium at 452-4578.

Shamane Music and Dance will highlight the closing reception of the exhibit "Shamanism 1984," Saturday, November 24, 8 p.m., Multicultural Arts Center, 413 Market Street, downtown, 235-8092.

Field Trip, the San Diego Audubon Society sponsors a guided walk, led by birding expert Claude Edwards, through Sanctuary Lakes Park, Sunday, November 25, 9 a.m., for information on where to meet phone 292-5004, Free.

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, approximately five miles east of Lakeside, Free, but reservations are required, 443-2998. The sanctuary is open to the public every Sunday from 9 a.m. with no admission charge.

Starlight Yule Parade, like it or not, the holiday season is here, ushered in, in part, with the Yule Parade, Monday, November 26, 1 p.m., proceeding down Third Avenue, from 11 to 15 streets in Chula Vista. Viewing is free; for further details phone 420-6602.

Performance Artists Marlene Alt, Tracy Edging, and Christine Tamplin present their work, The Brain (Enigmatic Contrivances), which explores scientific, poetic, and humanistic aspects of the organ, Wednesday, November 28, 8 p.m., 551, 852 Eighth Avenue, downtown, 235-8466.



November 19 thru December 2
You'll get exciting, new decorating ideas for the holidays, 41 beautifully coordinated seasonal exhibits for celebration such as Steve Garvey, Martin Rose, Craig Horton, Helen Copley, Jack Nicklaus and others. Gift shop, too.

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MUSEUM OF SAN DIEGO HISTORY
CASA DE BALBOA, BALBOA PARK
A benefit for the San Diego Historical Society

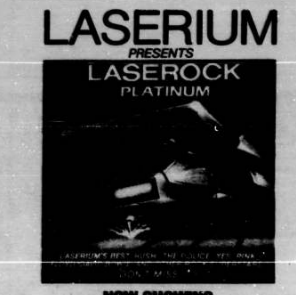
ENRICH YOUR WEEK WITH GREAT MUSIC

RICHARD HICKOX, Conductor
DAVID ALLEN, Violinist
ELECTRIC PHOENIX, Vocalists
SCHUBERT: Symphony No. 8 "Unfinished"
WAGNER: Siegfried Idyll
POUSSEUR: Passion According to PUNCH
Civic Theatre:
Friday, November 23, 8 p.m.
Saturday, November 24, 7 p.m.
Sunday, November 25, 2:30 p.m.

Special Events
RICHARD HICKOX, Conductor
MICHAEL PONTI, Piano
ROSSINI: Overture to Semestre
SCHUBERT: Piano Concerto
HENDERSHORN: Symphony No. 3, "Scottish"
Chic Theatre:
Thursday, November 29, 7 p.m.
Friday, November 30, 8 p.m.
Saturday, December 2, 2:30 p.m.
Rox Country Performing Arts Center
San Marcos, 292-5004

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See the new season. Tickets also available at Chic Theatre, East County Performing Arts Center and all Ticketnet outlets. For up-to-date information, call 562-9000.

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Also, still showing Pink Floyd's "Dark Side of the Moon"
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READER'S GUIDE

For Kids

Santa will appear during a magic show that includes appearances by Raggedy Ann, the Sugarplum Fairy, and other storybook favorites. Friday, November 23, 9:30 a.m., 12:30 and 3 p.m., La Jolla Village Square, 6557 Villa La Jolla Drive, La Jolla. Free. 455-7550.

Magic Show. Rano the Genie will perform tricks for children Friday, November 23, 10:30 a.m., University Community Branch Library, 455 Governor Drive, Clairemont. Free. 453-5722.

Puppet Show. The Kent family presents *Peter and the Wolf*. Friday, November 23, 10:30 a.m., Saturday, November 24, 11 a.m., 1 and 2:30 p.m., and Sunday, November 25, 11 a.m., 1, 2:30, and 4 p.m., Puppet Theater, Presidents Way, Balboa Park. 425-0794.

"Touch and Feel," children may learn about reptiles, mammals, and other creatures in "hands-on" demonstrations every Saturday, 11 a.m., Natural History Museum, Balboa Park. 322-3821.

Film. Four short films: *A Chubby Tale*, *Mole*, and *The Winkler*. Dragon's Team, and *Unleash Double Cakes*, will be shown next Thursday, November 29, 3 p.m., Coronado Public Library, 660 Orange Avenue, Coronado. Free. 435-4187.

Galleries

"Centro in Central: Cinco Artistas de California," works by Scott Schefer, Wick Alexander, Marie Nodelman, Victor Molina, and Gail Roberts will be on view from Saturday, November 24 through

December 8, when they will be exhibited in Tijuana; a reception is planned for Saturday, November 24, 7 p.m., Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

New Paintings and Woodcuts by Roger Herman will be on view from Saturday, November 24 through January 6, with an opening reception on Saturday, November 24, 8 p.m., Patti Aande Gallery, 660 Ninth Avenue, downtown. 233-9242.

Recent Sculpture by Kenneth Capps is on view through December 28, an open reception is planned for Saturday, November 24, 8 p.m., Quint Gallery, 664 Ninth Avenue, downtown. 219-6592.

"Portraits and Medallions," new paintings and collages by Helen Redman are on view through today, Wednesday, November 21, Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. 296-8748.

An Exhibition of Prints from four printmaking categories: linocut, planographic, serigraphy, and relief are on view through November 24, San Diego Print Club, 322 G Street, downtown. 232-4884.

"Shamanism 1984," six artists are featured in a mixed-media show, on exhibit through November 24, Multicultural Arts Center, 425 Market Street, downtown. 235-0092 or 232-0118.

"The West Remembered," forty-three artists, from the Los Group, the Rocky Mountain Group, the Cowboy Artists of America, and other depictees of life in the West are exhibiting through November 24, Mathis Cultural Center, 247 South Kalmia Street, Escondido. 743-3322.

"El Oro de Colombia," more than

300 artifacts, dating from the First Century B.C., will be on exhibit for the first time in Mexico; the exhibit continues through November 30, Tijuana Cultural Center, Paseo de los Héroes, Tijuana. 706-684-1111.

"Artillery," women's struggles in Chile today are portrayed on woven Chilean tapestries, hanging through November 30, Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

"Reflections from Alaska," photographer Will Gibson will exhibit photographs through November 30, Offtrack Gallery, 501 North Highway 101, Encinitas. 942-3636.

Eleven Steel Drawings by Kenneth Capps are on view through November 30, Gustav Anders, 2182 Avenida de la Playa, La Jolla. 459-4499.

"Masks from the Past," contemporary designs of celebration and ritual by El Zanco Guerrero are on view through November 30, Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. 296-8748.

Encinitas Artists Carl Fowler and Ruth Landay are exhibiting mixed-media paintings, watercolors, and oils through November 30, Saffier Fine Art Gallery, 130 Birmingham Drive, Cardiff-by-the-Sea. 942-1854.

Works in Graphite and Color Pencil by Donna Lewitt will be on exhibit with stained and painted-paper reliefs by Bob Simpson, through December 1, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

Paintings and Photographs of New York City's Ash-Cam school are on view through December 3, Timken Gallery, Balboa Park. 239-5548.

"Baklaiah Series III," paintings by Canale Lavehrol are on view through December 4, Strider Gallery, 4863 Cass Street, Pacific Beach. 454-4414.

New Drawings by Tom Driscoll, Sushu, 852 Eighth Avenue, downtown. 235-8466.

"Extruded Freedom: Works in Clay," Thomas West's works in clay will be on view through December 9, Galerie 5, La Maison, 3683 Fifth Avenue, Hillcrest. 298-0119.

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

California Artist Olaf Palm's paintings will be on display through December 4, Chandler Gallery, 745 Herschel Avenue, La Jolla. 454-7519.

"Sculptural Contrasts," two solo exhibitions — new works by Ron Tami and works in bronze by Mexican sculptor Guillermo Castano — will be on view through December 15, Maple Galleries, 2402 Kerner Boulevard, downtown. 234-1151.

Mixed-Media Paintings by Joel Sharp and art-sweater fashion designs by Billie Watkins may be seen through December, Dana Galleries, 1646-C Bernardo Center Drive, Rancho Bernardo. 465-8888.

Thirty Photographs by Elizabeth Steen document the experiences of Mexicans in their native towns and those who live and work illegally in San Diego County; the exhibit runs through January 1, Center for U.S.-Mexican Studies, Institute of the Americas, UCSD. 239-2001.

"The Horse Show," in celebration of the 1984 Olympic equestrian events, a comprehensive exhibit, including a Tang Dynasty horse, bronze votive horses from India, wooden carousel horses, and

5, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town. 295-0075.

Photography Exhibition, two exhibits, "John Garmann: The Past Decade of the Thirties" and "Bernice Abbott: Retrospective 1905-1935," will be on view through January 6, Museum of Photography, 4000 La Jolla Village Drive, La Jolla. 435-1300.

TO LOCAL EVENTS

Dixieland

(continued from page 1)

New Orleans, it's simply not possible to experience that much musical activity concentrated within a single area on a regular basis. San Diegoans, however, will have the rare opportunity to travel back in time when America's Finest City Dixieland Jazz Society stages the fifth annual Great American Dixieland Jazz Festival at the Hanalei and Town and Country hotels in Mission Valley this weekend.

"Contemporary American Realists," Mark Adams, Mariano Boers, Kipp Stewart, John Wille, and Jack Baker are some of the artists featured in this exhibit of oils, acrylics, watercolor, drawings, pastels, and prints, on view through January 19, Orr's Gallery, 2122 Fourth Avenue, Hillcrest. 234-4765.

"Jewish Settlement in San Diego 1850-1900," photographs, documents, and prints, on view through January 19, Orr's Gallery, 2122 Fourth Avenue, Hillcrest. 234-4765.

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program opens at 9:30 a.m., with gospel concerts by the High Sierra Jazz Band and the Nightblossom Jazzmen, and concludes at 5:00 p.m. Concert locations will be decorated in the appropriate cabaret style, and waiters and waitresses will wear attire suitable for evoking the ambience of a New Orleans-inspired jazz fête. Spontaneous jam sessions will also abound. Tickets for both single-day admissions and badges valid for admission to all of the festival's events are available at all Ticketmaster outlets, and can also be obtained at the door. For further information call 297-JASS or 297-5280.

—Chuck Rogers

Punch

(continued from page 1)

tradition, but all of them embodying a voyage to the underworld as a parallel to the adventures of Faust and as a metaphor for the musical explorations of the composer himself. Thus the French version of this puppet show is based on Gluck's *Orpheus*, the Italian on Mozart's *Don Giovanni*, and the English on various musical works associated with the Passion of Christ (such as the chorale "Christ lay in 'Tobacco'"). But this last version, with its religious atmosphere, can also be transformed into a parody of cabaret styles, of different kinds of popular music.

The religious and cabaret elements from this section of Rousseau's Faust opera serve as the basis for a more recent work (1982), *The Passion According to Punch*, which will be performed this week by the San Diego Symphony under conductor Richard Hickox.

(Other works on the program will be Schubert's *Unfinished Symphony*, Carl Nielsen's *First Concerto*, and Wagner's *Siegfried Idyll*.) *Punch* is a collaboration between Rousseau and the young Brazilian composer Paulo César Chuape. It is scored for vocal quartet and orchestra; and its text includes excerpts from Blake, Goethe, Nerval, Marlowe, and Butor. The two styles — religious and popular — alternate regularly in this complicated piece, and there are additional sections derived from the "Gluck" and "Mozart" versions of the puppet show music, as well as a finale finale to the first act of *Vier Faust* (itself a version or parody of part of Monteverdi's *Orfeo*). The *Passion According to Punch* also includes elements quite independent of the parent work — an anthology of fragments from pop music, rock, reggae,

and Latin-American songs and dances. *Punch* and mixture of styles, as the primary elements in Rousseau's aesthetic, could scarcely be pushed further.

The soloists in the *Punch* performances will be an English vocal group called Electric Phoenix, which specializes in avant-garde works demanding extended vocal techniques. Screaming, noises from throat, nose, and head, harmonics, speaking, whispering, distorted phonetics, along with various distortions introduced by amplification, synthesizers, and something known as a "Magical Movement Machine" ("a sonic transducer which registers energy and movement") — these are the

new sounds produced by Electric Phoenix, which will demonstrate not only in *Punch* but also in Rousseau's elaborate parody of Dowland's *Lachrymar* to be performed at UCSD and in works by other contemporary composers disaffected with conventional vocal production. It is an explosion of the avant-garde in San Diego, with its center the presence of Henri Pousseur at UCSD for two weeks, during which time the composer will give several lectures and there will be an exhibit of his scores.

The San Diego Symphony concerts at which Henri Pousseur's *The Passion According to Punch* will be performed will

take place at the Civic Theatre, Friday, November 23 at 8:00 p.m., Saturday, November 24 at 7:00 p.m., and Sunday, November 25 at 2:30 p.m., at ECPAC. A composers' forum, including Pousseur himself, Bernard Rands, and members of the performing vocal group Electric Phoenix, will take place before the Friday evening concert, at 7:00 p.m. in the Civic Theatre's Beverly Sills Lobby (open to ticket holders only). Electric Phoenix will perform Pousseur's *Tales and Songs from the Bible of Hell* (along with works by William Brooks and Arne Nordheim) on Wednesday, November 28, at

(continued on page 6)

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READER'S GUIDE

(continued from page 5)
8:00 p.m., in UCSD's Mandeville Auditorium. That same day, Wednesday, November 28, at 11:00 a.m., Electric Phoenix will perform works by Berio, Marsh, and Cage at the Performance Lab, Palomar College. For information on the San Diego Symphony concerts and composers' forum, phone 738-0771. For information on the Mandeville concert, phone 452-3229. For information on the Palomar College concert, phone 744-1152 or 727-7529 ext. 2316.

—Thomas Arne

Mushroom

(continued from page 1)
permeates all phases of contemporary life? The responses to the rereadings query vary greatly. Laurie Anderson's answer to the

impending annihilation of all that she knows and holds dear is *The Singing Brick*. It is, as one may readily infer from the title, a brick. A brick which contains a small tape recorder that runs a loop recording of electronic noise. The brick sits on the ground. Oldenburg's reaction to pre-blast stress is a large model of a burnt match. And Skoglund's own *Ensis* Gary-provoked hell is a photo of one of her installations containing twenty-one fluorescent babies floating, crawling, and trotting about a black field as a middle-age man watches on from inside his home. In the catalogue there is discussion of some of the works, laying bare the fact that nuclear politics belong exclusively to the cadre of the white male elite. However, with such good-time, strong-arm gals as Imelda Marcos, Margaret Thatcher, Jean Kirkpatrick, and, until recently,

Indira Gandhi playing hard ball that she knows and holds dear is more not less likely than their male counterparts to employ atomic weapons if they could, should an extreme enough situation occur — one can only wonder at the political sophistication of such a show and its artists.

Understandably, this is not a show conceived and executed by NATO, but of the forty-one works displayed in the *Dismaying Images* catalogue, there is not a single painting, sculpture, or installation that would indicate that there is a single thing on this planet worth saving. They are all, each and every one, joyless prescriptions for an uncertain future. Each and every one of their imaginations surrendered to polemic. Van Gogh's *Iros*, and countless other tableaux, which these artists seem to have forgotten.

argue more eloquently for the necessity of concrete political action and reform than any single image of a mushroom cloud. That reform, that political action, however, is a battle that must be won in the streets and in the polls, not in our nation's galleries. For once they become show rooms for politics, then all will surely be lost.

"Dismaying Images" is a national show and, as such, it would be unfortunate to miss it, regardless of one's convictions of politics via a vis art. And it is, at the very least, thought provoking. It will open on Saturday, November 24 and will run until December 23 in SDSU's University Art Gallery. Gallery hours are Tuesday through Saturday, noon to 4:00 p.m. For more information please call 265-4941.

—Abe Opiencar

Art

(continued from page 1)
"Centro in Central" exhibit, featuring the paintings of Tijuana artist Ignacio Habria. Like most beginnings, it was modest, uneventful even. Plans continued, nonetheless, and this Saturday, November 24, marks the opening of the second in this series of reciprocal shows. Five San Diego artists — Wick Alexander, Marjorie Nodelman, Victor Molina, Scott Schafer, and Gail Roberts — have been selected for the exhibit, which will move to Tijuana in early December. For two weeks, until December 8, the works will hang "in transit" at Installation Gallery.

Wick Alexander, who has lived and traveled in Mexico, has two figurative paintings in the "Cinco Artistas de California"

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TO LOCAL EVENTS

(continued from page 5)
exhibit. His works reflect his empathy for the country and its citizens and derive from Mexican folk art — in particular, the retablo or votive paintings that are to be found everywhere. His paintings are brightly colored, simplistic though not quite primitive in the rendering of form, and vibrant with unfolding drama and visual

narrative. Don Julian depicts an archetypal village plaza and Judas-doll celebrants in the brilliant procession that is their own melding of Christian and indigenous theology. That cross-cultural memento mori, the skeleton, is everywhere in this work, and in Alexander's *Tomatoes*, and in the viewer's mind. In *La Migra*, a study of police action in the fields.

Scott Schafer's four recent large-scale paintings are the most innovative of the show — figurative paintings whose subjects are grotesque caricatures, cartoonish yet sinister, and which conjure lonesome lives played out in seedy rooms. Lefty, a depiction of domestic violence, is a brightly colored work, a cartoon scenario at whose center is a mass of red.

In *We Gave You Everything and Busted Ball* is the fleshy pallor, the glinty eyes that make us wonder what, and why. The visceral response is all we walk away with.

Marjorie Nodelman's two untitled oils (one of which is a baby in flames), Gail Roberts's two mixed-media paintings, and Victor Molina's four painted photographs constitute the rest

of the exhibit, which opens with a 7:00 p.m. reception this Saturday, November 24 at Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5:00 p.m. For further information and information on the exhibit's planned showing in Tijuana phone 232-9915.

—Dinah McNichols

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READER'S GUIDE TO THE THEATER

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

THE BRAIN (ENOMATIC CONTRADICTIONS)
The South Gallery presents Marlene Ar. Tracy Edling, and Christine Tamblin in a performance that explores scientific, poetic, and historical analyses of the mysterious workings of the brain. In this production, an elaborate set of "The Brain" will be activated, like a Rubik's Cube machine, leading the audience from a demonstration of medical torture devices to the TV game show *Concentration*. Also, a switchboard panel with plugs will summon memories, dreams, and the like to simulate the process of different parts of the brain. Descartes, Einstein, and Freud will be included. And a brief appearance by Patty Hearst will illustrate the issue of brainwashing versus freedom of choice. (Sm.)
The South Gallery, 852 Eighth Avenue, downtown, Wednesday, November 28 at 8:00 p.m. For information call 235-8466.

CANDIDA
The Galskamp Quarter Theatre is staging George Bernard Shaw's romantic comedy about a woman who is deeply loved, both by her husband, a clergyman, and by a romantic young poet. Will Simpson directs the production. Ned Goldman and Diana Faxon will alternate in the title role. Other members of the cast are Nick Genovese, Brian LaDue, Lawrence Perry, Rebecca Madison, and Steve Gibson. The scenic design is by Robert Earl, the costumes and by Joseph Daniels. The lighting is by Matthew Cullito, and the sound design is by John Heuser. (Sm.)
Galskamp Quarter Theatre, through December 22 and January 4 through January 19, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

CONFUSIONS
The North Coast Repertory Theatre is staging Alan Ayckbourn's farcical assault on modern social conventions and human emotions. Susan Shattuck directs the production. Members of the cast are Thomas Chambers, Wendy Cullum, Prudence Denison, Powell Hamilton, Michael Lindsey, George Perry, and Paul Senior. Charles McCall is the scenic designer. (Sm.)
North Coast Repertory Theatre, through December 16, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, December 16 at 2:00 p.m.

CRIMES OF THE HEART
The Lamplighters present Beth Henley's farcical drama about three sisters, the South, and a world gone mad. The play takes place in Hurricane Camille. The three Mayrath sisters have come together due to the fact that the youngest of them, Babe Bonville, has just shot her hapless husband. The other two sisters, I just didn't let his stinking logic. However, about them all is the spirit of their dead mother, who hanged herself in the basement and who, for a dash of drama, strung up her cat as well. Her reason? "She had a bad day — a real bad day." Pat Smith directs the production. (Sm.)
The Lamplighters, through December 16, Friday and Saturday (and Thursday, November 29) at 8:00 p.m. Matinee Sunday, December 16 at 2:00 p.m.

THE DOCTOR IN SPITE OF HIMSELF
The USU School of Performing and Visual Arts presents Pauline's classic *Lavie* about a woman, a woodcutter and one of the world's worst husbands. Lavie is a girl, and she spreads a rumor that he is actually an excellent doctor — who will only reveal his true vocation under extreme punishment. Two messengers arrive, in need of a good physician. James DePaul directs the production, which



The Kinky and Mo Show

includes an unceremonious visit of the medical profession. (Sm.)
Loughborough Lane Theatre, United States International University, Monday, November 26 through Friday, November 30 at 8:00 p.m.

FIDDLER ON THE ROOF
Sebastian's West Denver Playhouse presents the popular musical — music by Jerry Block, lyrics by Sheldon Hackman, book by Joseph Stein — based on stories by Sholem Aleichem. Peter Quersada plays Tevye, other members of the cast are Corry Elias, Teddy Tapscott, Donna Torrance, Alexander Mandelstam, Tracy O'Connell, Gloria Graham, James Malone, Mark Rydzynski, and David Huhndorf. Richard Hill is the scenic designer. Milbert Blum is the costume designer. Denise Dales the choreographer, and Jay Bradley the musical director. (Sm.)
Sebastian's West Denver Playhouse, 140 Avenida Pike, San Clemente, through January 6, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at 11:30 a.m., curtain at 1:00 p.m. For information call (714) 452-9950.

pop psychology he calls "The Man," a wealthy builder in his fifties, struggles into Jimmy's office with a manic, depressive psychosis, the chief symptom of which (in his present phase) is the delusion that he is the great Italian tenor Benjamin Gato. This is a condition far beyond the competence of a dynamologist, but Jimmy cannot get rid of his unwanted client. Soon the two of them are huddled together, exchanging reminiscences, laying bare the suffering of their lives (described sardonically as "material angst"), and becoming friends. They drink and drink and talk and talk. In the end, Irish Man spontaneously recovers from his manic attack, and Jimmy attempts suicide — unsuccessfully. In everything he does — all to the accompaniment of Gato's records on the phonograph.

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 intelligent and sometimes magnificent, and so are the performances. This script weaves a lot of themes, 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 tedious 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 in 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 and so instructively true representation of life. (Sa.)

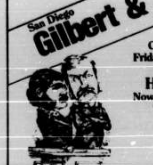
THE GIULI CONCERT
The crucial facts about Thomas Murphy's *The Gull* Concert, currently at South Coast Repertory Theatre, are that it is Irish and that it runs about three and one-quarter hours. This means, inevitably, that there is a great deal of talking and a great deal of drinking. A great deal too much of both.

Jimmy King, a middle-aged Englishman with a postcard accent and a gift for falcons, lives in a windy Dublin office where he attempts to practice a

directs the production. Cast members include Gary Holt, Betty McLean, Peter L. Duncan, Glen Green, Patricia S. McNeil, Lee Walling, Donna O'Connell, Joseph Greenberger, Joseph Craig, Michael Cox, Donna De Anna, Jennifer Mills, Shari Maw, Susan Marie Anne O'Brien, Lynn O'Brien, Rebecca Rausch, Donald Schloeder, and Lori Zerkow. (Sm.)
Casa Del Prado Theatre, Balboa Park, through November 25, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 622-0372.

I THINK I'VE HEARD THAT SONG BEFORE
The Lawrence Webb Theatre presents a nostalgic musical tour through the early music of the Twenties and the big hits of the Thirties, Forties, and Fifties. Some of the popular songs in the production are "Night and Day," "Fascinating Rhythms," "My Funny Valentine," and "Somewhere Over the Rainbow." Members of the cast include Jo Hovis, Jeff Austin, Leslie Gold, Gene Herlihy, Elizabeth Rieko Kubo, Danny Richards, Sue Pardy, Jennifer

\$1 discount with this ad at box office on each full price ticket this Friday, Saturday & Sunday



San Diego Gilbert & Sullivan Company
Balboa Park
Casa Del Prado Theatre
Friday & Saturday 8:00 pm;
Sunday 2:30 pm
HMS PINAFORE
Now through November 25
Tickets \$7-\$13 on sale at all Ticketoutlets
Charge 235-SEAT
Box office 239-8636
Box office open from noon

Rea, Raymond Saar, and Jessica Sheridan. (Sm.)
Lawrence Webb Theatre, through December 30, Tuesday and Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE KATY AND MO SHOW
The Old Town Opera House is hosting local comedienne Maureen "Mo" Gaffney and Kathy Hefley for an evening of comedy. Hefley is an "alternative look at society and today's women." The Kat and Mo Show will feature songs, stand-up, and vignettes that take a humorous look at the current "metaphysical rap," the women's movement, work, family, and being middle-aged in the Pepsi Generation. (Sm.)
Old Town Opera House, through November 24, Friday and Saturday at 8:00 p.m. For information call 296-0082.

LAUNDRY AND BOURBON AND LONE STAR
At the core of James McClure's hilarious and touching one-acts, currently playing at the Bowery

Theatre, is a sense of separation and loss. All of the characters, when they aren't telling out some of the funniest lines in contemporary theater, find themselves stuck with the choices they made ten years ago. They also rue the apparent fact that they can no longer choose at all, and that Maynard, their small Texas town, threatens to swallow them whole. In this environment, Roy Caulder is an anachronism, a remnant of the wild days long gone. His presence prompts others to reflect back, and thus to assess their current state. As a consequence, each allows the tyrannical drama of youth to judge the realities of adulthood. And each fills the ensuing gap with beer, bourbon, and regret. The two plays formally mirror these separations. *Laundry* and *Bourbon*, which McClure wrote to his already completed *Lone Star*, focuses on three women. *Lone Star* on three men. This formal separation by gender enhances the vast, Texas-wide distance they feel from the past, from each other, and from themselves. Director Kim McClure has assembled a cast of relatively new

faces, many of whom are performing for the first time in San Diego, and the result is a tightly orchestrated, knee-slapping, and ultimately moving show. McClure lets the playwright's myriad one-liners fall where they may, a wise move since both plays have a vein of comic anarchy even eager to reduce the real dilemmas of the characters to a game of Trivial Pursuit. Aided by Thomas Perkins's set — a barren oasis of rustic happenings parched by Sean La Motte's lighting designs — and some fine acting (especially Douglas Roberts's exceptional performance as Roy Caulder in *Lone Star*), McClure gives both plays a stark, realistic edge. The jokes, though abundant, cannot hide the pain of the characters. And under McClure's expert direction, the universality of their situation — the sense that "I Can't Always Get What I Need" — shines through McClure's Texas twang. (Sm.)
Bowery Theatre, through December 2, Thursday through Sunday at 8:00 p.m.

MYRLE P.M. DOING IT WRONG
The La Jolla Playhouse's current style

tribute to the works of Randy Newman, which premiered this summer at USC's Warren Theatre, is alive and well at the Bowery Theatre, on downtown 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 inimitable "Mama" — have been added. Susan Coak's direction is tighter, and overall the songs have more vocal orchestration and more life. Three of the four members of the original cast are in the show. Paul McCune still sings "Christmas in Captivity" in ways that keep you in the mood. And under McClure's expert direction, the universality of their situation — the sense that "I Can't Always Get What I Need" — shines through McClure's Texas twang. (Sm.)
Bowery Theatre, through December 2, Thursday through Sunday at 8:00 p.m.

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Lomas Santa Fe Plaza, Solana Beach
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at Mar Co. & Mid Jack's Ticketshop (call 949-232-1991)

Theater Directory

- ADAMS AVENUE THEATRE**
3325 Adams Avenue, Normal Heights
850 Elm Street, San Diego
232-4068
- THE BOWERY THEATRE**
232-4068
- CINIC THEATRE**
202 C Street, downtown
235-6310
- CORONADO PLAYHOUSE**
1795 Strand Way, Coronado
435-4956
- EAST COUNTY PERFORMING ARTS CENTER**
2101 Main Street, El Cajon
440-4411
- EDUCATIONAL COMPLEX THEATRE**
4343 Ocean View Boulevard, Southeast San Diego
730-2800
- FESTA DINER THEATRE**
4605 Canyon Road, Spring Valley
497-8977
- FOX THEATRE**
720 B Street, downtown
233-6310
- GALSAMP QUARTER THEATRE**
547 E. 10th Street, downtown
7-1203
- GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre**
8800 Grossmont College Drive, El Cajon
465-1700/4410
- JEWISH COMMUNITY CENTER**
Front and Center Theatre
4079 Friar, Fourth Street, San Diego
463-3300/4410
- LA JOLLA PLAYHOUSE**
Harold Mann Center, UCSD
452-3960
- LA JOLLA BRAC COMPANY**
Patton Auditorium, La Jolla High School
750 Nautilus Street, La Jolla
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- LAMB'S PLAYERS THEATRE**
500 E. Plaza Boulevard, National City
474-6462
- LAMPLIGHTERS COMMUNITY THEATRE**
Ben Posa Fine Arts Center
602 University Avenue, La Jolla
464-4598
- LAWRENCE WEBB THEATRE**
8860 Lawrence Webb Drive, Escondido
765-3445
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265-5624
- PIACORTE COLLEGE**
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771-2121/4236
- POWERS RANCH COMMUNITY THEATRE**
Marguerite Junior High School Auditorium
4230 Gold Coast Drive, Mira Mesa
566-7900/4216
- SOUTHWEST REPERTORY THEATRE**
650 Town Center Drive, Costa Mesa
714-951-4083
- SOUTHWESTERN COLLEGE**
Arts Theatre, Rayen Hall
900 Oak Lakes Road, Chula Vista
421-1180
- STARLIGHT**
Sawlight Bowl, Balboa Park
232-3049 or 234-5747
- UNITED STATES INTERNATIONAL UNIVERSITY**
Zabala Theatre
18455 San Marcos Road, Scripps Ranch
271-4300
- UNIVERSITY OF CALIFORNIA**
UCSD Theatre, John Muir Theatre
Scripps Ranch
452-4574
- WINE HILLS LODGE**
19100 Vineland Drive, Vista
765-1100
- POINT LOMA COLLEGE**
Salem Theatre
3500 Vineland Drive, Point Loma
222-9474/4248
- SAN DIEGO CITY COLLEGE THEATRE**
Thurmond and E Streets, downtown
234-1704
- SAN DIEGO JUNIOR THEATRE**
Casa Del Prado Theatre, Balboa Park
239-8107
- SAN DIEGO MESA COLLEGE**
8860 Lawrence Webb Drive, Escondido
765-3445
- SAN DIEGO PUBLIC THEATRE**
311 Eighth Avenue, El Cajon
232-7378
- SAN DIEGO REPERTORY THEATRE**
1620 Solana Avenue, downtown
233-6023
- SAN DIEGO STATE UNIVERSITY**
Main Stage and Experimental Theatre
265-6884
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Del Mar Playgrounds, Del Mar
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- SCHIPPERS RANCH COMMUNITY THEATRE**
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LONE STAR

Two companion comedy one-acts by James McClure

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CONCERTS

Sam Hain and the Ministry of Truth: Fairmount Hall, Friday, November 23, 8 p.m., 3670 Fairmount Avenue, East San Diego.

The Robert Cray Band: Belly Up Tavern, Friday and Saturday, November 23 and 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Motorhead, Merciful Fate, and Exciter: Adams Avenue Theatre, Saturday, November 24, 7-10 p.m., 3325 Adams Avenue, 365-9947.

Top Jimmy and the Rhythm Pigs: Phat Freddie and The Precisions, Syndicate of Soul, and Mojo Nixon: Spirit, Saturday, November 24, 9 p.m., 1130 Buena Vista, 276-3963.

Dio and Dokken: Sports Arena.

Tuesday, November 27, 8 p.m., 224-4176.

John McVie and the Bluesbreakers and Six Lines Up: Belly Up Tavern, Thursday, November 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Ventures: SDSU's Backdoor, Friday, November 30, 8 p.m., Artec Center, San Diego State University campus, 265-6562.

Red Wedding and Women on Top: Spirit, Friday, November 30, 9 p.m., 1130 Buena Vista, 276-3963.

The Belair Boys and the Coasters: Valley Fort Restaurant, Sunday, December 2, 6 p.m. and 8 p.m. (the Belair Boys open at 4:30 p.m. and then back up the Coasters), 5757 South Mission Road, Fallbrook, 728-1988.

The Steve Morse Band: SDSU's Backdoor, Wednesday, December 5,

8 p.m., Artec Center, San Diego State University campus, 265-6562.

"Jazz Live" featuring Jimmy Noone's Twelve-Piece Band: San Diego City College Theater, Tuesday, December 11, 8 p.m., 14th & University, downtown, 239-2481.

Krusus, W.A.S.P., and Helix: Golden Hall, Thursday, December 13, 7:30 p.m., Community Concourse, downtown.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-8002. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Private Domain, rock, Wednesday; the Robert Cray Band, rock and rhythm and blues, Friday and Saturday; the Five Careless Lovers with the Bad Habit Horns, blues and rhythm and blues, Sunday; the Mar Del, vintage rock, Monday; the International Reggae All Stars, reggae, Tuesday; Six Lines Up, rock, Wednesday, Thursday.

Concerts: the Jimmy Cribb Band, Texas honky-tonk, Wednesday; the Chicago Six, Dixieland jazz, Friday; Stone's Throw, vintage jazz and swing, Wednesday.

Bobby G's: 185 First Street, Encinitas, 436-7207. Part, rock, Wednesday through Saturday; the Heaters, rock, Wednesday.

Bookworks/Pannikin Coffeehouse: Flower Hill Center, 2870 Via de la Valle, Del Mar, 755-3735. The Bryant Altard Trio, jazz, Friday.

Ravelli's Back Room: 2677 Vista Way, Oceanside, 721-5406. Midnight 1-light, contemporary, Tuesday through Saturday; Jam session, Sunday. Closed Thursday.

The Bridge: 1103 North Hill Street, Oceanside, 722-1904. Don Tension, country and contemporary, Monday through Wednesday and Sunday, with Cindy, Thursday through Saturday.

Charles Gordon Restaurant: 145 South Highway 101, Solana Beach, 481-4034. Jeff Calcars, classical guitar, Friday and Saturday; Robert Weiss, classical guitar, Friday, happy hour and Sunday evening.

Club Zo: 135 North Highway 101, Solana Beach, 481-6221. Manual

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NOVEMBER 21, 1984 15

Wednesday through Sunday:
Planet, rock, Tuesday and
Wednesday. Turt 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,
Wednesday through Saturday; RPM,
rock, Sunday and Monday; Prophet,
rock, Tuesday and Wednesday.
Dining Room: Neon Vanilla, rock,
Friday and Saturday.

Wooden Nickel, 13303 Poway Road,
Poway, 748-6364: Ron Martin,
country, Thursday and Wednesday;

live country music, Friday and
Saturday; call club for information.

Beaches

Aimee's, Hotel La Jolla, 7796 Fay
Avenue, La Jolla, 454-3001: Jimmy
Fontane, contemporary, Tuesday
through Saturday.

Atlanta, 2595 Ingraham Street,
Mission Bay, 226-3888: Jeanne
Reith, jazz, swing, rock, and blues,
Tuesday through Saturday. Closed
Thursday.

"Bahia Belle", at the dock, Bahia

Hotel, 998 West Mission Bay Drive,
Mission Bay, 488-0531: Main Street,
contemporary music for dancing,
Friday and Saturday.

Rahia Hotel, 998 West Mission Bay
Drive, Mission Bay, 488-0531: Mark
Meadows, jazz, Tuesday through
Saturday; Cheatham's Jazz Quartet,
jazz, Sunday. No live music
Thursday.

Beach Club, 1921 Bacon Street,
Ocean Beach, 222-6822: Fastlane,
rock, Thursday; Pantera, rock,
Friday and Saturday.

Carlos Murphy's, 4303 La Jolla
Village Drive, La Jolla, 457-4170:
The Twotones, rock, Wednesday

through Saturday; Tommy Rucker,
comedy and music, Sunday and
Monday; Forecast, jazz-rock fusion,
Wednesday. Closed Thursday.

Catamaran Hotel, 3999 Mission
Boulevard, Mission Beach,
488-1881: Southwind,
contemporary, Tuesday through
Saturday; Don Hertel's 1984
Friendly Follies, variety stage show
with music, early evening Sunday.
No live music Thursday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-3325:
Zaaji, jazz, Wednesday through
Saturday. Closed Thursday.

The Comedy Store, 956 Pearl

Street, La Jolla, 454-9178: Comedy
shows, Wednesday through Sunday;
call club for information; comedy
amateur night, Monday.

Elario's, 7955 La Jolla Shores
Drive, La Jolla, 459-0541: Jesse
Davis, contemporary, Tuesday
through Saturday.

Halcyon, 4258 West Point Loma
Boulevard, Loma Point, 225-9559:
Tati, rock, Thursday through
Saturday; New Language, rock,
Sunday and Monday. Friday happy
hour: the Roosters, rock.

Hilton Hotel, 1000 La Jolla Village
Drive, La Jolla, 457-4170: East
Mission Bay Drive, Mission Bay,
276-4010: People Movers,

contemporary, Wednesday through
Saturday; Triple Play,
contemporary, Sunday through
Tuesday. No live music Thursday.

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 435-6011: The
Elements, contemporary, Tuesday
through Saturday.

Islands Hotel, Supper
Club/Lounge, 1441 Quivira Road,
Mission Bay, 224-3541: Sander and
the Bam Band, variety stage show,
Tuesday through Saturday.

Jose Murphy's, 4302 Mission
Boulevard, San Diego, 457-4170:

The Siers Brothers, rock,
Wednesday happy hour, and
Thursday through Saturday;
the Heaters, rock, Sunday and Monday;
In Colour, rock, Tuesday and
Wednesday.

La Valencia 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: The
Chicago Flash, rock, Wednesday;
Thrillseeker, rock, Thursday
through Saturday; the Smith

Brothers Band, rock, Sunday and
Monday; Not Necessarily the Blues,
blues and rhythm and blues,
Tuesday and Wednesday.

McP's, 1807 Orange Avenue,
Coronado, 435-5286: Black Market,
contemporary, Wednesday and
Thursday; the Covertles (formerly
Jack and Diane), contemporary,
Friday and Saturday; Double Take,
contemporary, Wednesday.

Mexican Village, 120 Orange
Avenue, Coronado, 435-1822: The
Baja Strings, contemporary, Friday
and Saturday; Phoebe Blue, pop;
Steele, Sunday through Thursday.

Money Money's, 3595 Sports Arena
Boulevard, Loma Point, 223-5596:
RPM, rock, Wednesday through
Saturday; Select Image, rock,
Sunday and Monday; the Effect,
rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue,
Coronado, 435-4660: Black Market,
contemporary, Friday and Saturday;
talent night with Kitty Kieffer,
Friday; Kitty Kieffer, contemporary,
Wednesday.

Mulvaney's, 4230 Mission
Boulevard, Pacific Beach, 453-7383:
John Jennings, guitar, vocals, and
blues, Thursday through Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7322: The Five Careless Lovers,
blues and rhythm and blues,
Wednesday; Ella Ruth, pop, jazz
and blues, Friday and Saturday; the
Hollis Gentry Quartet, jazz,
Sunday; the Risk (formerly Ron
Bolton Band), rock, Monday and
Tuesday; the Five Careless Lovers,
blues and rhythm and blues,
Wednesday.

Rodney Inn, 2901 Nimitz
Boulevard, Loma Point, 224-3655:
Edison Riggs, acoustic rock,
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Sunday & Monday, November 25 & 26

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Tuesday-Saturday,
November 27-December 1

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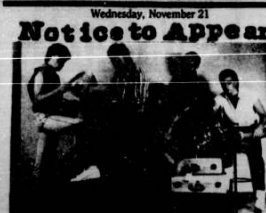
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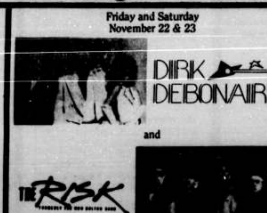
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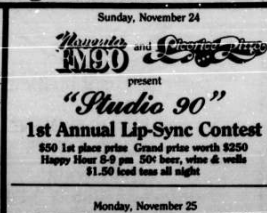
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Tuesday-Saturday, November 27-December 1

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Come dance & party with us & 100

All Wild Turkey drinks \$1.25 Hot apple cider \$1.50

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Wednesday & Thursday, November 21 & 22, 9 pm-2 am
All drinks 1/2 price
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274-3314. Tapestry, contemporary.
Thursday through Saturday. Andy
and Donna, contemporary, early
Sunday evening.

Spice Rack Restaurant, 4315
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483-7666. Robert Wetzel, classical
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**Talbaro Flamenco Nightclub and
Restaurant**, 3567 Del Rey Street,
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flamenco music and dancing. 7:30
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Thursday and Sunday; 7:30, 9:30,
and 11:30 p.m., Friday and
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Texas Teahouse, 4970 Voltaire
Street, Ocean Beach. Tom "Cat"
Courtney, blues, Thursday; Chuck
Bolt, blues, ballads, and rock,
Tuesday and Sunday.

Top of the Cove, 1216 Prospect
Street, La Jolla. 434-7779. Piano
Bar. Bob Corwin, Wednesday
through Saturday.

Upstart Crow and Co., Seacost
Square, 4475 Mission Beach
Boulevard, Pacific Beach. 272-8990.
The Pacific Ensemble, light classical
music. Sunday brunch.

Vacation Village Hotel, Bay Lounge,
Vacation Isle, Mission Bay.
274-4630. Shine It On,
contemporary, Tuesday through
Saturday; Jimmie Williams,
contemporary, Monday; and Sunday
in the Polynesian Princess Dining
Lounge.

Victor's, 1403 Rosecrans Street,
Point Loma. 262-1871. Upstairs:
Patrick and Lisa, contemporary,
Thursday through Saturday;
Norman Clifford, contemporary,
Sunday through Tuesday. Piano
Bar: Louis Vauquet, early evening.
Monday through Friday with
Norman Clifford and Frankie
Ferlin, Friday and Saturday
evening.

Winthrop, 1935 Quivira Road,
Marina Village, Mission Bay Park.
223-2335. The Heroes, rock,
Wednesday through Saturday; the
Reflectors, rock, Sunday and
Monday; the Siers Brothers, rock,
Wednesday.

San Diego North

The Albino Country Saloon, Town
and Country Hotel, 500 Hotel
Circle North, Mission Valley.
291-7131. Jessie Daniels and
Bandiera, country, Tuesday through
Saturday; country dance lessons,
Tuesday through Thursday.

The Albino, 3093 Clairemont Drive,
Clairemont. 276-2340. Flywell,
rock, Tuesday through Saturday;
Closed Thursday.

Bocham, 6022 Clairemont Mesa
Boulevard, Kearny Mesa. 560-5022.
Doveaux, Top 40 dance music,
Wednesday; Cycles, Top 40 dance
music, Thursday through Saturday.

Brother Young, rock, Trinity, rock,
and So Reveal, rock, Sunday; Rick
Gadley and His Blue Zoo Review,
blues and rhythm and blues,
Tuesday; Doveaux, Top 40 dance
music, Wednesday.

Baxter's/Clairemont, 5404 Balboa
Avenue, Clairemont. 277-4814.
Race, contemporary, Tuesday
through Sunday.

Blarney Stone Pub, 5617 Balboa
Avenue, Clairemont. 279-2033.
Sean McVicker, Irish music,
Wednesday through Saturday.

The Blue Bayou Lounge, 2537
Clairemont Drive, Clairemont.
276-0965. Jimmy Nixon and

Downhome, country, Friday and
Saturday.

Bunbury's, 9596 Mira Mesa
Boulevard, Mira Mesa. 578-8666.
The Goodall Boys, rock, Thursday
through Saturday. Closed Thursday.

Cafe in the Valley Restaurant, 911
Camino del Rio South, Mission
Valley. 296-6328. 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
Journans, classical guitar, Friday
lunch; the Fine Line, jazz, Tuesday
and Wednesday.

Holly Hills, 194 Mission Valley
Center West, Mission Valley.
296-2010. Live Arabic music and
entertainment, Wednesday through
Sunday.

Holiday Inn/Mission Valley,
Orick's, 595 Hotel Circle South,
Mission Valley. 291-5720. Fortune,
Top 40 dance music, Tuesday
through Saturday; Skip Garcia,
contemporary, Monday.

Islands Lounge, Harrel's Hotel,
2270 Hotel Circle North, Mission
Valley. 297-1181. The Spud
Brothers, rock and comedy,
Tuesday through Saturday; Bobby
O'Hea, contemporary, Sunday and
Monday. No live music Thursday.

La Hacienda Cantina, 573 Hotel
Circle South, Mission Valley.
295-3251. Jaws, Cycles,
contemporary, Tuesday through
Saturday.

Leder's Greenhouse, 2828 Camino
del Rio South, Mission Valley.

TIM MAZE PRESENTS

FROM NEW YORK

SAMHAIN

WITH GLENN DANZIG FROM THE MISFITS

FROM PHOENIX

J.F.A.

ALSO
ILL. MINISTRY

REPUTE OF TRUTH

FRIDAY • NOVEMBER 23 • 8PM

FAIRMOUNT HALL
3760 FAIRMOUNT AVE.



Oh! Ridge

Join us for the fun of it!
Tuesday-Saturday

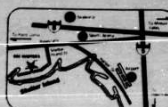
Also appearing Sunday & Monday



**BILL
BRACKETT**
The funniest
one-man show
in town.

Doc MASTERS

in the
Shelter Island
Marina Inn
223-2572



ABILENE
Country Saloon
Join us for a drink and live
music. 1000 North Mission Valley
Road, Suite 100. 291-7131.
Live music, 7 p.m. to 1 a.m.
Happy Hour: 5 p.m. to 7 p.m.
Live music, 7 p.m. to 1 a.m.
Live music, 7 p.m. to 1 a.m.
Live music, 7 p.m. to 1 a.m.

Town & Country
HOTEL
500 Hotel Circle North
Mission Valley
291-7131

Sound Investment
Live music, 7 p.m. to 1 a.m.
Live music, 7 p.m. to 1 a.m.
Live music, 7 p.m. to 1 a.m.
Live music, 7 p.m. to 1 a.m.

Riviera Lounge
Live music, 7 p.m. to 1 a.m.
Live music, 7 p.m. to 1 a.m.
Live music, 7 p.m. to 1 a.m.
Live music, 7 p.m. to 1 a.m.

11 NOVEMBER 21, 1984

Carriage House, 7945 Balboa
Avenue, Clairemont. 278-2597.
Mike Lamp, contemporary,
Wednesday through Saturday; Peter
Jay, contemporary, Tuesday
through Friday happy hours.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley. 291-7131.
Piano bar: Kevin Melton, Thursday
and Tuesday; Sharon Skidgel,
live music, Saturday through
Monday; call club for information.

Monk's, 10475 San Diego Mission
Road, Mission Valley. 563-0600.
Forward Motion, Top 40 dance
music, Wednesday through
Saturday; in Color, rock, Sunday
and Monday; Third Degree,
contemporary, Tuesday.

Monterey Whaling Company, 887
Camino del Rio South, Mission
Valley. 291-5628. Espresso,
contemporary, Wednesday through
Saturday; Sally Saxon,
contemporary, Monday and
Tuesday; the Twenties, rock,
Tuesday and Wednesday. Closed
Thursday.

The Monogamy, 4615 Clairemont
Drive, Clairemont. 273-1022.
Justin, Top 40 and older, Tuesday
through Saturday; Jimmy Nixon
and Monday; contemporary, Tuesday
through Saturday.

Norfolk Inn, 6515 Noriega Road, San
Carlos. 465-1728. Headband, rock,
Tuesday through Saturday; the
Bliss Brothers, rock, Sunday and
Monday.

Pal Joey's, 5147 Waring Road, Allied
Gardens. 296-7873. Pro Brights

Preservation Band, Dixieland,
swing, and oldies, Friday and
Saturday.

Pacific Lounge, Town and
Country Hotel, 500 Hotel Circle
North. 291-7131. Jim Gates and
Sound Investment, contemporary,
Wednesday through Saturday; the
Valliere Foremost Quintet,
contemporary and jazz, Tuesday
and Wednesday. Closed Thursday.

Peter D's, 5149 Clairemont Mesa
Boulevard. 277-3217. Live music,
Thursday through Saturday, call
club for information.

Phogus, 472 Camino del Rio South,
Mission Valley. 297-5130. John
Tafolla, piano, guitar, and vocals,
Monday through Friday happy
hours.

Smuggler's Inn, 402 Fashion
Valley, Fashion Valley East.
291-7170. Skip Garcia,
contemporary, Friday and Saturday.

The Spinnaker, 8379 Mira Mesa
Boulevard, Mira Mesa. 566-0970.
The Jimmy Conson Trio, jazz,
Friday and Saturday.

Split, 1130 Buena Vista, Bay
Park. 276-3993. Obo Addy and
Kulruks, African, Caribbean, jazz,
and reggae music, Wednesday;
Brittain, rock, Ragged Lace, rock,
and New Salem, rock, Thursday;
Army of Love, rock, Darius and the
Magnets, rock, Lana, rock, and A
Thin Line, rock, Friday; Top Jimmy
and the Rhythm Pigs, rock and
rhythm and blues, Phat Phredite
and The Precisions, rock, the
Synchro of Soul, blues and
rhythm and blues, and Mojo Nixon.

blues and rhythm and blues,
Saturday; Claude Come and the IV's
past and present members jam,
Tuesday; Opal, rock, Sure, rock,
and Subject to Change, rock.

Wednesday.
Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa.
565-2272. Jo Trainer, piano bar,

BUCK'S TICKETS

WE ALWAYS HAVE THE BEST SEATS

DIO Nov. 27 Sports Arena
JACKSONS Nov. 28 Sports Arena

KROKUS Dec. 12 Sports Arena
U2 Dec. 16 Sports Arena

HALL & OATES Dec. 18 Sports Arena
HUEY LEWIS Dec. 18 Sports Arena

BEARS Dec. 19 Sports Arena
CHIEFS Dec. 19 Sports Arena

TRIMPH Nov. 28 Sports Arena
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Entertainment by the Sea

DANCING

LIVE ENTERTAINMENT

7 NIGHTS A WEEK

HAPPY HOUR

MONDAY-SATURDAY 5-7 PM

Sports fans—watch major league sports

on satellite • No black-outs! • 3 T.V.s



ThrillSeeker

Thursday, Friday & Saturday

November 22, 23 & 24

No cover



Sunday & Monday

November 25 & 26

No cover

NOT NECESSARILY

THE BLUES

Tuesday & Wednesday

November 27 & 28

No cover



Spaghetti Feast &

Monday Night Football

7-foot wide-screen T.V.

All major league sports on new satellite dish

CHARGERS vs STEELERS

Sunday, November 25 • 10:00 am

5046 Newport Ave. • Ocean Beach • 222-5300

DISTILLERY

FAST

North County's only young adult

night club offering national acts

December 13

Handel Rocks

Admission \$5, advance tickets at

Telesat and Distillery box office

Every Friday & Saturday

Video Madness

New music dancing to the

hottest party sounds in

Southern California. Dance

with B.J. Holloman and

W.J. Tim Taylor

admission \$3.00

1.00 off with this ad

Agos 17 & up. All concerts, minimum age 16

8:30 pm-1:30 am. Thursday-Sunday

All events subject to cancellation

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Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870: Strictly Business, contemporary, Tuesday through Saturday.

Sherton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-9110: Peter Roberge, piano, Sunday through Wednesday.

Tom Ham's Lighthouse, 2130 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: The

Hollis Gentry Quartet, jazz, Thursday through Saturday, closed Thursday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The U's Band, rock, Wednesday through Saturday; live rock, Sunday through Tuesday; call club for information; the Ritz Brothers, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Live music, Friday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6142: The Rhythm, rock, Friday and Saturday.

Wednesday: Ira Cobb's Jazzbo, Dixieland jazz, Saturday; Tobacco Road, vintage jazz and lounge music, Wednesday.

Vicent Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700: Delenc, contemporary, Tuesday through Saturday.

Words and Music Bookstore, 4th and Robinson, Hillcrest, 296-4011: Scott Baldwin, classical guitar, Thursday evening.

Yukon, 4278 University Avenue, East San Diego, 284-9310: Ekoreth, blues and rock, Wednesday; the Lone Riders, rock, Friday and Saturday.

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: Choice Revue, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Addiction, Top 40 dance music, Tuesday through Saturday.

Blarney Stone Inn, 7050 El Cajon Boulevard, College area, 463-2263:

Brian Connolly, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music, Sunday.

The Boomdocks 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 Beer, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary, Tuesday through Saturday.

Cabayo Lounge, 975 Greenfield

venue, El Cajon, 446-9526: Ron Jovin, contemporary, Friday and Saturday.

Carleton Oaks Country Club, 9200 Wood Drive, San Diego, 448-4242: Russell Roy, piano variety, Friday and Saturday.

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

Deo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300: Dale Pearson, piano variety, Friday and Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0252: Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

Dew's, 13221 Business Highway Eight at Los Cochinos, El Cajon, 443-2444: Danny Michaels and Big Skip, country, Friday and Saturday.

Dew's West, 5296 Baltimore Drive, La Mesa, 462-0332: The Smith Brothers, country, Tuesday through Saturday; jam session, Sunday afternoons.

Flon Springs Inn, 15505 Highway 80, El Cajon, 443-5568: Free Rein,

country, Wednesday through Sunday.

George Joe's Restaurant, 5586 Murray Drive, La Mesa, 469-4158: Pat Walker, sing-along piano bar, Thursday through Saturday.

Horsehoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: Frank Dixon and Country Night Life, country, Friday and Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402: Crossfire (from Riverside), country, Friday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-5591: The Shadow

Riders, country, Friday and Saturday.

L'Chaim, 124 West Douglas, El Cajon, 442-1331: Mike Zeemaras, classical guitar, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545: Vision, Top 40 dance music, Friday and Saturday.

Lemmo's, 596 Broadway, El Cajon, 442-9996: Pitch 'N' Win with Gerrie Woo, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Melhoney's, 8861

Magnolia Avenue, Santee, 448-8550: Prophet, rock, Friday and Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Mark Lashley and the Pony Express, country, Wednesday through Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: Sals, Top 40 dance music, Tuesday through Saturday.

Our Favorite Place, 8646 Mission Lorge road, Santee, 449-6441: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and

the OLD pacific beach CAFE

Wednesday 9:30 pm-1:30 am

5 Careless Lovers

Friday & Saturday 9:30 pm-1:30 am

Ella Ruth Piggee

Sunday 9:00 pm-1:00 am

Hollis Gentry Quartet

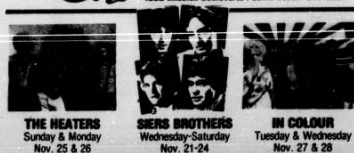
Monday & Tuesday 9:30 pm-1:30 am

Ron Bolton Band

Tuesday is

Restaurant Employee Night

Wear your T-shirt \$1.00 drinks 4287 Mission Blvd., Pacific Beach 270-7522



WILD ON WEDNESDAY
Tonight, November 21 • 8 pm
25¢ draft, well & wine 8-9 pm
800 from 8-9 pm
Entertainment by the Siers Brothers
Open Thanksgiving Day 2 pm

MARK MEADOWS BAND



Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:00 am

Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm
Happy Hours Monday-Saturday, 4:00-6:00 pm
Sunday 4:00-6:00 pm Hot & cold hors d'oeuvres
Monday Night Football — 2 wide screen TVs
Free hot dogs, chili and popcorn
Draft beer 75¢ glass, \$2.50 pitcher



998 West Mission Bay Drive, 488-0551

BODIES

Thursday, November 22
FREE THANKSGIVING DINNER! And—for your dancing enjoyment
THE RENEGADES
8-10 pm—well drinks and bottle beer \$1.00

Friday, November 23 & 24—SHINO RECORDS RECORDING ARTISTS



WINNERS OF THE 91X ROCK AWARDS
"The Beat Farmers are a classic American rock 'n' roll band that combine all the elements necessary to achieve national and even international success."
—Thomas H. Arnold
The L.A. Times

Special guests: Friday night, **THE SHARDS**.
Saturday night, **THE PRESTONES**
8-10 pm—well drinks and bottle beer \$1.00

Sunday, November 25
FOOTBALL ON GIANT T.V.
7-9 pm—well drinks and bottle beer \$1.00, plus
FAST LANE & THE RENEGADES
FREE SCRUMPTIOUS BUFFET:
6-8 pm—pizza, salad & veggies

Monday, November 26
GIANT T.V. PLUS AUDITIONS
\$1.00 bottle beer, \$2.00 pitchers and \$1.00 well drinks during the game

Tuesday, November 27
Lebbie, Barbara, Rebecca, Dave, Robert, Lee & Carol's favorite
JESSE AND THE FLAMES
SUPER DRINK SPECIALS 7-11 pm—20¢ draft beer, \$1.00 pitcher, 75¢ well & bottle
Wednesday & Thursday, November 28 & 29—Back by popular demand, the one and only
LIVE WIRE
8-11 pm—well drinks and bottle beer \$1.00

6149 University Avenue • 583-5700

MONK'S

10475 San Diego Mission Rd. 563-0060
(3 blocks east of the stadium)

FORWARD MOTION



Wednesday, November 21-Saturday, November 24

IN COLOUR



Sunday, November 25 & Monday, November 26

THIRD DEGREE

Tuesday, November 27

JOIN US FOR A THANKSGIVING CELEBRATION ON THURSDAY

1 Entertainment by "Forward Motion"
1 Wild Turkey Shooters \$1.25
1 Snow Shoes \$1.25
1 Kazis & Iced Tea Shooters • 2 for a dollar

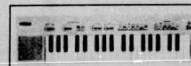
MUSIC MART

The Complete Music Store

YAMAHA PORTABLE KEYBOARDS PRE-HOLIDAY SALE, NOW!!!



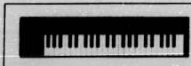
PS1-\$129



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PS300-\$199



PS400-\$279



PC100-\$495



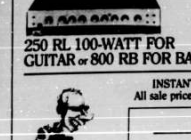
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Speakers used by Van Halen, Scorpions, Night Ranger, Britain, Ratt and more. Good selection in stock at the Mart.

THANKS TO EVERYONE FOR COMING TO OUR CHESTER THOMPSON CLINIC AND MAKING IT A BIG SUCCESS! DON'T MISS ROY BURNS FOR SABIAN CYMBALS. DECEMBER 1, 1984 AT MUSIC MART.

250 RL 100-WATT FOR GUITAR or 800 RB FOR BASS

250 ML SELF CONTAINED 100-WATT WITH SPEAKERS

INSTANT FINANCING (D.A.C.)
All sale prices subject to stock on hand

5355 Grant Street, San Diego 291-2330
(off Morena Blvd., take Sherman Street to Grant)
Great location • Free parking

ARIA GUITARS AND BASSES IN STOCK!
The hottest uses available, played by artists like Neil Schon of Journey and John Taylor of Duran Duran.



SIMMONS SDS-8 DRUMS
THE ONLY ELECTRONIC'S FOR THE '80s

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Graphic, rock, Wednesday through Saturday; Handley-Page, rock, Sunday and Monday; Circles, rock, Tuesday and Wednesday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: *Crossfire*—contemporary and country rock, Friday and Saturday.

China Five Restaurant, 569 H Street, Chinatown, 496-3333, 5 p.m. to 11 p.m.
Robles, contemporary, Thursday through Saturday

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Burt Torres, contemporary, Wednesday through Sunday; Tito and Augustine, contemporary, Monday and Tuesday.

La Maze, 1441 Highland Avenue,
420-4828: Louie and Loose Change,
contemporary and oldies,
Wednesday through Sunday; J.C.
and Company, contemporary and
oldies, Monday and Tuesday.

City, 477-5733; Neutral Grounds, Top 40 dance music, Tuesday through Saturday, no live music Thursday.

Palomino Star, 3008 Main Street, Chula Vista. 427-5889; Ron Tabor, country, Wednesday-Thursday and Sunday; Branded, country, Friday and Saturday.

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382. The listings will appear in Friday before 5:00 p.m. The listings are free.

Army of Love: *Spirit*
The Beat Farmers: *Bodies*, *Spring*
Valley Inn
The Blitz Brothers: *Trojan Horse*,
Naraja Inn
The Ron Bolton Band (The Risk):
Old Pacific Beach Cafe,
Distillery Nightclub
The Booze Brothers: *Patrick's II*
Britain: *Spirit*
Brother Young Band: *Bacchanal*
The Chicago Bands: Les Sauters
Claude Cora and the IV's: *Spirit*
Ray and Laine Corra with Bert

339 W. Broadway

- Latin Percussion
- Tama
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GUITAR CABLES ½ PRICE
with this ad, expires 12/29/84.

ACOUSTIC & CLASSICAL GUITARS
 "Selecting an acoustic or classical guitar."
 By Chris Amelotte, concert artist and owner of International Guitar and Music Shoppe Sunday, December 2, 3:00 to 5:00 pm

5169 Baltimore Dr., La Mesa. 619/462-6900

Location	Address	Phone Number
CARLSBAD	2010 El Camino Real	949-434-1111
CHULA VISTA	2500 Broadway	619-591-1111
CLAYMONT	2607 Broadway Avenue	619-441-1111
ENCINITAS	131 N. El Compadre Blvd	760-941-1111
ESCONIDO	1505 E Valley Pkwy	760-941-1111
LA MESA	8308 Rockaway Drive	619-441-1111
PACIFIC BEACH	1321 Garnet Avenue	619-441-1111
ALL SAN DIEGO	Lioricce Pizzas Now	619-441-1111

Miller: The Wellhouse
Robert Cray Band: Belly Up Tavern
Crosby: Power Machine
Dakota: 1015
Darius and the Magnets: Spirit
Dick DeBorja: Distillery
Nightclub
The Ducktail Revue: Sheraton
Harbor Island, Country
Burlington
The Effect: Many Mergs, Fireline
Lounge, Dance Machine
Katlana: Beach Club
Slee Lines Up: Belly Up Tavern
Powers: Alamo
The Goodall Boys: Banbury's
Graphic: Park Place
Hammie Page: turquoise Lounge,
Park Place
Headline: Nango Inn
The Heaters: Old Del Mar Cafe
Jose Murphy's, Bobby G's
The Heres: Windrose
Highland Drive: Tequila Flats
Incognito Rockers: Ralph and
Eddie's
In Color: Dance Machine, Monk's,
Jose Murphy's
Ipsa Facta: Leher's Greenhouse
Kinder: Mulvaney's/Excondido
L.A.: To Leo's/Mira Mesa
The London Brothers: Leher's
Greenhouse
The Lone Riders: Yalon
Luna: Spirit
Manual Sean: Club Z
The Mar Jax: Belly Up Tavern
Neon Vanilla: Whiskey Flats
New Language: Halcyon
New Salem: Spirit
Notice to Attention: Distillery
Nightclub
Oasis: Spirit
Pauze: Beach Club
Phat Phredde and Thee
Proclamation: Spirit
Planet: Whiskey Flats, Vista
Entertainment Center
Preston: Bodas
Private Dancers: Belly Up Tavern
Prophet: Whiskey Flats, Magnolia
Mulvaney's
Puff: Bobby G's, Old Del Mar Cafe
Rampage Lane: Spirit
The Reflectors: Windrose
Ricky and the Jets featuring Kenny
Hewitt: Sheraton Harbor Island
Edison Riggs: Redwood Inn
The Risk (formerly Ben Bolton
Band): Old Pacific Beach Cafe
Distillery Nightclub
The Road Runners: Valley Fort

Restaurant
Robyn Rana: Vista Entertainment
Center, Fireline Lounge
The Ragues: Tuba Man's No. 2
The Roosters: Halcyon
RPM: Many Mergs, Whiskey Flats
Select Image: Many Mergs
The Shards: Bodas
The Stern Brothers: Jose Murphy's,
Windrose
The Smith Brothers Band: Don's
West: Le Chet
So Reveal: Bacchanal
The Spud Brothers: Islands
Lounge
Subject to Change: Spirit
Surre: Spirit
Dick Tanner and the Skillet
Lichens: Red Coach
Iron/Excondido
Tati: Halcyon
A Thin Line: Spirit
39 Steps: Club Z
Thrillers: Le Chet
Top Jimmy and the Rhythm Pigs:
Spirit
Tops: Black Angus/Chula Vista
Transaction: Bull N' Stick
Tribal: Bacchanal
12th: Normandy Cocktail
Lounge, Tequila Flats
The Twosomes: Carlos Murphy's,
Montage Whaling Company
The U.S. Band: Tropicana
Rick Wells: Old Del Mar Cafe

Contemporary/ Top 40

Addiction: Baxter's
Sam Aquilar: Vista Entertainment
Center
Judy Ames: Henry's
Andy and Dennis: Sundrop Lounge
Back Beat: Patrick's II
Babe Stripes: Mexican Village
John Barker: Hungry
Hunter/Oceanside
Randy Becken: Suncoast
Restaurant
Black Market: McP's
Mulvaney's/Coronado
Jury Burckhardt: Dock's Landing
Jose Carlos: Hotel San Diego
Carmen and Carmen: Regal Cilla
Jasun Chana: La Horwille Center
Chelle Davidson: Bull and Bear
Chloe Bower: Antonio's Hacienda
Norman Clifford: Victor's

Cori Cobb: Jolly Roger/Solana
Beach
The Coverables (formerly Jack
and Diane): McP's, Old Town
Galleria
Ray and Laine Corra with Bert
Miller: The Wellhouse
Costa V: To Leo's/Mira Mesa
The Stern Brothers: Jose Murphy's,
Windrose
Carol Crawford: Dock's Landing
Cycles: Bacchanal
Dago from Diego: Mandolin Wind
Dart Daniels and Niteline:
Anthony's Harbor
Jesse Davis: El Rio
Delaney: Victoria Hotel
Devocan: Bacchanal
Double Talk: McP's
Frank Dasher: To Leo's/Mira Mesa
and Mission George
East Coast: La Mesa
The Elements: Hotel del Coronado
Escame: Aztec Bowl
Jim Evans: Coo-Coo Club, Holly's
Inn
Valerie Foreman Quintet:
Purillon Lounge
Fortunes: Holiday Inn/Mission
Valley
Forward Motion: Monk's
Friends: Gilbert's Cocktail
Star: Carls
Shirley: Holiday Inn/Mission
Valley, Smuggler's Inn
Jim Cates and Sound Investments:
Rancho Bernardo Inn
Wayne Gie and Tony Irvine: Old
Bonita Stone Restaurant
Pamela and Good Company: Old
Town Galleria
Good Staff: Pua Soap Anderson's
Greg Grower: El Comal
Jim Hawley: Boat House
Hi-Tech: Bodas
Rich Hunt: Mulvaney's/Excondido
In the Groove: Aztec Bowl
The Invaders: "The Invader"
Tony Irvine: To Leo's/Mira Mesa
Island Society: Hungry
Jack and Diane (The Coverables):
McP's, Old Town Galleria
Richard James: Hotel San Diego
Peter Jay: Carriage House
J.C. and Company: Jojo's
Justine: Moonlight
Elly Klaffen:
Mulvaney's/Coronado
Rene McPatrick and Dan Lohman:
Hawley Bay Carriers
Mike Lauer: Carriage House
Linda and Louise Chang: Jojo's

Danny Louis: Lobster Pond
Main Street: Bodas
Paco Martin: Boat House
Midnight Delight: Borrelli's Back
Room
Jim Moore: Boardwalk Restaurant,
Hotel Excondido
Larry Moore: Hungry
Musicians: Moris
Night Manager: Jolly
Roger/Oceanside
Neutral Grounds: New Trophy
Lounge
Robby O'Day: Islands Lounge
One Plus One Plus Karen
Cavanaugh: Rancho Bernardo
Lm
Gil Palacios and Linda Perra:
Coney's Cocktail Lounge
Puck N' Woe with Gerie West:
Lorenzo's
Eddie Preston: Barnacle Bill's
Rene Rector's/Clovenment
Escame: Aztec Bowl
Jim Evans: Coo-Coo Club, Holly's
Inn
Valerie Foreman Quintet:
Purillon Lounge
Fortunes: Holiday Inn/Mission
Valley
Forward Motion: Monk's
Friends: Gilbert's Cocktail
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Elly Klaffen:
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Mike Lauer: Carriage House
Linda and Louise Chang: Jojo's

Jazz

Obo Addy and Kulerude: Spirit
Brent Albert Tyle:
Bachowski/Chamkin
Coffeehouse
Joe Asarelli: Hotel San Diego
Joe Asarelli and Poemas: Hotel San
Diego
Lori Bell and Shap Meyers:
Prophet Restaurant
Brass Tux: The Pine Place
The Brigham's Preservation Band:
Pul Joey's, Lorenzo's
Canadian's Jazz Quartet: Bodas
Hotel
The Chicago Six: Belly Up Tavern
Ira Cobb's Jambos: Tuba Man's
No. 2
The Jimmy Corrao Tyle:
The Spoonkey
Bob Corrao: Top of the Cove
The Pine Place: Cafe in the Valley
Restaurant
Forecast: Carlos Murphy's
Holly Country Quarter: Tropicana,
Old Del Mar Cafe, Old Pacific Beach
Cafe
Mal Gault: Top of the Cove
Daniel Jackson: Prophet
Restaurant
The Anatomicals: Cafe in the Valley
Restaurant
Dangula Mart: Pacific Expresso
The Joe Martini Quartet: Queen of
Shea
Mark Meadows: Bodas Hotel
Most Valuable Players: Fat
City/China Camp
North Coast Jazz Society: Old
Town Galleria
Eds Both Pugs: Old Pacific
Beach Cafe, Sheraton Harbor
Island
The Sy Bailey Tyle: Patrick's II
Jasun Chana: Adair's
Shi Shuman: La Victoria
The Bill Sharpe Quartet: Cafe in
the Valley Restaurant
The Peter Spigner Tyle:
Rings/Oceanside
Shane's Thruway: Belly Up Tavern
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Cimmaron: Wrangler's Roost
Dan Connor: Red's Hidden Acres
Cottonwood: Old Time Cafe
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Cowboy: Stage Coach Inn
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Lovers
Crosstire: Limb's
Crosstire (from Riverside): Riverside
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Forecast: jazz-rock fusion, Carlos
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Eric Fowler: classical guitar, Cafe
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Maggie's
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Gold Coast Lounge
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Dale Vernon: piano and guitar
variety, Cafe del Rey Mono
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Chesaw Garden Restaurant
Spice Rack Restaurant
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Restaurant

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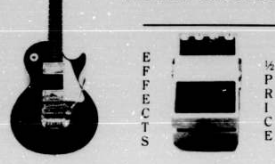
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of form, allows the students to careen at random among the conventions of the coming-of-age movie and the aspiring-artist movie, and not necessarily the best of both worlds (the peepshow into the girls' locker room, the fake-French lake-filmmaker who promises stardom in return for blouse-removal). An impromptu musical number, the school lunchroom scene, an hour and a half of time, such a sudden and severe break from reality that the movie would never have time enough to repair the damage, even if, half an hour later, there were not another one almost as bad that takes place in the streets and on the carports outside the school. Parkes achieves a certain toehold in cinema history by documenting the midrange of the 1960s American teen.

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Country — The problem is a real one: the plight of the modern-day Midwest farmer in the face of government fore-

form, allows the students to carom around among the conventions of coming-of-age movie and the aging-artist movie, and not necessarily the best of both worlds (the aphorism into the girls' locker room, the face-Take French face-filmmaker who promises stardom in return for penis-removal). An impromptu musical number at the school lunchroom, half an hour into the film, is like a sudden and severe break with reality that the movie would never have time enough to repair the damage, even if, half an hour later, there were not another one almost as bad. It takes place in the streets and on the cartops outside the school. Parker receives a certain toehold in cinema history by documenting the midnight movie business in America. The


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NOVEMBER 21, 1984

CURRENT MOVIES

liberation. Eddie Barth, Irene Cara, Lee Currin, Laura Dean, 1988.
* (Ken, 11/23)

Footloose — They've studied the demographics, calculated the risk, and decided to stick out their necks on the bet that the movie audience contains more teenagers than Moral Majority members. The battlelines are drawn straight off, as John Lipshaw, with turn-around color, rams from the pulpit: "If he isn't testing us, how do you account for the proliferation of this rock and roll music?" (Hayden, he explains to his daughter in private, is okay. "It's uplifting. It doesn't confuse people's minds and bodies.") Trouble starts to brew in earnest when an up-to-date Checco (Kevin Bacon) moves to this Hicksville, which is somewhere in the Blue Belt, but might as well be in Iran, dancing as officially outlawed. And trouble soon percolates into a determined campaign for a senior prom, fought all the way to Town Council, where, in a stroke worthy of Clarence Darrow, the porcine-haired hero demonstrates that even the Good Book would approve. It's a measure of how low this movie is willing to go to its desired audience, that when the top night at a local drive-in, director Herbert Ross has a chance to depict the efforts of kids who've never in their pubescent lives been on a dance floor, he trots out a chorus line of Broadway Vegas professionals. 1984.
* (Ken, 11/23)

Garbo Talks — New York, comedy about a middle-aged political activist and Helene Garbo (Anne Bancroft), directed by Sidney Lumet. (LA Jolla Village, Sweetwater 6)

Ghostbusters — Three parapsychologists, having had their academic career frustrated 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 Air Deco skydiver on Central Park West has been designed as an antenna to pick up signals of ancient S.U.

The Gods Must Be Crazy — A modestly charming South African, written, produced, directed, and edited by Jamie Uys. A Coca-Cola bottle, chucked out of a passing airplane, lands in the midst of some Kananian Bushmen, causing unprecedented possessiveness and dissension. The tribal leader resolves to walk to the ends of the earth to get rid of the "evil thing," and on his trek encounters white people, political terrorists, automobiles, among other things. The humor is sometimes pushed too hard, through slapstick techniques or elbow-in-the-ribs muck or knee-in-the-face muck, but smaller shrewds puts the brakes on pishness. With Marisa Weyers, Sandra Prinsloo, and an authentic Bushman named Nkulu. 1980.
** (Fine Arts)

The Graduate — The Sides idea of misanthropic youth is embodied in Dustin Hoffman's sadistic slouch and fat chaise that soon follows him to the college track. (The movie is dated, 1961, and indeed much of the action takes place in the 1960s, but the film's cynicism and suffocating cynicism in force there. The Kate Capshaw character, spoiled, pampered, a constant complainer and frequent screamer, very much in concert with the Kater's slouch, makes it clear that the love of classlessness never flags in him; in some, she seems much more the on-screen stand-in for the filmmaker than does the likable (though only to Harrison Ford) her husband, Peter's (Robert Foy) first wife. (Ken, 11/27)

Gunga Din — George Stevens' high-stepping rendition of the Kipling poem, with Cary Grant, Victor McLaglen, and Douglas Fairbanks Jr. fighting off mobs of alien barbarians and fanatical Indians, wherever they can take a break from purling one another on the back of purling their chests. 1939.
** (Ken, 11/22)

Indiana Jones and the Temple of Doom — The note of campiness, carried over from the previous Spielberg-Lucas collaboration, is subdued here, first thing, and with full-on Belie Medesque force, the Paramount logo fades into a banister design, a Chinese gong (gong), and the camera moves over from that to the smoking mouth of a paper-mache dragon out of which emerges a blonde right club singer (John), doing "Anything Goes" (John in Chinese (John) and at the same time, blocking out a couple of letters of the movie title (John), as though a were issued to her on stage instead of superimposed on the screen. This is a song and dance expands into one of those Busty Barabarian production numbers (have we wandered into a Mel Brooks movie by mistake?) that shows no respect for the realistic boundaries of

the stage nor for the point of view of the live audience. But that's all part of the joke, too. The nightclub brawl and chair chase that soon follows are in the style of a stage production, a moment of truth, face to face with some awful, face-primitive cave paintings and a cluster of Parsi mask in his own likeness. Peter Weir's Rong-ese thriller about the collision of two alien worlds, imagery running gleefully throughout. With Richard Chamberlain and David Gumpel. 1978.
** (Ken, 11/28)

The Little Drummer Girl — George Roy Hill's minimalist treatment of the John le Carré espionage novel, about an actress of Leftist and particularly pro-Palestinian leanings who is recruited and virtually brainwashed by Israeli intelligence to help flush out a terrorist kingdom. In truth, the heroine's initial motivation is not well established, or anyway the source of her continuing fortitude isn't. (Was recruitment for her services ever discussed?) Whatever elaboration le Carré might have offered on these matters, and on many others, has been stripped away in the interest of streamlining, of excavating the basic plotline at the expense of everything else. It's a beautiful construction, beautifully revealed. With Diane Keaton, Klaus Kinski, Yorgo Voyagis, and Sam Fry. 1984.
** (LA Paloma, from 11/28, Mira Mesa Cinemas, from 11/23, Vineyard Twin)

The Man Who Would Be King — John Huston has long last released his plan to adapt the Rudyard Kipling story, which he first took up, heavily years earlier, as a script to star Clark Gable and Humphrey Bogart. Whether it's because of the new age, or Huston's old age, or simply the increased distance from the time of plying Gunga Din-type interpretations of Kipling, the film has weary, wise detachment from the beginning to the end. It's a treasury of British imperialism — undertaken by two unscrupulous vagabonds, adrift in the Queen's India, who travel to Kafiristan, in the footsteps of Alex, under the Great, with the intent of using their knowledge in sophisticated weapons and military strategy to advance themselves to the rank of kings. Sean Connery and Michael Caine are very good at slanting the customary Kipling bravado toward a slanted, school-boy silliness, and irresponsibility. It is one of Huston's finest movies, and the wildest rendering of Kipling on screen. 1975.
*** (Ken, 11/22)

Missing in Action — Chuck Norris as a Vietnam veteran on a return mission to recover MIA, directed by Joseph Zito. (Baltico, Fashion Valley, Frontier Drive In, Grossmont Mall, New Valley Drive In, Plaza Bonita, Rancho Bernardo 6, San Diego 6, San Marcos 6, UA Chula Vista 6, UA Glasshouse 6, UA Glasshouse 6)

A Nightmare on Elm Street — Horror film written and directed by Wes Craven, starring John Saxon, Irene Baker. (Carousal Cinema 6, New Valley Drive In, San Diego 6, UA Chula Vista 6, UA Glasshouse 6)

Night of the Comet — Sci-fi comedy written and directed by Thom Eberhardt, with Robert Beltran and Catherine Mary Stewart. (Carousal Cinema 6, Carousal Cinema 6, Sweetwater 6, UA Cinema 3, UA Cinema 3)

No Small Affair — A sixteen-year-old aspiring photographer, with an Ansel Adams-like bias toward the pristine and the colorless, shoots an early-thirties aspiring pop singer out of white frames. (In stark contrast to the sizzling colors of cinematographer Vilmos Zsigmond's *Grease*, the film is a study in black and white, with a slow-up of the woman's face at the edge of one of his prints, done in the style of Ansel Adams.) In the boy, John Cryer, seems to be, besides a photographer, the next Walter Matthau, with a dry, witty delivery and ninety percent of the good lines. (The house-voiced Dennis Moore, with her rights a little lower, as if she wanted to, or felt confident of it already, was the next Linda Carter. But despite her precociousness as a wit, Cryer retains

plugged in to the atypical concept of "dream time" and whose involvement of the case, and of his unique psychic powers, brings him to the edge of a rather morose, moment of truth, face to face with some awful, face-primitive cave paintings and a cluster of Parsi mask in his own likeness. Peter Weir's Rong-ese thriller about the collision of two alien worlds, imagery running gleefully throughout. With Richard Chamberlain and David Gumpel. 1978.
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The Last Wave — A group of urbanized aborigines in Sydney, Australia, is defended on a murder charge by a white attorney who, by a lucky coincidence, happens to be

CURRENT MOVIES

a teenage girlfriend that makes at the more impressive his frequent subtle use of performance. e.g. his nicely underplayed drunk scene as an uninvited guest at a wedding reception (directed by Jerry Schatzberg, 1984. (Carousal Cinema 6, Flower Hill Cinema, Mira Mesa Cinema, UA Chula Vista 6)

Oh, God! You Devil — Bergman and Bogart together, again? Not hardly. Ted Bergman is Andrew and he's the scriptwriter, and this Bogart is Paul and he's the director, and although a user from CASABLANCA is quoted (perhaps for luck, perhaps by coincidence), it is not really the same thing at all. George Burns plays both titular roles (one of the chummiest titles, incidentally, in movie history), with the latter role predominant, in yet another variation on the Faust legend, not varied very much from PHANTOM OF THE PARADISE. As there, a string along with "Faust" to become a rock star. Actually, he takes the place of an existing rock star, while still looking and thinking like his old self. This confuses and exasperates him — and not him alone. Ted Weiss, Ron Silver. 1984.
* (College, Fashion Valley, Ocean

side 8, Parkway, Plaza Bonita, Rancho Bernardo 6, Sports Area 6, University Towne Centre, Weigand Plaza 6)

Places in the Heart — The anxious question beforehand was whether or not the alleged autobiographical origins would produce something a little more inhuman and free of formula than Robert Benton had given us in the past, something a little more detailed and intimate, more expansive and at ease. Or to move a step nearer the rub, whether or not the inherent truthfulness of the material would lessen that string pulling urge that

had carried all through Benton's movies, from his not too bad worst (THE LATE SHOW or STILL OF THE NIGHT) to his very much better (KRAMER VS. KRAMER). The answer, in a few short words, is no. The setting and period — Weaverville, Texas, in the mid-Thirties — take Benton back to his roots, but lack of deviation from or embellishment of the commonplace (the forlorn, the harvest time race for prize money, the inevitable arrival of the Ku Klux Klan, but not so soon as to spoil the race) would tend to argue against the personal intimacy which is supposed to be Benton's trump card, or in

other words, is supposed to justify the HEART in the title. And in an odd way, this ostentatiously modest and small-scale movie has as good a case of monumentalism (the worse for its subtleties) as any movie of its time. Not content to tell a story of rural Southern Depression, it seems determined to tell the story of rural Southern Depression. Much of the blatheriness of modern movies can be summed up in the drift from a to the. With Sally Field, Lindsay Crouse, Amy Madigan, Ed Harris, Danny Glover, and John Malkovich. 1984.
* (Carousal Cinema 6, Cinema 21, Oceanview 6)

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THE LAST WAVE — A group of urbanized aborigines in Sydney, Australia, is defended on a murder charge by a white attorney who, by a lucky coincidence, happens to be

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