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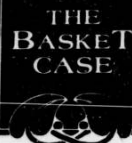
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Writing Contest Deadline This Friday. See page 22

READER

VOLUME 14, NO. 47 NOV. 27, 1995 SAN DIEGO'S WEEKLY

THE MAN FROM MOSCOW

It is the fall of 1956, and a young professional hunter named Vladimir Gurevich has come into a Gypsy encampment along the Volga River on the plains south of Stalingrad. He has been hunting prairie dogs, whose pelts are to become part of the Soviet fur trade, and he ends up spending half the night in a young Gypsy girl's tent. She reads his palm and stares into his eyes and foretells his destiny: "You will be a very lucky, very happy man, who will travel and work far, far away from here, in a strange and wonderful land. And you will never come back. You will die in a far-off place." The hunter dismisses the fortune as so much Gypsy gibberish, and he returns to his life in the Russian wilderness. But he never forgets that night.

Almost thirty years later, forty-seven-year-old Vladimir Gurevich (pronounced gur-uy-vich) is sitting in the front row of the audience at NBC studios in Burbank, watching the *Tonight Show*. He's wearing a stylish Michael Jackson shirt with a slanting collar flap, and his short hair is turning a distinguished gray above his strong face. Guest host Joan Rivers notices him and his date, a young Swiss girl half his age, and the cameras turn as Rivers begins making insinuating remarks to the two of them on national television. She asks who the girl is, and Gurevich says she's his fiancée, and all over the country Russian émigrés bolt up in their chairs. For several days after the telecast, Gurevich receives peculiar telephone messages on his answering machine asking why his friends had to find out on television about his upcoming marriage — from Joan Rivers of all people.

The Gypsy was right after all: Vladimir Gurevich, hunter, soldier,

(continued on page 80)

BY NEAL MATTHEWS



**FOR VLADIMIR GUREVICH
LIFE HAS BEEN A SERIES
OF LUCKY ESCAPES**

City Lights

Rudy And The Credit Cards

The people at Carte Blanche must be bemused by the credit card flap involving City Councilman Uvaldo Martinez and his top aide, Rudy Murillo. Long before the current controversy made headlines, Carte Blanche was waging its own war against Murillo over nonpayment of nearly \$2,000 on his personal credit card account. The tactics used by Carte Blanche in its two-year effort to collect the debt included the filing of a lawsuit, the garnishment of Murillo's wages for four months, and the issuance of a bench warrant for Murillo's arrest after his failure to appear at the second of two "judgment debtor" examinations.

Since April of 1982, when Murillo stopped making payments on charges he had accrued over the previous four years, Carte Blanche had been trying, unsuccessfully, to get Murillo to pay his outstanding balance of \$1924.44 through the customary letters and phone calls. Finally, on February 1, 1983, the Delaware corporation filed suit



in South Bay Municipal Court through local attorney David Branfman, asking for payment of the full balance plus attorney charges and interest from the time Murillo had stopped making payments. Murillo was served with the complaint on February 5 and given the normal thirty days to respond; when he did not, the hearing was postponed for more than a year, until April 18, 1984. And on that date, when Murillo did not appear, a default judgment was entered

on behalf of Carte Blanche by Municipal Court Judge Ernest Borunda for the new total, which by then amounted to \$2752.86. (Branfman was due \$325 for his work, the filing of the various legal documents, had cost fifty-eight dollars, and the interest on the original balance was \$448.42.) For nearly a month, says attorney Branfman, there was no word — or payment — from Murillo. So on May 15, the court ordered Murillo to appear for a June 8 "judgment

hearing was postponed indefinitely. By this time, Branfman finally found out where Murillo was, and he asked the court for a "writ of execution" to garnish Murillo's wages. The request was granted, and on September 12, 1984, the city auditor's office began deducting more than \$500 per month from Murillo's wages for payment to Carte Blanche.

Branfman, however, wanted to collect sooner, so he petitioned the court for a second judgment debtor examination. In November the request was granted, and on November 6 Murillo was served notice to appear in court on November 30. Once again, though, he failed to show, and on December 4 the court issued a bench warrant for Murillo's arrest, charging him with contempt of court for not appearing at the November 30 hearing and setting his bail at \$2000.

That, Branfman says, did the

Their Own Spice

Citrus canker, which has wreaked such agricultural havoc in the Florida citrus

nursery industry that seven million citrus trees have had to be burned there this year, has become a potential threat to San Diego's citrus industry. Two weeks ago the University of California's local Cooperative Agricultural Extension mailed a letter to thirty-five local Oriental markets and restaurants, warning that a citrus spice commonly used by Asian cooks is a probable carrier of the citrus canker bacteria and that possession of this spice is now against the law. The spice has been officially quarantined by the federal government and cannot be legally imported. In early October, county agricultural inspectors had visited forty local Oriental markets and confiscated 159 pounds of the spice, which is commonly imported from Thailand and is known as "Kaffir lime leaves." County plant pathologists found that many of the packaged leaves were infected with citrus canker. If the disease were to spread to San Diego County's citrus crops, a \$15 million per

year industry, it would cause the trees to produce spotted fruit, which is unmarketable. Local agricultural officials will be conducting another raid soon.

The Vietnamese call it *la cam*, and many San Diego families grow it in their gardens. But Kathleen Thuner, county agricultural commissioner, says she is most concerned with contaminated leaves or rind coming into the U.S. through the mails. Many refugee families have relatives in Southeast Asia who routinely send packages filled with traditional goodies that are hard to find here. Thuner says right-to-privacy laws supersede agricultural inspection laws, so commissioners cannot inspect mailed packages without the recipient's permission. "We have reason to believe that a lot of people here are receiving citrus leaves through the mail," she declares.

Vietnamese refugees acknowledge this, and although the USD agricultural extension asked in its letter that all seeds, leaves, peels, and cuttings from plants originating in Southeast Asia be turned over to the county for disposal, Phuc Duong, who

(continued on page 39)

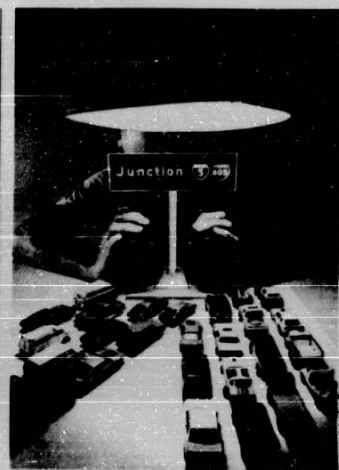
Glog Watchers

As your car moves eastward on Interstate 8 in the 5:00 p.m. rush-hour crawl, calm yourself with the reminder that it could be much worse: you could be commuting in Los Angeles. Interstate 8 is San Diego's busiest freeway — an average of 218,000 cars daily fill twelve lanes in its busiest segment between Interstate 805 and Interstate 15 — yet among California's ten most crowded thoroughfares, it ranks a lowly ninth. Los Angeles County's Ventura Freeway just west of I-405 is the busiest with 267,000 cars sharing nine traffic lanes. Ranked second is I-405 north of Interstate 10, which carries 266,000 cars daily. Interstate 55 near Costa Mesa carries more vehicles per lane than any other freeway: its six lanes carry 163,000 cars daily.

Still, traffic on I-8 is a

busiest freeway jumped 8.4 percent. The segment of I-5 just north of where it merges with I-805 now averages 155,702 vehicles daily, up 9.7 percent from last year. More than 118,000 cars cruise daily along I-5 near Encinitas Boulevard, an increase of 8.1 percent over 1984. Newly expanded I-15 near Miramar Naval Air Station now carries 143,500 cars daily, up a whopping 18.2 percent over last year. (Many of those new drivers last year used I-805, which added just one percent more vehicles this year on its busiest section, north of I-8.)

These traffic counts are just a sampling of the statistics gathered by traffic operations specialists at Caltrans who use pressure-sensitive counters permanently embedded in the concrete roadways to record the number of vehicles traveling on freeways here. The sensors record traffic flow in both directions on Highway 157, which travels east-west linking Otay Mesa Road with I-5 near San Ysidro, 237 cars per day traveled eastbound there in January, and 239 traveled westbound. By April, three months later, the daily eastbound traffic count



increased to 3746, but westbound traffic had soared to 7674. The lopsided change was due to the opening of a second border crossing at Otay Mesa, which is heavily used by Mexican trucks carrying goods north to U.S. markets. The trucks then travel west along Highway 157 to I-5, where they continue their trek north.

The traffic tally on I-5 just north of the San Ysidro border crossing also confirms that fewer drivers are using that crossing: 45,500 vehicles per day traveled that stretch of I-5 in September, down from 53,000 last year.

Vehicle counts are also recorded hourly by sophisticated instruments located at sixty checkpoints throughout the county. These machines allow Caltrans to chart peak hour traffic flow on the busiest freeway on-ramps and off-ramps, such as the off-ramp that carries 43,300 cars from westbound I-5 onto I-805 between 7:00 and 8:00 a.m. weekdays. That same ramp is used by an average of 48,500 vehicles daily, which equals the total daily traffic in both directions across the San Diego Coronado Bay Bridge.

P.K.

Eric's Not Here Right Now

Midway through the off season, Padre management must be seeking the elusive ingredients that made the difference between championship and a play in 1984 and third-place grind in 1985. Jim Miller has some suggestions — courtesy of the Padre fans.

When Miller and his colleagues at Commerce Financial, a Kearny Mesa car-leasing firm, used into their Vickers Road office last April, they immediately began receiving calls from people asking for Eric Show. One of their numbers, 573-0586, used to belong to the Padre right-hander. At first the ten to fifteen calls per week seemed a nuisance, and those at Commerce Financial would just say that Show was no longer there. But it soon became clear that this was a chance not only to have some fun, but to tap the wisdom of the "teeth man."

A fan would call and ask, "Is Eric there?" "No he's not, can I take a message?" Jim Miller would reply.

"Well, you tell him this. All he's gotta do is learn to throw a knuckle ball like Phil Niekro. He'll win more games that

way. . . . And tell him to stop throwing those popper balls." Though a lot of the callers merely wanted to speak their minds to Show ("They called him everything from a dirty bum to the best pitcher the Padres ever had," says Miller), many armchair barbers had expert advice for the five-year veteran. One fellow called and suggested that Show was losing games because he dropped his shoulder too much when he threw. "The guy went into a very precise ten-minute lesson on pitching technique," says Miller, a diehard Padre fan who had season tickets when

the Padres played at Lane Field back in the early Fifties. "So I told him I was Craig Lefferts and said that since he seemed to know so much about pitching, maybe he could give me a few pointers. He told me that I was holding the baseball all wrong, that my pitching was too one-dimensional — 'You need more pitches, Craig!' — and that I needed to improve my defensive capabilities."

Miller's colleague, Russ Hooper, remembers two calls in particular. One was from a Missouri man calling long distance to tell Show he'd

invented a new pitch. "He called to tell Eric that he'd be willing to take time out from his busy schedule to show him the pitch," recalls Hooper. "It was a secret he'd known for years, but he was a fan of Eric's and was willing to reveal it to him. This guy was dead serious. He said he had a pitch with a certain spin that could be thrown so that the ball would always be hit right into the dirt in front of the plate. It couldn't possibly be hit in the air, he said. Every hit would be a grander right back to the mound."

Another guy had invented the ultimate method of throwing a spitball. "He said he'd concocted a new substance," says Hooper. "Eric could rub it into his glove and it would allow him to put tremendous spin on the ball and still maintain perfect control. And the substance would be impossible to detect."

The calls would come most frequently after Show lost a game, particularly if he pitched badly. Not surprisingly, the day after the September 11 game in which Pete Rose got his record-breaking hit off Show, the phones jingled incessantly. Miller estimates he received about fifty calls that day, mostly from radio fans. "Is Show related to Pete Rose or what?" one caller asked. "He threw him a fat pitch," charged another, Miller says. "The general consensus was that he had given up the hit on purpose to get his name into the Hall of

Fame." One caller offered Russ Hooper a gravelled lament: "I've been your fan for years, Eric. Of all the pitchers in baseball, why did it have to be you?"

Perhaps history would be different if Eric Show had hooked up with one of several fans who called the day before Pete Rose's hit. One big-hearted tenth man told Hooper, "You tell Eric he can call me if he wants a lesson. I'll tell him how to pitch to Pete Rose."

Miller admits he's disappointed now that the season is over and the number of calls has dwindled to only a couple a week. "We have such a great time with them," he says. The office of Commerce Financial awaits the next Padre season, when the staff will eagerly resume its duty as Eric Show's sounding board. "He's lucky he's got us," says Miller. "I feel like his PR agent. If he should ever get in touch with me, I'll tell him I have some charges for taking all his calls. Maybe a couple of free tickets to a Padre game."

S.M.



Money Walks, Everybody Talks

It's not something Hillcrest merchants like to talk about, this matter of the AIDS scare and its effect on business. And of those who will talk about it, most prefer to speak anonymously. But for the last six months — ever since the AIDS crisis became the dominant issue in the media — the Hillcrest business

community has been increasingly concerned with the public's reaction to the disease. At a recent meeting of the Hillcrest Association merchants group, the primary topic of discussion was the AIDS problem and its effect on sales, which many feel is responsible for the fact that their business is off by as much as forty percent over the same period last year.

Alan Bilmes, co-owner of the popular City Deli restaurant on the southwest corner of Sixth and University avenues, is one of the few who's willing to voice his concern publicly. Until the traditional Thanksgiving holiday upswing, just now beginning, business at the City Deli has been down by "out twenty percent, according to Bilmes. And the fear of AIDS, he feels, is the reason. "I've spoken to several friends of mine who also own businesses

around Hillcrest," Bilmes says, "and everyone's experiencing the same thing, especially the restaurants." In recent weeks, Bilmes adds, he's had long-time customers he hadn't seen for a while tell him their fear of contracting AIDS was the reason they'd stopped coming in. One deli customer, he says, asked that her order of sliced meat be cut by a female employee rather than the male who was behind the counter. "Ignorance spawns fear," he says, "and sadly, people have a lot of misconceptions. All the medical information holds that in the five years since AIDS was discovered, not a single person has gotten it through casual contact — but people

(continued on page 39)



STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
When I smell something rotten, am I actually inhaling little pieces of rotten stuff? And how does something like baking soda (which doesn't just mask odors) deodorize? I mean, no pun intended, just how do we smell?

M.L.P.

Ocean Beach

A concise answer would be that we don't smell very good, or very well. No, Nate, this is not the answer to your question. "Why does America's Finest City smell like a sewer?" I'll get to that in a few weeks. Consider the male emperor moth, who can detect a female moth's scent from nearly seven miles away — and she only carries 0.001 milligram of Eau de Moth. Humans, in comparison, are oblivious to the finer scents in life. Despite our nasal shortcomings, though, we can still detect an amazing number of odors, all of which are due to the volatility of our world.

Ever smell a rock? Probably not, since it's not volatile. But I'm sure you've smelled cinnamon, which is volatile. In other words, it goes into a gaseous state. A rock just sits there at normal temperatures; none of its molecules has much inclination to leave. But some of the cinnamon molecules are eager to escape into the air, and this is where our noses come into the picture. The volatile molecules (which are not "pieces" or particles of cinnamon) float around until we inhale them, as they head up our nasal passages, they pass by a small area that's full of specialized cells. The cinnamon molecules somehow stimulate a particular cell (no one knows precisely how or why a substance will stimulate one cell and not another), which sends an impulse along the olfactory nerve to the brain. There, in your central clearing house, the message is flashed on the score board that you've just inhaled the odor of cinnamon.

Mmmm, time to eat.

That's how it works for most of us. But there are about two million people who can't smell at all or whose sense of smell is severely impaired in a condition called anosmia, and for these people the world is quite a bit duller. Not only do they lose out on smells, a (usually) pleasurable part of the world, but they also lose their sense of taste (the tongue being responsible for recognizing only sweet, sour, salty, or bitter flavors). But the UCSD Medical Center has help for these people. Dr. Terence Davidson directs the Nasal Dysfunction Clinic in Hillcrest (he is also the source for the nose news in this column), and he says that at least half his patients can improve their sense of smell by treatment at the clinic.

Oh, and the baking soda? Davidson theorizes that it works by taking moisture out of the air, thereby reducing the opportunity for water-soluble odors to be suspended in a gaseous state (and thence to your nose).

Dear Matthew Alice:
My wife and I recently attended a concert



at the old Fox Theatre, now Symphony Hall, and we were puzzled by portraits hanging on either side of the stage. Who are these people? Former local benefactors of the theater? Shakespeare's brother? The old Bird himself?

Ned James
University City

I guess the answer is that back in 1929, when the Fox Theatre was built, San Diego was still a small town. We were easily dazzled by the bright lights and sophistication of other cities and other lands, places with far more culture than our town. That must be the reason the theater's designers overlooked all our local heroes and chose to use French nobodies as their models for the portraits. Well, they're *somewhats*, but nobody knows who they are. And if nobody knows who you are, you must be a nobody, right?

It's like this. The Fox was a big deal at the time — it was San Diego's largest theater and the third largest on the West Coast — and cost a lot of money (two million dollars). So they wanted to give it all the flash and glitter our aspiring little town deserved. What more glittery style

than French Renaissance? (I'll overlook the fact that the bottom level of the theater is actually meant to be Spanish Baroque). The fancy chandelier, the ornate ceiling decorations, the fountains... it all spelled glamour to its designers. And to get an authentic taste of this glamour, they visited France. While there, someone (just who made this trip has been lost in time) noticed some portraits in the chateaux and thought they'd be just right for the new theater back home. So what we see on the walls of our Symphony Hall are the American artist's impression of a French artist's renderings of four approximately seventeenth-century Frenchmen. No names, no dates, no details — just four *galant hommes* who add a bit of Gallic flavor to Southern California night life.

Not that San Diegans didn't recognize somebodies fifty-six years ago. Opening night for the Fox had all sorts of Hollywood celebrities: Buster Keaton, Joe E. Brown, Victor McLaglen, Anita Page, Will Rogers, star of the first film shown there (*They Had to See Paris*), was introduced on stage by George Jessel. Oh, it was a night to tell your grandchildren about. Estimates are that 100,000 people lined the streets for the parade of stars before the show — quite an achievement, considering the population of the town was only 147,000! And high up on the chandelier that evening, on a two-foot-wide platform, cavorted a group of dancers billed as the Franchonettes, accompanied, right up there a hundred feet above the audience, by conductor Al Lyons and his accordion. And they say San Francisco is the city that knows how! □

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80003, San Diego, California 92138.



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THE INSIDE STORY

BY PAUL KRUEGER

ART SKOLNIK PACKS HIS BAGS AT YEAR'S END, concluding his eighteen-month tenure as executive director of downtown San Diego's Gaslamp Quarter Council. The 500 merchants and property owners in the sixteen square blocks of historic buildings just east of the new Horton Plaza shopping center paid Skolnik handsomely for his services: they stretched their budget for his salary of \$66,500 per year, and endured his weekend visits to Seattle, where his wife and children continued to live.

The Chicago-born Skolnik in return persuaded the city's politicians and bureaucrats to pay attention to the considerable problems that for a decade have hindered rehabilitation efforts in the neglected south-of-Broadway district. He helped write a tough ordinance that pushed out video arcades and pornographic bookstores, pressured property owners to clean up their storefronts, and helped secure millions of tax dollars to condemn and purchase real estate from landlords who wouldn't voluntarily rehabilitate their property.

Skolnik accomplished those tasks by using the media to call attention to Gaslamp's problems and by taking on bureaucrats and city officials who had seldom been criticized publicly. Though he submitted his resignation, which explains his need to be reunited full time with his family in Seattle, Skolnik is still talking tough. He took on the San Diego Housing Commission last week during a city council committee hearing on solutions to the plight of the homeless, saying the commission lacks "the will to be aggressive, creative, and responsive" to the transient problem and has squandered time by not applying for federal grants to house the homeless.

In an interview last week, Skolnik was equally tough on the commission, saying the agency "should be disbanded

and the staff fired if this is the best they can do. And [commission director] Ben Montijo should be thrown out on his ear." Skolnik, who chairs a subcommittee of the city's Task Force on the Homeless, says bureaucrats and politicians can ignore downtown's transient problem "because there's not enough voters who come in contact with the problem to be upset by it. The unwillingness of the community to accept the truth and responsibility is mind-boggling. Except for a few donations, you wouldn't know there's any emergency. But there will be another 1000 fewer [hotel rooms] within two years, which means a growing, continued process of more homeless on our streets. And the illness and death of innocent people will continue to occur without publicity."

Skolnik predicts that transients will move out of the Gaslamp only to reassemble in the eastern center city area around Island Avenue and J Street near Fourteenth Avenue, home of the Devo's Center and new Rescue Mission and St. Vincent de Paul Center. "Rather than disperse the homeless, they're going to treat the east center city as a social service Indian reservation like [skid row] Los Angeles. That's contrary to all social planning, and when you throw all those people into one neighborhood, they're going to stratify, and they're going to kill each other. You might as well put up the barbed wire."

The past year has seen a noticeable improvement of the storefronts on the east side of Fourth Avenue, between Broadway and G Street. Skolnik, an architect who directed the rehabilitation of Seattle's historic Pioneer Square, has consistently and strongly criticized the Centre City Development Corporation and the Hahn Company, developers of the Horton Plaza Shopping Center, for not beautifying the barren Fourth Avenue side of their project, which faces the remodeled Gaslamp buildings. (A



Art Skolnik

decorative facade covering the shopping center's stark concrete parking structure has been promised by Hahn and CCDC, along with a small park and kiosk designed to entice shopping center patrons across Fourth Avenue where they would patronize Gaslamp merchants.)

"They [CCDC] told us, 'We'll do something when you do something.' Well, we've left them in the dust, I get lots of excuses [from CCDC], and they all sound legitimate, but now Art's come and gone, and we've complied one hundred percent, and CCDC hasn't complied one iota. It's an embarrassment to all of downtown that this prima donna project [Horton Plaza] is allowed to exist with that facade, a total disregard by the developer of his role as a good neighbor."

The forty-one-year-old Skolnik was equally outspoken about what he felt was CCDC's lethargy in coming through with the money to condemn and purchase buildings along the Gaslamp side of Fourth Avenue, buildings whose owners refused to remodel or to evict tenants the Gaslamp Quarter Council judged as undesirable. Today he acknowledges that the redevelopment agency was smart to move cautiously with

the condemnations. "My hostility was based on my naivete about how long it takes [to condemn property]. Pam Hamilton [CCDC's assistant vice president] told us that being cautious up front would save us legal problems and extend our capital. She was right."

A former state historic preservation officer for Washington state, Skolnik isn't overly concerned that the budding renaissance of Gaslamp has forced out longtime retailers who can't afford rents that have doubled as buildings are renovated. "The purpose is to save those historic buildings," he stresses. "The uses are transient, the tenants are transient. Who cares what they're used for, because once we've saved them, we can play with the uses." Skolnik acknowledges that the pornographic bookstores he and Gaslamp businessmen feel deter tourists did generate rental income for landlords who would have otherwise turned their properties into parking lots. "If it weren't for decades of adult entertainment, this area would have been demolished long ago. It provided the profit motive for landlords who would have otherwise razed the buildings."

Skolnik's resignation precludes him from helping to shape the future of downtown, but he says an effective public transportation system, including a trolley running up and down Fifth Avenue, is the area's most important need. He believes the city should deed to a private developer the parcel of land that is now the site of the city administration building and Golden Hall. The private developer would in return build a new civic center complex with city offices and library near the new police station on Broadway and Fourteenth Street. "The current city hall is a piece of junk," he says. "If it fell over in an earthquake, nobody would care."

A consortium of downtown business leaders should entice Scripps Institution of Oceanography to build a new research facility and aquarium on the G Street Mole, says Skolnik, and the old SDG&E powerhouse at Broadway and Keittner should be transformed into a family-oriented amusement center, as was done in Baltimore. "And it's embarrassing that there's not a naval museum in this city. Before the navy does anything with the land they own [at the foot of Broadway near the harbor], there should be a first-class U.S. Navy museum built."

Photograph by Joe Kohn

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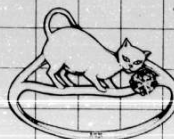
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MOSCOW

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"varine biologist, Jewish immigrant, and now business broker, art dealer, and popular member of the Point Loma Rotarians, has traveled a long, long way from home to a strange and wonderful place. His transformation from card-carrying Communist to credit-card-carrying capitalist is complete; he's a landlord now, he has a job at Page Olson business brokerage in Mission Valley, and he drives on concrete freeways to business meetings in tall buildings. If only the Gypsy could know how accurate she was. If only his mother, who died in Moscow in 1976, could see him now.

How could Gurevich, who was born in Moscow, whose parents were Communist Party members, become such a successful capitalist? "It's my luck," he says, laughing heartily, his alert eyes narrowing. "Just call me lucky, man, call me lucky! My mother always told me I'm a capitalist. Even when I'm a young kid, with all my innovations and the way I survived, she always told me, 'You, son, were born on the wrong soil.' I'm sure she would be very proud to see me here."

Gurevich is living the dream that thousands of Jews are still dreaming in Russia. They began pouring out of the country in the early 1970s, when Soviet-American détente was at its zenith. In 1979 the Soviets allowed 51,000 Jews to leave the country, most of them coming to America. In 1984, fewer than 1000 Jews were allowed to emigrate, and once again the outcry from the West is growing loud. It is the same outcry that sprung Gurevich

in 1974 and led to his few comical moments of browbeating at the feet of Joan Rivers. But not even Gypsies could have imagined just how fortuitous Gurevich's headlong trajectory toward the *Tonight Show* was to be.

Gurevich's lengthy journey to the Western world probably began when he was in the seventh grade and was falsely accused of having thrown a brick through the window of his school principal. Vladimir believed

try during the summer of 1953, selling the blankets when they needed money, and eating ice cream every chance they got. "We were having balls!" Gurevich says.

Earlier, young Vladimir had been suffering his wanderlust quietly, using his stamp collection and the stories of Jack London (translated into Russian) to satisfy his yearning for travel. His mother was a bookkeeper for a bookstore, his father a former

which spans Europe and Asia, and he was hooked by both the great beauty of the land and the adventure of traveling to strange places.

What he really wanted to do was someday enter Moscow's Institute of International Relations and become an ambassador, but being Jewish, a minority that suffers the most severe discrimination in the Soviet Union, he knew he could never enter the diplomatic corps. The next best thing for a young man whose head was filled with Jack London's tales of adventure was the professional hunting and fur farming college in the village of Sakhodnya, thirty kilometers north of Moscow.

The Russian fur trade is an important source of foreign currency. In 1955, the year Gurevich entered the hunter's college, Soyuzpushmina, the Soviet fur trading organization, sold about \$35 million worth of sable, mink, weasel, muskrat, ermine, Persian lamb, arctic fox, lynx, beaver, sea otter, and seal furs. Today the country's fur trade accounts for about \$150 million in foreign currency. American bidders at the three yearly fur auctions in Leningrad pay as much as \$3000 apiece for sable pelts but are prohibited by U.S. law from importing mink, weasel, fox, ermine, marten, and muskrat furs. The USSR has no trouble selling these pelts to furriers from other nations.

When Gurevich entered the college, he found himself to be the token Jew he'd often been in many other activities. Most Jewish boys, and especially big city boys, took up art, computers, mathematics, and other more cerebral pursuits. Vladimir, who'd been bullied quite a bit as a child, felt he had something physical to prove. "The

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He knew the fate of other Jewish scientists who petitioned to leave. It was a step into another wilderness, but one no more dangerous than the one he'd crossed before.

that, being the only Jew in his class at school number 193 in Moscow, he was blamed for the incident (which almost killed the principal's wife); as punishment he was going to be held back one grade.







Frightened and upset, Gurevich decided to run away with an Armenian friend named Alex. The other boy stole his father's pistol and some valuable Austrian blazettes from his home, and the two of them started hopping freight trains. Being too young to require possession of identification papers, they traveled all over the coun-

journalist and then a typesetter, so Vladimir became a voracious reader. "Jack London made me a man," he says firmly. He calls the writer his "godfather."

The authorities finally caught up with Vladimir and Alex after a four-month search. Local police in Irkutsk, in east-central Siberia, spotted the boys and detained them, and the vagabonds were sent home to their parents. Punishment was light, and Vladimir had to finish seventh grade at another school. But he had glimpsed the vast Russian wilderness,

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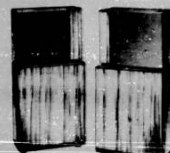
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MOSCOW

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majority of the students were hillbillies, from the country, who already had experience as trappers," he explains. "I was a city boy, and they looked at me as a little bit crazy."

Much of the four-year program was conducted in the field, and from the time he entered the college until he quit his job as a professional hunter, in 1959, Gurevich had lived and worked in almost every region of the country. He'd hunted arctic fox on the New Siberian Islands in the East Siberian Sea; he'd farmed minks in Latvia, on the Baltic Sea; he'd trapped muskrats on Lake Balkhash near the Chinese border; he'd spent time on the plains, in the forests, and in the white north. "It is a beautiful country," he says, sitting before a map at his dining room table in his apartment just east of San Diego Jack Murphy Stadium. Sometimes the melancholy seeps into his voice when he looks at a paper facsimile of the land he once roamed, and where he can never return.

"Oceans, tundra, mountains, forests, lakes, seas, rivers, it is almost three times the size of the U.S. It is a great country, and I do miss it. There's nothing wrong with the country; it's the system that stinks."

As a hunter, Gurevich found all the adventure Jack London had promised. He got scurvy while hunting arctic fox in the New Siberian Islands and was taught by a hunter how to shoot caribou and cut their jugular veins in order to drink fresh, warm blood. The blood would be steaming in the bitter cold air, as would the fresh liver

Gurevich learned to eat in order to stave off the scurvy. He learned this just in time to save his teeth, which had all become loosened when the scurvy caused his gums to become infected. He became proficient at starting fires in the snow, driving a dog team, and avoiding the many poachers who populated the Soviet outback, although his arm was once peppered with buckshot when he happened upon a group of thieves taking his cache of pelts. "The people in the north were stateless, outcasts, misfits, rough and tough kinds of guys," Gurevich says. Many of these people had been banished there by the Soviet government and could never again travel very far away from the Siberian uplands.

Danger was always present. One near catastrophe arose from a seemingly minor muskrat bite. One fall day Gurevich was out in his canoe-like boat, poling it along through the thick reeds in the marshland at the edge of Lake Balkhash. He was checking and setting his string of 140 spring traps, which were placed along muskrat trails in the reed beds. Gurevich had a pile of dead muskrats in the bow of his narrow boat, and he was standing in the stern, pulling up a trap chain, when by his accomplishment a trapped muskrat jumped from beneath the vegetation and bit the little finger on his right hand. The small rodent's needle-sharp teeth slashed his finger to the bone, but Gurevich didn't pay the injury much mind. He tore off a piece of his shirt and wrapped it around his bloody finger and continued his rounds.

The injury became infected and his finger swelled to the size of a sausage, and after about a week Gurevich couldn't work any more because of the

fever and the pain. He and his companion Aleksander had no medicine, and Gurevich was soon delirious. The only alternatives for Aleksander were to cut off his friend's finger or transport him by boat seven miles up the Ili River to a village where a veterinarian lived. Aleksander chose the latter, a treacherous trip because of the swift-flowing waters, which had to be navigated in a boat with no motor, and Aleksander couldn't swim. His right leg was withered due to polio, and if the boat capsized, both men would have drowned. But they made it to the veterinarian, who lanced the finger, and then Aleksander poled the boat downstream the seventy miles back to their camp while Gurevich lay in the bow recovering. The trip back took three days. "With my fingerprints, I can never be lost," Gurevich says, showing the white scar on his finger.

During one season of hunting in the far north, Gurevich met a man who was to alter the hunter's destiny. Sergey Kleinenberg was a professor and a marine mammal expert who was on an expedition to study migration patterns of beluga whales. Gurevich became a guide for the expedition, and his engaging personality and physical vigor impressed Kleinenberg. The professor suggested that if the young hunter ever gave up the wilderness, he could work in the lab at Moscow's Institute of Evolutionary Morphology and Animal Ecology, which is part of Russia's Academy of Sciences.

It so happened that Gurevich did eventually give up the hunting life. "I was city boy," he explains, "and I was missing civilization. Music, opera, the night lights, girls. And I was missing competitive wrestling, which I

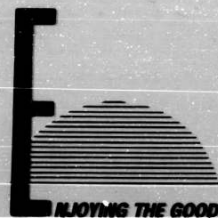
loved. And maybe it was time because I'd proved myself. This small, weak Jewish boy proved he could do things Russians could do."

Gurevich returned to his home town and was almost immediately drafted into the Red Army. But in keeping with his charmed existence, he was selected as a member of the elite division that does most of the marching through Red Square during national ceremonies such as the May Day parade. Membership in this group, the Tamanskaya Ovardyaskaya division, required his joining the Communist Party. He was assigned to an artillery unit, but his real job was to be a Greco-Roman wrestler for the army wrestling team. He'd been wrestling since he was sixteen, and he ended up spending his days in the gym and his weekends at home. He became the Red Army wrestling champion in the seventy-nine-kilo class in 1959. "It was a great three years of my life," he says proudly.

After his discharge he worked as an instructor and hunting expert at Moscow's military academy. The military owned large hunting reservations 200 kilometers north of Moscow, which were used almost exclusively by Soviet and foreign dignitaries. Gurevich was an excellent shot with the rifle and shotgun, and many times he was told to accompany a hunting party with the likes of Soviet premier Nikita Khrushchev or secretary of defense Leonid Brezhnev, as well as foreign leaders such as Cuba's Fidel Castro and Marshal Tito, president of Yugoslavia. On many occasions Gurevich was the man responsible for making sure the dignitary went home happy. While game such as wild boar, elk, and moose was herded toward the

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MOSCOW

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official, Gurevich would be stationed behind him and to the side, hidden in thick vegetation. Just as the official began shooting at something, Gurevich's instructions were to fire simultaneously at the quarry, to ensure the visiting hunter did not miss. This job is a source of tender, almost wistful amusement to him now. Ah, Russia.

In 1960 Gurevich applied for admission to Moscow State University. He was refused, he believes, because he is Jewish. But he did obtain a fake student ID and was able to audit classes for an entire semester, and he got to know many of the professors. When he applied for admission a second time, he was accepted. In the meantime, he had looked up Professor Kleinenberg, whom he'd met on the whale expedition to the far north, and began working as a lab assistant at the Institute of Animal Morphology and Ecology, attending his college classes at night.

Under Kleinenberg's tutelage, Gurevich's major interest became dolphin research. Both Soviet and American scientists were just beginning to try to understand the complex behavior of the small marine mammals, and Gurevich witnessed and contributed to the establishment of a huge network of Soviet marine mammal studies. He accompanied Kleinenberg on an expe-



With mother in 1959

dition to the Black Sea in 1963 that later became known as the dawn of Soviet dolphin research. Later the military was to become intensely interested in this work, just as the American military did. But at this stage it was all still in the scientists' hands, and there was a good exchange of information between the American and Soviet researchers.

After graduating with a master's degree, Gurevich continued working as a lab assistant with Kleinenberg, studying echolocation (dolphin sonar) and social behavior, and developing



With friends at Zandvoort Hunting Preserve, 1967

training techniques for experimentation. Then in 1967 he became a research fellow at the Koltsoff Institute of Developmental Biology at the Academy of Sciences in Moscow, and eventually he became a candidate for a doctoral degree.

The young researcher had already published an impressive body of scientific papers and was living the life of a successful professional. Even though he was paid only 120 rubles a month (about one hundred American dollars at the time), he was able to make a down payment of 2000 rubles on a spacious apartment in a fifteen-story building on Vernadsky Prospekt. He was also able to purchase, for 8000 rubles, a small Fiat automobile. How could he afford such a luxury? "That's a hard question to answer," he says. "Trading up, I guess."

Gurevich, unbeknownst to his Communist Party comrades, had accumulated quite a valuable art collection. It had begun when he was a hunter, when he would often trade ammunition for archaeological artifacts or old paintings owned by people living out in the country. He says he always had a good eye for valuable art, and he became an expert in Russian porcelain. Always a capitalist at heart, Gurevich proclaims that he never lost a penny in an art deal. In Moscow, where, by law, nothing can be sold for profit, he entered into a circle of surreptitious art traders, and he developed a network of clerks in second-hand stores who would call him when an interesting antique appeared. Seeing the impressive collection of paintings, porcelain, and other pieces he's been able to amass in his eleven years in America, it's easy to understand how he could afford an ex-

pensive car in Russia.

People who have spoken to Gurevich's former colleagues in the Soviet Union, such as Bill Evans, head of the Hubbs-Sea World Research Institute, where Gurevich worked after emigrating, say he was known as a wheeler-dealer in Russia. "Vladimir's friends over there say he wanted to do some things that were not allowed in that system," says Evans. "He was well liked until he asked to emigrate. They call him an entrepreneur" — which in Russia is an epithet.

The same kind of warm, outgoing, and ironical personality that today makes him everyone's favorite former Communist in his Rotary Club evidently made him a popular man around the lab. Plus he was an effective dolphin handler whose research papers were translated into English and studied by American scientists. His time was divided between the Moscow institute and the dolphin pools at a military outpost near Pitsunda, on the eastern shore of the Black Sea. It was one of two dolphin research facilities on the Black Sea; the other was on the Crimean coast to the north, where almost all of the work was highly classified. Only some of the work at Gurevich's lab was classified, and he held a "level one" clearance that, according to intelligence sources here, is nearly equivalent to a "secret" classification in this country.

The Soviets were interested in the same military applications of dolphin research as the Americans were: improving sonar, bettering the hydrodynamics of ships, improving sound detection underwater, camouflaging submarine noises and also communi-

cations in the guise of dolphin vocalizations, trying to reproduce the chemical that excites dolphins' eyes and allows them to see so well both above and below the water's surface, and training the animals to perform missions such as retrievals of lost objects and security patrols in sensitive harbors.

It has long been rumored that Americans used dolphins to kill Vietnamese frogmen during the Vietnam War and that the animals were trained in a crazy and expensive scheme to carry a lethal weapon that would kill Fidel Castro while he was scuba diving. These rumors have never been verified, but they persist. It is assumed that the Russians have imagined similarly nefarious missions for dolphins, but Gurevich says he knows nothing of such projects. He was involved in scientific research, not military brainstorming — although he did have knowledge of many classified projects, which he talked about with American intelligence agents before he was allowed to enter this country and work on U.S. Navy-funded dolphin research.

Although Gurevich seemed to thrive economically despite Soviet oppression and despite his low status as a Jew, he uncon-

sciously knew he'd one day try to leave the country. In the late 1960s, when the Soviets began to loosen their restrictions on emigration of Soviet Jews, more and more of his countrymen began applying for exit visas. But Jewish scientists seemed especially singled out for denial of permission to go to Israel and thus became "refuseniks," so called because the government refused them permission to leave. Some were jailed when

they applied to leave, others were stripped of all duties and drafted into the army as privates. One scientist, Aleksander Lerner, well known in the field of cybernetics, applied in 1969, and although many on his relatives have been allowed out, he is still in Russia. And despite the fact that the government stripped him of his job and any opportunity to work as a scientist, he remained a major figure in Soviet science. Many Jewish scientists who applied to leave gravitated to and were greatly assisted by Lerner, eventually obtaining their exit visas. Gurevich was one of these.

Gurevich's father had been ill with heart disease, and in June of 1970 he was dying in Gurevich's arms. "The circumstances of his death were so overwhelming, so shocking, he was dying in my hands and I couldn't do anything," Gurevich recalls. "He was whispering things to me. He said, 'Get out of here. These are my last words and I'm telling you to get out. I know we've never talked about this, but please get out of the country.' Let me tell you, if my father, who was always afraid of everything, never said a bad word about the system, was always obedient like a little Charlie Chaplin, said that in the last minute before he died, it had to be on his mind for years and years."

Four months later Gurevich was holding his application to emigrate and his Communist Party membership booklet and was calling his boss, Alexey Yablokov, from a public phone in Yablokov's own apartment building. Yablokov, who was also the Communist Party secretary for the Institute of Animal Morphology and Ecology, went home every day for lunch, and Gurevich wanted to give



Alexey Yablokov, Bill Evans, Sea World, 1976

him the bad news at home, not in the office.

"Vladimir, what's the problem with you? Why can't we talk at work?" Yablokov asked when Gurevich entered his apartment.

"Alexey, what I'm going to talk to you about, you'd rather listen to here than over there. Please sit down."

Gurevich knew Yablokov was going to be especially shocked because the man had just written a glowing letter of recommendation vouching for Gurevich's standing as a good Communist. The institute was planning an expedition to Chile, and Gurevich had been approved to go on it, but the communist authorities had to be assured that he wouldn't defect while in South America. Yablokov had provided that assurance. In his apartment, Gurevich handed Yablokov his petition to go to Israel and told him he was resigning from the Communist Party; effective immediately.

"He turned white like this wall," Gurevich explains. "He obviously expected anything and everything from me, but not this." It wasn't exactly a



A home with porcelain collection

calm moment for Gurevich, either. He knew the fate of other Jewish scientists who'd petitioned to leave. It was a step into another wilderness for him, more dangerous than any he'd crossed before. But Gurevich's mood became more upbeat when he saw Yablokov's reaction. "It was almost heart attack situation for him when he saw what I'm doing. He was the guy who only months before had written a great deal of words about how great I am, how moral I am, how dedicated to the Communist Party, in order for me to

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MOSCOW

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to Chile. He was shaking, he was absolutely lost. And the moment I see him in this condition, I all of a sudden feel I'm doing the right thing. He's scared for himself, not me. I start to feel better and better."

It was a combination of luck, good advice, and Gurevich's personal popularity that kept him out of jail during his three-and-one-half-year struggle to leave Russia. Party procedure dictated that he had to be denounced and humiliated by his comrades in a party meeting before he was stripped of his communist credentials. An important regional party official would be at the meeting. "Where they would call me sonofabitch, bad guy, traitor," says Gurevich. But the young scientist, who'd been a "passive" party member who simply paid his dues, attended the once-a-month meetings, and was never an active ideologue, refused to attend the meeting at which his denunciation would occur. He found out the next day how half-hearted the censure was.

He went to speak with his good friend, Tamara Philatova, executive secretary to the institute's director, and she told him his main accuser had been Mikhail Mitskevich, second in command of the institute. Mitskevich was a famous scientist who was a native-born Tartar, the peoples of Mongolian descent who once dominated Eastern Europe under Genghis Khan. Mitskevich's original name was Fishbulin Habibulin, but he changed it in the 1930s in order to make it easier for him to become a bureaucrat in the ministry of foreign affairs. But when Stalin started persecuting the Jews, Mitskevich was assumed to be a Jew because of his new name and was jailed for eight years. Gurevich found it hard to understand how a man who had been falsely imprisoned for being Jewish could stand up at the meeting of his Communist Party chapter and demand that his comrades persecute Gurevich, pretend that he doesn't exist, and never shake his hand again, simply because Gurevich was Jewish and wanted to flee Russia's religious prejudice.

Tamara told Gurevich that Mitskevich did most of the talking at the meeting, and almost nobody else

participated. "Everybody loved me there," he laughs. "Yesterday they love me, how they going to say something bad about me today? They can't." As Gurevich walked into the office and immediately turned away from him and started shuffling some papers. Gurevich turned to leave and ran into Boris Astaurov, the institute's director, walking in. Astaurov, an eminent geneticist who was not a member of the Communist Party, gave Gurevich a warm handshake. Mitskevich witnessed this and furiously stormed out.

Astaurov's good will may have saved Gurevich's life. The two men had been hunting together several times, and although Astaurov was at the pinnacle of Soviet science, holding the high honor of academician in the Soviet Academy of Sciences, and Gurevich was a comparative nobody, the two enjoyed a warm comradeship. Astaurov was one of many brilliant geneticists who were once considered scientific heretics in Russia, and he had spent eleven years in prison at the hands of Josef Stalin. Although he was forced to suspend Gurevich's security clearance and take the young scientist off all important projects, Astaurov refused to fire him. A person who is not working in the Soviet Union can be considered a criminal and is subject to arrest. Since Astaurov enjoyed high status as a scientist and was not a member of the Communist Party, he could resist party pressure to dump Gurevich into the abyss of unemployment.

Between October of 1970 and April of 1974, when he was allowed to leave Russia, Gurevich was under almost constant surveillance. The surveillance later extended to his wife, Marina, after they were married in 1971. One day Gurevich was picked up by KGB agents and taken for a ride. A very young agent, about Gurevich's age, sat in the back seat with him and said, "You were born and raised here, Vladimir. Look at this beautiful city."

You have a fine job, nice clothes, a car, how can you give it all up?" The agent added a proposition: why not work for the KGB as a spy, reporting on the activities of the refuseniks surrounding Alexander Lerner? Gurevich categorically refused. When they dropped him off near his car at the institute, the agent told him again that he would never get out of Russia, that

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Yamaha '83X' or 'GRX' Skis
Reg. 280.00 **168.00**

Yamaha '83X' Skis
Reg. 240.00 **129.00**

Yamaha '83X' Skis
Reg. 220.00 **109.00**

Yamaha '83X' Skis
Reg. 200.00 **89.00**

Yamaha '83X' Skis
Reg. 180.00 **69.00**

Yamaha '83X' Skis
Reg. 160.00 **49.00**

Yamaha '83X' Skis
Reg. 140.00 **29.00**

Yamaha '83X' Skis
Reg. 120.00 **9.00**

Yamaha '83X' Skis
Reg. 100.00 **-9.00**

Yamaha '83X' Skis
Reg. 80.00 **-29.00**

Yamaha '83X' Skis
Reg. 60.00 **-49.00**

Yamaha '83X' Skis
Reg. 40.00 **-69.00**

Yamaha '83X' Skis
Reg. 20.00 **-89.00**

Yamaha '83X' Skis
Reg. 0.00 **-109.00**

Yamaha '83X' Skis
Reg. -20.00 **-129.00**

Yamaha '83X' Skis
Reg. -40.00 **-149.00**

Yamaha '83X' Skis
Reg. -60.00 **-169.00**

Yamaha '83X' Skis
Reg. -80.00 **-189.00**

Yamaha '83X' Skis
Reg. -100.00 **-209.00**

Yamaha '83X' Skis
Reg. -120.00 **-229.00**

Yamaha '83X' Skis
Reg. -140.00 **-249.00**

Yamaha '83X' Skis
Reg. -160.00 **-269.00**

Yamaha '83X' Skis
Reg. -180.00 **-289.00**

Yamaha '83X' Skis
Reg. -200.00 **-309.00**

Yamaha '83X' Skis
Reg. -220.00 **-329.00**

Yamaha '83X' Skis
Reg. -240.00 **-349.00**

Yamaha '83X' Skis
Reg. -260.00 **-369.00**

Yamaha '83X' Skis
Reg. -280.00 **-389.00**

Yamaha '83X' Skis
Reg. -300.00 **-409.00**

Yamaha '83X' Skis
Reg. -320.00 **-429.00**

Yamaha '83X' Skis
Reg. -340.00 **-449.00**

Yamaha '83X' Skis
Reg. -360.00 **-469.00**

Yamaha '83X' Skis
Reg. -380.00 **-489.00**

Yamaha '83X' Skis
Reg. -400.00 **-509.00**

Yamaha '83X' Skis
Reg. -420.00 **-529.00**

Yamaha '83X' Skis
Reg. -440.00 **-549.00**

Yamaha '83X' Skis
Reg. -460.00 **-569.00**

Yamaha '83X' Skis
Reg. -480.00 **-589.00**

Yamaha '83X' Skis
Reg. -500.00 **-609.00**

Yamaha '83X' Skis
Reg. -520.00 **-629.00**

Yamaha '83X' Skis
Reg. -540.00 **-649.00**

Yamaha '83X' Skis
Reg. -560.00 **-669.00**

Yamaha '83X' Skis
Reg. -580.00 **-689.00**

Yamaha '83X' Skis
Reg. -600.00 **-709.00**

Yamaha '83X' Skis
Reg. -620.00 **-729.00**

Yamaha '83X' Skis
Reg. -640.00 **-749.00**

Yamaha '83X' Skis
Reg. -660.00 **-769.00**

Yamaha '83X' Skis
Reg. -680.00 **-789.00**

Yamaha '83X' Skis
Reg. -700.00 **-809.00**

Yamaha '83X' Skis
Reg. -720.00 **-829.00**

Yamaha '83X' Skis
Reg. -740.00 **-849.00**

Yamaha '83X' Skis
Reg. -760.00 **-869.00**

Yamaha '83X' Skis
Reg. -780.00 **-889.00**

Yamaha '83X' Skis
Reg. -800.00 **-909.00**

Yamaha '83X' Skis
Reg. -820.00 **-929.00**

Yamaha '83X' Skis
Reg. -840.00 **-949.00**

Yamaha '83X' Skis
Reg. -860.00 **-969.00**

Yamaha '83X' Skis
Reg. -880.00 **-989.00**

Yamaha '83X' Skis
Reg. -900.00 **-1009.00**

Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
Reg. -960.00 **-1069.00**

Yamaha '83X' Skis
Reg. -980.00 **-1089.00**

Yamaha '83X' Skis
Reg. -1000.00 **-1109.00**

Yamaha '83X' Skis
Reg. -1020.00 **-1129.00**

Yamaha '83X' Skis
Reg. -1040.00 **-1149.00**

Yamaha '83X' Skis
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Yamaha '83X' Skis
Reg. -1080.00 **-1189.00**

Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
Reg. -1800.00 **-1909.00**

Yamaha '83X' Skis
Reg. -1820.00 **-1929.00**

Yamaha '83X' Skis
Reg. -1840.00 **-1949.00**

Yamaha '83X' Skis
Reg. -1860.00 **-1969.00**

Yamaha '83X' Skis
Reg. -1880.00 **-1989.00**

Yamaha '83X' Skis
Reg. -1900.00 **-2009.00**

Yamaha '83X' Skis
Reg. -1920.00 **-2029.00**

Yamaha '83X' Skis
Reg. -1940.00 **-2049.00**

Yamaha '83X' Skis
Reg. -1960.00 **-2069.00**

Yamaha '83X' Skis
Reg. -1980.00 **-2089.00**

Yamaha '83X' Skis
Reg. -2000.00 **-2109.00**

Yamaha '83X' Skis
Reg. -2020.00 **-2129.00**

Yamaha '83X' Skis
Reg. -2040.00 **-2149.00**

Yamaha '83X' Skis
Reg. -2060.00 **-2169.00**

Yamaha '83X' Skis
Reg. -2080.00 **-2189.00**

Yamaha '83X' Skis
Reg. -2100.00 **-2209.00**

Yamaha '83X' Skis
Reg. -2120.00 **-2229.00**

Yamaha '83X' Skis
Reg. -2140.00 **-2249.00**

Yamaha '83X' Skis
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Reg. -2500.00 **-2609.00**

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Yamaha '83X' Skis
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Reg. -4080.00 **-4189.00**

Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
Reg. -4280.00 **-4389.00**

Yamaha '83X' Skis
Reg. -4300.00 **-4409.00**

Yamaha '83X' Skis
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Yamaha '83X' Skis
Reg. -4400.00 **-4509.00**

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Yamaha '83X' Skis
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Yamaha '83X' Skis
Reg. -4520.00 **-4629.00**

Yamaha '83X' Skis
Reg. -4540.00 **-4649.00**

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Reg. -4560.00 **-4669.00**

Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
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Yamaha '83X' Skis
Reg. -5000.00 **-5109.00**

Yamaha '83X' Skis
Reg. -5020.00 **-5129.00**

Yamaha '83X' Skis
Reg. -5040.00 **-5149.00**

Yamaha '83X' Skis
Reg. -5060.00 **-5169.00**

Yamaha '83X' Skis
Reg. -5080.00 **-5189.00**

Yamaha '83X' Skis
Reg. -5100.00 **-**

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SPORTCOATS			SLACKS		
COMP.	2-FER	PRICE	COMP.	2-FER	PRICE
VALVE	2-fer	99	VALVE	2-fer	99
\$135 ea.	2-fer	159	\$140 ea.	2-fer	179
\$175 ea.	2-fer	179	\$55 ea.	2-fer	69
\$241 ea.	2-fer	199			

SPORT SHIRTS			DRESS SHIRTS			SWEATERS		
COMP.	2-FER	PRICE	COMP.	2-FER	PRICE	COMP.	2-FER	PRICE
VALVE	2-fer	99	VALVE	2-fer	119	VALVE	2-fer	119
\$25 ea.	2-fer	25	\$30 ea.	2-fer	25	\$30 ea.	2-fer	29
\$27 ea.	2-fer	29	\$25 ea.	2-fer	29	\$35 ea.	2-fer	35
\$32 ea.	2-fer	39						

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- Absolutely Everything In Our Stock!

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MOSCOW

(Continued from page 18)

he would die there. Gurevich drove directly to Lerner's apartment and on the way became convinced that the KGB had placed a miniature radio transmitter somewhere in his car. That night and on a regular basis afterward, agents would materialize from nowhere and follow him driving on the streets of Moscow. He and Lerner spoke outside Lerner's apartment building, and Gurevich told him he'd been asked to spy on the refuseniks. "If you bend one little bit, they will break you," Lerner told him as the KGB agents watched from their black Volga sedan.

Lerner's assistance was extremely important to Gurevich; he counseled Gurevich not to become militant, as had many refuseniks, and not to wear protest signs and parade around Red Square, because Gurevich's request to emigrate had not been formally "let" down by the government. Since he was about the only member of Lerner's circle who was not technically a refusenik, the other scientists always held him in suspicion. But Lerner trusted him.

Lerner counseled Gurevich to work quietly and try to capitalize on help from American Jews. Many Jewish congressmen, senators, and entertainers were writing letters to the Soviet government, listing individuals by name and pleading for their release. Gurevich's name found its way onto many of these letters. And unbeknownst to the young scientist, an assistant director of his institute had taken the unprecedented step of writing to the KGB and asking that Gurevich be allowed to go. The man was no friend of Gurevich; he just thought that, since the institute's director refused to fire him, Gurevich's continued presence around the lab was a bad influence on other Jewish scientists. When word of this extraordinary letter got out (KGB agents had angrily waved it in Gurevich's face), other refuseniks became even more suspicious of Gurevich.

Although he was never physically attacked, KGB agents continued to harass Gurevich. "They hassled me all the time," he says. "They can do anything they want. I'm walking down the sidewalk on a narrow street, and I see three of them coming toward

me. One crosses over to the other side of the street. They're not trying to hide anything. A car pulls along beside me and the guy opens the window and smiles, all them goddamn gold teeth, smiling. The guys coming at me talk for a reason very loud, into walkie-talkies: 'Should we take him now, or should we wait?' No, let him go. Should we beat him up? No, don't beat him up.' Just playing with my nerves. Thank God they never did beat me. You should see those guys, big guys, with their faces... killers, trained killers. Just playing with your nerves."

As the years of waiting wore on, Soviet and American relations improved. Detente came to full flower as the U.S. began withdrawing from Vietnam, and due mostly to pressure from the U.S. and other Western nations, the Soviets began to allow approximately 30,000 Jews to emigrate every year. Today this figure has dropped to a few hundred per year, reflecting the re-establishment of more hostile relations in the 1980s. But in 1973, after the signing of a historic trade agreement between the two countries, the Jews became political pawns in an international game. Every night Gurevich and his wife were listening to the Voice of America, the Voice of Israel, and Radio Free Europe, monitoring how their fate was being traded for grain. "It was a time when [Secretary of State] Henry Kissinger was traveling often in a continuous bargain, and all of us Jews were following the negotiations on radio. Sometimes we loved Kissinger, sometimes we hated him because we felt he was prostituting our destiny. It was very nerve-breaking, to be honest with you."

In an effort to stem the outward flow of educated Jews, the Soviet government slapped a \$30,000 "emigration tax" on holders of university degrees. Congress threatened to withhold most-favored-nation status from the Soviets, thereby more or less negating the trade pact, if emigration restrictions such as the tax were not lifted. Eventually the tax was abolished, and on April 7, 1974, Gurevich was handed an exit visa and informed that he, his wife, and their six-month-old daughter had eight days to leave the country. "After that, we are not responsible for what happens to you," he was told.

When Gurevich told Lerner he was

(Continued on page 20)

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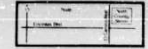
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MOSCOW

(Continued from page 16)

finally getting out, the scientist had one last piece of advice for his young protégé. Given Gurevich's position as a researcher in the sensitive field of marine mammals, Lerner knew that Gurevich might have to buy his way into the United States with what he knew. "Never, never lie to them," he told Gurevich. "They probably already know more about you than you know about yourself."

After seven frantic days in which he gave up or sold almost all of his possessions (and made arrangements to channel some of his art pieces out of the country through various Western embassies), Gurevich arrived at Sheremet'vo airport a full twenty-four hours early so that his luggage could be thoroughly searched. He'd been given the choice of either leaving by train or by plane, and it was no contest. "If you go by train, you never know what can happen to you," he says. "They can take you from the train and beat you to death, and no witnesses, no nothing. For me, train was absolute taboo, because you are nobody, you are stateless, a traitor, and it takes too long to get out of the country."

Even so, he almost didn't make it out by plane. His luggage was searched and he was charged \$545 in customs fees to take two wives and a Russian icon with him. Then he began to get nervous because his wife and baby hadn't arrived yet. His plane was to leave at ten in the morning, and at 9:30, when they still weren't

there, Gurevich was livid. Finally, at 9:40, his wife and child showed up. "You know what happened?" he asks. "The customs people refused to take us. They tell us, 'You came too late, we're not searching you anymore, fuck you.' Too late, airplane is leaving."

Gurevich realized right away the gravity of his predicament. It was a Friday and the visa office would be closed over the weekend, so there was no way to extend his family's exit visas. He knew the Russians were not above throwing Jews in jail after they missed their flights, on the charge of being in the country illegally. He felt the weight of the whole Soviet Republic crushing him, and all he could think to do was run. "I was running like a tiger in a cage. I was so shocked and so helpless. I was running, running, running, on the verge of an explosion."

Gurevich credits his photographic memory for saving him and his family from an unknown fate. He recognized a woman, an airport employee who was an acquaintance of his wife, whom he'd met once years before at a party. He ran up to her, sweating, his face twisted, and he tried to compose himself. "Sofa, please," he said. The woman didn't recognize him. He explained that he was Marina's husband, and she vaguely remembered him. "What are you doing here?" she asked him.

"Look, I hate to tell you, but we're supposed to go to Israel today. And my goddamn wife came only twenty minutes ago, and we miss our plane. Is there anything you can do? Please."

She looked at him a moment. For all Gurevich knew, the woman would immediately call security to take

these traitors away. She told him to wait, and she'd see what she could do.

Gurevich wasn't speaking to his wife, so he waited in smoldering silence. When Sofa returned, she said she thought she could help. "You will not be leaving from Sheremet'vo II, but from Sheremet'vo I," she told him. "But the problem is, that terminal is only for foreigners. If I can convince the customs people to search you over there..."

"Listen, Sofa, whatever I have in my luggage, give it to them."

"No way. If I was to give them anything, they will think you're giving me a hundred times more. Nothing for anybody. If they want to steal it from you, let them steal it. Close your eyes, let them take anything they want."

Which is what happened at the other terminal. Gurevich had ten boxes of Cuban cigars, Montecristos, and the customs men smiled as they took most of them for their "brothers and friends." But Gurevich didn't care. He knew what a different world he was suddenly standing in — he knew that as soon as he got onto the Austrian plane, he was on sovereign territory, and not even the Soviets could board it or stop it. When he finally sank back into the airplane seat, the relief was so great he nearly fainted. As they took off for Austria, he still wasn't talking to his wife.

The Gureviches never made it to Israel. Vladimir had a relative in Israel who told him that opportunities were scarce, and he could more realistically expect to work in construction. Gurevich decided that his best chance for working as a dolphin researcher lay in the U.S., and while staying in Rome (where many

Russian Jews await permission to enter the U.S.) he began to write letters to American dolphin experts, some of them in San Diego, asking for assistance. Because of his experience and his access to sensitive information regarding the Soviet dolphin program, the U.S. Navy became most interested in him. Russian-speaking American intelligence agents took him and his family to West Germany and put him through a long debriefing process. Although the intelligence specialists became convinced Gurevich was not an agent sent to spy on the American dolphin program, something was puzzling them, and it remains puzzling even today: given his experience and his knowledge of sensitive information, why did the Soviets let him out?

Gurevich himself doesn't have an answer for this one, although he says several scientists more important than he, with higher security clearances, were released before and after him. He will only say that the possibility of his being an agent was laid to rest by his interrogators, though he adamantly refuses to talk in detail about the months-long debriefing he underwent in Europe.

But an intelligence source who was involved in the debriefing process says that the U.S. was interested in what Gurevich could tell them about the Soviet dolphin program and that over time he told them a lot. "He basically corroborated what we thought we already knew was going on" in the Soviet dolphin program, says the source. "Vladimir was closer to their whole program than a lot of other people. One of the key questions was why he was allowed out. That's why

(Continued on page 22)

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MOSCOW

(Continued from page 20)

we took such a keen interest in him. But with the Soviets, you never know."

The debriefing took a long time, says the source, partly because the intelligence agents felt Gurevich was stringing them along slowly, and partly because it took quite a while for the navy to persuade Sea World to hire Gurevich. Lerner's advice never to lie proved extremely valuable. Agents tried several times to trick him into lying. "We knew things Vladimir didn't know we knew, and that's one way we checked him out," says the intelligence source.

The navy became his official sponsor both because he was a talented dolphin man, which is a rarity, and also because of his knowledge of what the Soviets were doing. When he was finally okayed for entry to the U.S. by the State Department, in October of 1974, he and his family came directly to San Diego; Gurevich went to work in the research lab at Sea World, conducting research funded by the navy. But even then some questions were raised about whether or not he was an agent. Just two months after he arrived in San Diego, his old boss, Alexey Yablokov, the institute's Communist Party secretary, came to San Diego on an official scientific exchange, and the intelligence people were shocked that the two Russians were friendly and spent time together. "Vladimir remained on speaking terms with his old colleagues, which was very unusual from most people's points of view," says the intelligence source. "It was surprising that the

other side didn't cut off contact with him. But knowing Vladimir's personality, it figured."

Gurevich says part of the reason he did not become persona non grata among his former colleagues had to do with an incident that occurred after he left Russia. Another Jewish scientist at the institute, Ilya Shapiro, who was in charge of the genetics laboratory, was allowed to attend an embryological conference in Italy. While

Shapiro defected, "I became a hero," says Gurevich. "I could have taken that trip to Chile and defected there, but I had the guts to go through the problems of fighting the system and not destroy my family and colleagues."

In his new job at Sea World, and later at the Hubbs-Sea World Research Institute, Gurevich always labored under the weight of the suspicion that he was somehow working for

factors of newborn dolphin calves, field studies of marine mammal distribution patterns, age determination of dolphins through analysis of their teeth, and other activities. But Gurevich eventually became disillusioned with the volume of American dolphin research which, compared to that being conducted in his homeland, was skimpy.

"The kinds of things available for him to do here weren't creative enough for him," explains Bill Evans, current director of the Hubbs-Sea World Research Institute. Evans worked in the navy's dolphin training program at Point Loma's Naval Ocean Systems Center when Gurevich emigrated, and he was instrumental in bringing Gurevich to San Diego. Eventually some friction developed between Evans and Gurevich, which ultimately led to Gurevich's resignation from the Hubbs-Sea World lab in 1979.

"Vladimir was assigned to do other duties besides dolphin research, which he chose not to do," says Evans. "He was disillusioned to discover that the system here is a little different from the Soviet Union's. The army doesn't just drop off a bag of gold [research money] at the front door once a year here. All of us don't get to work with dolphins all of the time. But that's what Vladimir wanted to do. And I don't blame him."

After leaving Hubbs, Gurevich set himself up as a private consultant in the field of marine mammals. He made good money working for various universities, navy labs, the National Marine Fisheries Service, the Alaska Eskimo Whaling Commission, and other research organizations. He spent a lot of time trying to persuade various major oil companies to finance a research project that

would train marine mammals to locate oil fields on the sea floor. He is convinced dolphins could easily perform this task by using their sonar to sense seepage of oil and gas from fissures on the continental shelf. Although he never succeeded in obtaining the backing of an oil company for such a scheme, he believes that someday dolphins will do it.

When President Reagan was elected in 1980, grant money for marine mammal studies all but disappeared, and Gurevich moved into his present line of work as a business broker. He's succeeded not only because he

was always a capitalist at heart, but probably also because he was once a Communist. "I look at things in the crazy way of an outsider. I can see why a lot of business people fail right from the moment I walk into their business. It's usually lack of innovation. People think from the moment they open their doors and put up a sign, then customers have to come to them. I can see how small modifications can build this business or that business, but they don't see it themselves. And I tell them in my opinion absolutely trivial things, and they say goddammit, why didn't I think of that?"

Gurevich, who is now an American citizen, hopes one day to open his own business.

He has been successful here from the moment he arrived, which was apparently a topic of great interest among his former colleagues at the institute in Moscow. Yablokov, returned for another scientific visit to San Diego in 1975, and Gurevich showed him the spacious four-bedroom house he'd purchased in the Talmadge area, with its fine furnishings and already a small but valuable art collection. "His eyes were jumping out of his head," Gurevich laughs.

He tried to explain to Yablokov that with Yablokov's brains and energy, if he came to the U.S. he'd soon be rich and famous. "But he's too much Russian, too much Communist, to ever consider it," Gurevich sighs. He found out later from Russian friends that when Yablokov returned to the institute in Moscow, and was asked how Vladimir was doing in America, he said that Gurevich had only a menial job shoveling manure, and he lived in poverty. Gurevich has a good laugh at this one, a laugh of knowing, the kind of free laugh people have when they're in the wilderness.

An intelligence source, who was involved in the debriefing process, says that there was a strong feeling that Gurevich was a spy. "We knew things Vladimir didn't know we knew, and that's one way we checked him out," says the intelligence source.

there, he defected, leaving his wife and son and several other relatives to suffer the reprisals he knew would befall them in the USSR. His wife lost her job and his son was kicked out of school. Even Boris Astaurov, the institute's director, was affected. He'd been nominated for the Lenin Prize, the most prestigious achievement award in the Soviet Union, for his work in genetics, but he didn't win it. The scientists at the institute believed the prize wasn't awarded to Astaurov because of Shapiro's defection. Astaurov died shortly thereafter. "When

the Soviets, and he was never allowed much access to navy dolphin projects on Point Loma. When he arrived here he spoke only Russian, but within two years he was translating Russian papers into English. Soon he was imitating American folkways; he got divorced in 1977.

Gurevich's performance in the lab impressed the Sea World brass. David DeMott, who was then president of Sea World, expressed great enthusiasm for his work on a variety of projects involving echolocation capabilities of belugas, postnatal observa-



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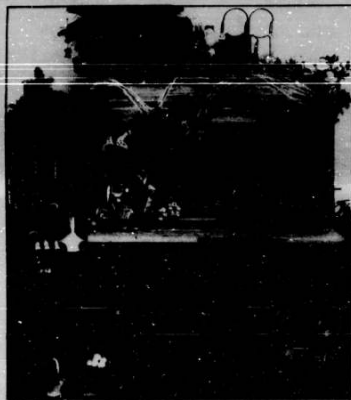
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On Becoming a Grandmother

A parent is as much a part of the future as of the past

BY SUE GARSON

*When I remember bygone days,
I think how evening follows morn.
So many I loved were not yet dead,
So many I love were not yet born.*

—Ogden Nash

Daniel elbowed himself into life in the tenth month of gestation, not during the season's first episode of *Dynasty*, as his parents had predicted, but on a bright October Sunday morning when his mother's obstetrician was

out of town. Hourly telephone bulletins from Labor Room Two insured family presence outside the delivery room to greet the fourth generation's first lusty squalls; these were the sounds that propelled me into grandmotherhood.

Within an hour of his birth, this tiny new person who carries my lifeline began making contributions to AT&T. Phones in the labor room and recovery room of Sharp Hospital's maternity pavilion encouraged calls to San Francisco, Los Angeles, Miami, Zurich, and Berne. Baby Daniel has set wheels

in motion, too; automobiles have arrived from other California cities carrying passengers to see and touch this nine pounds of wondrous flesh. Packages arrive from distant places. Hand-knitted sweaters and hats come from Florida. From Nonna Katerina, my counterpart in Switzerland, come hand-embroidered bibs and pillows. She was born in Italy, speaks no English, and has never been on an airplane, yet she, too, will be making her way to San Diego, she says. By Christmas, airplanes will be transporting relatives from the Bay Area to watch Daniel wiggle his toes, smile, and roll over.

Anticipating the sound of a baby laughing is what draws them all. After Bruno, my son-in-law, cut the umbilical cord, and after the delivery room nurse kissed both new parents, Daniel was rinsed and wrapped (in flannel) to be presented to the world outside that room. Wearing blue hospital garb down to the slippers on his feet, Bruno emerged wheeling a gurney containing Lisa, their twenty-minute-old son, and a 35mm camera. Daniel sneezed. It was the most wonderful sound.

Soon after Daniel's sleepy hallway debut, I left the hospital and headed back to my floppy disk in order to meet my Sunday deadline, leaving me no time to celebrate or even to reflect on my passage into grandmotherhood. En route to my workroom, I paused at the piano long enough to play a few jubilant chords. It is indestructible, this half-ton of oak, impervious to abuse, to being moved by amateurs, to being played by Philipines, and to fingerprints and blackberry jam smears on the keys. Daniel's five-by-seven will soon expand the piano-top

collection of yearbook, graduation, and wedding photos, all of them dominated by a powerful eighteen-by-twenty-four-inch portrait of Nana, painted by my father from a formal studio photograph taken in 1898 in Boston (where she later celebrated the turn of the century with a sip of vodka).

She was eighteen years old then and had just become engaged to a Ukrainian anarchist who was in the candy store business. In her plumed hat, her stylized Victorian collar, and waist-pinchers, Nana looked like a duchess. When she turned eighty, we began calling her "My Last Duchess." During her lifetime, her duchy was the innards of ovens; she was the duchess of pot roast and potato pudding. Today her majesty regales (orally) over the piano urging me to dust it. It was she who bought our first family piano, and it was I who played it. She sat beguiled, listening to me practice the opening bars of "Für Elise" as I did when my daughters began trilling the notes with their little pinkies.

Nana and her youngest son, then twenty-five, shared the two-bedroom apartment we lived in when my parents first took me home from the hospital. By the time my brother had been born on the Sunday following Pearl Harbor and my uncle had drowned when his canoe tipped, we were all living in a three-bedroom, two-story house. Most of my playmates had live-in grandmothers, too.

That paradigm of propriety and sanitation held a revered position in our household. She always wore an apron (except when she went visiting; then she always wore pearls and a black Persian lamb coat), a worried look, and orthopedic shoes

that held a high shize. Her storklike legs swathed in cotton support stockings buoyed an ample constricted torso and a broad bosom. Her four-decade xenophobic widowhood was devoted to domesticity by day, family gossip by night, punctuated by an occasional card game or a soap opera. On weekdays she smothered of ammonia and bleach; on Sundays the fragrance was Chanel No. 5 coupled with horseradish and freshly browned onions. By repeating family legends, she became my sole conduit between the nineteenth-century world she left in Europe and twentieth-century New York City life.

Nana expressed herself best with a crochet hook. She punctuated each anecdote with a deep, ponderous sigh. Her life began, she used to say, when she and her teen-age sisters arrived in Manhattan just in time for the worldwide cholera epidemic and the Wall Street Panic of 1893. The adventurous sisters from Minsk Gubernya hawked newspapers on Manhattan sidewalks until they married, raised families in cavernous mahogany-filled apartments, and later became widows who lived within walking distance of each other. They came to America, she explained, to discover indoor plumbing and gold in the streets (a common enough immigrant fantasy), but Nana remembered stepping in a lot of horse manure. Wall Street was covered with it, she said.

She longed for daughters; she had three sons. (Because they were all delivered in hospitals, my grandmother was considered an avant-gardist.) Only the middle son reproduced; he was born the year before the invention of the vacuum cleaner. Because progress was

equated with performing tasks faster, the electric vacuum cleaner was more interesting to Nana than the Jazz Age, which she claimed not to remember. Second to vacuuming was bloodlines. Social contacts were limited to family members. Each Sunday the faces were the same at the supper table. She was the mical—oven-roasted beef and potatoes, a boiled root vegetable, tea, and homemade sponge cake. No mousse, no soufflés, nothing experimental. Leaving Imperial Russia was experiment enough, she felt. Stability was the essence of life.

The war, of course, changed everything. The streets of New York City, the subways, buses, parks, and shops were jammed with soldiers and sailors in their uniforms. From the viewpoint of a three-and-a-half-foot-high child, they were all handsome, glamorous, brave, and strong; each one was a hero. I fell in love instantly with every hero in the street. On the boardwalk at Coney Island, and on the Ferris wheel. When my parents announced that, through the USO, they had invited a few servicemen to share Thanksgiving dinner with us, Nana twisted her apron, sighed, and clucked her tongue for weeks about the idea of having strangers in the house. Despite her gentle tyranny, it went off well. Toward the end of the war, my teen-age cousin, Danny, came in his new uniform for Thanksgiving dinner. He was so handsome in his tan soldier suit and his soldier's hat. Because he was too young to be drafted, he had his parents' written permission to enlist in the infantry. He had just finished boot camp. The Monday after Thanksgiving, Danny was shipped to Normandy, where he was immediately blown to bits.

The Yankees lost the World Series to Pittsburgh in 1960. It was also the year I became old enough to vote for a president of the United States. Because of our simultaneously swollen bellies, I formed a bond with Jacqueline Kennedy. I voted for her husband, he won, she gave birth to a son, and I gave birth to a daughter in one of New York City's worst snowstorms on record. The storm destroyed telephone lines, and the power failed. In pitch darkness, we shoveled our way out of the front door, made a path to our Nash Rambler, and inched our way to the hospital at five miles per hour through snowdrifts and blinding winds.

Fortunately the hospital had auxiliary power. When we finally arrived, I was whisked away and knocked unconscious with sodium pentothal while my husband left to pursue breakfast. By the time he returned, Lisa had been born and rushed off to the nursery. There was no phone access, and no visitors were permitted until the following day, when I was allowed to shuffle down the hallway to the nursery window to see my new baby behind glass. I stood in the hallway in my bathrobe and slippers staring at every detail of my daughter's tiny hairless head and the force marks on her tiny temples, until authoritative nurses shooed me back to my room. It was a time of terrible isolation, of separation from those I longed to be with. I was a bit of a maverick. Against the advice of my contemporaries, who considered me primitive (and medical personnel who offered no encouragement), I defiantly breast-fed my baby. Nurses reluctantly brought her to my room. Many of the floor nurses and other

new mothers came in to watch me. After a few weeks I gave it up and sterilized formula bottles just like everyone else. This was at the tail end of the postwar baby boom, when the procreation ethic prevailed and there was a certain female machismo in motherhood. In my neighborhood, we were young breeders—mothers before we were a quarter of a century old—and now, grandmothers before the half-century mark.

It was Nana, of course, who held the family together geographically. I was pregnant again when she and JFK died within days of each other, within a few months, we all abandoned the city where we grew up. I missed the rest of the Sixties because I spent the remainder of that tumultuous decade on Florida's Gulf Coast nurturing two more baldheaded babies while my brother and his bride spent their honeymoon in Cuba investigating Castro's revolution. In the mid-Sixties, while my brother was in Dallas assisting Mark Lane's investigation of JFK's murder, his bride was in Berkeley writing a controversial play accusing LBJ of murdering JFK. It was called *MacBird*.

The symbol of my life during those times was the gigantic safety pin in my Pabulum-stained bathrobe and another clenched between my teeth. (Daniel's disposable diapers are fastened by a Velcro-like material, so Lisa doesn't understand why I ever had any safety pins.) The Florida years were characterized by lush palm trees, white gravel yards, and continual air conditioning. The community's culture centered around Saint Petersburg Junior College; some of the students had never heard of the Free Speech

Continued on page 260



Illustration by David Diaz

Grandmother

(continued from page 25)

Movement or lunch counter sit-ins, or Goodman, Scherman, and Chaney, Martin Luther King, Jr. was just a nigger lookin' fash trouble. Hurricanes and cyclones generated more reaction than Vietnam did. In 1969 Kerosene died a few blocks away from where I was living. No one in the neighborhood knew who he was. I read his obituary in *Newsweek*.

In 1972 when we moved to San Diego, Lisa was a seventh-grader at Hale Junior High. She'd ride her bicycle to Sharp Hospital after school, sometimes several times a week, to look at the infants in the viewing nursery. She'd press her twelve-year-old nose up against the window and stare longingly at the newborns. They were like little birds under glass. "Watching them is my hobby," she used to tell me.

Nearly thirteen years later, I, too, am fascinated by these same windows. "You'll recognize him in a second," I say to Daniel's new aunt. "You can't miss him. He's got

a full head of dark brown hair and a nose and mouth just like his father's. At 1 long legs and flat ears like we do. I tell my younger daughter as we walk outside the maternity pavilion searching for Nursery Five E. Because he is so mature-looking with hair that reaches his neck, we easily identify him. He's sleeping, so there isn't much to see. His head is turned away from the window; our only view is of his wondrous hair. No matter. We devour the back of his head. When the nurse enters the room, we motion to her to hold him up to the window. Then we admire his long limbs. The nurse feeds him vitamins from a four-ounce water bottle. We praise the way he concentrates on the nipple and sucks hungrily; we extol every detail of his tiny body, even the shape of his finger-its. "When he yawns, we comment on his lovely tongue. When he goes back to sleep, we stare at him sleeping, fascinated once more by the back of his head. We are spellbound.

After nearly half an hour of ogling the back of the baby's head, Wendy notices that there are name cards on the Plexiglas bassinets. We

are separated from them by a thick glass wall, making it impossible for me to read the names on the cards without my glasses. I squint but I cannot make out the letters. When I find my glasses, I note that the name on the bassinet that has been the exclusive object of our attention for nearly half an hour is unfamiliar. Apparently we had been bewitched by the Koubeserian baby, not the Schaefer baby. The other names in that nursery window are Nguyen, Jefferson, and Gonzalez. That's all. I begin to get anxious. Where is our baby? As we start searching each nursery window, Wendy chides me. "So you'd know him anywhere, Mom?" We pass more windows. Aronoff, Kowalczyk, DiGenoa. The bassinets are crowded with teddy bears, dolls, and crayon drawings, probably from older siblings. One bassinet holds a football. Finally, we locate the right baby; the only object in his bassinet is a nasal aspirator. Daniel is sleeping. We are bewitched by the back of his head. After a protracted staring session, we head for Lisa's semiprivate room. She has been in touch with the world—relatives, friends, coworkers.

Everyone knows about Daniel. Bruno sits at the edge of her bed telephoning his relatives. He is speaking with his uncle Frank, a Bay Area butcher. Although they converse in German with a Swiss dialect, an occasional sentence is punctuated by a familiar term, which makes me realize that Bruno is describing the birth in great detail. "Placenta," he says. "Sonogram. . . Bonding," he explains to the fifty-year-old bachelor. Maybe those terms don't translate into German. It was barely a decade ago that this Bruno was a long-haired teenager who wore an earring. He had no knowledge of English, no skills, and no cash when he appeared on San Diego's docks to hire himself out as a go-for on a Portuguese tunaboat. Now, while he describes the birth process to Uncle Frank, Bruno pats my daughter's toes with a self-conscious tenderness that makes my eyes moist.

Since Daniel's great-grandmother and I are the keepers of his past, our role is that of raconteurs. Who but us will impart our histories and

traditions to new generations? Because Daniel will be living most of his life in the Twenty-first Century, it is up to us to provide personal details. I may not remember where I put my keys just five minutes ago, but I do remember squirming during my elementary school graduation ceremonies because the address was delivered by Irving Saypol, the man who successfully prosecuted the Rosenbergs. My parents were demonstrating against their execution. Saypol's niece, Mary Ellen, was in my class. I remember milk bottles left on the doorstep by the milkman. I remember the neighborhood rag peddler. And I remember when gasoline cost twenty-five cents per gallon. My mother remembers the day her family first got a telephone. It was in the paint store my grandfather owned. "My three sisters and brother and my parents lived in back of the store, so we'd have to go to the store when we wanted to use it," my mother says. "The neighbors used it, too. It became a message phone," she recalls. "Today I have three phones and I live alone, and it's

almost obscene." Daniel's great-grandmother also remembers her older brother putting together a crystal set at the end of the First World War; it was our first radio. "Planes flying overhead was tremendous excitement then," she recalls. "Today it's just noise." Last month when out-of-town cousins came to visit Baby Daniel at home, the smell of baby powder was as seductive as the nostalgia it evoked. We remembered that they had come to visit Baby Lisa (just a quarter of a century ago) when our kitchen-and-kinder grandmothers were still bustling about in our kitchens. "My grandmother always lived with us. She did all the cooking," my cousin Biff tells Bruno. "Though my grandfather lived in a rented room across the street, he had all his meals in our apartment. I thought everyone lived like that," he winks. Their simple bonding was based on food. Our great-uncles also played chess together; their wives played cards, and my parents and their friends watched the HUAC hearings on a small black-and-white television set. Today when we get together, we play

Ping-Pong and Trivial Pursuit. We have barbecues in the summer. Sometimes the men go surfing. When we all watch *Seinfeld* together, we noisily critique each segment. These are the scenes of twentieth-century life that will be etched in Daniel's memory. When we were in my daughter's kitchen last Sunday, four generations of us gathered around sliced ham and pasta salad and cans of Tab and a mouth-old baby, we noted that Doctors Seuss and Spock are now in their eighties. I remembered W.H. Auden's remark about the generation gap. "There's only a difference in memories, that's all," he said. Daniel's memories. He won't remember me as a caretaker or a horse-dish and Chanel No. 5 grandmother, though my sole concession to conventional grandmotherhood thus far is that I now wear comfortable shoes. ("Yes, that's Daniel's grandmother," people will say. "She's the one who wears lavender Nikes.") There are other things, of course. Trips to the zoo. Words to be learned. A piano to be played. Lots of stories to be told. Oh, I suspect I'll be spending

hours reading to him from Mark Twain, as my father used to read to me. I'll make up funny little verses and I'll bring him lacquer nesting dolls from Leningrad next spring, and shadow puppets from the Orient. I'll make sure he knows not to cross a picket line. And I'll tell him that hippopotamuses have stomachs ten feet long. "That's almost as long as your bedroom, Daniel," I'll explain. "Do you know, Danno boy, that snakes have no ears," I'll tell him. "Do you have ears, Nana?" he'll ask, and before I answer, he'll ask me, "Where are my ears, Nana?" I'll suppose I'll tickle them and then I'll demonstrate how impossible it is to sneeze and keep your eyes open at the same time, and I'll tell him that horses can sleep standing up. When he looks at me in wide-eyed wonder and demands more, I'll tell him that the moon weighs 21 billion tons. "What's the moon, Nana? Where is it? Show me the moon!" he'll shout. When it grows dark, we'll go out to the yard together, and with his little hand I'll point to the ghostly galleon shimmering high above the eucalyptus trees.



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"Materials for a Leisure Hour," William Harnett, 1879

JONATHAN SAWILLE

The Thyssen-Bornemisza collection of American masters, a touring exhibition currently on view at the San Diego Museum of Art, does not constitute a comprehensive survey of American art; nor does it contain a large number of overwhelming masterpieces. But in spite of its omissions, it does give a general overview of some of the chief movements in the Nineteenth and Twentieth centuries,

and the quality of its individual paintings is quite high. There are many paintings in the collection one can become deeply absorbed in, and that, after all, is the ultimate criterion: the lover of art is interested in the experience of works of art, the overall quality of a collection *per se* being of interest mainly to other collectors.

Any collection covering the past two centuries, whether in American or European art, necessarily communicates to the viewer the fundamental distinction, so

prominent in the changing artistic visions of that period, between the painting as a window onto the world and the painting as an object on a wall. The distinction, in many cases, is formally a distinction in perspective: the deep plunging into space characteristic of so many of the "window" paintings, and the resolute dwelling on the surface in paintings of the other category. It is at the same time a distinction between attitudes toward reality: the notion that the world is really out there and that we can look through a window (or a painting) and see it as it is, and the contrary notion that the mind shapes, interprets, and indeed creates reality, out of the artist's own imagination and emotions and out of the very act of building a unique and unprecedented piece of the visual world—that is, a painting.

The extreme of this latter notion is pure abstract painting, represented in the Thyssen-Bornemisza collection by only a few examples, such as Hans Hofmann's *Blue Enchantment* (1951), with its large jagged forms, gaudy colors, flutings, violent brush strokes, and total nonrepresentationality, and Jackson Pollock's characteristically titled *Untitled* (1945), an exquisite tangle of writhing lines in somber earth colors that speaks about nothing but the act of painting. The extreme of the "window" concept is to be found in Richard Estes's stunning *Hotel Lucerne* (1976), where this artist's photographic realism shows us with icy precise objectivity a randomly chosen New York street scene. Every detail of this gigantic "snapshot" of West Seventy-ninth Street seems to be motivated by nothing other than the fact that those shop signs, cars, white and yellow lines on the street, bricks, moldings, and shadows on the building facades, scraps of paper in the gutters, groups of people on the sidewalks or crossing the street, and reflections of the entire scene in a pair of glass doors were actually there, in the visual field, at the specific moment when the artist claimed this vision of reality for his own.

Between the extremes the collection

shows us a considerable range of landscapes (dominant in the exhibition), portraits, still lifes, and genre scenes. The nineteenth-century landscapes, all of them very much of the "window" variety, offer some splendid works by artists of the Hudson River School, those grandiose, deeply moving, Romantic and transcendental transformations of the world of nature according to the artists' serene, idealistic, and even religious vision of natural truth. The religious elements in this vision are often explicit, as in Thomas Cole's unfinished *The Cross and the World* (1848), where a cross erected in the wilderness and radiating its own supernatural light faces, across a broad valley, the natural light of a glorious sunrise over distant mountains, as though to show the two sources of the artist's knowledge of the world. The sense of a transcendent spiritualization of nature is to be found in many of these landscapes—by Frederic Church, Jasper Cropsey, Albert Bierstadt, John Kensett, Asher Durand, and others—where there is no explicit religious reference. In Kensett's *Lake George* (before 1872), the ducks taking off from the water and a solitary rowboat are the only sharp, clearly organized objects in a world of autumn-colored leaves, in their shifting hues and fluttering textures, their vaguer reflections in the lake surface, and a background in which the luminosity of water, hillsides, mountains, and sky fuse in a silent explosion of blurred whiteness, as though the real meaning of nature lay in the formless radiance that exists within and beyond it. These are scenes of calm and silence, of an impersonal but soothing nature, without storms or turbulence, where the greatest extreme of violence is a spectacular sunset or sunrise, as in Bierstadt's *The Sacandaga River Valley* (1871-73) or Cropsey's majestic *Greenwood Lake* (1870). Everywhere there is light, the light that sustains, light that dissolves, light that animates, light that seems to create reality. Of course no one has ever seen these worlds through a window. The realism in these paintings is not an objective depiction

of reality but a subjective and philosophical re-creation of it, in which the natural scene (along with the suggestion that we are looking through a window at something that is actually there) is used by the artist as a means for convincing us that the world is sublime, benign, and governed by spirit. This is quite in contrast to the Estes cityscape, which tells us that the only reality is petty, phallic, random, accidental.

The typically American realism of the Hudson River painters, with analogous attitudes toward nature and the same preoccupation with light, is found throughout this collection in a number of different styles: in the cool, meticulous luminism of paintings by Fitz Hugh Lane, Sanford Gifford, Samuel Colman, Alfred Bricher, and William Trost Richards; in the narrative illustration, in Henry Farny's *A Moment of Suspense* (1911), of Indians shooting a bear on a hunt in high snow-clad mountains, in the rapid, rough watercolor evocation by Winslow Homer of *Deer in Lake Adirondacks* (1889), with its barking springer spouting on the shore and terrified back speeding away through the water, yet strangely with no sense of sound or movement under that swathe of ochre-and-white sky; in Edward Hopper's *Dead Tree and Lombard House* (1932), a watercolor of a two-story white-washed country house, utterly silent, in bright sunlight; in Andrew Wyeth's superb *Afternoon Flight* (1970), which shows a young man in jeans, boots, and stained suede jacket sitting in the crook of a bare tree and contemplating the dull ochers and grays of a winter forest between luminous white bands of sky and snow; and, perhaps most revealingly, in Church's tiny *Iceberg and Wreck in Sunset* (1860),

where the melodramatic scene—the gigantic ice floes, the wrecked ship—is abnormally quiet and peaceful, suspended in a pink crepuscular glow.

Light, silence, and stasis are equally—and more expectedly—the defining characteristics of many of the still lifes and portraits in this show. There are some excellent examples of *troupe l'oeil* realism, including William Harnett's *Materials for a Leisure Hour* (1879), in which one can read the text of the newspaper and almost feel the glowing ember of the pipe, and John Frederick Peto's virtuoso *Tom's River*, with its thumbtacked old photograph, torn pieces of paper, gaudy graffiti, hanging string, protruding nail, and rusted hinge—all painted as though real elements of an old door and of the painting's frame as well, which itself participates in the illusion of reality. Among the portraits, the most impressive is John Singer Sargent's *Portrait of Millicent, Duchess of Sutherland* (1904), a huge canvas in the painter's best style, the creamy-fleshed noblewoman in her green silk gown standing loftily before a rich, murky English forest background and regarding us with confident serenity as her hand rests languidly on the edge of a stone birdbath.

These are the "windows," where a rectangular hole seems to have been carved through the gallery's walls to let us see lakes, mountains, hinges, and duchesses (as supposedly) they really are. Paintings of the opposite sort are frailer in letting us know that it is the artist who has chosen and created this reality for us. The Estes *Hotel Lucerne* can profitably be compared with John Marin's *New York Series* (1927) and Max Weber's *Grand Central Terminal* (1915), where the hectic excitement of the city is evoked by ab-

straction, fragmentation, flattening of space, cubistic disassemblage and depersonalization of architectural forms, and the artist's own agitation as he composes this dizzying, autonomous object displayed for us boldly for its own sake. In these paintings—as, among their realistic predecessors, in Harnett's powerful *The Signal of Distress* (1892), an impressionistic depiction of a rescue at sea—there is movement, excitement, the sense of the vital energy of the moment. But the tendency toward the static and timeless seems too strong in American landscape painting for even modern abstractionists to escape it with any consistency. So, in Charles Sheeler's *Canyons* (1951), definitely an object and not a window, the architectural forms of Manhattan are translated into a silent abstract world of flat-colored geometric areas without people or movement, as timeless and (in their own way) transcendent as the realistically portrayed trees, hills, clouds, and sunset colors of a Western landscape by Bierstadt. Among the most fascinating of these strange modern compromises between realism and abstraction (or, better, fusions of the two) are several paintings by Georgia O'Keefe, including *Abstraction* (1939), which resembles *Field of Poppies* and *White Iris No. 7* (1957), which like all the paintings of her flower series is suggestive of female genitalia; and the extraordinary *Near Albuquerque, New Mexico* (1941), a landscape where the red and white windmills loom against the blue New Mexico sky, so truly observed, seem at the same time bodily forms of an ancient, recurrent giant.

Most of the paintings I have spoken of so far are basically visionary, concerned with the fundamental nature of reality. This constant preoccupation of American

paintings is to be found in the skepticism and nihilism of Estes, the transcendental idealism of Kensett, or O'Keefe's sense of the world as an organism and of the interrelationship of all organic forms. There is another trend in American art represented in the Thyssen-Bornemisza collection by several excellent works. This is the tradition of social commentary, criticism, and satire, as in Rembrandt's *Sunday Afternoon* (1669), Reginald Marsh's *Smokes, the Human Volcano* (1933), Ben Shahn's *French Workers* (1942), Richard Lindner's pop art *Moon over Alabama* (1963), a grotesque satire of American male and female types in a vulgar, scabrous age, and Jack Levine's stupendous pastiche of a Rembrandt crowd scene, the nightmarish *The Pariah of Moscow on a Visit to Jerusalem* (1975), with recognizable though distorted portraits of Gromyko and Brezhnev as Orthodox monks and evidently spying on this "unlike event."

In this last painting, one of the demonstrable masterpieces of the exhibition, we see both object and window, an extraordinary, paucely object commenting on the history and techniques of painting and a window on a nonexistent historical reality, both in the service of a savage satirical imagination, deeply involved with painting, with nature, and with social reality, all at once. Between this cloaked, claustrophobic representation of political horror and *paranoia*, and the timid, peaceful, luminous *Low Tide at Yellow Gull Cove* (circa 1890-1900) by Bricher, with its reverent rendering of every natural detail in a world of benign beauty, there lies the whole history of American painting—and of the American experience.

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Round and Round



Dance with a Stranger

DUNCAN SHEPHERD

One disadvantage of having already seen *Dance with a Stranger* earlier this year in London is that it is hard now to recapture that first sense of excitement. The cat, for me, has been out of the bag for months—and I refer specifically to that wonderfully feline image of the heroine, in her almond-eyed glasses frames, peer-

ing through a frosted and floral-patterned pub window, just before committing the infamous act that will brand her for posterity as The Last Woman to Be Hanged in England. Duty demands, however, that I force myself to enumerate a few key points. If excitement has dimmed, admiration still burns strong.

1. The story is set in the Fifties, not because (apart from the hanging) such a thing couldn't happen now, but because

that's when it did happen. Altogether too much has been made of the villainousness of the repressive Fifties, as frequently by terribly enlightened commentators as by the films they are commenting on. However much has been made here of the Fifties, it isn't too. And that would go as well for the production values, which are ample but not excessive. My only reservation, then, is not that the period affords a too-convenient culprit, but that it affords a too-convenient cushion for any viewer discomforted by the very disconcerting spectacle.

2. Although the sympathies of the filmmakers are quite certainly anti-capital punishment and pro-feminist (the screenwriter is Shelagh Delaney of *A Taste of Honey*, the director is Mike Newell of nothing special), their handling of the case is dispassionate in the best scientific manner. And best artistic manner, too. The protagonist, a "nightclub hostess" (read "tart") named Ruth Ellis, makes no ready martyr or avenging angel or other type of hero-figure. She is too self-destructive and self-deceptive for that, and even her decisive last act lacks self-awareness. The viewer who wants something "positive," no, something neutral, who wants prescription, not description, will find cold comfort here.

3. In the lead role, the heretofore unknown Miranda Richardson is truly a pitiful sight: odd to say, because she steps directly to the forefront, making allowances for a somewhat flatter forehead and pointed chin and nose, of the ranks of Marilyn Monroe lookalikes. And it is a measure of the film's unusual restraint and self-assurance that, although the heroine's emulation of that actress needs no comment, it actually gets none. For all her manifest artfulness as an illusionist ("I'll wear anything that'll improve on nature"), we are never blinded by the glamour of it. Or I should say the film-makers aren't. There is always a kind of withering awareness of the total context, a discordance between the personal fantasy and surrounding reality. This so-

called "context" would include not just the heroine's tawdry environment but her telltale behaviors as well: snippy and snipped, crabby and crabbed. And the actress gets great mileage out of her character's myopia: that look of dreamy vacancy, interrupted by scowly squint, of someone too vain to appear in eyeglasses in public. "Men never make passes at girls who wear glasses" is the prevailing wisdom, with no acknowledgments to Dorothy Parker.

4. The absolute reality of the context is crucial to the film's central problem: how to make believable what makes no sense. And in that respect the film is a triumph of conjecture. The casting of the two men in the woman's life does much to complete the picture: the fine-boned Rupert Everett as her high-born but abusive lover, filthy-nasty when drunk, unreliable when sober, but always her likeliest ticket to Easy Street; and the dough-faced Ian Holm as a more protective and avuncular lover, never really in the running, and a very reasonable onlooker. But the main avenue to credibility, or at least to internal consistency, is simple repetition. Each of the three principals is as driven and obsessive as the next: credibility by generality. These are not aberrants, in other words, they are just like you and me. And the story would best be described as viciously cyclical. Too few works of fiction, perhaps with an overawareness of the audience as backseat drivers or vicarious participants or whatever, are willing to reproduce human behavior in all its awesome irrationality. Perhaps *Dance with a Stranger* gains courage by being partly a work of fact. In any case its deviation from logic and good sense, aside from its perfect believability, is mystifying, suspenseful, gripping. This is one way to revive that most basic narrative interest in What Happens Next.

5. What happens *last* is of course well known in advance. And it is a final sign of restraint, to go along with the non-mention of Marilyn Monroe and the non-heroism of the heroine and the non-

villainy of the Fifties, that the film stops short of an execution scene. Such scenes all tend to look alike anyway and to serve no other purpose than as a sort of emotional mud-rol for the viewer. *Dance with a Stranger* remains cool to the end and is aesthetically chilling.

...

The Film Festival seems to have slipped into the chasm between deadlines. It was set up that way. I might feel more incentive, even so, to discuss it in retrospect if more of its offerings still gnawed on my mind. It seems improbable that the films I would like best would be the two I saw and reported on beforehand. But there it is. The only small addition would be one of the short films, *Frankenweenie*, which confirmed the impression gotten from *Pre-wet's Big Adventure* that director Tim Burton is an uncanny cinematic mimic: of, in this case, the Universal Pictures horror cycle of the Thirties. (One can even find, if one cares to look for them, definite portendings of *Pre-wet's* Babe Goldberg kitchen, the Expressionistically spinning bicycle wheels, and the marionette-monster from the backlot Japanese sci-fi film.) However, I can't bring myself to express any surprise or indignation that the Disney people, who inexplicably agreed to finance the film in the first place, would decide not to distribute a black comedy about a boy's disinterred and reanimated pit bull. Somebody's right hand must not have known what his left hand was up to. And if you missed this at the festival, don't hold your breath. Among the others, the Adlon was capricious, the Deitch constrained; the Petrie unengaging, the Gofard unendurable; and the Losey, on closing night, made a sordid finish to a fine and full career than to a mere fledgling film festival.

The current attraction at the Fine Arts, Geoff Murphy's *The Quiet Earth*, seems almost a sort of continuation of festivities, in the sense that it would have been interchangeable with any number of actual festival attractions, and most particularly with the opening-night one. It was made by the same man, that is, as made *Ury*, a plodding cavalry-and-Indians story, set in nineteenth-century New Zealand, all green and damp where American versions are brown and dusty, and with a predictably high content of anti-

colonialism and White Man's Guilt. (It's true that Robert Aldrich's *Uhuru's Road* has somewhat spoiled me for cavalry-and-Indians stories, but still.) *The Quiet Earth* is in a conventional vein as well: the Last Man-on-Earth sci-fi subgenre.

The "Man" in this instance is Brum Lawrence, who was also in the other movie as the vengeful rancher with the truck gun; a quadruple-barreled shotgun, or rather two double-barreled ones soldered together, equipped with a one-step, quick-load cartridge rack, and quite rightly described by the otherwise benighted military commander as "idiotic." Here he is an Auckland scientist who, in league with "the Americans," may or may not have had a hand in "the effect," as it comes to be known, that has seemingly removed all trace of humanity from the face of the earth, at precisely 6:12 one morning. The question of what happened at that instant (never very well answered) certainly piques our curiosity; and our voyage of mutual discovery in the company of the hero is interesting for a time, at least until a swivel chair eventually heaves a body into view (charred flesh, bulging eyes—ew!).

Even more interesting, or more amusing, is the brief period when the hero is getting used to the idea of aloneness and getting the best of it (taking up a new upscale residence, going "shopping," and so on), although the means by which he asserts his newfound sovereignty—addressing an audience of life-sized black-and-white cutouts of Adolf Hitler, Alfred Hitchcock, Richard Nixon, Queen Elizabeth, et al., or blasting a statue of the crucified Christ—seems staged more for our benefit than for his own. The humor in the film, though it comes all in a concentrated and contrasting block, at least is never as jarring as the almost Mel Brooksian gag in *Ury* (if I can believe my ears), when one well-read Maori, watching his fellows advance on an army fort behind shields of shrubbery, remarks "Birmann Wood," and his unlettered companion responds, "Yes, burn 'em your own wood." *The Quiet Earth* gets progressively less interesting, or more predictable, with the eventual arrivals of two other survivors, a noble redneck and a black man with a single earring. But then, character interest has long been a traditional sci-fi soft spot.

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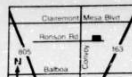
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More Like Aimee Mann



Joey Price, Aimee Mann, Robert Holmes, Michael Hausman

JOHN D'AGOSTINO

What a difference a few years have made. It wasn't long ago that women in rock were little more than singing figureheads, fastened to the prow of a band, a "girl singer" provided a focal point of seductive femininity and absorbed the wind and wash of superficial adulation while her male cohorts tended to the weightier

matter of producing music. When a woman did place a hand on the creative tiller, when she actually had input in shaping a group's sound, she was cut adrift by the impetus of her own initiative. In rock and roll, a woman with ideas was a subcultural aberration, isolated from her less ambitious singing sisters. Times have changed, and "Til Tuesday's Aimee Mann represents a new breed of female pop star: musically knowledgeable, savvy to the ways of the music in-

dustry, with an above-average grasp of the fundamentals of songwriting and an instinct for reshuffling elemental pop patterns to meet her own creative needs. Not content with the shallow victory of being given their own footnotes in the rock and roll almanac, such stylistically disparate artists as Chrissie Hynde-Kerr, Madonna, Joan Jett, Cyndi Lauper, and Mann have in the last few years collectively authored their own very colorful book. Frequently more flamboyant and outrageous than their male counterparts, in some cases more willing to trade on the caricatured indexes of gender identification, these rock mavericks offer a quick read of the gains that women have made in what traditionally has been a male market. Judging from the recent success of "Til Tuesday and the band's concert last week at the Bacchanal, Mann's may yet prove to be the most provocative chapter.

If all Mann wished to be were a frontpiece, she certainly comes equipped for the role. A tall, icy blonde of the sort made an American archetype by the late Alfred Hitchcock, Mann probably could mesmerize an audience with her physical charms alone. With a nuclear-white shock of hair that ends in a long, pencil-thin braid, facial features that appear made of Dresden china, eyes that burn blue as *Straw Hat*, and a lithe frame that the singer maneuvers with a feline grace, Mann gives "Til Tuesday the most striking frontwoman since Debby Harry put the band Blondie on the map in the late Seventies. But Mann is more than an appealing hood ornament. On "Til Tuesday's debut album, *Noice Carry*, Mann is credited with writing the band's lyrics and sharing in the songwriting duties, and although it would be difficult to ascertain the degree of her involvement in the latter process, one can conclude from the available evidence that Mann's contribution is not token.

The music on *Noice Carry* is an exhibit of the best characteristics of post-new-wave songwriting—mostly crisp, clean lines, the verses stacked one upon the other like foil-wrapped boxes, the cho-

reses thick with instrumental embroidery and reverberant as a radio lowered into a well. There is the same concise symmetry to the tunes as to Mann's lyrics, which, while perhaps not as rich in imagery and word play as those of some of her contemporaries, nevertheless proffer a palette of nearly arrayed colors, each symbolizing a different emotional response to being in and out of love. Mann unabashedly admits that relationships are central to her life and work, and the mood swings set in motion by the ups and frequent downs of her love life are limned in the flushed red of desire, the frosty green of jealousy, and the indigo blue of loneliness. Economical with her words, Mann uses conversational verses to set up aphoristic refrains, and the musical arrangements with which she and her mates wrap the simple but poignant themes of her songs are like attractive, streamlined guide rails that pleasantly but firmly lead the listener to Mann's conclusions about the men in her world.

So much more so than could ever be accomplished on vinyl, "Til Tuesday's concert at the Bacchanal drew a schematic of the band's music, spotlighting the contributions of each member by presenting a three-dimensional "look" at the group's sound. Front and center was Mann in a mostly black outfit that accentuated her lean, model's figure. Playing bass and moving in a way that was sensuous without being suggestive, Mann displayed the various personalities of her voice, from the resigned toughness of her alto to the vulnerability of her fragile, reedy soprano. With a relaxed delivery that belied the cross-hair accuracy of her intonation, Mann left little doubt that her voice is the aural beacon that lights "Til Tuesday's path. Guitarist Robert Holmes, an anonymous seer of a man who must find out questions about his looks the way the Chargers' Lionel James must dodge references to his diminutive size, was the band's most muscular musical component in live performance. Standing stage-left and remaining a motionless counterpoint to Mann's sexy sway, Holmes showed the

capacity house why he has been entrusted with providing the foundation for "Til Tuesday's sound. Like the best electric guitarists, Holmes availed himself of the instrument's wealth of tonal colors to "orchestrate" "Til Tuesday's music. He chopped out fisted, low-end chordings when rhythmic support was called for; hung jewel-toned, Danny Kirwan-like fills and embellishments in the air like mobiles; and unleashed silver-plated sheets of sound that opened like halos behind Mann's seraphic choruses.

In contrast, keyboardist Joey Pesce's work was mostly colorative, with Pesce occasionally playing filigrees of metallic sound from his synthesizer and at other times punching-in subtle chordings that counterbalanced Holmes's guitar playing. Drummer Michael Hausman, one of Mann's many former boyfriends, may have had the biggest impact on the band's transition to the stage. On record Hausman's picket-fence strutting gives the

band's songs a neatly metric, vaguely danceable quality; the rhythms are solid but rarely threaten the sovereignty of the words and music. In concert, however, Hausman's arm-and-hammer thumping returned "Til Tuesday's white-kids dance-pop into irresistible Waspy funk.

For a quartet that finds a number of ingenious ways of instrumentally impersonating a much bigger band, "Til Tuesday's restraint might be its secret weapon in the war against sameness and comparisons to other acts. "Til Tuesday respects the spaces in music, apparently recognizing that dynamics play an important role in conveying a power that eludes even the grossest heavy-metal bands with their Chinese walls of speakers and relentless bombast. Songs seem to begin with spare parts, each musician's duties simple and well defined. Then, in a carefully choreographed interplay, instrumental voices seem to enter from out of nowhere until Mann's singing is supported by a thick

texture of sounds one wouldn't expect to hear coming from a small band. When their arrangements dictated this full-bodied approach, "Til Tuesday's sound cascaded over the audience like a tidal wave, and yet the sound mix was so well balanced, and the band's playing so judiciously governed, that one could actually understand Mann's vocals much of the time.

As one would have expected and wanted, most of "Til Tuesday's concert repertoire was taken from *Noice Carry*, and it was obvious from the crowd's reaction to the opening notes of each tune (especially the title track) that that album had been getting lots of play in San Diego's living rooms. Still, there were a few surprises, not the least of which was the band's fairly faithful rendering of the Spinners' 1972 hit, "Could It Be I'm Falling in Love?" during whose three-odd minutes "Til Tuesday shed its MTV cool and performed like an unflinching, Top

40 cover band. Mann, who lately has taken up the acoustic guitar, also led "Til Tuesday through renditions of some newly minted, as yet unrecorded songs that perhaps foreshadow both a softer approach on the band's next album and Mann's growing creative independence from the others. Throughout the concert, Mann appeared less the chic, Waspy princess of the band's videos than a twenty-four-year-old woman for whom success and fame as an important cog in an acclaimed pop band is a dream to be savored while it lasts. Engaging and unaffected in her communications with the audience, Mann seemed genuinely surprised both that the quietly promoted concert had sold out and that people were so enthusiastic in their response to "Til Tuesday's music. At one point toward the end of the evening, a beaming Mann told the crowd that it had been the best ever in her brief career, and for once the hoary, ingratiating concert play sounded sincere.

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ELEANOR WIDMER

The Restaurant: Antoine's
The Location: 5504 La Jolla Boulevard, La Jolla (456-1141)
Type of Food: Middle Eastern
Price Range: Dinner (includes salad and coffee) \$6.95 to \$13.95
Hours: Closed Mondays, Lunch, Tuesday through Saturday, noon to 3:00 p.m.; dinner, Tuesday through Saturday, 5:30 p.m. to 10:30 p.m.; Sunday, 4:30 p.m. to 10:00 p.m.

The Restaurant: Casa Salsa
The Location: 625 H Street, Chula Vista (422-0161)
Type of Food: Mexican
Price Range: \$4.25 to \$8.75

Hours: Open daily, Sunday through Thursday, 11:00 a.m. to 10:00 p.m.; Friday and Saturday, 11:00 a.m. to 11:00 p.m.

The Restaurant: La Mansion
The Location: 4062 Bonita Road, Bonita (475-6323)
Type of Food: Mexican
Price Range: \$4.25 to \$10.50
Hours: Open daily, Monday through Thursday, 11:00 a.m. to 10:00 p.m.; Friday through Sunday, 11:00 a.m. to 11:00 p.m.

During the holiday season it's always helpful to know about a few good but inexpensive restaurants where you may obtain sustenance as well as an hour's diversion. Yet a funny thing happened to me on the way to writing about one such place,

Seto's Café, Continental at 5656 La Jolla Boulevard, La Jolla. Although I had been there only two weeks before, when I returned for a second visit, I discovered that it had already closed, victim to sluggish business and some difficulties with a liquor license. This was the earliest demise of any new restaurant I had ever witnessed. Seto's lasted a scant two months.

Not only did Seto, the owner, turn out French and Italian meals of low cost and high competence (fresh Maine lobster was only \$11.95 and chicken in tarragon \$8.95), but on one occasion Seto prepared a wonderful Armenian meal for me and my friend (not listed on the menu), which cost us \$12.95 each for salad, soup, and an exotic entrée. In searching for reasons for this sudden negative turnaround in a business that seemed to hold promise, I can only conjecture that offering French food in a location next door to L'Escargot and across the street from Maître D' was ill advised. Seto should have opted for serving an Armenian menu, which would have been a real service to the community. We have no white-tablecloth Armenian restaurant in San Diego. Kabob #1, the only purveyor of Armenian cuisine here, is a storefront eatery in Ocean Beach. Inasmuch as the closing of any restaurant results in a loss to the community, I hope that Seto will try again with an Armenian menu and that he will succeed.

However, even though you've been deprived of Seto's cuisine, Antoine's, also on La Jolla Boulevard, will provide you with Lebanese food at modest costs. Most dinners range in price from \$6.95 to \$7.95 and include pita bread, salad, and coffee. The physical plant is unpretentious (a medium-size room on a corner lot), and so is the food. Many of my friends who are dieters frequent Antoine's. This is stated not to detract from the food but to point up its low fat content. Indeed, while the offerings are wholesome, this Lebanese food is a walk on the mild side. The broiled white

chicken breast on a skewer (*shish tawook*, \$7.95) and the shish kabob (\$7.95) will provide you with charcoal-broiled chicken or lamb served with rice pilaf, fresh vegetable, and a good house salad. Antoine's is just a simple, low-priced neighborhood restaurant where the atmosphere is cozy, the food is fresh, and the preparation isn't spicy. I've also sampled the hummus (\$2.95) and the tabouli salad (\$3.50), which in combination provide a good and simple meal. I don't think the food at Antoine's is as tasty as that at Fairouz Café on Midway Drive in Loma Portal, but it's sufficiently satisfying for those who eat joy plain preparation even though the service may be slow because each dish is made to order. The luncheon menu is particularly worth noting for its low prices. The shish kabob platter (lamb, rice, vegetable, bread) is only \$5.95, chicken is \$4.95, and lunch is served Tuesday through Saturday, complete with white tablecloths.

For most pungent fare, please do try La Mansion, located in Bonita; its Mexican offerings are really tantalizing. It's been a long time since I found a Mexican restaurant this side of the border that served dishes from the various regions of Mexico, among which are *sopas*, *surtidos* (very thick corn dough topped with chicken, beef, or sausage, \$4.75), as well as four chicken preparations (\$6.25 to \$8.25), many beef entrées (\$9.25 to \$10.50), and a fish dish that's baked in paper with a medley of vegetables (\$7.95).

I was eager to try something unusual like the *pequele estilo Jalisco* (chicken soup prepared with chicken strips and white hominy grits, \$4.25), or the *carnitas Michoacan* (\$6.75), but ironically we ended up with some standards. Why? Because our waiter was so gallant and so determined to please that he urged us to go along with his suggestions. Accordingly, we began with *flautas* Mission, which consisted of three one-foot-long corn tortillas filled with shredded chicken breasts and rolled into long thin flutes and topped

with sour cream and cheese (\$4.95). For those who like their Mexican food bland, this is an excellent dish; it also makes a fine appetizer.

My friend and I shared the chiles rellenos (\$6.25), one of the best dishes of its kind, which packed a lot of punch in terms of spiciness. The batter in which the chiles are fried is light, and the tomato sauce covering the chiles is prepared from scratch. Lovers of this Mexican favorite won't be disappointed in these chiles rellenos. The chicken mole (\$7.95) was generous in size and was covered with a rich mole sauce. If you love mole sauces, don't overlook this one. The entrées do not come with soup or salad, but the portions are so large that you won't miss not having any extra dishes. For one wild moment I thought of pressing on and ordering the *carnitas*, but we could scarcely finish what was already before us and ended up taking sizable amounts home.

For dessert we had flan (\$2.25), and our waiter brought us a taste of *chompas zamoranos*, a bread pudding in a very sweet, syrupy sauce (\$1.95). It's a favorite in Mexico but was too sweet even for my sweet tooth.

Our waiter expressed regret that we hadn't had the *crapas* (\$2.95), but I will surely try them on a return visit. La Mansion offers almost forty entrées, and of the three we sampled, each was beautifully achieved. We had attentive and swift service and a most enjoyable evening. People who live in the Bonita-Chula Vista area are fortunate to have this good family restaurant in their midst. You will find it if you take the E Street exit off I-5 and continue on E until it becomes Santa Rosa. Be sure to arrive early so that you won't have to wait for a table. A trio plays Mexican music Friday through Sunday nights.

Another good Mexican restaurant exists in Chula Vista and it's called Casa

Salsa. The interior is large and cheerful. The menu runs to several pages, but I went there for one specific dish, which every burglar lover should take note of. Called *Taco Fiesta*, it's served on a lazy Susan that holds crocks of shredded beef, seasoned chicken, *carnitas* (roast pork), refried beans, guacamole, shredded cheese, salsa, and all the hot tortillas you can eat. All of this costs \$12.95, and the menu says it serves four people. There were three in our party and we scraped the crocks clean.

Our favorite was the *carnitas*, and we were told that you may ask for two crocks of *carnitas* in place of the beef or chicken. I enjoyed the variety, the size of the portions, and the pleasure of creating the *tacos*. For my taste the beans were too tepid in temperature, but everything else was piping hot. The three of us shared one margarita (the last of the big drinkers), and we ordered an extra basket of corn tortillas. I was with two budget-conscious

people, and to prove that we could live adventurously, we also ordered one flan and three teaspoons. Our total bill was less than six dollars each. Sometimes it's great fun to try to do things as inexpensively as possible and still have a good time. We did indeed. We laughed a lot over our adventure, praised the waitress for her patience, and left in high spirits. The next time I mean to try several of the other dishes on the menu, but I didn't want the year to end without mentioning the *Taco Fiesta* at Casa Salsa. Take the H Street exit off I-5 and you won't have trouble finding the restaurant.

Of the three restaurants reviewed today, La Mansion is far and away the best for taste, variety of menu, and size of portion, but Casa Salsa supplies amazing value in its *Taco Fiesta*, which serves at least three people for \$12.95. And while Antoine's may not set your pulses racing, it's a pleasant family restaurant that offers good value. □

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Solo Flight



Douglas Roberts, Gary Holt

JEFF SMITH

Billy Bishop Goes to War, a musical revue currently at the North Coast Repertory Theatre, retells the true story of an unlikely success. The odds against Bishop becoming the most decorated fighter pilot of World War I must have been a zillion to minus-one. For one thing, the injury- and allergy-prone young man was a klutz. He pretty near crashed his own plane as many times as he shot one down. For another, at a time when pilots were the exclusive right of the British aristocracy — things being more tidy in the air than on the ground — Billy was, as the nobility would say, N.O.C.D. ("Not our class, dear"). He was an unlettered, rural bumpkin from Canada, and the "colonials" sole purpose back then was to head straight to the front, to No Man's Land, where they took part in ongoing experiments with mustard gas. But as the war in the air became less idyllic, due in large measure to the Germans inventing a gun that could shoot

through a plane's propeller without shredding it to toothpicks, increasing numbers of proletarian riffraff were granted their wings. But none was expected to survive the first week of training.

Or even supposed to. Every step of the way, from being a pawn in the trenches to a hero-garanteed audience with King George V, Billy overcomes obstacles. There is no distinct pattern to his ascension. His only allies are good timing, blind luck, and a romanticized preference for combat in the air. "There was a different war up there," he says. As opposed to foot-slogging, in the air "you'd get your gallantry, your chivalry, your nice guy." What is clear, though, is that he is never meant to succeed. Right military and social class structures prevent advancement. Undaunted, Billy muddles forth, through a maze of hierarchical prohibitions, to a point where he transcends all the rules and shoots down seventy-two enemy aircraft. Throughout his hitch, Billy writes letters home to a woman named Margaret. He concludes each with a line that becomes, even to him, increasingly bewildering: "I remain."

Like Billy's career, the revue abounds in ambiguity. It is half *Sergeant York*, a wide-eyed, uncritical study of heroism, half *Alt Quier on the Western Front*, seriously questioning the motives for so much slaughter, and two-thirds *Catch-22*, an absurdist's milk run through the madness of nations (the first question Billy is asked, when applying for the Air Corps, is "Do you ski?"). It is a war story, the revue could accommodate both hawks and doves. What gives it special interest, though, is the character of Billy. He never behaves like a hero. During the play, with a mock-heroic tone of voice, Billy traces his evolution from innocence to experience and vividly describes the events that created his public image. In the end, he remains ambivalent about his adventures. He is "for and somehow not for" what he did, and he balances his growing passion for the kill — and the rush of seeing a flaming plane go down — with an increasing sense that the war has gradually stripped him of "deep emotion."

Written by John Gray and Eric Peterson, *Billy Bishop Goes to War* is both a musical revue and a solo flight for a courageous actor. It also resembles a severe nag-sadistic — initiation rite guaranteed to demolish every aspirant. Using just a few props, the actor must not only sing, dance, and develop Billy's character in believable detail, he must also shift into fifteen other roles, in the time it takes to return a slip of dialogue, be responsible for the flow and texture of whole scenes, and re-create the entire emotional range of a war — for two hours. Actors attempting this play (and few have tried) must feel as though they've been dropped off at the Great Nefud Desert — with three soggy matches, a string of dental floss, and a subscription to *Zap Comix* — and then have someone order them to survive.

Whoever attempts the revue's schizophrenic tasks, in fact, faces the same nightly challenges, in theatrical terms, that Billy faced in the skies. At the North Coast Repertory Theatre, however, Douglas Roberts does more than earn his wings the did that last season, when the San Diego Theater Critics Circle nominated him for best actor in *Lone Star* at the Bowery). He makes the impossible look routine. One is never aware of the difficulties he confronts — spit-second character changes, feelings that must dogfight in spirals. Instead, one becomes engrossed in Billy's bizarre story itself, which Roberts narrates and performs with humor, high energy, and subtle craft. Roberts is not the world's greatest singer, his dancing is no threat to Fred Astaire, and his Canadian accent has flown South for the winter. But his acting is top-notch.

He plays adjutants and generals, a dowager and Albert Ball (an ace who didn't fly with a full tank), noble snoots and common folk, and he gives each a unique kind of life. These people exist on stage not as they were, necessarily, but as Billy saw them. They have become aspects of his personality, which is cramped with highs and lows, that demand to be remembered. Unable to edit or to exorcise his past, Billy often casts his experience in a comic light, as if this were the only way the character can cope with what he has seen. This seriocomic perspective, which Roberts sustains beautifully, runs throughout the evening. It also provides a sharp contrast for those occasions, in act two, when Roberts drops the humor altogether. In the most poignant of these, Billy describes a solo mission into enemy territory. Roberts, seated on a chair center-stage front and bathed in a red light, re-creates the scene with such intensity that the small theater literally becomes the cockpit of Billy's plane.

Roberts's most impressive achievement is his creation of two different Billy Bishops. The one who narrates the story, in the present, is the product of its outcome. His tone of voice is sardonic, his manners savvy, his mind disillusioned. The other Billy is the one who comes of age in the vignettes themselves. He begins as a gangling youth naive enough to think he can just walk out of the trenches and into a plane. As the play progresses, Roberts moves skillfully backward and forward. And we watch this second, younger Billy slowly evolve into the voice of the narrator. In the end, the two merge. Roberts, in effect, not only portrays fifteen lively characters, he also gives Billy a complete emotional biography.

Credit for this progression should go as well to director Kathleen Thompson, who has done a commendable job of orchestrating the many moods of the show. In addition, Thompson has clearly succeeded in freeing the revue from its status as a nostalgia piece and in opening up its complexities. The script calls for an actor and a pianist. But Thompson has Gary Holt, who enhances every scene with his background music, do much more. Holt plays a few minor characters, but his real value to the production comes when he says nothing. In these moments, Holt helps to reveal a different Billy. The relationship between the two characters becomes therapeutic. Holt grounds Billy, who wants to fly — at times to fly away from painful memories — and prompts Billy to continue. Like an understanding therapist who has heard it many times before, Holt's voiceless character seems to know that it is important for Billy — and for us — that this story be retold.

City Lights

Credit Cards

Continued from page 4
trick, and on January 10, 1985, Murillo appeared in person at Branfman's office with a cashier's check for just over \$700 (the remaining debt). By last month, when Branfman finally notified the court that payment in full had been received, Murillo and his boss, Uvaldo Martinez, were already being investigated by the district attorney's office in regard to \$9502 in charges made to a city-issued credit card between July 1, 1984, and June 20 of this year.

Murillo confirmed the entire sequence of events involving his Carte Blanche card, but he

said he couldn't discuss his reasons for the delays until the D.A.'s investigation into the other charges is complete.

— T.K.A.

Own Spice

Continued from page 4
works for the UCSD extension, isn't confident that the refugees will cooperate. He says many refugees grow the citrus leaves themselves, marring plants that originated in their homelands. Some of them sell the leaves (along with other varieties of Oriental vegetables) to local markets and restaurants, and Durong says they will not be willing to give up a vital part of their income.

— N.M.

Money Walks

Continued from page 4
hear the word and identify it as a problem without bothering to learn the facts." Catherine Morris, who with her sister Patricia owns Calliope's Greek Cafe on Fifth Avenue between University and Washington, agrees: business at her restaurant is off by ten percent, she says, "and even though most of our regular customers continue to patronize us, many of them have expressed concern."

Nor is the problem limited to restaurants. One Hillcrest hair salon owner says business is off by twenty-five percent this year. "Ignorance is a dangerous thing," says this salon owner, who requested anonymity for fear that any association with the subject of AIDS would damage business.

Further: "Up in Hollywood, it's said that fifty percent of all salons are going under," the salon owner adds, "and with the perception that Hillcrest is a gay community, the fear of AIDS is bound to affect us, too." A North County attorney came in recently for a haircut, the salon owner says, and midway through her cut, she tore off her drapes and bolted from the chair, saying aloud, "I can't do this, I just can't do this!" The salon owner called the woman later. "I told her I was the owner of the salon and asked her what the problem was, and she admitted the reason she had left — and the reason why she would not be returning — was her fear of catching AIDS."

Most Hillcrest businessmen, like the City Deli's Bilmes, say they plan on conducting

business as usual. "We're just going to wait it out," Bilmes says. "In the hopes that the media will clarify some of the misinformation that's been going around." But that's not enough for another salon owner who requested anonymity. Already this salon owner has fired several "extravagant" haircutters and replaced them with more "middle-of-the-road" types. "It's even gone so far that my straight hairdressers won't take a bite out of a sandwich belonging to the gay hairdressers," says this salon owner. "And these are people who have been exposed to each other every day for months."

— T.K.A.

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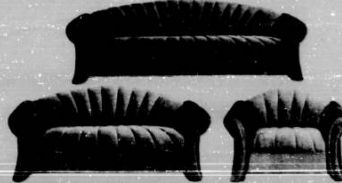
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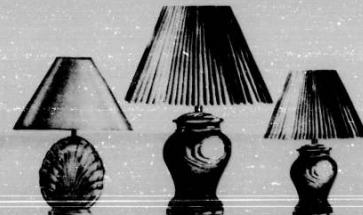
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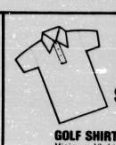
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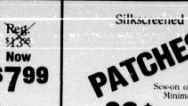
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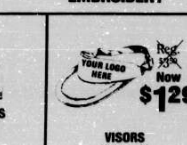
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Forty Hours of Dixieland

A recent episode of television's *People's Court* had me on the floor. A middle-aged musician was suing a man who, he claimed, had verbally contracted the plaintiff's combo to play at a particular function. At the last minute, when the defendant changed his mind and hired another band, the musician had slapped him with a lawsuit for having cost him the money he could have earned on the date in question. What was funny was the argument between the litigants over what constitutes "Dixieland" music. Apparently the defendant had decided after much consideration that the plaintiff's little band of elder gentlemen played too much Dixieland, when what he wanted was an orchestra that could play Italian music. In his own defense, the musician (an Italian) attempted to explain to Judge Wagner how the defendant (also an Italian) might have confused a certain style of

Section 2 Events, Theater, Music, Film



Songs of The New Dawn

One of the quickest ways to popularize a cause is to cloak one's platform in robes, as it were, that are soft to the touch and of familiar cloth. Or to sidestep the metaphor, to persuade in the language of the listener. Yet in times of political strife, a rallying anthem is more potent than even the most seamlessly crafted oratory. Any number of songs whose identities are bound to a greater moment come to mind from our own history, from "The Star-Spangled Banner" and "Rally 'round the Flag," to "We Shall Overcome" and "Give Peace a Chance." It is not good fortune as a nation, however, to have suffered through only one revolution for independence.

The songs we recall may stir, but their objectives have dimmed. For Cuba, Chile, Costa Rica, and Nicaragua, countries beleaguered by internal revolt and external hostilities and wracked by debt, poverty, and illiteracy, song, the "New Song" as it is known, has been a time-honored and critical means of perpetuating solidarity and popular support. When the purpose is to educate, and the class is millions strong, music is more effective than any communique or text. And although the message is a sobering one of productivity, farming, rifles, or blood, its "bees" are the vibrant, danceable rhythms of salsa, samba, cumbia, and familiar boleros.

As an example: after the revolution, the new Nicaraguan Minister of Culture, Luis Enrique Mejia Godoy, founded that country's first New Song ensemble, recruiting for its members salsa, jazz, tropical, even symphony musicians. The group, called *Manacotal* for the mountain where one of the revolutionaries' heroes died in battle, immediately began a nationwide tour on behalf of the fledgling junta's literacy campaigns. Their success was such that for the years following they created more musical works that were performed across the country. A second example: in 1982 the U.S. government abruptly canceled a \$9.2 million loan for the purchase of wheat at a time when Nicaragua's own crop was depleted. Through a nationwide series of concerts and other cultural events, the Ministry of Culture under Mejia reintroduced and polarized century-old corn recipes. The first Festival of Corn, an homage both to Nohlen, the god of corn, and to Nicaragua's collective resilience, is commemorated each successive year.



It's Action-Packed

To dispel the misconception that San Diego suffers a dearth of cultural activities during Thanksgiving week, we offer the following pendulum of upcoming events that merit attention. Tomorrow, Thanksgiving day, affords the once-or-twice-a-year opportunity to observe wanton acts of desperation by frenzied shoppers competing to make last-minute food purchases. This event, which can rival the most vicious roller derby matches for sheer mayhem, features battles over unsold pumpkins and frozen turkeys — most of which, at this late date, are hopelessly undersea anyhow — that are waged with an intensity that would reduce even Chicago Bears' behemoth William "Refrigerator" Perry into a quivering mass of cranberries. In lieu of rickety seating for this event, the best vantage point will be to press

yourself along the wall between frozen foods and the meat counter. A shopping cart loaded with TV dinners will protect you. Some San Diego stores that will remain open tomorrow include neighborhood Safeway outlets (8:30 a.m. to 7:00 p.m.), Big Bear (8:00 a.m. to 5:00 p.m.), and — my favorite — Mayfair (8:00 a.m. to 4:00 p.m.). The best action at each location will invariably occur just at closing time.

Moving up the street from the Hillcrest Mayfair market at 535 Robinson Avenue, fun-seekers can experience the daily *Rite des Omeux*, which takes place on the corner of 5th and K streets at the Fifth Avenue between Robinson and University avenues. Here, just prior to dusk, you will hear the shrill whistling of the hundreds of birds that nest in the trees along the curbs. This daily ritual (which is free to the public) often reaches ear-shattering volumes that make conversation difficult. According to one store owner on the block, it is possible to know when the



READER'S GUIDE



American Masters The Thyssen-Bornemisza Collection

November 16-January 12, Tuesday-Sunday 10-4:30
San Diego Museum of Art in Balboa Park

Closed Thanksgiving, Christmas and New Year's Day.
Advanced ticket sales through Ticketmaster or at the Museum.

Exhibition made possible by the John M. and Sally B. Thorsen Foundation.



(continued from page 7)
kick off his shoes and hoof it for all his worth. Traditionally Dixieland bands are divided into two sections, one to provide rhythm and harmony (piano, banjo, drums, standing bass, tuba), the other to sketch out melodies and extemporize (trumpet, cornet, clarinet, saxophone, and saxophone). The pioneers of the form included Louis Armstrong, Kid Ory, Sidney Bechet, Earl Hines, and Jelly Roll Morton. Of these greats, perhaps Morton was the most fascinating, not necessarily because he was the best musician of the bunch, but because he was, and remains, a somewhat controversial if uniquely important figure in early jazz.

A clue to Morton's multifaceted talent and cavalier ways you will find in his name in books about the blues, about jazz, about legendary pianists, about ragtime, about stride to jazz, about forms of ragtime and introduced European pianistic techniques and orchestral notions to New Orleans-style jazz, and about the bandy houses of old "Nawlins." In other words, in a library's worth of tomes about various aspects of the birth of American music, Morton's name will likely be one of the only constants. Morton was a mite, a dandy, an eccentric who was one of the relatively few legendary jazzers actually to play in the brotherhood of the Crescent City. Morton also was an egomaniac who would regale captive listeners with descriptions of his musical prowess, and his self-appraisal the thought himself a musician unbound by the acceptable musical modes of the day. Informed Morton to experiment with combinations of forms that in their day must have seemed fairly avant-garde forays into uncharted musical waters. Morton's uninhibited way with a keyboard is his strongest link to what we now call Dixieland.

Although not all musicologists hold Morton in the highest esteem — the late Duke Ellington went so far as to call him "a phony" — many modern-day Dixieland and jazz musicians consider him one of the greatest musicians of all time. It is in that spirit that San Diego's sixth annual Great American Dixieland Jazz Festival will honor Morton's memory in a three-day marathon to be held this weekend. Nearly thirty of the nation's outstanding Dixieland bands will converge on the Town and Country Convention Center in Mission Valley to celebrate the centennial of Morton's birthday. Special piano concerts featuring Morton's compositions will be presented on Friday and Saturday nights, and each of the participating bands will perform Morton pieces throughout the event. Among the bands scheduled to perform are the Sons of Dixie (a band that recreates the music of the Twenties as played by legendary cornetist Bix Beiderbecke), the Buck Creek Jazz Band from Washington, D.C., the Hot Cottons Jazz Band from Memphis, the Alamo City Jazz Band from (where else?) San Antonio, and the UpTown Lowdown Jazz Band from Seattle. Nine bands will be playing simultaneously in nine cabarets within the convention center, and I can guarantee you that none of them will be playing "La Tarantella" or "Artisticelli, Roma." Presented under the

auspices of San Diego's America's Finest City Dixieland Jazz Society, and sponsored by Great American First Savings Bank, Atlas Hotels, Seaport Village, the Pepsi Cola Bottling Company, Michelob Beer, and PSA, the forty-hour festival will begin at noon this Friday, November 29, and continue until 5:00 p.m. on Sunday. For more information call 297-5277.

— John D'Agostino

New Dawn

(continued from page 1)
music's underpinnings, alongside bongos, a zarzuela, and the chacha-CHUNG pubic. In those of us not fluent in Spanish, the Latin rhythms suffice. But coupled with lyrics that proclaim:

And if someone wants to learn
How a people organizes itself,
take a look at the Milán.
Who can't be stopped by anyone!

or:
If Nicaragua won,
El Salvador will exist
And Guatemala is preparing now

A thousand miles of liberty!
We are the center of America.
We are the new dawn!

or:
Nicaragua, I sing to you
And all of this revolution
That comes from the whole heart,
You will be good for your people.
And you will live forever
In their happiness.

Then the phenomenon of the New Song movement's success unfolds. For it has accomplished a Madison Avenue fantasy; it has thrust product identification directly upon the hearts of its people — into the soul of their music — to a place from which extrication is impossible for an old, profoundly simple reason: the medium has become the message.

Mancolet will perform this Saturday, November 30, 7:30 p.m. at the First Unitarian Church, 4190 First Street in Hillcrest. For information on the concert, phone Friends of Nicaraguan Culture at 495-4650 or the church at 298-9978.

— Dinah McNichols

THE JAZZ NUTCRACKER FANTASIE

with music by **DUKE ELLINGTON**

JAZZ UNLIMITED
Dance Company
Directed by Patricia Hinson

UCSD MANDEVILLE AUDITORIUM
FRIDAY & SATURDAY
DEC. 20 & 21, 1985, 8:00 PM

Tickets available: UCSD box office & Ticket Master
General Admission—\$13
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For further information call
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Jazz Unlimited in music... of the Hornetwood Society of Dance
Co-sponsored by CAC, The Jazz Program, affiliated with
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Linda Medeiros,
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Learn from professionals

December Classes
Singing classes beginning December 2-20
Tuesdays—7:00 p.m. — Voice & stage movement for singers
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Thursdays—7:00 p.m. — Beginning stage, TV & film acting
Fridays—7:00 p.m. — Advanced stage, TV & film acting
All classes only \$20 per month

Special Children's Classes
Tuesdays—5:30 p.m. — Musical theatre for children
—ages 6:15—8:30
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(Original Version)
MOZART, Violin Concerto No. 5
DEBUSSY, Images
DAVID ATHERTON conducting
CHAO-LIANG LIN, violin

Tickets available at Symphony Hall Box Office,
all TELESEAT outlets or by calling

TICKETS 283-SEAT

TO LOCAL EVENTS

Poinsettia
(continued from page 1)
What San Diego, when venturing outside his country, has not felt compelled to explain to non-natives that most of the people who live in his hometown are actually good, honest, hard-working people!

There is something exclusive in being able to say that one was

one of the lucky few who made it on one of the two-and-a-half-hour tours in which each step of the poinsettia-ranching process is painstakingly explained. Like the real Ascot, the ranch tours are not a year-round attraction. If San Diego were to cultivate this event with the right amount of publicity and celebrity appearances, it could in time work to neutralize the colorful, if not downright bizarre, reputation our country has established for itself. It is a matter of record that aristocrats around the world fancy themselves as gardeners and amateur botanists. True, the poinsettia is not so exotic in the orchid, but it is obscure enough to possess a certain cachet, a certain mysterious style — qualities to which the internationally famous are known to be irresistibly drawn. Be perfectly frank. Wouldn't you rather see San Diego receive the kind of press that is generated by the image, let's say, of Princess Di or the Queen Mother embracing a Leucad-grown poinsettia than that generated by photos of San Diego's own Joan Kroc pressing antitumor literature into the Pope's hand? Of course you would. But what is needed is to plant the Ecke Ranch tours firmly into world-class vogue. And this can be achieved if the tour is made even more famous and exciting than they already are. "In the twenty-year history of the Paul Ecke Poinsettia Ranch tours, more than 13,000 people have come to Leucad for the experience, and we've had a lot of tears, a lot of tears. The opening of the doors of Mr. Ecke's greenhouse is a very impressive thing," says Jo of the Leucad Chamber of Commerce. So you, too, can learn the mysteries of the poinsettia, help San Diego foster a more polished image, and perhaps shed a tear by simply making your way to the Paul Ecke Poinsettia Ranch tours this weekend Saturday, November 30 and Sunday, December 1. Reservations are a must, Jo says. She'll be standing by to schedule you to one of the buses that tour the ranch. Tour leave from downtown Encinitas at 8:30 a.m., 11:30 a.m., and 2:30 p.m. For more specific information on tour departure locations, call Jo at 753-6241.

— Abe Opincar

BUCK'S TICKETS
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RATT BON JOVI—NEW YEAR'S EVE

7-11 PM
12-1 PM
12-1 PM

12-1 PM
12-1 PM
12-1 PM

Master Classes with
TANIS MICHAELS
Dec. 2, 4, 9 & 11 at 7:30
(Currently performing with national tour of "Sweet Charity")

Teaching from: Leanne Gerish from "Fame"
Steve Cooper from "Solid Gold"

Peninsula Dance Arts
For information call 226-2108

the Old time RESTAURANT FOLK CLUB
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TRADITIONAL JAZZ MUSIC 6:30 & 8:30
SAVOY-DOUGET CALJUN BAND
Acrobatic Moves, Dance and Musical Acts. Shows of Comedy, Acrobatics and Musical Acts. Shows of Comedy, Acrobatics and Musical Acts.

AN EVENING OF JAZZ 7:00 & 9:00
PETER SPRAGUE
REMY LITTE & DON HARRINGTON
San Diego's most popular jazz trio. Acrobatic Moves, Dance and Musical Acts. Shows of Comedy, Acrobatics and Musical Acts.

TRADITIONAL IRISH TUNES & SONGS 7:00
THE WHISKEY-BALJA BAND
OLD TIME IRISH MUSIC
Open stage, musicians call in \$1.50

FOLK SUNDAY 7:30
MAGGIE WHEAT & PAUL CAMM
Coming Dec. 5 & 6 RAYE WOLF
Dec. 7 CLAUDIA SCHMIDT
Dec. 8 THE LINDA & LINDA
featuring JIM WHEATSON
COVER CHARGE: \$10.00 • BEER & WINE

Clearly, what is needed is something a little tamer for which San Diegans can feel proud, and the Paul Ecke Poinsettia Ranch may be just the ticket. The fact that it only opens its doors twice a year to the general public makes it all the more inviting. There is something exclusive in being able to say that one was

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READER'S GUIDE TO LOCAL EVENTS

(continued from page 9)

reflecting pool in Balboa Park, where dozens of goldfish swim to and fro. However, we must advise you: the fish in this pool (which, as film buffs know, are featured briefly in Orson Welles' epic film, *Citizen Kane*) have been turning belly-up with alarming frequency the victims of some unknown malady.

Free bus tours of downtown will be conducted at 10:00 and 11:00 a.m. on Saturday, November 30. The tours begin at the Downtown Information Center, 119 West F Street and include a video show about the much-ballyhooed, remarkable "renaissance of downtown." For further information please call 696-3215. If you're worried you may have eaten too much or overimbibed on Thanksgiving

go on in for one of the free blood pressure checks on Friday, November 29, from noon to 1:00 p.m. at the Bay Hospital Medical Center, 1180 Third Avenue, also downtown. More details may be obtained by calling 420-9820. And those who aren't sure but wonder if they've got anxiety disorders, one of which is overeating, can attend a free seminar by Dr. Saleem Ishaque at the Center for Anxiety Disorders, 120 Elm Street. For information and reservations for this event, call 232-4331/3137. While in the downtown area, weather enthusiasts may observe the barometer located in the first window of the main library at 620 E. Street. Viewing is always free of charge and available twenty-four hours a day. And

while you're there, step inside to view the stunning display of bookplates in the lobby immediately to the right of the entrance. This historical exhibit features labels that were pasted on the inside covers of books to denote their ownership, although it is unclear whether these inside book covers were removed for display by their owners or by library vandals. The library will be closed on Thanksgiving but reopens on Friday for your viewing pleasure. A library card is not required for admission to this exhibit, for which further information may be obtained by calling 236-5800. More post-holiday exercises for those of an intellectual bent: if you're curious to learn just how many people in your neighborhood drink bottled

water, you can conduct your own unofficial survey by following the call deliveryman on his wayward rounds. Routes, of course, will vary. Others may wish to accompany or follow on his daily trek. Remember that he has permission to walk on lawns, you do not. Civic minded? The inaugural ceremony for newly elected San Diego City Council members will be held Monday, December 2 at 10:00 a.m. at the Civic Theatre, 202 C Street, downtown. They're not selling tickets to this one either; do you think they could? The Marine Corps Depot Band performs from 11:00 a.m. to 2:00 p.m. for those of you who wish to hang around. Afterward, a short walk to Horton Plaza, and you can

hear pianist Phyllis Murphy in the multi-palazzo. A further walk will put you in sight of strolling mimes, jugglers, and musicians at Seaport Village. Late, for those of you with a taste for cultural enrichment, the Paniniki Cafe at 7467 Grand in La Jolla is just the ticket. Sit down for a cup of tea or coffee (hiding your face behind an issue of *Vogue* or *Esquire*) and be recommended to avoid attention and soak up the La Jolla version of "Trivial Pursuit" as bits of elegant, lofty conversation wait your way! This is just the start of a list you may choose to expand and update, with a view of enlivening your holiday weekend. Happy holidays. — Chuck Rogers

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary by Jonathan Sawille 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 and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

BERT AND MAISY
The Old Globe Theatre opens its new season with the American premiere of Robert Lord's comedy!

THE THEATRE IN OLD TOWN
San Diego State Historic Park
"A magical holiday treat for the entire family..." Channel 10

United States International University
International Festival Ballet

2 Weekends Only!

Cinderella

Director/Choreographer: Erling Sunde

Dec. 6, 13 at 8 p.m.
Dec. 7, 14 at 2 p.m. and 8 p.m.
Dec. 8, 15 at 2 p.m.

Seats Now \$10 Senior and Group Rates \$7.50
Phone 298-0062 or 693-4636

Theater Directory

- ADAMS AVENUE THEATRE**
3325 Adams Avenue, Normal Heights
ALPINE ORGANA PLAYS
15311 Torrey Avenue, San Diego
466-1710
THE BOWERY PLAYERS
480 Elm Street, San Diego
232-4088
CIVIC THEATRE
202 C Street, downtown
236-6102
CONRADINO PLAYHOUSE
1355 Camino del Rio, Coronado
435-0806
EAST COUNTY PERFORMING ARTS CENTER
2101 Main Street, El Cajon
440-2277
EDUCATIONAL CULTURAL COMPLEX THEATRE
2343 Union View Boulevard, Southeast San Diego
230-2800
FIESTA DINNER THEATRE
9665 Camino Real, Spring Valley
697-8917
FOX THEATRE
720 B Street, downtown
233-6331
OSBURN QUARTER THEATRE
547 Fourth Avenue, downtown
234-0961
COMMUNITY COMMUNITY COLLEGE
Shagbush Theatre
8800 Grossmont College Drive, El Cajon
465-1700/4111
IMPERIAL BEACH PLAYERS
Marina Vista Center
Light Street and Imperial Beach Boulevard
Imperial Beach
424-9668
JEWISH COMMUNITY CENTER
Front and Center Theatre
4779 Fifth Avenue, San Diego
583-3300/336
LA JOLLA PLAYHOUSE
Mandel Weiss Center, UCSD
524-7072
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Edison Center for the Performing Arts, Saturday, November 30 through January 12, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

BILLY BISHOP GOES TO WAR
Reviewed this issue.
North Coast Repertory Theatre, through December 15, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, December 15 at 2:00 p.m.

BYE BIRDIE
The Santee Community Theatre presents the popular musical — book by Michael Stewart, music by Charles Strouse, and lyrics by Lee Adams — that first documented the "rock and roll craze among teenagers" in 1960. Kevin P. Mullin directs the production. Vic Lipitti plays Conrad Birdie, an Elvis Presley figure about to be drafted. Other cast members include Denise Gargner, Jim Williams, John Jany, Marlene Gonsky, Matthew Bell, Michael Williams, Candy Powell, Dawn Williams, Anthony Piacenti, Julie Jacobs, and David Jenkins. Linda Berg is the musical director, and Janice LaPonik is the choreographer.

Santee Community Theatre, Capon Park School, 10300 North Magnolia, Santee, through December 22, Friday and Saturday at 8:00 p.m. Matinee Sunday, December 1, Sunday, December 15, and Sunday, December 22 at 2:00 p.m. For information call 448-5673.

A CHRISTMAS CAROL
The South Coast Repertory Theatre presents its annual production of the Charles Dickens classic, which was adapted for the stage by Jerry Patir, Hal Landon, Jr., plays Scrooge. Other cast members include John Ellington, Ron Bosomom, Richard Doyle, Art Kourik, Ann Long, Martha McFarland, Ron Michaelson, Howard Shangraw, and Don Took. Designers for the production are Cliff Faulkner, Donna and Tom Rozak.

and Dwight Edwards. (Sm.) South Coast Repertory Theatre is staging the musical — lyrics and music by Stephen Schwartz and book by John Michael Tebbel — based on the Gospel according to Mark. Dennis McHenry directs the production, songs from which include "Light of the World," "Save the People," and "Day by Day." Grace Ann Jacobs is the choreographer. Larry Nagli is the musical director, and Mario Denning is the vocal coach. (Sm.) North County Community Theatre, Friday, November 29 through December 22, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

DRACULA
The Fiesta Dinner Theatre is staging Deca de Balderston's dramatization of the classic thriller by Bram Stoker. Mike Connolly directs the production. Cast members are William Herr, Christopher Reda, Ray Bourdell, Charles Jackson, David Wheeler, Frederick Edmund, Paul San Rude, and Janice Piacenti. Marty Burton is the scenic designer, and Daniel Wade is the lighting designer. (Sm.) Fiesta Dinner Theatre, through December 1, Thursday through Saturday, dinner — 10 p.m. curtain at 8:15 p.m. Sunday, dinner at 1:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, dinner at noon, curtain at 1:15 p.m.

THE EGOMANIACS
The improvisational comedy trio — Short Gable, Maggie Gable, and Lawrence Nae (who also accompanies the group on the keyboard) — is performing a new show with original songs, audience suggestions and involvement, and of course, humor. The theme for the show concerns coming to like oneself, becoming an "egotist," rather than a self-centered, self-contemplation, an egomaniac. (Sm.) Gable's, 5 La Mission Restaurant, 3681 Fifth Avenue, Hillcrest, through November 29, Friday and Saturday at 8:00 p.m. For information call 298-0119.

THE HOMECOMING
Harold Pinter's mysterious, threatening, compelling drama about the tensions of family life is currently in a truly sensational production at the Gable's. Director Will Sampson has the atmosphere and the pacing exactly right. Robert Carl has designed a powerfully dramatic and persuasive set for the tiny stage, and it's acting is

See the film that generated the recent controversy on fetal pain during abortion.

THE LITTLE SHOP OF HORRORS

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stunningly good. One of the best pieces of theater to be seen in San Diego in a long time. Not to be missed. (S+)

Gaslamp Quarter Theatre, through November 30. Thursday through Saturday at 8:00 p.m.

I KNOW I'VE HEARD THAT SONG BEFORE... 1985

The Lawrence Welk Village Theatre is offering a sequel to last season's musical, *I Think I've Heard That Song Before*. Guy Hovis, who adapted the original musical, returns for this production. Other cast members are Al Alexander, Jeff Austin, Colette Bernal, Dennis Courtney, Joe Dufour, Rebecca Eichenberger, George Hutzbrunck, Danny Michaels, Susan Purdy, Ann Marie Kurland, and Lisa Stanley. (S+)

Lawrence Welk Village Theatre, through January 26. Tuesday and Thursday through Saturday at 8:00 p.m.; Monday through Thursday at 1:45 p.m.

LAMB'S PLAYERS FESTIVAL OF CHRISTMAS

The Lamb's Players Theatre presents its seasonal Christmas show, written by David Hirsch, and set in a small Illinois boarding school in 1939. The arrival of a mysterious visitor disrupts the day's activities and turns attention to the true meaning of the holiday. Robert Smith directs the production. Cast members are: Mike Buckley, Phil Card, Jess Card, Kerry Corderberg, Mark Crouse, Dee Heath, Carolyn Schaefer, Debbie Smith, Robert Smith, and Sandra Thompson, who is also the musical director. David Thayer is the scenic designer. Margaret Neuhoff is the costume designer, and Mike Buckley the lighting designer. (S+)

Lamb's Players Theatre, Friday, November 28 through Saturday, December 20. Tuesday through Saturday at 8:00 p.m.; Monday Saturday and Sunday at 2:00 p.m.

SPECIAL PRESENTATION: MONDAY, DECEMBER 23 at 8:00 p.m.

THE MIKADO

Sebastian's West Dinner Playhouse is offering a sequel to last season's musical, *I Think I've Heard That Song Before*. Guy Hovis, who adapted the original musical, returns for this production. Other cast members are Al Alexander, Jeff Austin, Colette Bernal, Dennis Courtney, Joe Dufour, Rebecca Eichenberger, George Hutzbrunck, Danny Michaels, Susan Purdy, Ann Marie Kurland, and Lisa Stanley. (S+)

THE MUSIC MAN

For one night only, the Educational Cultural Complex Performing Arts Theatre will host a novel approach to this popular musical. The performance is the culmination of a semester of work by students at ESC, and drama instructor Ed Shear has invited instructors and students from other disciplines to join in the production. And even the audience will be encouraged to do so. Shear's approach is to allow everyone to have the chance to perform on stage in this "theater-for-everyone" production. (S+)

PAINTING CHURCHES

The South Coast Repertory Theatre is staging Tina Howe's study of the relationship between parents and their adult child. Mags Church, a rising young artist, returns to her parents' home in this letterboxed comedy. Lee Shaller directs the production. Joan McCauley is Mags, Patricia Fraser is Fanny Church, and Ford Rayney is a Gardner Church. (S+)

THE PIRATES OF PENZANCE

The San Diego Gilbert and Sullivan Company has opened its new season with a sprightly version of this popular classic about a band of humane pirates and a young man torn between his upbringing as a sea-buckler and more noble instincts. The opera has few conflicts in the dramatic sense, but it more than makes up for this absence with a score that Arthur S. Sullivan considered one of his favorites. And the G&S Company has served it well. Credit must go to director James Carl Marley, who has staged the show with charm, grace, and an eye toward the witty music. The acting and singing are, at worst, acceptable and, at best—as Jane Bishop's spunky part soprano and part baritone, and in the performances of Roy Lopez-Capero, Peter Duncan, and Agneta Adams (who has been quite good. Hollicar C. Ruman's musical direction and Gordon J. Lusk's excellent costumes, a whole color wheel of bright hues, are up to their usual high standards, and the production's overall tone is buoyant and refreshing. While this show will certainly appeal to the hardcore S&G crowd, it will also provide a fine introduction to someone wanting to explore Gilbert and Sullivan for the first time. (S+)

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RAIP MASTER RONNIE

Four years ago, the San Diego Repertory Theatre had a gigantic hit: the musical version of Studs Terkel's *Working*. The Rep's current production, a musical version of the eponymous jazz saxophonist, Charlie "Bird" Parker. The play is a satirical, cynical, and a supercharged, ninety-minute spirit brought to the first family and the English. It is also a riot. I cannot remember laughing louder or longer in a theater than I did during this hilarious (and at times deeply serious) show. Written by cartoonist Gary Trudeau (book and lyrics), with eighteen songs by Elizabeth Swados, the musical is a scintillatingly about Reagan. But while Trudeau takes many a glib jab at the president, most of his potshots at the president, most of the interest groups who have elected Reagan to office and who dictate and enforce his policies. Thus there are songs and vignettes about the Reagan administration, the environment, and an awesome indictment of the future, ripples of America. The musical targets not only the causes but also the effects of the Reagan administration—on the homeless, on minorities, and on "Thinking the Unthinkable," a song about nuclear war. The show, which can be as poignant as it is piercing, is not without its flaws (Swados's music has a sameness to its harmonic structures, and the scenes not marked as "important" can be a bit tedious). But the Rep's first-rate production is so good that these lapses are soon forgotten. It is certainly a must see for anyone who either gave up jelly beans for Lent in 1980, or for whom the three most painful words in the language are "four more years!" Or anyone else, for that matter, since this surprisingly balanced musical is geared to please and offend all, regardless of race, creed, or credit rating. (S+)

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The Bowery's production of this very important, beautifully written work, is among its finest. Jeff Smith, Reader

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READER'S GUIDE TO THE THEATER

breakthrough in her life. They have pierced through the barriers that have separated them from themselves. With their anger and frustrations behind them, the women have found the ability not only to accept their ruling obsessions but also the person they cannot help but be. Each has become, in effect, an ambassador for newly found freedom. The Bowery's production of this very important, beautifully written work has one or two shaky performances, but these never detract from the richness of the monologues. Olie Nash's direction, as anticipated, is deft, uncluttered, and true. And many of the individual performances are outstanding. The show begins with Catherine Pivovarov as an actress (Zemlin) minutes from curtain time. In a breakthrough that mirrors the many to come, Pivovarov's character requests the unthinkability. She asks to see the audience, to look us in the face, for once, and to learn about our lives. Given all this follows, we must look pretty odd to the chosen remarkable women in Talking With. (S+)

TALKING WITH

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THE PIRATES OF PENZANCE

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

According to an unwritten law in popular music, an artist should not release a ballad as a debut single. The thinking is that ballads are not immediate enough, are often slow to catch on, do not make the charts with the regularity of up-tempo tunes, and what's more, can prove to be a career headache if they do strike the public's fancy. As to that last point, it supposedly is much easier successfully to release a ballad after an artist has established some credibility with faster material than it is to convince people of one's ability to handle the hard stuff after they've associated you with a slow and easy style. Of course, this moment of wisdom has been brought to you by the same people who in 1978 predicted with fervor that disco was the wave of the future. The same folks who then leaped out of windows when tens of millions of dollars' worth of promotional muscle-flexing couldn't prevent disco from becoming a huge vinyl elephant (not to worry — many record companies are in one-story buildings, so the falls were not fatal). The list of singers who have broken careers in a big way with ballads would itself provide an airtight argument against



WHITNEY HOUSTON

that unwritten law, but even without such a list, industry wags would have to reconsider the logic behind their antiballad bias after what Whitney Houston has accomplished. Houston not only debuted last year with a ballad ("You Give Good Love") — she followed up with another ballad that's been an even bigger hit, "Saving All My Love for You." In between those hit singles, she has heard singing a duet with Teddy

Pendergrass on his hit, "Hold Me." Which, of course, was a ballad. No wonder nobody bothered to write down that law. If Houston's major success has been a living contradiction to certain music-biz sagacities, it hasn't happened by accident. A great deal of thought and preparation went into making the twenty-two-year-old one of the hottest new stars in pop. And I'm not even talking about the facts that Houston is the

daughter of the great singer, Cissy Houston, and the cousin of Dionne Warwick. The prologue to the story of Houston's dizzying success reads like a dime novel. Apparently, a music biz dude named Gene Harvey caught Cissy Houston's act in a club a couple of years ago and was knocked out by her daughter's singing. Whitney was a back-up singer in mom's band. Harvey took the news of his discovery to

Clive Davis, president of Arista Records, who checked out Houston and was equally impressed. Harvey became Houston's manager and Davis began a process of grooming the singer for stardom. It seems that Houston had inherited her mom's class, and her singing style was sophisticated and somewhat elegant. Davis figured that rather than try to light a new flame under Houston it would be better to stoke the existing fire, so for the next two years he put Houston through the music-biz equivalent of a finishing school. The intent was to polish Houston so that her image and personal carriage would measure up to her performance style (shades of Berry Gordy Jr.'s Swengali routine with the Supremes, twenty years earlier). Now it seems to me that two years is a long time to spend buffing a gemstone that already was quite lustrous — Houston had been a professional model since the age of sixteen. But you can't argue with the results: Houston is a star.

The best news is that Houston is not just a shrewdly marketed commodity whose true value is revealed as soon as her flashy packaging is unraveled. She's a truly gifted vocalist, as opposed to being simply a good singer. As she already has proven to practically everyone's satisfaction, Houston can hold her own with a ballad: a perfect example of her mastery of that form can be heard on her recent

megahit, "Saving All My Love for You." A bluesy torch ballad written by one-man hit factory Michael Masser (I'd like to have a peek at his bank account), the song is one that requires genuine interpretive talents. Houston is more than up to the task, at first leading the melody line with short, soft strokes that simply declare the song's basic message about a woman who, despite her being "the other woman" in a love triangle, is determined to save herself for the man she loves. Gradually, Houston turns up the heat so that by the time, late in the tune, when she finishes the line, "We'll be making love the whole night through," you've already got your shirt unbuttoned. Everywhere else imitation is considered the sincerest form of flattery, but in the singing game it is nothing short of a confirmation that a particular interpretation cannot possibly be improved. Suffice to

say, then, that every time I've heard another singer cover "Saving All My Love for You," they've copied Houston's vocal note for note, nuance for nuance.

As good as she is with a ballad, Houston has the versatility demanded of the best vocalists, and in her funkier efforts she exhibits those traits we listen for in soul-stirring rhythm and blues singers. Even her voice changes to meet the requisites of more forceful material. To move from ballads to funk one must do more than merely sing louder; the sound of one's voice is more important than the volume and can even supersede the lyrics in conveying a song's thesis. Accordingly, while Houston's ballad style is smooth and pleasant, when she tackles tougher material her voice assumes an assertive edge that could cut glass. On "How Will I Know" (the third single to be released

from her acclaimed debut album, *Whitney Houston*), the vocalist's grainy wail is delivered with such fervent conviction that someone unfamiliar with Houston's early success might assume that something as mild as a ballad couldn't possibly interest her.

It's always nice to see an emerging talent develop and prosper, and undoubtedly some of the popular reaction to Houston can be traced to people's desire to share the excitement surrounding the vocalist's ascent. That and the quality of Houston's singing and material brought hundreds of souls to Humphrey's this past summer for Houston's local debut, which reportedly sent them all home satisfied. A critical colleague who was present at that show recently shared with me an anecdote that underscores Houston's charming innocence in the face of all the hoopla. So new was

the singer to the exigencies of a budding pop career that after watching Humphrey's stage manager coordinate the set-up for the show, Houston offered him the job of managing her road tour, which already was well under way. I would imagine that by the time she returns to town for a concert this weekend, Houston will have filled that rather gaping hole in her retinue so that she can devote her energies to singing in her distinctive and increasingly well-received manner. Houston, who currently is working on her second album and reading herself for a film debut, will be at Golden Hall, downtown, this Saturday night.

In other concerts this week, guitarist Peter Sprague will be joined by vocalist Kevin Latta and bassist Bob Magnusson for a gig at the Old Time Café in Leucadia Friday night; while *Phish*, *Hogwash*, and *Little Black* oppose the metal

heads at the California Theatre, downtown; Saturday's shows include two performances by *Hedge Cops* (once half of *Hedge and Donna*) at the Old Time Café; and the great *Bobby Womack* and saxophonist *George Howard* at the Civic Theatre, downtown; the week closes with two Tuesday concerts, the first featuring trombonist extraordinaire *Jimmy Heath*, who will lead various UCSD jazz ensembles in a program that will include performances of traditional jazz, midstream, experimental jazz, improvisations, big band compositions by Count Basie, Duke Ellington, and Thad Jones, and a tribute to the late bebop giant, Charlie Parker, all at the school's Mandeville Center auditorium; the other show brings new A & M Records recording artists *Talk Back* there as yet unreleased album is terrific to the Belly Up Tavern.

JOHNNY WINTER
SUNDAY, DECEMBER 8
presented by **John & Susan**
of the **BACCHANAL**
For tickets or further information call 568-8822
Tickets in advance of the Bacchanal and all Teleseat Outlets.

MOLLY HATCHETT
Tuesday, December 17
at the **Bacchanal**
presented by **John & Susan**
For ticket or further info call 568-8822. Tickets in advance at the Bacchanal and all Teleseat outlets.

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THE BAND YOU'VE WAITED TO SEE IS HERE!
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MEET MOTORHEAD!
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For phone orders 283-SEAT
TIM WEISBERG
FRIDAY, DECEMBER 27
7:30 & 10:00 PM
La Paloma Theatre • 471 First St., Encinitas
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Coming soon:
THE UNTOUCHABLES

CONCERTS

Peter Sprague with Keyes Latta and Bob Magnusson: Old Time Café, Friday, November 29, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

Motorshead, Megadeth, and P.O.D.: California Theatre, Friday, November 29, 8 p.m., 1122 Fourth Avenue, downtown. 565-9947.

Whitney Houston: Golden Hall, Saturday, November 30, 7:30 p.m., Third Avenue and B Street, Community Concourse, downtown. 298-6500.

Hodge Capers: Old Time Café, Saturday, November 30, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

Bobby Womack and George Howard: Civic Theatre, Saturday,

November 30, 8 p.m., 202 C Street, Community Concourse, downtown. 283-SEAT.

Jimmy Chatham and various: UCSD Jazz Ensemble: UCSD's Mandeville Center auditorium, Tuesday, December 3, 8 p.m., University of California at San Diego campus, La Jolla. 452-3229.

Tall Backs: Belly Up Tavern, Tuesday, December 3, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Tania Maria and the Dave Valentin Group: La Paloma Theatre, Thursday, December 5, 7:30 and 10 p.m., First and D streets, Encinitas. 283-SEAT.

Clarence "Gatemouth" Brown: Mandolin Wind, Thursday, December 5, 9 p.m., 308 University Avenue, Hillcrest. 297-3017.

The Ventures: SDSU's Backdoor,

Friday, December 6, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

Dio and Rough Cutt: Sports Arena, Friday, December 6, 8 p.m., 232-0800.

Shadowfax: La Paloma Theatre, Friday, December 6, 7:30 and 10 p.m., First and D streets, Encinitas. 436-7788.

The Lefti Brothers: Spirit, Friday, December 6, 9 p.m., 1130 Buena Vista. 276-3953.

Tania Maria: Belly Up Tavern, Sunday, December 8, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Johnny Winter and Rick Casley: Ranchanal, Sunday, December 8, 8 p.m., 9022 Claremont Mesa Boulevard. 560-8022.

The Michael House Band: Spirit,

Tuesday, December 10, 9 p.m., 1130 Buena Vista. 276-3953.

Marcy Levy: Belly Up Tavern, Thursday, December 12, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Replacements: SDSU's Backdoor, Saturday, December 14, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

The Dead Kennedys: California Theatre, Saturday, December 14, 8 p.m., 1122 Fourth Avenue, downtown. 565-9947.

Molly Hatchet: Ranchanal, Tuesday, December 17, 8 p.m., 9022 Claremont Mesa Boulevard. 560-8022.

Heart and Mr. Mister: Sports Arena, Wednesday, December 18, 7:30 p.m., 232-0800.

Love and Rockets and the Abecedarians: SDSU's Backdoor, Saturday, December 21, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

R.B. King: Holiday Inn at the Embarcadero, Friday, December 27, 7:30 and 10:30 p.m., 1355 North Harbor Drive, downtown.

Jr. Walker and the All-Stars: Belly Up Tavern, Thursday, December 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Blatt and Ron Jovic: Sports Arena, Tuesday, December 31, 8 p.m., 232-0800.

General Public: Golden Hall, Sunday, January 6, 1986, 8 p.m., Community Concourse, downtown. 483-6339.



THE MARK MEADOWS BAND
Friday & Saturday, Nov. 29 & 30
Only \$2 cover

Coming up December 5 • One night only
GATEMOUTH BROWN
The legend likes our place!
December 6 & 7, and every Friday & Saturday • Only \$5 at the door

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with special guest the magical jazz sounds of
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Saturday, Nov. 30, 8:00 pm
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KPM 98 Welcomes



TANIA MARIA
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DAVE VALENTIN GROUP

Thursday, December 5
2 shows—7:30 & 10:00 pm
La Paloma Theatre

471 First Street, Encinitas
Tickets: \$12.75 in advance, \$15.00 at the door, general seating
Available at all TELESAT locations (Bill Gamble's men's stores
and Licorice Pizza) or call 283-SEAT to charge on
VISA or MasterCard



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GOLDEN HALL
SATURDAY, JANUARY 4-8 P.M.

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CALIFORNIA THEATRE
8 P.M.

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MANDEVILLE AUDITORIUM
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7:30 AND 10:00 P.M.



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San Diego Sports Arena

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DECEMBER 18, 7:30 PM

San Diego Sports Arena

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TICKETMASTER

AT THE CIVIC BOX OFFICE AND ALL TELESAT OUTLETS
FOR MORE INFO: 483-6339

CULTURAL ARTS BOARD SAN DIEGO STATE UNIVERSITY CALENDAR

FRIDAY, DECEMBER 6 - BACKDOOR - 8:00 PM
THE VENTURES
plus
THE SLO' PONIES

SATURDAY, DECEMBER 14 - BACKDOOR
THE REPLACEMENTS



SATURDAY, DECEMBER 21 - BACKDOOR
KCR 4 **11 to 11:30**
LOVE & ROCKETS
with DAVID J. DANIEL ASH and KEVIN HARRIS on the
USA TOUR 1985
(Tickets must be purchased in advance)



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THE ABECEDARIANS

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at the May Co. Mad Jack's Plaza Music Shoppe and
Riel Exchange Ticketmaster charge (619) 232-0800

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CLUBS

Club listings are compiled by Tim Jennings. If you wish to be included, please call 265-0800 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Harv-N Ranch House, 119 East Broadway, Vista, 724-0710: Bobby Allen and the D Students, country and rock, Friday and Saturday.
Belly Up Tavern, 143 South

Cedros Avenue, Solana Beach, 481-9822: The Bonedaddys, blues and rhythm and blues, Wednesday.

November 27, Private Domain, rock, Friday; the Rebel Ruckers, Caribbean rock and roll, Saturday; the War Dicks, vintage rock, Monday; Talk Back, reggae and ska, Tuesday; the Soul Patrol, rhythm and blues and soul, Wednesday; December 4, Jefferson Concerts, Tobacco Road, vintage jazz and boogie-woogie, Friday; November 27, the Chicago Sits, Disraeli jazz, Friday.

Bookworks/Panicle Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar 755-

3735: Tom Finkles, jazz piano, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: Dr. Slim Perez and the North County All-Stars, rock, jazz, rhythm and blues and contemporary, Tuesday through Saturday; the Rhythmic Company, contemporary, Sunday and Monday.

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1321: Tommy Childs, blues pianist, Friday; Peggy Shannon, folk, Saturday; Rebecca Roberts, classical guitar, Sunday brunch; Dan Liberman, classical and jazz guitar, Sunday evening.

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

Millinery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-4753: The Beat Club, rock, Wednesday, November 27, Friday, and Saturday; the Thrashers, rock, Thursday, Tuesday, and Wednesday, December 1.

El Comal, 12845 Poway Road, Poway, 486-3010: Kevin Green, pianist, Wednesday through Saturday.

Firebird Lounge, 439 West Washington, Escondido, 745-5531: The Agents, rock, Wednesday, November 27, through Saturday; Baby Blue, rock, Wednesday, December 4.

The Flying Bridge, 1103 North 14th Street, Oceanside, 722-1804: Don Tension, country and contemporary, Monday through Saturday.

Gilley's Central Lounge, 945 West Valley Parkway, Escondido, 480-0420: Midnight Delight, contemporary, Tuesday through Saturday; Jazz 'n' Stuff, jazz, Monday.

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Suraci and Co. with July Ames, contemporary, Tuesday through Saturday; the Bel Air Boys, vintage rock, Sunday and Monday.

Hotel Escondido, Scott's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Bones, oldies and contemporary, Wednesday through Sunday; Double Trouble, contemporary, Monday and Tuesday.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2033: The Jeds, contemporary, Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400:

POP SINGING COMPETITION

Saturday, December 7
Open to all San Diego and Los Angeles pop singers
All pop styles welcome
(pop, rock, C&W, standards, jazz, blues, sacred, contemporary, R&B, Broadway)

For all ages
Four 1st place prizes—\$500 each
Four 2nd place prizes—\$200 each
Four 3rd place prizes—free classes at the Rebecca Drake Vocal Studio

To be judged by:
John Lashar, voice professor at SDSU
Don Milnes, owner/engineer Studio West
Josh Carpenter, director of Starmakers

Registration 12:00
Call The Rebecca Drake Vocal Studio before December 6 for more information and to reserve your time.
871-9011

GREENHOUSE

TONIGHT

Wednesday, November 27
T.G.I. THANKSGIVING NIGHT
Free admission with student I.D.



\$1.25 Wild Turkey drinks • \$1.25 Peach Smoothies

Lehr's Greenhouse welcomes the
THURSDAY NIGHT CLUB & THE HEALTHY SET
5:00-8:30 • Cocktails • Hors d'oeuvres • Dancing

Thanksgiving, November 28

The Londons
\$1.25 Wild Turkey drinks

ROCKIN' WEEKEND

Friday & Saturday
November 29 & 30
The Heroes
Two bands • Two dance floors
Three bars • Three video big screens
with music videos mixed by Lehr's VJs



SUNDAY
Sunday, December 1
THE HEROES
Margaritas \$1.25

MONDAY

Monday, December 2
MONDAY NIGHT FOOTBALL
CHICAGO vs. MIAMI
Drink specials, carved ham & roast beef sandwiches
75¢ drafts • \$1.25 Bud L.A.s

TUESDAY

Tuesday, December 3
NURSES' NIGHT
Hospital employees admitted free



\$1.25 Tequila drinks • \$1.25 Strawberry Smoothies

WEDNESDAY

Wednesday, December 4
CAMPUS NIGHT
Free admission with student I.D.



\$1.25 Iced Teas • \$1.25 Peach Smoothies

CABARET DRINK SPECIALS
Thursday-Wild Turkey drinks \$1.25
Sundays-Margaritas \$1.25
Tuesdays-Tequila drinks \$1.25
Wednesdays-Iced Teas \$1.25 (except Nov. 27)

2878 Camino del Rio South, Mission Valley, 799 2818

Franz Smith, contemporary, Wednesday through Saturday.

Hunter's Inn, 5850 Carmel Mountain Road, Los Peñasquitos, 578-3782: Jade and Tony, Top 40 dance music, Tuesday through Saturday.

Ireland's Own, 656 First Street, Encinitas, 944-6231: Sean McVicker, Irish and contemporary, Thursday through Saturday; Irish music, 9 p.m., Saturday, with Paul Dunn and Miles Tyne, Friday and Saturday; the Paradise Street Band, Irish music, Wednesday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Power Play, contemporary, Wednesday, November 27 through Saturday; Bob Houle, contemporary, Wednesday, December 4.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Chuck Showalter, contemporary, Wednesday, November 27 through Saturday; Power Play, contemporary, Wednesday, December 4.

Kopying's, 1927 First Street in the Lumberyard Shopping Mall, Encinitas, 942-8181: Piano Bar, 6:30-10 p.m., everything from classical to jazz and boogie-woogie, Wednesday through Saturday; Gales Withers, Sunday through Tuesday.

La Topolina, 340 West Grand, Escondido, 441-8202: Latin Soul, Top 40 dance and Latin music, Friday and Saturday; live music, Sunday, call club for information.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Hot Shot with Ron Bell, country, Wednesday through Sunday; Conix, country, Monday and Tuesday; Free clogging lessons, Monday; and country dance lessons, Tuesday through Thursday.

Lo's, 1983 East Valley Parkway, Escondido, 746-7038: Red Checkers, country, Tuesday through Saturday.

McCabe's, 1145 South Tremont, Oceanside, 439-4646: Live music, Thursday through Saturday, call club for information.

Millie Flowers, 6099 Paseo Delicias, Rancho Santa Fe, 756-3065: Joel Nash, piano show tunes, Wednesday through Saturday.

Miss Mary Restaurant, 815 North Hill Street, Oceanside, 439-6711: The Flipside, jazz, Saturday and Sunday with trumpet Frank Glisson, Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474: Mick Barton, contemporary, Wednesday through Saturday.

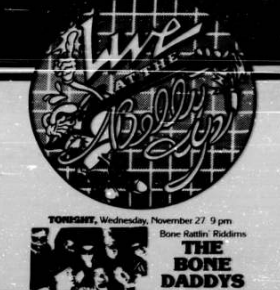
Mulhoney's, 340 East Grand Avenue, Escondido, 741-0035: Freehill, rock, Thursday through Saturday; audition night, Wednesday.

The Normandy, 215 North Hill Street, Oceanside, 722-4721: The Models, rock, Wednesday, November 27 and Thursday; Messengers, rock, Friday and Saturday; live rock, Sunday and Monday, call club for information; the US Band, rock, Tuesday and Wednesday, December 4.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-1831: The Dusty West Band, country, Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614: Private Domain, rock, Wednesday, November 27 and December 4; Nervous Rex, rock, Thursday through Saturday; the Ricky Wells Band, vintage rock, Sunday; Ella Ruth Paffee, jazz and blues, Monday and Tuesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: The Sany-Doucet Cajun Band, Cajun music, 6:30 and 8:30 p.m., Wednesday, November 27, Peter



Thursday, November 28
CLOSED - HAPPY THANKSGIVING

Friday, November 29 9:15 pm
Corporate Rock



Saturday, November 30 9:30 pm



Sunday, December 1
Fun, food, games & TV until 5:30 pm
THEN CLOSED FOR REPAIRS

Monday, December 2
Immediately following giant screen NFL



Tuesday, December 3 9:30 pm



Wednesday, December 4 9 pm
All new 9-piece Motown band

THE SOUL PATROL

Coming Thursday, December 5 9 pm



Friday, December 6 9 pm - **MARCY LEVY** with guests
Sharon Oke Band

Sunday, December 8 - **THE NIGHTY FLIES**
featuring Rod Piazza

Thursday, December 10 - **JACK MAC & THE HEART ATTACK**

Friday, December 11 - **FABULOUS THUNDER BIRDS**

Sunday, December 12 - **THE ALL-STAR**

Friday, December 21 - **JR. WALKER & THE ALL-STAR**

Sunday, December 29 - **ALAN TOWERS**

Tuesday, December 31 - New Year's Eve Ball
JAMES HADFIELD BAND
& the Hollywood Fan Band

AFTERNOON ENTERTAINMENT

Friday, 5:30-6:00 pm - **CHICAGO SIX**
Wednesday, 6:00-8:30 pm - **TOBACCO ROAD**

MONDAY NIGHT FOOTBALL SPECIAL
6-9 PM • \$1.99 SPAGHETTI DUNKER
(including salad & garlic bread)
Free chips & salsa & popcorn

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Sprague with Kevin Lettau and Bob Magnusson, jazz, 7 and 9 p.m.; Friday: Helge Carers, singer-songwriter, 7 and 9 p.m.; Saturday: the Whiskey-Bals Band with Benji Connolly, traditional Irish tunes and airs, 7 p.m.; Sunday: Old Time Host Night, Tuesday, Maggie Wright and Pam Carr, contemporary folk music, Wednesday, December 4, Sunday Branch Concert, Catherine Espinoza, harp.

Pomeroio Club, 12237 Pomeroio Road, Poway, 748-1135: The Sorey Brothers, country, Wednesday through Saturday.

Quimby's, La Granada at Paseo Delicias, Rancho Santa Fe, 756-2855: Holly Burke, jazz, Friday; Peter Sprague, jazz, Sunday brunch.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2899: Cat

Tracks, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 727-2146: Rocco Caranagh and One Plus One, contemporary, Tuesday through Saturday; Gina Kelen and Jim, contemporary, Sunday and Monday.

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos, 744-8102: Bob Sasse, country and folk, Friday through Sunday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: Outta Control, rock, Wednesday; November 27 through Saturday; Quest, rock, Sunday and Monday; the Agents, rock, Tuesday and Wednesday, December 4.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 401-9656: Red Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31774 Golf Club Drive, Bonita, 758-3762: Windfall, top 40 dance music, Wednesday and Thursday; the Crescendos, band dance music, 8:12 p.m., Friday and Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1965 Vista Way, Vista, 724-0900: White Lightnin', country, Tuesday through Saturday; Alaska, country, Tuesday.

Teepee Room, 1270 Main Street, Ramona, 789-3755: Live music, Friday and Saturday; call for information.

Tiquila Plaza, 1296 Mission Avenue, Oceanside, 757-7757: Telex, rock, Wednesday; November 27 through Saturday; the Models, rock, Wednesday, November 4.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171: Bluegrass

Etc., new and traditional bluegrass.

Triple 3 Steak House, 1740 East 111st Ave., Vista, 726-8720: C.W. Express, country, Friday and Saturday.

Uptat Crow and Company, 979 Loma Santa Fe Drive, Solana Beach, 481-0227: Fred Hendelitz, classical guitar, Sunday brunch.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Steppin' Out, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1012: Lazer Eyes, rock, Wednesday; November 27 through Saturday; Nervous Rex, rock, Wednesday, December 4.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Jerry Haze and a Touch of Country, country.

Tuesday through Saturday.

Whiskey Flats, 1264 West Valley Parkway, Escondido, 745-8640: France, rock, Wednesday; November 27 through Saturday; the Beat Club, rock, Sunday and Monday; Scarlet, rock, Tuesday and Wednesday, December 4.

Wooden Nickel, 13303 Poway Road, Poway, 748-6304: Ron Morris, country, Wednesday and Thursday.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888: Jesse Davis, contemporary, Wednesday; November 27 through Saturday; Peter Sprague and the Dance of the Universe Orchestra, jazz, Sunday and Monday; the Jets, vintage rock, Tuesday and Wednesday, December 4.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Jerry Haze and a Touch of Country, country.

MAKE A NIGHT OF IT

SUITECASE OPTIONAL

POLYSEAN PRINCES RESTAURANT • South Seas Cuisine • Late Evening Dining • Open 1pm for Dinner • Patio Bar	DOCKSIDE STEVEN'S RESTAURANT • Continental Specialties • Waterfront Dining • Open 1pm for Dinner • Spectacular Views	BAY LOUNGE • Live Entertainment • Dancing Night • No Cover • Live Acoustic • SHINE IT ON
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A Private Cruise Ship
100 West Valiente Road (Off Ingraham)
For Information Call 274-6130

"Bahia Belle," at the dock, Bahia Belle, 808 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551: Forward Motion, Top 40 dance music, Wednesday, November 27 through Saturday; Chatham's Jazz Quartet, jazz, Sunday; Dean and the Perennials, vintage rock, Tuesday and Wednesday, December 4; Piano bar Buddy Road, Tuesday through Saturday; Bob MacLeod, Sunday and Monday; Phil Beeber plays classical and variety music during the Sunday brunch.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Bolson/Tallas, rock, Wednesday through Saturday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 495-1081: Hollis Gentry and Fathbanger, jazz, Wednesday, November 27, the Jets, vintage rock, Friday through Monday; New Shore, jazz, Wednesday, December 4.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Ziggy, jazz, Thursday through Saturday.

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Live Wire, rock, Wednesday; November 27 through Saturday; the Serious Gator, rock, Sunday and Monday; Lazer Eyes, rock, Tuesday and Wednesday, December 4.

Elarte's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Art Resnick Trio, jazz, Thursday through Sunday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Scarlet, rock, Wednesday; November 27 through Saturday; live video music, Sunday and Monday; call club for information; Automatics, rock, Tuesday and Wednesday, December 4.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through Saturday; Triple Five, contemporary, Sunday through Tuesday.

Hotel Del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.

Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Rita Moss, pianist and singer, Wednesday through Friday; Jackie Kendall, French songs, Tuesday evening.

Islandia Hotel, Super Club/Lounge, 1441 Quivira Road, Mission Bay, 224-3541: The Bob Campbell Trio (Bob Campbell, Jeff Johnson, and Joe Anarcho), jazz, Tuesday through Saturday; with Marley Days, vocalist, Friday and Saturday.

Jimmy's Place, 2176 Chatsworth Boulevard, Point Loma, 226-4578: Yard Trauma, rock, and The Fourcous, rock, Wednesday; November 27: Side-FX, rock, and Street Level, rock, Thursday; Suspicion, rock, Raven Mad, rock, and Mistreated, rock, Friday; the Nashville Ramblers, rock, Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Heaters, rock, Wednesday; November 27 through Saturday; Automatics, rock, Sunday and Monday; the Reflection, rock, Tuesday and Wednesday, December 4; The Blonde Bruce Band performs blues and rhythm and blues from 4-7 p.m., Sunday.

Palmer's, 3015 Sports Arena Boulevard, 225-5660: Bruce McWhirter, contemporary, Top 40, and variety on the piano with rock, Wednesday through Saturday evenings.

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Peter Sprague and the Dance of the Universe Orchestra

December 1-December 30

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La Jolla Broiler's Cajun House, 1298 Coast Walk and Prospect Street, La Jolla. 436-0707. The Sugar Trio jazz. Wednesday through Sunday.

La Jolla Village Inn/Shotter's Lounge, 3208 Holiday Court, La Jolla. 453-5500. Together. Contemporary music with keyboards, vocals, and guitar. Wednesday through Saturday.

La Valencia Hotel, 1332 Prospect Street, La Jolla. 454-0771. Bob MacLeod, piano and vocal variety. Early evening Tuesday through Saturday.

Le Sainte Marine, 1250 Prospect Street, La Jolla. 454-2434. The Latin Five. Latin music. Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844. The Belar Bros. vintage rock. Wednesday, November 27, through Saturday. The Ducktail Revue. vintage rock. Friday. Rick Corbin and His Woodoo Barracudas. rock and blues. Saturday.

McP's, 1107 Orange Avenue, Coronado. 435-5290. Jack and Shane. contemporary. Wednesday, November 27, and Thursday. Relayer. vintage rock. Friday and Saturday. live music. Monday and Wednesday, December 4.

Mexican Village, 120 Orange Avenue, Coronado. 435-1822. Recorded music with Dean Atkinson. Friday and Saturday. Piano bar. Randy Beecher. Sunday through Thursday.

Michael's Brasserie, 6737 La Jolla Boulevard, La Jolla. 454-0439. Phil Beeber. classical guitar. Friday through Sunday evenings.

Many Many's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596. Four Eyes. rock. Wednesday, November 27, through Saturday. The Reflectors. rock. Sunday and Monday. Toys. rock. Tuesday and



GEORGE HOWARD. Sunday. Eric Thuermer

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335. The Shers Brothers. rock. Wednesday, November 27, through Saturday. The Heroes. rock. Wednesday, December 4.

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711. Mel Goot. jazz piano. Tuesday through Saturday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886. Jan Tack. contemporary. Wednesday, November 27, through Saturday. Forecast. jazz and rhythm and blues. Sunday and Monday. Shaker. contemporary. Tuesday and Wednesday, December 4.

The Salmon House, 1970 Quivira Road, Marina Village. 223-2234. Floyd Gaines. contemporary. Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314. Ed Ellis. blues and contemporary. Thursday through Saturday and early evening Sunday.

Shore's Restaurant/Sea Lodge Hotel, 6110 Camino del Oro, La Jolla. 456-0600. The Duo. Top 40, standards, and show tunes. Thursday through Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach. 483-7666. Robert Wetzel. classical guitar. Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach. 274-2323. Jerry Melnick. standards, movie themes, originals, contemporary, and jazz music on the piano. Tuesday through Sunday. The South Market Street Jazz Trio plays jazz Thursday through Sunday evenings.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-7703. Live flamenco music and dancing. 7:30

and 9:30 p.m., Wednesday, Thursday and Sunday; 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire street, Ocean Beach. 222-6899. Tom "Cat" Courtney. blues. Thursday; the Landlords. rock. Sunday.

Uptown Crew and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-8996. Windjammer (Preston Coleman, Linda Chase, Phyllis Haegeman). jazz. Thursday; live music, Friday and Saturday; call club for information. David and Francesca Savage. classical music in bassoon, flute, and viola. Sunday brunch.

Vacation Village Hotel, 1403 Mission Beach. 274-4639. Shine It On. contemporary. Tuesday through Saturday.

Victor's, 1403 Reocraft Street.

Point Loma, 226-1871. Uptown: Paul Eastland. Top 40 variety. Thursday through Saturday. Rico. contemporary. Monday through Wednesday on the deck. Downstairs: Newman (Edmund and Frankie Ferlin). contemporary. Wednesday through Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131. Bransby. country. Tuesday through Saturday. Country dance lessons. Tuesday through Thursday.

Backham, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 568-8022. The Reflection. rock. Wednesday, November 27, through Saturday; Eric Foster. classical guitar. early evening, Thursday and Saturday through Tuesday; John Lyons. classical guitar. early evening, Friday and Wednesday; Mike Zoumaras. classical guitar. Friday lunch; Mark Augustin. jazz guitar. 6 to 11 p.m., Tuesday and Wednesday.

Harvey Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033.

Brian Connolly, Irish music. Wednesday through Saturday; live music. Sunday; call club for information.

The Blue Room Lounge, 7537 Clairemont Drive, Clairemont. 276-0965. Callahan and Callahan. Best of Friends. contemporary. Tuesday through Sunday.

Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa. 578-8666. Rockin', Beatles music and oldies. Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley. 296-8329. New Shooz. jazz. Thursday through Saturday; Eric Foster. classical guitar. early evening, Thursday and Saturday through Tuesday; John Lyons. classical guitar. early evening, Friday and Wednesday; Mike Zoumaras. classical guitar. Friday lunch; Mark Augustin. jazz guitar. 6 to 11 p.m., Tuesday and Wednesday.

Carriage House, 7945 Balboa

Avenue, Clairemont. 278-2597. Ira Cobb. one man Broadway band. Thursday; Tom Irvine. country and contemporary. Friday and Saturday.

Donaghy's, 5999 Mission Center Road, Mission Valley. 295-5600. Good Company. contemporary. Friday through Sunday; jam session, musicians welcome. Sunday.

Hall Bala, 104 Mission Valley Center West, Mission Valley. 296-2010. Live Arabic music and entertainment. Wednesday through Sunday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5729. Steady Modes. contemporary. Tuesday through Saturday.

Islands Lounge, Hanaoka Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101. The Spud Brothers. rock and comedy. Wednesday, November 27, through Saturday. Rochelle. Beatles music

and oldies. Sunday and Monday. Bagart. contemporary. Tuesday and Wednesday, December 4.

La Hacienda Cantina, Mission Valley. 330. 427 Hotel Circle South. Mission Valley. 298-8281. Lounge. Stamboul Willie. contemporary. Tuesday through Saturday. Restaurant. Mary Adams, harp and vocals. 5:30-9:30 p.m., Sunday and Monday.

Lehr's Greenhouse, 2829 Camino del Rio South, Mission Valley. 299-2828. The Hendersons. rock. Wednesday, November 27, through Saturday; the Heroes. rock. Friday and Saturday; the Heroes. rock. Sunday; the Sars Brothers. rock. Tuesday and Wednesday, December 4.

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060. Bagart. contemporary. Thursday. Downcast. Top 40 dance music. Friday and Saturday; live music. all other nights. call club for information.

SUNDAY

SUNDAY BUFFET BRUNCH
10:00 am-2:00 pm • All you can eat
Includes a complimentary cocktail \$10.95

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featuring
CHEATHAM'S JAZZ QUARTET
6:00 pm-10:30 pm • No cover, no minimum

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Two wide screen T.V.'s
Free hot dogs, chili, popcorn
Draft beer 75¢ a glass, \$2.50 a pitcher

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LIVE MUSIC BY "MAIN STREET"
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TUESDAY THROUGH SATURDAY
Appearing through November 30

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9:00 pm-1:30 am. No cover, no minimum.
THANKSGIVING DAY BUFFET, 11 am-4 pm
In the Mission Bay Ballroom. \$17.95 adults
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Jazz begins at 8:00 pm. Trivia contest—Win a FREE album.
First 98 people receive a FREE Bahia Belle pass.
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11 am-7 pm. Includes FREE cruise on the Bahia Belle.
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Dance to live entertainment 9:00 pm-1:30 am.
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FREE hot dogs, kraut, chili, salsa and chips
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Changes with every touchdown

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 261-1638. Live music, Wednesday and Thursday nights. For information: Steve Hudson, comedy and music, Friday and Saturday.

The Moonlight, 4615 Claremont Drive, Claremont, 273-0022. Nightshift, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 951-730. Headband, rock, Friday and Saturday; Nervous Rex, rock, Sunday and Monday; live rock, Tuesday and Wednesday, call club for information.

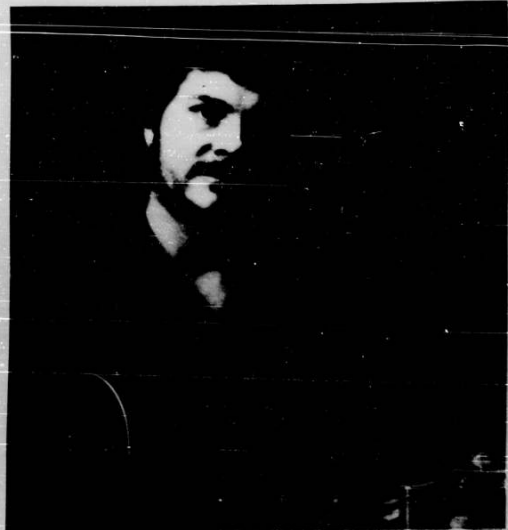
Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Pro Bringham Preservation Band. Deadland jazz, swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7111. Southwestern, contemporary, Tuesday through Saturday; Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5141 Claremont Mesa Boulevard, 277-2217. Joey Chase and Stevie Adams, contemporary, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley Fashion Valley East, 289-7170. Rick Raffi, contemporary, Wednesday, November 27; live music, Thursday, call club for information; Encore, contemporary, Friday and Saturday.

Sprague, 9379 Mira Mesa



PETER SPRAGUE, Friday, Old Time Cafe

Boulevard, Mira Mesa, 566-0907. P.M., contemporary, Thursday through Saturday.

Spirit, 1130 Puentes Avenue, Bay Park, 276-3993. Boys about Town,

rock, U.K.F. rock, and Nimbus Obs. rock, Wednesday, November 27; Shock, Side FX, rock, and Amara, rock, Thursday; Burning Bridges, rock, Friday; Moment of Truth, rock, Eleventh Hour, rock, and

Genetic Q, rock, Friday, with the show hosted by Jose Sinastra, who "shares love"; the Penetrators, rock, the Fluorescent Ignites, rock, Pagan Arts, rock, and the Drive-In, rock, Tuesday; the Accessories,

rock, Relax, rock, and the Plumbers, rock, Wednesday, December 4.

Springfield Wagon Works, 5255 Kearney Villa Road, Kearney Mesa, 565-2272. Jo Beaton, piano bar, Thursday through Saturday.

Stardust H. del, 550 Hotel Circle North, Mission Valley, 294-0511. Coral Room: The Four of Us, singing and group vocals, Tuesday through Saturday; the Dick Lopez Trio, singing, contemporary, and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Spanky Whiteface, contemporary, Wednesday and Thursday; Xpresso, contemporary, Friday and Saturday; Jeff Williams, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 296-0544. Joe Stewart, contemporary, Monday through Thursday; Costa V, contemporary, Friday through Sunday.

The Wellhouse, 10789 Terracotta Boulevard, Terracotta, 564-0677. Ray and Laine Correa with Bert Miller on drums, singing, pop, nostalgia, and contemporary dance music, Friday and Saturday.

Wrangler's Room, 6605 Mission Gorge Road, Mission Gorge, 280-6263. Steve Cray, country, Tuesday through Saturday; Uncle Ben's Converted Rock Band, country, Sunday and Monday.

Your Palace, 32282 Governor Drive, University City, 453-4444. Jimmy Coranzo jazz, Thursday through Saturday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 262-1772.

Lounge: Stu Shames, jazz piano, 6-8 p.m., Tuesday through Thursday; Dining Room: Noel, harp, plays, Thursday through Saturday; evenings during dinner.

Anthony's Harborview, 1355 North Harbor Drive, downtown, 232-6338. California Transer, contemporary, Tuesday through Saturday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park.

283-3135. Sandi and the Classics, 85, contemporary, Wednesday through Saturday.

Barnacle Bill's, 1800 Harbor Island Drive, Harbor Island, 297-1673. Frank Dwyer, contemporary, Tuesday through Saturday.

Cafe Angelique, 2820 Fifth Avenue (Fifth and Palm), Hillcrest, 692-3370. Bob Hart, classical piano, Wednesday, Thursday, and Sunday; and performing jazz with Third Floor late Friday night; David and Francesca Savage and Friends, classical solo duets, Friday and Saturday.

Cafe del Rey Plaza, 1549 El Prado.

Barbosa Park, 234-8511. Bob Cowan, piano variety, Wednesday through Saturday; evening and Sunday afternoon, Keith Lindberg, piano variety, Tuesday.

Cafe Vienna, 3619 College Avenue, 266-1446. Roland Klotz, jitter music, Friday and Saturday; Johnnie B, accordion music, sing along, Wednesday, Thursday, and Sunday.

Caravaggio's Italian Restaurant, 1119 Sixth Avenue, downtown, 232-2747. Tom Hartley, classical guitar, Friday and Saturday.

The Cocoon Club, 1393 University Avenue, 263-8213.

Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Old Ridge, comedy and music, Tuesday through Saturday; DeLene, contemporary, Sunday and Monday.

Doonies, 4225 El Cacer Boulevard, East San Diego, 283-6081. Piano bar: Paul Gregg, Tuesday through Saturday; Pat Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park, 298-8284. Cathy Curtis, singer-songwriter, Wednesday, November 27, and

WORDS & MUSIC

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KEVIN LETTAU

BOB MAGNUSSEN

Saturday, November 30, 8 pm

For advance tickets, 298-8011

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Monday Night Football Special Roast Beef Sandwich & a Beer
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November 29 & 30



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9 pm-1 am



deLene
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Dynamic guitar & vocal music.
Great music & fun!

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Wednesday

NOV. 27
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NOVEMBER 26, 29, 30

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30 BAND BREAKS, 30 DISCO

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Melbourne Productions presents
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TWIN WIRE
RAM BAM

UPCOMING CONCERTS
JOHNNY WINTER
Sunday, December 8
MOLLY HATCHET
Tuesday, December 12
DAVID LINDLEY
Sunday, December 22
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3rd Annual Thanksgiving Party

Wild Turkey drinks \$1.50
and other drink specials - Come dance to
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Friday and Saturday

Happy Hour 7-9 pm
\$1.00 draft, wine & wells
No cover before 9 pm

Monday Night Football
Chicago vs. Miami
\$1.00 hot dog & beer

Tuesday
\$1.50 Iced teas
from 8:00-closing

Tuesday, Wednesday & Thursday
THE THRUSTERS
closed Sunday

December 4: Paul and Carla Roberts, international folk music. Friday: Kumera, South American and Latin folk music. Saturday: Pato Scilla and Rodrigo, concert flamenco guitar in solo and duets. Sunday: Old Time Host Night. Monday: Rick Saxton and Rex Watson, acoustic folk, novelty, and original music. Tuesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-6262: Mike Lamy, contemporary. Thursday through Monday: Barbara Calkins, contemporary. Tuesday and Wednesday.

Pat City China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jive, jazz. Thursday through Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Ron Satterfield and Coral Thae, vocalist, jazz, Tuesday through Saturday. Sunday.

Hotel San Diego, 139 West Broadway, downtown, 234-0221: Harry's Bar: Live music, Friday and Saturday, call club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577: Bruce McFeathers, piano variety, Tuesday through Friday. Happy hours: Jon Sandoval, piano variety, Wednesday through Friday. Evening: Indoor Stage: Hollis Gentry and Patterguy, jazz, Sunday and Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers. Wednesday: Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader" at the dock, 1066 North Harbor Drive, downtown, 298-0666: The B Street Band, contemporary, every night except Thursday and Tuesday when Hollis Gentry and Patterguy play jazz.

Jim's Hickory Wood Baroque, 5312 El Cajon Boulevard, 298-8220: Talent show and host night with Eileen Hay performing everything from country to folk and contemporary, 7-30 p.m., Wednesday.

Julie Roger, 807 West Harbor Drive, Scaport Village, 232-4300: Barber and Cre. north and music. Wednesday through Saturday: Rich Fauthner, contemporary. Tuesday and Sunday.

La Maison/Valerie in 1601 Fifth Avenue, Hillcrest, 298-0119: Live music, Saturdays, call club for information.

Lucky Lady Club, 455 Sotterdine Street, downtown, 232-0991: Sigs, Latin and Top 40, Thursday through Sunday: Los Ruff, Latin and Top 40, Monday and Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest, 295-3017: Rock.

Meadows, jazz, Friday and Saturday: Frank Bank and the Bluebushers, blues and rhythm and blues. Tuesday: Rick Garlay and His Voodoo Barracudas, rock and blues, Wednesday.

Me As Restaurant, 2250 Fifth Avenue, downtown, 234-1111: Peter Rubbert, pianist, Tuesday through Saturday.

Mona Lisa Restaurant and Cadejalla, 2061 India Street, downtown, 234-4893: Guy and Jackie and GJ Warner, Italian songs, pop standards, and opera, Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Preston Sims, contemporary. Friday and Saturday.

and Saturday.

Our Place at Milken's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Gumar Hugs Trio, jazz, Friday and Saturday: Elliot Lawrence with Joe Ayres, jazz, Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village, 232-7581: Paradise Greg Glover with Karel Koppel, keyboardist and vocalist performing everything from standards to contemporary. Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077: Pm Hragham's Preservation Band, Irish music, every night except Friday and Saturday: The Abbey Five Quintet, jazz, Tuesday and Wednesday.

Sherron Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: The Mar Del, vintage rock, Wednesday, November 27, through Saturday: The Coalition Orchestra, jazz, Tuesday and Wednesday, December 4: The Jets, vintage rock, Friday happy hour: Shepherd's

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870: Fortune, Top 40 dance music, Thursday through Saturday.

Roie O'Grady's, 3402 Adams Avenue, Normal Heights, 264-7555: Ramon Carroll, Irish music, Thursday: Kitty Kiefer, contemporary music, Friday and Saturday: Robin Henkel, blues and jazz guitar, 3:30-7:30 p.m., Sunday, the Big Times, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111: David Watson and the Gathering, contemporaries. Friday and Saturday: the Abbey Five Quintet, jazz, Sunday.

Sherron Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: The Mar Del, vintage rock, Wednesday, November 27, through Saturday: The Coalition Orchestra, jazz, Tuesday and Wednesday, December 4: The Jets, vintage rock, Friday happy hour: Shepherd's

Restaurant: Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday: Gail Dietrich, classical harp, Tuesday.

Sherron Harbor Island, at the dock, 1066 North Harbor Drive, downtown, 298-8086: The Pier Group, contemporary. Tuesday through Saturday: the KCBQ Flatted Band, country, 6:30-9:30 p.m., Sunday.

TX, 2041 First Avenue, downtown, 230-0787: Live rock, Friday and Saturday, call club for information.

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

Top of the Park Lagoon/Park House Hotel, 527 Service Street, Hillcrest, 299-0002: Top of the Park: Daniel Jackson, pianist, 5-8

p.m., Wednesday through Friday: the Daniel Jackson Ensemble, jazz-blues fusion, Friday and Saturday evenings: Paul Kesting, pianist, Sunday brunch, and Tuesday happy hour: Labonte: Diego Corviente, classical guitar.

Trojan House, 6179 University Avenue, East San Diego, 562-3070: The Landfills, rock, Wednesday, November 27, the Us Band, rock, Thursday through Saturday, NYX, rock, Sunday and Wednesday, December 4.

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

Tuba Man's No. 2, 7149 El Cajon Boulevard, 698-6042: Live music, Saturday, call club for information.

Upstart Crow and Company, 835 West Harbor Drive, Scaport Village, 232-8850: Rick Saxton, folk and rock, Saturday evening and Sunday afternoon.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700: The Bar: Kevin Melton, piano variety with vocals. Tuesday through Thursday: live piano bar entertainment. Friday and Saturday: call club for information. Palm Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

Gene Wright's Gallery and Espresso Bar, 413 Market Street, downtown, 234-7554: Tanya, jazz, 3-6 p.m., Sunday.

Yulson, 4278 University Avenue, East San Diego, 284-9310: Live music, Thursday through Saturday, call club for information.

East County
Antonio's Hacienda, 700 North Johnson, El Cajon, 442-0827: Lonnie Hutton and Dots Beat, contemporary, Friday and Saturday, call club for information.

Harvey Stone, 2059 El Cajon



Tuesday-Saturday
California Transfer

Enjoy 2 great catches at
**Anthony's Harborside
Sunset Lounge**

**Monday Night Football
and a pound of
Crab Legs for
\$3.00***

*Available in Sunset Lounge only, Monday 6 pm-9 pm

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**Anthony's
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Larger dance floor • Wide screen TV
More room to dance & party • Check it out! 232-6358

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Oldies Party • Battle of Saxos • XTRE 69 Gold

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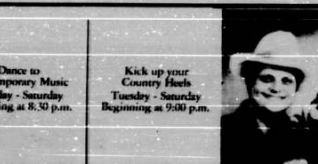
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MON - KGB TONIGHT • TUES - RESTAURANT Employee Night

PRIVATE DOMAIN
Wed. - Restaurant Employee Night • \$1 well drinks • Rock and Roll

KING BISCUIT BLUES
Mexican Lobster Night \$7.99 • Margaritas \$1.00



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Pavillon Lounge



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10am-10pm
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FRENCH TUESDAY
Champagne
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Cranberry Daquiri
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AMERICAN THURSDAY
Bloody Mary
Strawberry Daquiri
MEXICAN FRIDAY
Margarita
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Tequila Shooters
\$1.75

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Crystal T's Emporium

Boulevard, College area, 463-2263.
Jazz, funk, variety, Wednesday,
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Featherstone, variety, Friday and
Saturday.

The Boomdocks Restaurant, 8320
Parkway Drive, La Mesa, 443-3690.
Duke Pearson, contemporary music,
on the piano, Tuesday through
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contemporary, Sunday and Monday.
Craig Jones, piano, 5 to 8 p.m.,
Friday.

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November 30**

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as one of San Diego's hottest local bands
performs on Humphrey's indoor stage!

SUNDAY, DECEMBER 1
Hosted by Art Good
FATTBURGER 8:00-midnight

MONDAY, DECEMBER 2
Hosted by Mark Walton
FATTBURGER 8:00-midnight

Complimentary hors d'oeuvres
6:00-8:00 pm/drink specials
Don't miss an exciting meeting!
NO COVER/MUST BE 21

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2241 Shelter Island Drive
224-3577

Bull and Bear, 690 North Second
Street, El Cajon, 440-5757; Chain
Reaction, contemporary,
Wednesday through Saturday.

Calypso Lounge, 975 Greenfield
Avenue, El Cajon, 440-9526.
Timmy Ray, country, light rock, and
easy listening, Friday and Saturday.

Circle D Corral, 1013 Broadway, El
Cajon, 444-7443; Country
Casas, country, Tuesday
through Saturday. Conde, country,
Sunday; chugging lessons, Monday
and Tuesday.

One-Cow's Nest, 12247 Woodside
Avenue, Lakeside, 443-2300.
Wayne Steele, piano variety,
Thursday through Saturday.

Dock's Landing, 1865 East Main
Street, El Cajon, 442-0258; Jerry
Burchard, piano variety, Wednesday
through Saturday. Carol Crawford,
contemporary, Sunday through
Tuesday.

Don's East, 13321 Business
Highway Eight at Los Cochinos, El
Cajon, 443-2444; Big Day, country,
Friday and Saturday.

Don's West, 5290 Balfour Drive,
La Mesa, 462-0533; The Classics,
Fifties and Sixties rock, Tuesday
through Sunday.

Finn Springs Inn, 15005
Highway 90, El Cajon, 443-9508.
Live country music, Thursday
through Sunday; call club for
information.

Live Oak Springs, Old Highway 90
Boulevard, Jacumba, 766-4288.
Live country music, Saturday; call
club for information.

Lorenzo's, 596 Broadway, El Cajon,
442-9006; Albi with Gerrie Woss,
contemporary, Tuesday through
Saturday; Fro Bringham's
Preservation Band, Dixieland jazz,
Friday and Monday.

Magnolia Mahoney's, 8867
Magnolia Avenue, Santee, 448-
8550; The Ergs, rock, Friday and
Saturday.

Nite Owl East, 667 North Mission
Avenue, El Cajon, 447-3854;
Feelin', Top 40 dance music,
Tuesday through Saturday; Main
Sawyer, contemporary, Sunday
and Monday.

Pelican Pub, 7828 Broadway,
Lemon Grove, 444-9284; Jam
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Sustainable and the Lemon Grove
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Bonita, 267-7700: The Baja Strings (Carrerra), Top 40 dance music, Thursday through Saturday.

Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977: Five Steps West, country Friday and Saturday.

The Beat Club: *Distillery Nightclub,
Whiskey Flats*
The Behair Boys: *Henry's, Mary's
by the Pier*
Bolton/Dallas: *Carlos Murphy's/La
Jolia*
Boys About Town: *Spirit*
Burning Bridges: *Spice*

Texas Trahouse
Lazer Eyes: *Vista Entertainment Center, Club Chalet*
Live Wire: *Club Chalet*
The Londoners: *Lehr's Greenhouse*
The Mar Dels: *Sheraton Harbor Island, Holly Ho Tavern*

Street Liegel: Jimmy's Place
Suspicion: Jimmy's Place
Telesis: Tequila Flats
Three Speed: Pizza Plus/El Cajon
The Thrusters: Distillery Nightclub
Toys: Mony Mony's, Bacchanal
Twin Wire: Bacchanal

**Norman Clifford and Frankie
Feslin:** *Vader's
Command Performance: INT
Lounge*
**Ray and Lainie Correa with Bert
Miller:** *The Wellhouse*
Costa V: *Tio Leo's/Mission Gorge*

Jade and Tony: *Hunter's Inn*
Jam Track: *Rusty Pelican*
J.C. and Company: *Joey's*
The Jeds: *Hungry*
Hunter/Oceanside
Kitty Kieffer:
Mulvaney's/Coronado, Rosie

Tony Soraci and Company: *Henry's*
Sound Investment: *Pavillion Lounge*
Spanky Whiteface: *Tio Leo's/Mesa*
Steamboat Willie: *La Hacienda*

Crossfire: *Van Winkle's*
CW Express: *Triple S Steak*
House/Valley Center
Five Steps West: *Oasis Bar*
Four Star Country: *Landmark*
Cocktail Lounge
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

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Bluegrass Etc.: That Pizza Place
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Latin Soul: La Tapatia
Los Lapeas: Married
Los Ruffs: Lucky Lady Club

Louie and Loose Change: Jew's
Sean McVicker: Ireland's Own
Paul Montesano: Old Pacific Beach
Cafe
Monahan: Muro's
The Paradise Street Band:
Ireland's Own

Paul and Carla Robs.: the Druggie
Maggie's
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Rick Sasser: Upstart Crew and
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Ed Ellis and Tapestry: Sandtrap
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Rick Gaslay and His Yoodoo
Brevard: Mandolin Wind
Robin Henkel: Rosie O'Grady's
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Ellis Ruth Piggens: Old Del Mar
Cafe, Old Pacific Beach Cafe
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Mark Augustin: Cafe in the Valley
Restaurant
The Gunner Blips: Tris O'Neil's
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The Bop Tones: Rosie O'Grady's
Pro Brigham's Preservation
Bands: Pat Jew's, Leontine's
Patrick's II

Holly Burles: Numbly's
Bob Campbell Trio (Bob
Campbell, Jeff Johnson, and
Joe Azarellotti): Islandia Hotel
Bob Campbell Trio with Marley
Drops: Islandia Hotel

Chesterham's Jazz Quartet: Rube's
Hotel
The Chicago Six: Belly Up Tavern
Coalition Orchestra: Sharon
Harbor Island
Iron Cable: Carriage House
Jimmy Coopers: Your Palace
Cow Jazz: Pelican Pub

Ed Ellis and Tapestry: Sandtrap
Lounge
Aubrey Page Quintet: Patrick's II
San Diego Harbor Excursion
P.J.'s Restaurant Warehouse

Tom Finkler: Bookworks/Purkin
Coffinhouse
The Flippers: Mini Star Restaurant
Forecauth Rusty Pelican
Holla Gentry and Fattburgers:
Humboldt's, Catamaran Hotel,
the "Invader"

Mel Goss: Pux Bar and Grill
Harvey and the 32nd Street Jive:
Fat City/China Camp
Robin Henkel: Rosie O'Grady's
Daniel Jackson Trio: Tip o' the
Park/Park Manor Hotel
Jazz 'n' Stuff: Gilbey's Cocktail
Lounge

Elliot Lawrence with Joe
Azarellotti: Our Place at Wilson's
Bob Long: Kipling's
Mark Meadows: Mandolin Wind
Paul Montesano: Old Pacific Beach
Cafe

New Shores: Cafe in the Valley
Restaurant, Catamaran Hotel
Ella Ruth Piggens: Old Pacific
Beach Cafe, Old Del Mar Cafe
Art Bonaldi: The Elbow

Ron Satterfield and Carol Thues:
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Suburban Bands: Belly Up Tavern
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downstream

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vocals, Rube's Hotel, Michael's
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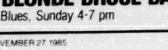
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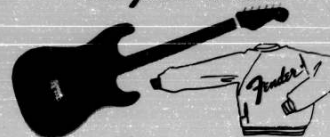
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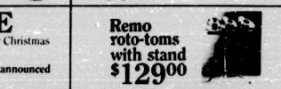
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34 NOVEMBER 27, 1985 NOVEMBER 27, 1985 35

1. *Chlorophyll content* (mg g⁻¹ FW) = $\frac{1000 \times \text{Abs}_{665} \times \text{Abs}_{665}}{\text{Abs}_{665} + \text{Abs}_{665} + \text{Abs}_{665}}$ (Lichtenthaler & Wherry 1987)

thing has been: plotting by coin-toss. It is perhaps just ridiculous enough, however, that we could look forward at that point to reading about it in the newspaper the next day. Glenn Close, Jeff Bridges, Peter Coyote, Robert Loggia, directed by Richard Marquand, 1985.

•Cinerama, Flower Hill Cinemas, La Jolla Village, Oceanside 8, Rancho Bernardo 6, Sports Arena 6, UA, Escondido 3.

Joshua Tree and Now — Based on the novel by Mordecai Richler and directed by his DUDDY KRAVITZ, *To Zed Kitchener* on the apparent principle that if lightning can come close once, it might come closer next time. Instead it came further. For as the period production and powdery originality of *Joshua Tree* in time and place, it remains refreshingly literary, overcompressed and pell-mell in construction, with first-person narration to stitch up the holes, and overstuffed with verbal schtick (father's back-to-back lectures on sex and religion, for example). *Now* is as grimly determined to be funny about a Jewish liberal rabbi-intellectual ven — as any TV sitcom, and as damaged in credibility in consequence (mother's snarl/tease at son's bad-boy behavior, for instance). With a few laughs, *Now* is a risk.

Gabrielle Laz
Sarrasin, 1985
* (Crosby)

The Jokey of Natty Gann
Father and daughter, who are all too often her, are separated in mis-
Depression by fate and by no fault of
their own. The daughter played for
him, and he played for her. The
Sanger takes to the rails to regain her
father in the Washington Territory, and
at various times on her trek to an
admitted wolf and dependent by a
man who is a free head. The
improbable, joyful, and beautiful
immediately forgettable. It is old-
fashioned even for a Disney picture.
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improbable, joyful, and beautiful
immediately forgettable. It is old-
fashioned even for a Disney picture.

King Solomon's Mines — Remake of the H. Rider Haggard adventure tale, starring Richard Chamberlain.

directed by J. Lee Thompson
(Ace Drive In, Balboa, Carousel
Cinema 6, Grossmont, La Jolla
Village, New Valley Drive In, Plaza
Cinemas, South Bay Drive In,
Sweetwater 6, UA Glasshouse 6)

Kiss of the Spider Woman—The basic situation is a combustible one: A political prisoner named Valentin shares a cell with a homosexual prisoner named Molina in an unnamed Latin American country. The homosexual, who is eventually revealed to have been bribed by prison officials to worm information out of his cellmate, but by then has developed a genuine bond with the man, helps to catch the time, as well as to get the conversational bar rolling, by recounting the plot of his favorite old movie: a Nazi propaganda piece in the form of a CAGLANCIA-like thriller, with all the Hollywood clichés of World War II turned topsey-turvy. The

Molina's willful blindness to it, will automatically settle the matter for some people: those, for example, can't see past the jackboots and whistles of Leon Biderstiehl.

TRIUMPH OF THE WILL. And the issues which gave so much polemical spark to Manuel Puig's original novel: Camp aesthetics vs. social

consciousness, fantasy vs. reality, style vs. content, will never get off the ground. Perhaps the issues might still have emerged if the depicted film within the film were a gloriously shining example of the glories and glamour of the Forties. But it is not. Aside from the fact that it is a German and not a Hollywood production, the storyline of the thing, which we can glean, if it, exercises no pull of its own, is more a row of ice cubes than an onrushing river, a flipbook of stock situations and tableau-like poses, hardly the sort of thing we would be inclined to get back to, other

* (College: La Piedad)

Macaroni — Italian comedy by Ettore Scola (LE BAL et al.), starring Jack Lemmon and Marcello Mastroianni. (R, com)

Nicki and Maude — Hey, why not make a comedy on bigamy? Well, why not make the plot mechanics less mechanical while you are at it? Why not make bigamy believable instead of just a given? Some of the verbal wit is actually quite terrific, which is to say, not very funny. And Blake Edwards

often seems to strive more for a forceful conclusion (per 1957 Hollywood) than for outright laughs. But the physical comedy and bathroom humor are too extreme, too out of place, to say nothing of too out of date, not to suggest that Edwards wouldn't have produced a few more laughs. He or rather the spectator, will have to settle for the occasional thin smile: e.g., a locker-roomful of sensitive, soft-spoken professional wrestlers, scolded as A separate species from the waist-high Dudley Moore, *Wm. Amy Irving* and Ann Reinking, 1984.

(Allison)

Once Bitten — Virgin blood appears to be hard for a vampire to come by in the late Twentieth Century. This is

understatedly, because it mixes the movie in sniggering teenage sex comedy. Lauren Hutton, and her black-and-gray color scheme, brings some real class (if not quite nobility) to

Carrey, as her likeliest prospect, seems to aspire merely to be the next Dick Van Dyke. Directed by Howard Zieff, 1985.

- (Camino Cinema 4, Carousel Cinema 6; Fashion Valley, Mira Mesa Cinemas, New Valley Drive in, Santee Village 8; Spring Valley, Sweetwater 6; UA Glasshouse 6; Winand Plaza 6)

One Magic Christmas — Clear attempt by the Disney people to produce something in the IT'S A WONDERFUL LIFE area, something that might reappear yearly and make the studio a tidy little Christmas bonus something that might disseminate annual ermine and inspire a few extra seasonal suicides. Certainly more brom and conviction go into the "bah humbug" stuff than into the "Merry Christmas" stuff. The story asks you to consider, in essence, that if you don't like Christmas now, imagine how you'll like it if your husband was shut out.

underimagined, but there's a nice touch of shibboleth and shibboleth of shibboleth.

With Mary Steenburgen and Harry Dean Stanton, written by Thomas Meehan, directed by Philip Borsos. 1985.

Pee-wee's Big Adventure — The moviegoer's first introduction to Pee-wee Herman, and both of them should be very happy about it. Jerry Lewis

to self-generated stimuli whenever the world lets him down (e.g., the "mad dog" effect of toothpaste froth, or the face he constructs on his breakfast plate out of fried eggs, bacon, pancake, and strawberry) will no doubt be perceived in terms of childishness—or, since he is not an actual child, in terms of dementedness. But in his indefatigable alertness to the physical world he makes an example for intellectuals too. And his attitude toward that world is nothing short of philosophical. Directed by Tim Burton

Plenty — The story, from the David

representative British subject named Susan Traherne, whose life peaks early in her term of service to the French Resistance in World War II, and whose

"plenty," will make the rest of her life a small hell for those who share it. The strength of the conception is the breadth of the thing, the expanse of time, the changing stages of life, rather than the minutiae of the immediate moment, and indeed the basic narrative structure, with its sudden

The Quiet Earth — Reviewed this issue. With Bruno Lawrence, Alison Routledge, and Peter Smith, directed by Geoff Murphy
* (Fine Arts)

Re-animator -- Sick and sickening horror show, said to be derived from an H.P. Lovecraft tale, but thoroughly contemporary in its devotion to

brightens the scene momentarily when the mad doctor (or mere mad intern) injects some of his reanimating serum — a sort of phosphorescent

thinking? How do you feel?" This is soon topped by the sight-gag of the decapitated body, also inoculated with the reanimating fluid, carrying around its own head in a metal tray. But the humor, buried beneath deadpan exposition before then, drowns in gore soon afterward. With Bruce Abbott

Rear Window A promise with broad appeal for the casual and occasional voyeur: a globe-trotting photojournalist, confined to a wheelchair with a broken leg, whiling away the hours of a summer hot spell by spying on his neighbors around the tenement courtyard, begins to suspect the neighbor across the way of having done away with his wife. And a treatment of high, not broad, appeal.

occasional moviegoer, an unusual amount of material done in extreme long shot. Or, to say the same thing another way, an unusual amount done

(Better, however, to say it the other way: Hitchcock's rigorously choreographed camera movement, as in all his "subjective" work, does not correspond terribly well to the human

Red Sonja — The blood-sister of Conan the Barbarian (both creations of Robert E. Howard) must extinguish the pulsing green talisman which

wrong Hands could destroy the world. A feminist anti-nuclear allegory? Probably not. (Only women may touch the talisman, and the wrong hands, into which it has fallen, are those of a cruel lesbian queen.) And who would want to claim as their joy? The action is as repulsive as it is plentiful, and the comic interruptions from a pint-sized prince and his roly poly servant are such as to make mere boredom preferable. With Brigitte Nielsen, Arnold Schwarzenegger, and Sandahl Bergman, directed by Richard Fleischer, 1985.

Remo Williams—Fred Ward has

superhero of Warren Murphy's and Richard Saper's "Destroyer" series. Something similar has happened to the hero himself, a Manhattan

government agency that officially doesn't exist, given a new face and name (from a bedpan trademark), and tutored in "sinanju" by a Korean martial-arts master (Joel Grey, unrecognizable) who dodges bullets, point-blank, watches TV soap operas, and dispenses Oriental wisdom and wit. "You move like a pregnant walk!"

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<p>NEEDHAM PARK, 1000 Irving Ave., Great Falls, Ont. L4G 1G6. 1000 sq. ft., built 1980s. Kitchen, all floors, of choice materials. Maple floor and hardwood. Walking to school buses. \$214,900.</p>	<p>NEEDHAM PARK, apartment available now, 14100 Red. Redwood one bath, south porch, laundry room. No pets. 2924 Ave. South. \$200/0404.</p>	<p>NEEDHAM PARK, new one bedroom, 1375, 1000 sq. ft. One bath, open floor plan, parking. Available now. Long term tenants. Call John S. Price, 760-7670.</p>
<p>NEEDHAM PARK, multi apartment for sale, close to school, sports, shops, create your own business. Available December 1987. 1/25 month, no pets. 290,000. 760-4005.</p>	<p>NEEDHAM PARK, 2 bedrooms, 1 bath, built 1955 University area, 3245 Pine Street. Remodeled kitchen, appliances, 1/25. Ask for the price. Available December 15. Under one hour. 688-6276.</p>	<p>NEEDHAM PARK, one bedroom, charming 1000 sq. ft. one bldg. Close to shopping, bank, bus. 1/25. References required. 760-5853.</p>

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THE READER PUZZLE #385 Triple Bills

By Don Rubin
 If theater owners ran movies with overlapping titles, they'd save a fortune in giant plastic letters. *Logan's Run*, *Run Deep*, *Thrust*, for example, saves seven letters.

Rules of the Game
 1. Prizes for solving the Reader Puzzle will be two free passes to **OLYMPIA THEATRE** in Pacific Beach or **Reader's Theatre**.
 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92180) by 9:00 a.m. Wednesday, six days following the issue date.
 3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).
 4. Employees of the Reader and their immediate families are not eligible.
 5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners we'll have a lottery.
 6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
 7. One entry per person.

THE MARK	RUNNER
FANNY	SANTIN
CAPRICORN	CONDOR
FOUL	GAL
BLUME	2000
FRITZ	TALK
FRIDAY	SARA
KISS	DANGEROUSLY
JULES	GIGOLO
IT HAPPENED	PLAID
THE MAN	LISA
CACTUS	SOUTH
9	NILE
TRADING	HUNTER
WCHEN	MERCES
THE GOOD	NINJA
MY	BROTHERS
TO CATCH	HIDE
ANNE	ALLISON
PENNES	DARK
DIRTY	YONK

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Winners of and Answers to Reader Puzzle #383, On The Bottom

Pats have expressed doubts, but trust us, both of our calculators (a Sharp and a Canon) delivered the following solutions to our keystrokes:
 1) 10 2) 34 3) 10 4) 28 5) 5 6) - 11



As we said, results may vary. Of the sixty-seven entrants, everyone was correct. The winners are:
 1. Judy Mann, San Diego
 2. James Zeff, San Diego
 3. Ryan Wakefield, San Diego
 4. Tracy Michael, San Diego
 5. Sylvia Felty, San Diego

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