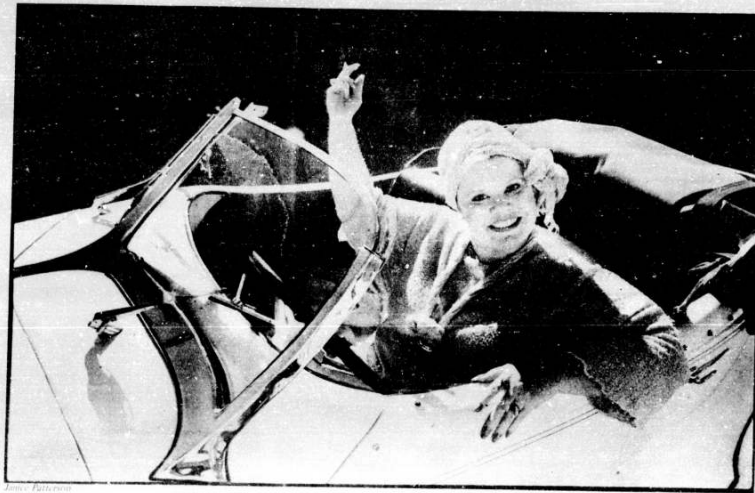


READER
VOLUME 15, NO. 5 FEB. 6, 1983
SAN DIEGO'S WEEKLY

JUST SMILE AND SAY CAT FOOD



Think you're ready for the big
bucks and bright lights of
TV commericals? Go see J.P.

When Janice Patterson cruises San Diego boulevards dressed in her blue fox jacket, she notices faces. If she sees a face she likes, her bejeweled fingers signal the other driver to roll down a window. Then she flicks a button and puts her turbaned head out the window of her shiny black Lincoln Continental. "Hey! Ya wanna be on TV?" she bellows. "Call SAG and tell 'em ya want the fat redhead in Old Town!"

Patterson pulls this stunt at baseball games, Little League fields, shopping centers, cinema lines, even church steps. "No place is sacred," she laughs. "Most of the time I don't even get outta the car."

"I'm not looking for glamour or for Hollywood glossies," Patterson ex-

plains. "L.A.'s full of 'em. Lots of unemployed actors. I came to San Diego to find real people. Real Yuppies and Yummies [Young Urban Mom-mies], Midwestern farmers, executives, and P&G's [Procter and Gamble types]. Ya don't hafta be glamorous unless ya sell cars or perfume or clothes," she elaborates. "Ya just hafta be a stereotype. Ya gotta look real." The bubbly voice booming optimism at the beginning of the thought interrupts itself periodically with guffaws reminiscent of Tote Fields, then plunges to a breathless descender. Her employees sometimes refer to her as the "Queen Mother," but in the inner circle, Patterson is known simply as J.P.

BY SUE GARSON

BUY ONE, GET ONE FREE FOR VALENTINE'S DAY

• FEB. 6 - 16 •

BLOOMING AZALEA PLUS FREE BASKET*

Bursting with blood-red,
hot pink, white, or
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MATCHING BASKET FREE!"**



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Holds 6" size pot.

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Tasteful Fernwood construction
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silverware, books, albums,
etc., but a solid and
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as well.

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Seat height • 24"

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**THE
BASKET
CASE**

**VALENTINE'S SALE
ENDS SUNDAY**

**FEB. 16,
6:30 PM**



Here In Scam Diego

Stephen Meyer's excellent
two-part story on the Gutierrez
brothers (January 23 and January
30) reinforces the oft-proven
axiom that whatever else money
buys for those who accumulate it,
it doesn't buy common sense.
The other point to be made is
that as long as the national law
enforcement priorities are drugs,
alien smuggling, spies, and
organized crime, white collar
fraud artists have little to fear. So
the best advice for investors here
in Scam Diego or anywhere else is
also the oldest: caveat emptor.
Jon Standley
San Diego

The Case Of The Two Cases

Your recent articles about the
Michael and Peggy duPonts (the
Dups) were more like editorials
singling the praises of the duPonts,
people who have already admitted
guilt to felony charges and await
sentencing.
Since Michael duPont knew that
he was such an inept and bumbling
businessman, according to your
articles, and probably incapable of
successfully managing a lemonade
stand, why would duPont take on
the fiduciary responsibility of
millions of stockholders' dollars in
a public corporation? Didn't their
investors have the right to know
the truth about past failed ventures
and true facts rather than
continually being told how
"brilliant" Michael Hoyt duPont
was and that the wealthy duPont
family was invested and involved
with Michael's company.

LETTERS

The Reader welcomes letters for
publication. Address them to
Letters to the Editor, Box 80803,
San Diego, 92138. Please include
your name, address, and telephone
number. Letters may be edited
for length and clarity.

DuPECC! Stephen Meyer's piece
neglected to mention that many
people purchased stock from the
duPonts before Walter and Alex
Gutierrez were even in the picture.
Further, many other duPont
investors bought stock in many
items the duPonts had to offer,
such as patents and the PSP
company of San Diego, whose
products were already being
marketed nationally and
purportedly contributed revenue to
DuPECC.

Our president of the San Diego
Crime Commission, James
Lorenz, is to be commended for a
very clever defense on behalf of
his clients' white-collar crime.

The former U.S. Attorney, who for
years during his public service
career observed criminals admit
guilt and then later turn around
and blame the government and
others for their self-inflicted
problems, is now using that same
out strategy to defend his
high-paying clients, Michael and
Peggy duPont. However, a
pertinent point needs to be made
— there are two distinctly separate
cases under investigation. Simply
put, there is a duPont case and
there is a Gutierrez case. They are
not one and the same case with
the poor duPonts being victimized by
Walter and Alex Gutierrez.

Perhaps we need to hear what the
two Gutierrez brothers have to say
about duPont's method of
operation.
Michael duPont personally flew
all over the country raising money
for his company and frequently
gave his personal guarantee to give
investors their money back upon
request. The U.S. Attorney's office
contended criminal case number
85-0661-B that both Michael and
Peggy duPont spent the hard-
earned money of their investors to

pay for their La Jolla water front
home, personal travel, and many
years of lavish living. Apparently
the Gutierrezes didn't get all the
money after all.

The duPonts apparently feel
above the law as trust-fund
crybabies, by their actions of not
paying income taxes, or for that
matter, not even bothering to file a
tax return for at least ten years
(Michael duPont). Their actions
seem to say, "Let the middle-class
working stiff's shoulder that
burden." I'm sure most of us
would be happy to pay taxes on an
annual trust-fund feeble
exceeding \$70,000 — but not the
duPonts.

As far as the government's
handling of both the duPont and
Gutierrez cases, being woefully
understaffed, it takes between
twelve and eighteen months for the
investigative process and the
federal grand jury proceedings.
Obviously the government can't be
responsible if people continue to
give or invest their money with
either the duPonts or the
Gutierrezes. I'm sure that in time
the Gutierrez Brothers will also be
brought to justice, as slow as it is,
and join their former disgruntled
partners, the duPonts, as convicted
criminals. Hopefully for our society,
severe penalties will be meted out
to help deter the spread of white-
collar crime in San Diego.

In closing, and in the interest of
objective news reporting, the
Reader might want to talk with
people who are not on Peggy
duPont's special Gutierrez
"victim list." What better place
to start than with a cross section of
DuPECC investors, and of course,
the public records in Los Angeles
and San Diego counties and the
grand jury testimony given by
duPont victims during the duPont
case investigation. Diligent
research by the Reader staff may
show that even the duPonts and all
their smooth talk can't fool all the
people all of the time.

Linda Charles Lewis
La Jolla

Linda Charles Lewis is a
stockholder in duPont Energy
Control Corporation.

Rights On The Noise?

Thank you for Neal Matthews's
article "Thunder by Night"
(January 30). It certainly brought
to light the purposeful
indifference of both the port
commission and its director. They
have set up a largely puppet Noise
Advisory Committee to act as a
buffer between themselves and the
public. Especially to keep any of
us ("crybabies" who have that
nighttime lawnmower running in our
backyard from early morning to late
at night) away from them and their
bureaucratic finchboat booze
parties in San Diego Bay.

I believe that the port
commission should represent the
citizens of the "noise community"
as well as the entire community,
and certainly not just the airline
and downtown communities.

With very little effort, they can
implement the recommendations of
Mr. Wooncock and they can do
it now.

Robert R. Heyer
Loma Portal

You Can't Plop A Tree

I couldn't agree more with Dale
Ward and Ernie Chew when they
warned about the lack of a plan for
trees in Balboa Park ("City
Lights," January 30). I use the
Park frequently and am
continually attracted at its beauty
and just as often distressed to see
that large trees felled by disease or
storm don't seem to be replaced
too, as your article mentioned.

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FEBRUARY 6, 1985 3

City Lights



Hotel Naples, Fallbrook, circa 1905

You're History Around Here

The Frances E. Willard Hotel in Fallbrook was named in honor of a suffragette/abolitionist who never set foot in either the town or the hotel, as far as anyone knows. But Fallbrook was settled in the 1880s by believers in temperance, and Willard was one of their heroes. "It goes to show you what Fallbrook was like 100 years ago," says Russ Elam, vice president of the local historical society. Although the hotel, which was built in 1887, was boarded up in its last decade of life, it

represented the driest part of Fallbrook's history. Later renamed the Hotel Naples, the building was flattened into a parking lot in 1958. Residents still shake their heads over this. But the real archival blow to the people of Fallbrook came when the defunct Santa Fe Railroad station was demolished in 1970 "by some wise guy from L.A.," according to Elam. "It was a great shock at the time," he recalls. Adding irony to injury the land was left vacant for nearly a decade.

The old Frances E. Willard Hotel might be serving cocktails today if its historical worth had been officially recognized. Regional

historians such as Elam have protested and begged for the building to be restored into a parking lot in 1958. Residents still shake their heads over this. But the real archival blow to the people of Fallbrook came when the defunct Santa Fe Railroad station was demolished in 1970 "by some wise guy from L.A.," according to Elam. "It was a great shock at the time," he recalls. Adding irony to injury the land was left vacant for nearly a decade.

The old Frances E. Willard Hotel might be serving cocktails today if its historical worth had been officially recognized. Regional

Crossover

Karen Stawiecki used to think the worst part of her occasional weekend visits to Tijuana was enduring the predictably long lines at the San Ysidro border crossing upon her return to San Diego. But on January 18 Stawiecki and her mother found the lengthy border wait just a prelude to a much more upsetting incident.

As she approached the crossing gate, Stawiecki says she glanced into her rearview mirror and saw a group of U.S. Customs inspectors surrounding her car. She and her mother, Clara, looked around for the object of the commotion and quickly realized it was they. Stawiecki says a customs inspector ordered them out of the car, which was then driven by another inspector to the secondary inspection lanes and searched. Other inspectors escorted the two women to customs offices where they were led to separate rooms and searched.

Stawiecki is now angry and indignant about the episode. "My mother is a very proper, sixty-eight-year-old businesswoman who doesn't look like she carries weapons or drugs," she says. But when the incident occurred, she was shocked, scared, and confused. Stawiecki says customs officials told her only that she had committed a federal offense one month before and that she was being assessed a \$500 civil penalty in lieu of having her car seized. "They didn't say there were any criminal charges filed against us," Stawiecki says. "They didn't formally arrest us. They didn't answer any questions. The bottom line was, I wanted to know what was going on."

It then dawned on Stawiecki what the customs officials were referring to when they mentioned the "federal offense" she had committed in December. She and her husband, Mike Liscomb, had returned to the border crossing after a December 15 birthday dinner in Rosarito Beach, south of Tijuana. She recalls that they pulled up at one of the twenty-four border crossing gates, but no customs inspector was manning the booth. The gate, she says, was "halfway open," so after waiting five minutes for the inspector to return, they drove through the gate and proceeded home. "It was so insignificant that I didn't even remember it," says Stawiecki. But a customs inspector apparently saw the couple drive away and logged their car license plate number into the agency's computer. When Stawiecki and her mother drove up to the crossing a month later, the inspector routinely entered the license plate number in the computer, which then disclosed the earlier violation.

The customs inspectors who detained Stawiecki and her mother told her she could appeal the \$500 penalty on the spot, so she composed her explanation of what had happened that December day. She says the officials reviewed her handwritten appeal and "graciously" reduced the civil penalty from \$500 to \$225. It was cash only, right there. "My mother had the money, thank God," she said. The penalty, though no item were ever seized from her car and customs officials never accused her of attempting to smuggle any goods through customs, Stawiecki was given two pieces of official paperwork: a cash receipt noting that she had paid a penalty for "failure to declare" (a violation of section 497 of the U.S. Tariff Act), and a "Notice of Seizure and Information for Claimant."

Driving north to her Clairemont home, Stawiecki was "shocked and dismayed" with the events, she says, and her mother was in tears. "It was like a bombshell on an otherwise pleasant day."

Stawiecki is a lawyer, but she works mostly on civil cases, and in the three weeks since the incident, she's been unable to make much sense of what happened that day. "It



Karen Stawiecki

The Brain With One Man

When Jeff Ward was seven years old, he could draw a map of the world from memory, correctly filling in the names of all the countries. Now that he's in his forties, he entertains himself by solving analogy problems such as 3:2::ai?: (The answer is: ai is a three-toed sloth.) Ward has an IQ of 178 — one in a million, compared to the rest of the population. He is the only San Diego member of Mega, an exclusive high-IQ society that has twenty-six members worldwide. Ward has never spoken to any of Mega's other members; they communicate only through their newsletter, called the *Megarian*.

Contributors publish their well-written opinions on everything from recreational math to managing low back pain. They also send in their opinions on others' opinions, and opinions on the opinions of others' opinions. There is always some disagreement over which IQ test produces the most legitimate results.

Ward's high score on the Mega admission test got mentioned in the 1986 *Gilness Book of World Records*, where he shares a page with three tribal women who have the longest necks

City Lights



Jeff Ward

ever measured. But his score has since been topped by those of the governor of New Hampshire ("he beat me by a point") and Marilyn Mach vs. Savin, the smartest person alive, according to intelligence quotient standards.

Ward lives in Clairemont with his wife and two kids. He writes a column on backgammon for the *San Diego Union* and once syndicated himself by syndication the column to a dozen other newspapers when the board game was more popular. "But backgammon

with his wife and two kids. He writes a column on backgammon for the *San Diego Union* and once syndicated himself by syndication the column to a dozen other newspapers when the board game was more popular. "But backgammon

with his wife and two kids. He writes a column on backgammon for the *San Diego Union* and once syndicated himself by syndication the column to a dozen other newspapers when the board game was more popular. "But backgammon

went down the tubes and I went with it," he says, regretting the loss of the only job he has truly enjoyed. Ward has worked as a statistician, systems analyst, and college professor, teaching geography at San Diego State University. He now writes computer manuals for the NCR Corporation in Rancho Bernardo. A common predicament for people with high IQs is their short attention span, says Ward, who gets bored very easily. Half of the people he meets quickly run out of interesting things to say. "It's not that I don't like people," he says. "I just get frustrated and angry." Highly intelligent people are "severely handicapped," Ward believes, because they try to accomplish too many things at once. "You just can't concentrate on what you want to do," he explains.

But sagacity loves company, and people like Ward often belong to more than one IQ society. Ward is president of Prometheus, which accepts those with an IQ of 164 or

(continued on page 47)

operating out of a cramped temporary facility across the street.

Such is the stuff of which headaches are made, laments city library director William Samwald. But even more irritating, Samwald says, is the manner in which the city has been handling the ordeal.

To begin with, according to Samwald, the construction mishap that led to the delay has prompted the city to fine the general contractor, Ram Contracting Company Inc., one hundred dollars a day since the original completion deadline of August 7 came and went. But that money — now more than \$18,000 — is all going into the city's general fund, forcing the library to dig into its own pockets to pay the \$3000-a-month rent for its temporary quarters. Moreover, the entire problem may never have occurred if it weren't for the city engineering and development department's policy of awarding construction contracts "to the low bidder, regardless of qualifications," Samwald charges.

Engineering director Jim Casey, however, maintains that his department acted in accordance with "long-standing city policy" when it began accepting construction bids on May 22, 1984. Ram's bid of \$1,049,000 was the lowest of three received (by \$40,216). Casey says, and since the firm had fulfilled a city requirement to take out a bond to ensure performance, "we really had no choice but to award them the contract when the building was closed a month later." Construction began shortly thereafter, and by March of 1985, Ram had completed the building's foundation and frame-work and was starting to work on the roof.

Then, the problems began. That same month, city inspectors discovered that each of the support trusses had been mislabeled by three or



City Mesa library site

four inches, necessitating their removal and subsequent reinstallation — a process, Casey says, that took four months. Adds city project engineer Bruce Johnson, "Because of that, everything was disrupted. There was a ripple effect: certain subcontractors were no longer in business, others had gone on to other projects and were no longer available, and certain building material orders had to be postponed — but we'd have to get the bonding agent to perform — which would mean starting the bidding process all over again, leading to further delays of at least a year."

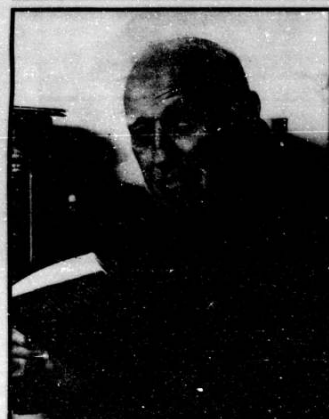
So now, engineering director Casey says, he can't do much about it. "Even though there have been periods when work

hasn't progressed as fast as we would like it to, we can't really do anything but wait and hope for the best," he says. And while he's considered canceling Ram's contract and bringing in a new contractor, Casey adds, that solution "really is no alternative. As long as the contractor keeps some work going, we have no choice but to keep him on. We could only cancel the contract if work would stop entirely, but then we'd have to get the bonding agent to perform — which would mean starting the bidding process all over again, leading to further delays of at least a year."

Ram vice president Harry Keohane concedes his firm erred in installing the trusses, but he says the problem could have been solved much more quickly than it was. "Within a week after the problem was

discovered," Keohane says, "we came up with two proposals. One was to simply cover up the trusses contractually, since they still provided the required support. And the other was what we finally ended up doing: taking them out and reinstalling them." In each case, Keohane says, the actual work could have been completed in a week or two. "But instead the city engineers and the architects held a series of meetings to decide what to do, and it took them four long months to finally bless one of the two solutions we had recommended in the first place."

— T.K.A.



Abraham Nasir

The Popsicle Papers

The inferno that raged through Normal Heights last June 30, destroying sixty-nine homes, was also blamed for the complete destruction of an irreplaceable research library at the home of Abraham and Ida Nasir. But thanks to a

group of local archaeologists and preservationists, thirty-five boxes of charred manuscripts, notebooks, and copied historical documents now lie frozen on a pallet in a Leon Grove meat locker, awaiting restoration by freeze-drying.

Eighty-one-year-old Abraham Nasir is a professor emeritus at San Diego State University, where he taught history between 1928 and 1974. His collection of material relating to early California history was amassed over a period of sixty-two years and was destined to be included in historical research archives at SDSU. But two days after the

fire consumed the Nasir residence on North Mountain View Drive, newspaper stories about the lost library caught the attention of local archaeologist Ron May, who has been conducting the excavation of Fort Guajarro, the eighteenth-century Spanish outpost on Ballast Point. With the help of other archaeologists and interested laymen, May organized a salvage operation with the intent of saving — and eventually restoring — whatever was left of the huge collection. He recently wrote a detailed report on the effort, which is circulating now among local historians.

When May and a volunteer salvage crew of approximately twenty people arrived at the ruins on the morning of July 7, they found the remains of the library saturated with water from the home's exploding pipes, as well as from the firefighters' hoses. Looters had beaten them to the scene, leaving evidence of their pillaging, but the blackened remains of the library were undisturbed. Many of the documents and books disintegrated in the salvagers' hands, according to May's report, blowing away in "showers of black snowflakes." But other

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
On a train trip down from Los Angeles last week, I saw a sign beside the track just across from Mt. Soledad. Out in the middle of nowhere was this sign that advised us we were passing "Elvira." But there's nothing there! Why the sign? And where did Elvira go?

George Agnew
North Park

The sign that announces Elvira is called a station sign. Odd thing is, a station sign isn't necessarily at a station. These signs can also be used to denote junctions, branch lines, sidings, or anything else the engineer might be interested in as he guides his locomotive down the tracks. So the fact that you didn't see a station at Elvira isn't reason to believe you're on a track headed toward the Twilight Zone, or that Amtrak has slipped a drive wheel. Elvira did mark a siding, but that was a long time ago, back when the railroad first connected Los Angeles and San Diego in the early 1880s. Now all that's left is a sign.

Who was Elvira, and how did her name get to be on this sign ten miles north of San Diego? Well, just like that siding, the explanation has disappeared. Railroad men often named these landmarks after their wives, daughters, or mothers (or female acquaintances), but no record has come down to us of who Elvira was. In fact, women seem to have been commemorated far more frequently on other railroad lines and in other parts of the country, the only other example I can find along the Santa Fe tracks in Southern California is Olga, outside downtown Los Angeles.

Elvira has good company up in that railroad station in the sky. There are about ten other station signs in the county, and most of them don't mean much anymore, either. In the Pacific Beach area alone, there's Cudaly, Morena, and Pacific Beach (just the signs), and up north there's



Illustration by Rick Geary

Fallbrook Junction. There are tracks leading off toward Fallbrook, but don't take them; the branch line has vanished, and the tracks give out after a few hundred feet.

Dear Matthew Alice:
While sitting around the kitchen table discussing the philosophies of life, we three siblings came upon an unanswered question: Is Tabasco sauce as hot as it used to be? The youngest sibling thought Tabasco was weaker than it used to be ten years ago. We (the two older siblings) were firm in our stance that Tabasco was as hot as it ever was. We thought his taste buds had changed from years of unsavory spicy food. So, Mr. Natural, what's it all about? Has Tabasco lost its punch, or have the youngest sibling's taste buds gone haywire? Parsley, Spaced, and Thyme
San Diego

I suspect a flame-out of the youngster's taste buds. A spokesman for the McIlhenny Company, manufacturers of Tabasco pepper sauce (its legal appellation, by the way), tells me that there has been no change in the ingredients of the fiery stuff, or in its preparation, since its inception 113 years ago. The major ingredient, red pepper (*Capiscum frutescens*), is now grown for McIlhenny in locations other than Avery Island, Louisiana, birthplace of the sauce, as well as on the island itself. I'm told, though, that these wayward peppers are grown from seeds originating on the island and so carry the same genetic fire alarm to your tongues as do the original peppers.

What's happening to your brother happened to a friend of mine a few years ago. He's recovered now, so I can tell the story, hoping it's not too late for little Parsley or Thyme or whatever. Seems my friend

discovered he had a liking for the taste of Tabasco sauce and eggs, and since he ate a lot of eggs, he used a lot of pepper sauce. Only trouble was, he really liked the combination, and he found that the more Tabasco he put on the eggs, the more he enjoyed it. But something went terribly wrong, and each day he had to put a little more hot sauce on the eggs to get that Tabasco rush. After a while his kitchen was piled high with empty Tabasco bottles, and he was up to a bottle-a-day habit. A true story.

I won't go into the details of his withdrawal and return to gentler breakfasts, but I think the point is made. "Meden ağan" ("Nothing in excess") was the motto the Greeks lived by. Speaking of excess, some muckshins actually engage in Tabasco-drinking contests. I remember seeing a photo of the "winner" of such a competition, a poor chap who downed seventeen bottles and was literally gasping for breath. They had to call the local fire department to come to his aid. And that's the truth, straight from the hip.

The results are finally tabulated, and next week I promise to announce the winners of the official 1985 Matthew Alice Word Quiz. I would have done so this week, but I got lost looking for Elvira. Also I got bogged down by a few word quizzes readers sent in to me. Can you give an English word that contains all the vowels in order? Two English words that change pronunciation if you capitalize them?

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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THE INSIDE STORY

BY PAUL KRUGER

THE JUNE BALLOT INITIATIVE THAT WOULD give San Diego police officers a seventeen percent pay raise has put the city's politicians in a most uncomfortable position. Supporting the ballot measure means giving up their coveted power to set police salaries and locking the city treasury into a ten-million-dollar expenditure; opposing it means alienating the 1500-member Police Officers Association (POA), whose election endorsements are highly prized. The decision is such a tough one for mayoral candidate Maureen O'Connor that she hasn't yet taken a position on the initiative. And though councilman and mayoral candidate Bill Cleator came out against the initiative last week, he tried to placate the cops with praise, a call for pay raises of some sort, and an endorsement of the four-day, ten-hour work week that's popular with many beat officers. That satisfies POA president Ty Reid, who says, "The only thing we're concerned about is active opposition" by politicians.

Only Councilman Ed Struikma, also a mayoral candidate, has announced that he is firmly against the ballot initiative. And in doing so he's made a serious enemy of Reid. Struikma accuses Reid of labor union demagoguery by tailoring an initiative that gives hefty pay raises to the young police officers who "make up the bulk of POA's constituency," even though experienced, older officers are



Ed Struikma

as much damage to the June initiative as Struikma the winner. "He'd have nothing better to do than spout off against the initiative," says Reid. Struikma says coyly that "I haven't decided what my role will be" in the campaign against the police pay initiative, but he's at least talking about the issue. Police Chief Bill Kolender, in contrast, has been completely muzzled by City Manager Sylvester Murray. Kolender last month told reporters that

he supported the initiative, but he and other city department heads were bluntly told by Murray at a January 29 meeting that as a matter of city policy they must not endorse the ballot measure. The chief, acknowledging that he could lose his job if he makes public statements backing the initiative, is now telling reporters that he is "unable to have a position" on the POA-sponsored measure. Reid is sympathetic, saying, "We understand his predicament. He's read [the

initiative] and he supports it, but his boss [City Manager Murray] has told him he can't talk about it."

Roger Hedgecock complained frequently about the cozy friendship between San Diego Union publisher Helen Copley and mayoral candidate Maureen O'Connor and how the Copley-O'Connor relationship tainted the Union's coverage of the 1983 mayoral campaign. Bill Cleator and his strategists are further refining the art of Copley-bashing in the current primary contest, which they've nicknamed "the O'Copley campaign."

Cleator press secretary Don Harrison broached the issue subtly in a January 23 press release that explained how Cleator couldn't abide by O'Connor's proposed campaign spending limitation because he doesn't want to be "dependent on the favorable editorial policy of any given media outlet." Pressed by a Tribune reporter to elaborate, Harrison specified how David Copley, Mrs. Copley's son and heir to the newspaper empire, had donated to O'Connor's current campaign. He also claims the paper's "clear bias" for O'Connor prompted Union editors to ignore Cleator's endorsement of the Sears department store site in Hillcrest as a new home for the city's central library, while the paper twice devoted headlines and generous editorial space to O'Connor's criticism of a proposed new hotel in Old Town and gave her top billing and a photo in its coverage of a January 28 candidates' forum. Cleator, by contrast, made headlines when a faction of the Young Americans for Freedom announced he had the council's worst attendance

record, but there was no Union story detailing how a second, conflicting YAF tally elevated Cleator to a tie for third place. Harrison's indictment isn't restricted to the morning paper's news pages. While he acknowledges that "we can't argue with their right to editorialize," he believes the contents of the Union's op-ed pages also exhibit Copley's support for O'Connor. An editorial defending Ed Struikma's right to serve as deputy mayor while running for mayor, his December 16 comments to the city council, and his New Year's message to citizens were all published with the motive of "pumping

Ed up" and enticing him into the mayor's race, reasons Harrison. With the Republican vote badly split between Cleator and Struikma, O'Connor might glide into the mayor's office by capturing fifty percent of the primary election vote. Harrison claims, too, that a recent editorial on the local shipping industry "slighted Cleator's contribution. 'If it was O'Connor who did that, the editorial would have been headlined, 'O'Connor's Leadership,'" he complains. As JaCoby, the paper's assistant managing editor, dismisses Harrison's criticisms as the predictable and unfounded complaints of an overzealous press secretary.

JaCoby notes that the photo Harrison complained about included other candidates alongside O'Connor, and he stresses that a Monday column by Union readers' representative Cliff Smith noted that the "story headlined 'Cleator raised most votes' should never have gotten into the newspaper." JaCoby says Harrison "wouldn't be [complaining] if he didn't have [Cleator as a] client" and recalls how Harrison, who worked as a Union politics reporter before quitting to open a public relations firm, was once the subject of similar complaints of bias by politicians' press secretaries. "Those criticisms weren't

accurate then, and they're not accurate now," says JaCoby. Ed Fike, editor of the Union's editorial page, brands Harrison's charges as "absurd, ridiculous, and paranoid." Fike says the paper reprinted Struikma's speeches because it has a tradition of publishing the mayor's public comments, "and you can't suppress the fact that he is the acting mayor." Fike notes that when Cleator served as acting mayor in 1983, the paper supported his right simultaneously to campaign in the mayoral primary against Hedgecock and O'Connor.

Still, Harrison's public critique of the Copley-O'Connor nexus has apparently made Mrs. Copley uncomfortable. At a candidates' forum last week, O'Connor mentioned to Cleator that Copley was upset with Harrison's statements about David Copley's role in the O'Connor campaign. Cleator offered to call Mrs. Copley and secured her phone number from O'Connor. He says he told Copley that while he didn't agree with Harrison's blanket indictment of the paper, he was angered by the Union's coverage of the YAF council attendance story and the news blackout on his library press conference. Cleator says Copley promised to discuss those matters with Union editors.

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CAT FOOD

(continued from page 12)

an ad J.P. had placed in the *Pennsylvania* recruiting children for commercials. West brought her two-year-old daughter Miranda into the office hoping that Miranda would immediately dazzle the producers and would begin earning enough to put herself through Harvard. "Right now we don't need any more two-year-olds," J.P. told the actress bluntly, "but since we're desperate for thirty-year-olds, we'll take you."

Like Gail West, Frank Genetti, the "father" in an Apple II commercial that recently aired on local channels, also began making commercials by showing up in J.P.'s office last year with his child, one-and-a-half-year-old Ryan. "Ryan behaved like Dennis the Menace. He was impossible," Genetti says, and instead of encouraging the toddler, Patterson encouraged the father to have composites made. "I'll put you to work right away," she assured Genetti. "There's a big demand for executives in their early forties, and you've got the look." Before long, Genetti was doing local spots for City Chevrolet, an Alzheimer's disease public service announcement, and several others. Unlike Gail West, Frank Genetti doesn't drive around San Diego and Los Angeles with a trunkful of composites and wardrobe changes for the cash. On the contrary, Genetti has been a successful stockbroker and has managed and owned several restaurants here and in Colorado. "I like to have a zillion things going at once," he claims. "I can't stand

being alone. I love having people watch me. I've had constant attention all my life. In high school I was voted most popular, best athlete, and most likely to succeed, and I was an All-American football player at UC Berkeley. I always wanted to be a star. Maybe one day when Tom Selleck breaks a leg, one of the producers will call me. If not," he shrugs, "when Ryan gets a little older, maybe we'll do some father-and-son commercials."

Richard Garcia is a Chula Vista welder whose twelve-year-old daughter Blanca has signed a contract to be represented by Janice Patterson. Because Garcia works the graveyard shift at National Steel, he sometimes forgoes a night's sleep in order to drive Blanca to auditions in Hollywood. The Garcias became encouraged when Blanca auditioned for the *Star Search* TV program. There were four days of taping. Producers of the show supplied a drama coach and paid for the flight to Los Angeles and hotel accommodations for Blanca and her mother, and in the two consecutive weeks in which Blanca maintained the status of cham-

pion of a *Junior Star Search*, the twelve-year-old earned \$5000. To date she's been to thirty auditions and has made three local commercials, all of which have been nonspeaking parts. (The on-camera principal receives the same pay for nonspeaking as for speaking.)

"I drop everything whenever we get an audition notice," Garcia says. "As I'm driving up, I keep thinking, this is the one. This one will make her famous!" His obsession with having a celebrity in the family is understandable. "When I was twelve years old, my mom took me to audition at a small video production company in Pasadena. The people in charge told her I had a potential for comedy. I was selected to enroll in classes to develop those talents, they told her. The classes cost a thousand dollars. My mom thought it was a scam, and it probably was. But who knows? Maybe it was a missed opportunity. He doesn't want his daughter to miss her opportunity. 'Now there isn't a morning that I don't wake up and say to myself, 'Maybe this will be the day that it happens.' Every time the

phone rings, I think, 'Maybe this is the call.'"

Betty Harchanko of Tierrasanta is another stage parent. Two years ago when her only child, Ted, was thirteen years old, he told his mother that being in TV commercials looked easy. "I bet I can do it," he said, and his mother took him up on it. Shortly afterward when he signed up with the Janice Patterson Agency, he filmed a late-night Channel 6 announcement, sponsored by a small group of TV industry executives, that explained how to begin making television commercials. He was paid twenty-five dollars for the part. When he was fourteen years old, Ted was cast directly from his phone-in interview (took place) and was paid seventy-five dollars plus lunch plus a cherry-cocunut popsicle by a German ice cream manufacturer for carousing on a San Diego beach with two pretty young girls wearing hula skirts. (The film was shown only in Germany.) Within two years, Ted has made five commercials, including a Caliente Racetrack commercial in which he was hardly noticeable.

Before he began auditioning for television commercials, Ted's prime interest was soccer, but today he spends his spare time taking drama classes, commercial acting classes, and voice lessons, leaving no time for sports. Even so he considers making television commercials a hobby rather than a career because he's realistic about competition. "If 150 kids my age audition for three roles, the odds are too much against me to take it seriously," he realizes. (According to J.P., the golden years in commercials are for ages eight to ten to fourteen, and for little kids, the magic years are six to ten.) Even though Ted is realistic about his hobby, his auditions are top priority in his mother's life. "There've been times when my cat's been on the brink and we get the call for Ted to get to L.A. for an audition. That's when I rent cabs, she says.

What accounts for a P's patience with stage parents is that she's also a stage mother, to her daughter Nicole. "I never had any outstanding talents when I was a kid, so I pushed my dreams on



Nicole. I've been on more than 800 sets, and that's where I learned the business. Nicole was only six years old when she began making commercials, and I always hung around. I've seen what happens when kids earn more than their fathers do. Hey, I saw a guy come on the set once and yell at his wife, 'Get your butt home right now or you'll get a divorce!' and she went home with him. I've seen this business split families and create all sorts of domestic problems!" And because she's been on both sides of the issue, J.P. understands relationships between young clients, their parents, and the agents. "When Nicole was auditioning, there wasn't anything I wouldn't do for the agent. The agent was God. And then, once you really make it big, the agent becomes just an answering service," she laughs. "Hey, what was that remark Harvey Korman made about his former agent? That he had a tree uprooted in Israel in his memory?"

About the same time that Nicole was getting into the business, J.P. was married to a guy who was so stingy, I had to beg him for money to buy a pair of panties. He was also the kind who didn't want his wife to work. Know what I did? she says, blushing her cheeks and rubbing her eyes. "I beg in clean, tiny houses. That son I didn't really have an official job. And I was able to arrange my hours to spend time on the set with Nicole." During her short-lived career as a free lance domestic in Los Angeles, J.P. quickly learned that if she looked out the cleaning spots, she'd earn more than if she did the work.

CAT FOOD

herself. "It was all phone work. Then I expanded into pool cleaning and paperhanging. Piece of cake! Bingo! This was my real talent — representing other people."

Her newly discovered ability coincided with six-year-old Nicole's commercial success. To further her daughter's marketability, J.P. took Nicole to voice, tap-dancing, and ice-skating lessons. Nicole became hooked on performing in front of the camera, and J.P. got hooked on Nicole's ice-skating instructor, national and international ice-skating champ Jimmy Darlow. The trio has been together ever since.

That first year, according to J.P., Nicole made seventeen nationally aired commercials. With residuals, the child netted \$60,000. "Kids her age were earning even more," J.P. remembers. "Isn't that ludicrous? How can these kids be worth that much money? When blue-collar families work hard, hold down a couple jobs, and still can't make

the rent, there's something that isn't fair about all this, and sometimes I feel a little guilty," she reflects while phones ring every minute. *Be-ring?* "Oh Jesus, what'll we do now?" she shouts, lighting another Eve. "Would you believe that a client's car broke down on the way to a shoot?"

When Jimmy Darlow was leaving for Japan to skate in the Olympics, J.P. pouted that she'd be bored in L.A. without him. "Know what he said? He said if I became an agent, I wouldn't be bored. Maybe he was kidding, but it was a challenge, and I took him up on it," she laughs.

She began as an apprentice for the agency representing her daughter, then worked as a subagent in a large Hollywood agency. But after these experiences J.P. says she felt as though Hollywood had "chewed her up and spit her out," and she knew it was time to move on. "Jimmy was discouraged, too," she recalls. "Champions were a dime a dozen in Hollywood, so he wasn't a novelty. Being an ice-skating champ didn't impress anyone, and he was having a hard time," she says.

"Four and a half years ago when we came down to San Diego cold turkey,

everyone in Hollywood laughed their asses off," J.P. continues. "San Diego has some terrific natural locations. There are places that look like Venice and alleys that look like Chicago, and I was following my hunch that the industry was beginning to move away from New York and Hollywood," she says. "I did it the hard way, though. I left Hollywood with nothing. It wasn't easy. You shoulda seen my first office, honey. It was in the Sherman-Gilbert mansion in Heritage Park. At the turn of the century, it was a stopover for visiting actors and opera singers. It even had its own ghost," J.P. digresses. "Uncle Alice. Naturally, my office was in Uncle Alice's bedroom. All I had besides a ghost was a borrowed card table and the *Yellow Pages*. You shoulda seen me hustle. I called every swimming class, every gymnastic class, and every dance class in town. I even went to baby beauty pageants. Know why? A casting agent will agree to see a kid without previous experience, so it was easier to start with kids as clients."

But besides her having to drum up a clientele without leads, San Diego took some getting used to. "Compared to Hollywood, this is Oklahoma by-the-

sea," she laughs. "In Hollywood, everyone has a specialty. If you're a director who specializes in television comedy, you direct comedy shows for television, and that's all you do. Here, the same guy who writes the scripts also directs, produces, and sometimes does the casting for all different kinds of productions. Ya gotta be much more flexible in San Diego," J.P. concludes. "She eventually became much more flexible, and the Janice Patterson Agency began to attract clients. In August of 1984, J.P., Jimmy, and Nicole celebrated success by throwing a poolside extravaganza for 200 television-connected guests at their lavish home on nearly two acres atop Mount Helix. With a live band, a circulating astrologer, five waitresses dressed as French maids, magicians, mimics, clowns, valet parking, nonstop caterers, and a John Belushi lookalike dressed in a toga à la *Animal House*, the scene evoked Hollywood circa 1940. I pulled out all the stops on that one. It took me six months to pay it all off," J.P. laughs heartily. In a flowing, diaphanous lime green gown covered with sequins, replete with matching tur-

(continued on page 18)

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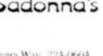
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CAT FOOD

(continued from page 13)
tran and flowing veil that swept the ground. J.P. mingled with local and Hollywood producers, entertainment industry lawyers, and casting directors. "I was dressed conservatively because my mother was there," J.P. later apologized. "I come from a background of strait-laced Elks, Masons, and D.A.R."

One of the guests that evening was Wally Schlatter, head of San Diego's Motion Picture and Television Bureau. According to Schlatter, making television commercials is the fastest-growing service-related industry in San Diego County. "Even Canadian and European companies have been filming TV com-

mercials in San Diego," says Schlatter, who attributes our city's growing attraction for that industry to climate, economic feasibility, and the cooperation of his staff. "We're the ones who secure permission for locations and make sure things run smoothly on the set," he explains, "and the economic impact of visiting production companies on our economy has recently gone from half a million annually to eight million." There are three talent unions in San Diego — SAG (Screen Actors Guild), SEG (Screen Extras Guild), and AFTRA (American Federation of Television and Radio Artists), with a combined membership of more than a thousand — but because there are many nonunion people making commercials, it's impossible to figure precisely how many San Diegans participate in this burgeoning business.

A five-year study shows that since the Motion Picture and Television Bureau opened in 1976, the amount of money the industry has spent in filming television commercials in San Diego has grown from two million to twenty-six million dollars annually, Schlatter says. J.P. claims that more than three quarters of a million dollars of that action went through her Glia Town office in 1985.

Poolside chez J.P. is the setting for monthly Saturday afternoon seminars held for clients. There are canvas director's chairs, a gold and white decorator phone, and J.P.'s voice intermittently booming out to the terraced garden and then disappearing into the microphone around her neck. The topic is rejection. "Good acting doesn't have much to do with getting the part," she assures her clients. "Sometimes you're either too tall, too

short, too thin, too fat, or your hair color or is different than what the producer had in mind..." She suddenly interrupts the "rejection" speech with the announcement that, "Hey, ISSCO out in Sorrento Valley needs twenty men ages twenty to forty-five dressed in business attire for an eight-hour shoot starting right now. It's a stacked film and there's no pay, but it's good on-camera experience, so get going," she says. The men sitting and standing around the pool rush toward their cars.

After they leave, nine members of an adult education class arrive to attend a three-hour overview presentation. "So ya wanna break into commercials? Well, here's what ya gotta do..." the spiel begins. Although prospective clients don't do any on-camera work, they do get an instant personal analysis.

(continued on page 30)

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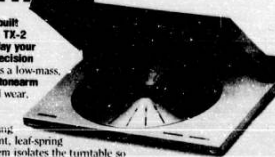
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CAT FOOD

(continued from page 18)

"Whiten your teeth, honey," J.P. whispers to a large middle-aged woman wearing an outrageous hat and tennis shoes. "Your appearance makes a statement," she tells them all. "Suburban mother type... character type... older executive," J.P. characterizes most of them.

"Right now the ad agencies are looking for Hispanics," she tells a light-skinned black woman who bluntly asks

about her chances for making commercials. "Hispanics are the hottest thing in Hollywood today." As far as formal training is concerned, four studios teaching techniques for acting in television commercials have sprung up, but J.P. prefers the undertrained client. "Ya gotta watch fifteen minutes of TV commercials every day for a month," J.P. insists, "because that's how ya learn. Time's money and nobody's got the time to teach ya how to hold a prop so ya gotta watch the winners and they're all on TV." She grins and pats the pom-poms on her beige boucle turban. "If one little hair's outta place, they gotta

redo the whole shoot, so pay attention to your grooming. Be prompt, stand on your mark, say your name, hand them your photo, thank them for the audition, and leave right away. Don't hang around."

After two hours of advice, caveats, and personal tips, for which they have each paid thirty dollars to Pathways, the session degenerates into an intimate poolside Hollywood gossip session that includes name dropping and vicious moments with Rock and Tab. They all love the Clara Peller legend of the obscure manicurist who won instant recognition and fortune with the three

words in a Wendy's commercial that were later echoed in the 1984 presidential campaign.

Two stragglers from the earlier session have remained for show business talk. Wally Kays, who signed up with J.P. nine months ago, has made four nonunion commercials with nonspeaking roles that have earned him barely enough gasoline money to keep his 1973 Cadillac running. (Before he bought the Cadillac, Wally confesses that he'd been using Dial-A-Ride, taking cabs, and begging friends to transport him to auditions.) Wally's been star-struck for a quarter of a century. Ever since he

waited on Marilyn Monroe and Robert Loggia at a New York City restaurant. Today, at age forty-five, Wally shares a two-bedroom La Mesa apartment with his seventy-four-year-old mother. Between her social security checks and a few cryptic odd jobs here and there, the divorced father of three teen-agers says that he and his mother manage. "If anyone can get me to Hollywood, Janice Patterson can," says Wally as he inhales from a cigarette. "I'll do whatever she tells me to because I believe in her. I wanna be somebody, and she can make it happen."

When Pamela Pillsbury, the other

straggler, signed with J.P., she had already done several nonspeaking walk-ons in London in such films as *Reds* and *The Elephant Man*, and now she's determined to make television commercials her career. "I just bought a \$250 get-up to wear for a fifty-dollar singing gig," she laughs at herself, "because you never know who'll be in the audience. It's the element of gambling that attracts me to this business."

It's the element of gambling that attracts J.P. to a business she describes as insane. "If Nicole and Jimmy weren't in this business, I wouldn't be with them. Only people in the business

can understand how obsessed we are. Ya know what it's like being on a set watching forty capable adults putting all their intelligence and all their energies into delicately arranging the right amount of flakes in a bowl of cereal with tweezers and having the desired level of milk meticulously placed in the bowl with an eye dropper? Isn't that insane? The lengths we go to so audiences won't tune out the commercial! Instead, all that energy could be devoted to curing diseases. Why do intelligent people with busy careers keep four changes of clothing and props in their cars at all times and drive up to Hollywood on

a minute's notice? They wanna be noticed, that's why. They wanna be different. They all have their dreams. Hey, why d'ya think I'm on the phone ninety hours a week? I gotta dream, too," J.P. pauses. "Know what I dream about? I dream that someday one of these characters sitting around the office'll really make it big in the movies. One day one of 'em'll win an Oscar. When he's up on stage accepting it in front of all those people in Hollywood, he'll see me in the audience and in front of everyone, straight into the mike he'll say, 'Hey, I.P., thanks a bunch.' That's my dream, sugar."

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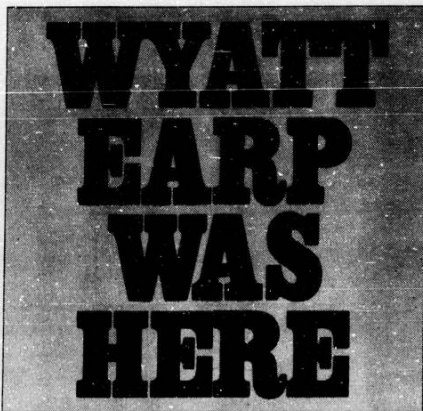
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"San Diego was a wonderful new place to find out all about. Wyatt and I had some of our most wonderful times together there."

— Josephine "Sadie" Earp
Wyatt Earp sits in the living room of his house on Third Avenue, smoking his pipe, recalling with amusement a poker game he played the previous night that he won with a bluff and a pair of threes. It is almost noon, but he has just finished his breakfast of biscuits with butter and strawberry preserves, and coffee. In the next room his wife Sadie is getting dressed to go out; a local businessman has promised to take the couple to see several choice lots for sale. Outside, a cover of low clouds is slowly retreating toward the ocean, leaving behind brilliant spring sunshine as it goes.

The Earps have been in San Diego for a month and are beginning to be settled, even comfortable. But they first arrived they were beset by the inevitable reporters and stories about Tombstone and the shootout at the O.K. Corral. "I simply won't die," Wyatt discouraged most of the inquiries



THE LAWMAN'S ADVENTURES IN SAN DIEGO

with a line he used often — "I reckon we could talk about something a little more cheerful than that" — but later threatened to do significant and lasting bodily harm to one reporter who came to his house to question him. The newspapermen want to praise him as a hero, the marshal who helped bring order to the lawless West, but they would be just as quick to paint him as a ruthless killer who shot innocent men if they could confirm the rumors about him that are currently circulating.

Earp shifts in his chair, tapping the contents of his pipe bowl out into a porcelain ashtray. He is thinking of the newspapermen now. They do not know, and in his lifetime never will, that being a lawman to him has been just another way of making money, good money. They do not know of his lifelong dream of being rich, or of the many enterprises he has tried with mixed success: hunting buffalo, hauling firewood, running saloons, prospecting for gold. Now he has come to the bustling little port of San Diego, where real estate prices are soaring because rail connections have been established to Los Angeles and San Bernardino. There is even talk of San Diego becoming the Santa Fe Railroad company's main terminal on the Pacific Coast. It is the West's latest boom town, and Earp has come here for the same reason he has gone to other boom towns: to make a fortune. If that means buying and selling real estate, then that is what he will do.

Sadie comes into the living room dressed for the day. She is talkative, is going to call about the prospect of buying land, he responds to her.

By Gordon Smith

comments only occasionally, as usual, and when he does his words are blunt and to the point. As they leave the house they pass a coat rack with his gun belt hanging on it — the cartridge loops stuffed with shells, the eighteen-inch-long barrel of his walnut-handled *Buntline* .45 pointing toward the floor. The gun is still hanging there as Earp and his wife stroll down the front walk and turn onto Third Avenue. He does not anticipate needing it here.

Wyatt Earp and his wife Sadie moved to San Diego in 1887. In the aftermath of the so-called shootout at the O.K. Corral (which in fact took place in a yard next to the corral) in October, 1887, they left Tombstone, Arizona and traveled extensively around the West: San Francisco, Denver, San Antonio, and El Paso were among the places they visited. During their travels they lived off Wyatt's savings and what he could make at gambling, from time to time he also worked for Wells Fargo as an undercover agent, seeking suspects in recent stage robberies. In 1887 the two of them were living with Earp's parents in Colton, California (near San Bernardino), when Wyatt's brother Virgil sent word from San Diego that a real-estate boom was developing in conjunction with the new railroad. Wyatt soon left Colton for San Diego; a few weeks later Sadie joined him after visiting her parents in San Francisco.

When he arrived in San Diego, Wyatt Earp was thirty-nine years old. He had already gained a reputation as a hard-drinking gunfighter who had tangled with some of the toughest outlaws in the West, and worse. But he was not a gambler, and he almost never drank. He was a gambler and had

been a lawman in some of the rowdiest boom towns in the nation: Wichita and Dodge City, Kansas, and Tombstone. He had uncommon courage, and he knew how to draw and shoot a pistol quickly without making the mistake of hurrying too much. But in his long law-enforcement career — at various times he worked as a city marshal, a deputy U.S. marshal, and a stagecoach guard and undercover agent for Wells Fargo — he always preferred arresting gun-wielding cowboys without drawing his pistol, because he knew that that was an insult to them. Most of these guys fancied themselves infamous gunmen, vicious *killers*, and to be arrested without a struggle, without so much as even having a gun trained on them, was something they would have to live down for a long time to come. Earp understood that, and he wanted to insult them because he believed they were cowards and ruffians and that he was a better man than any of them. Confidence was not a quality he lacked.

He was just over six feet tall, a lean 158 pounds, and had russet-blond hair that was parted and swept back over his head. When he lived in San Diego, his long mustache flowed down across his cheeks and crept back along his jawline toward his ears — "like the overturned horns of a Texas steer," one author described it. His eyes were deep-set and blue, and in most of the pictures that survive of him, he seems to be frowning slightly. But women found him handsome and well-mannered, and his irrepressible Earp given the attention they gave him and carried on a love-life affairs after he was married.

Sadie was his third wife, or rather, the third woman he lived



with. There is no record of their having been formally married, but they lived together for nearly fifty years. She was in her late twenties when they came to San Diego, brown-eyed, dark-haired, and beautiful, with a quick temper that was often triggered by trivial things. One Earp family friend, a lifelong bachelor, commented that the example of Sadie as a domestic partner persuaded him never to marry. But Sadie shared a love of travel and adventure with her common-law husband, and in spite of their occasional spats, they were deeply attached to one another. (One secret they shared was the knowledge that Wyatt had left his second wife, Celia Ann Blaylock — whom he likewise never formally married — to live with Sadie in Tombstone. Eight years later Blaylock committed suicide, having said that Wyatt Earp "had ruined her life.")

In San Diego the Earps lived at 946 Third Avenue in a house they probably rented rather than owned. (The site has since been taken over by the Central Savings Tower at Third and Broadway.) But Earp did purchase a considerable amount of property here, including the northwest corner at Ash and Columbia streets, now the John Hancock Building, as well as the northeast corner at Beech and Union streets, which is currently a small parking lot. In Hilcrest he owned an entire block along University Avenue between Fourth and Fifth avenues, and four lots at the intersection of First Avenue and Lewis Street (three houses and a

small apartment building now stand at this intersection near the UCSD Medical Center).

In addition to his landholdings, Earp leased concessions for gambling from three local saloonkeepers. One of the casinos he operated was on Fourth Avenue between E and Broadway, where today a row of small, run-down shops — including a pawnshop, a bar, and a taco stand — faces Horton Plaza. Another was on the north side of E Street near Sixth Avenue, and the third was next to the St. James Hotel at 830 Sixth Avenue. Earp's biographer, Stuart Lake, noted that Earp made the rounds in all these casinos and often personally worked as a dealer in the preferred games of faro, poker, and blackjack.

Not long after moving to San Diego, Earp was contacted by William Barclay "Bat" Masterson. Masterson had a somewhat soft, pudgy face and humorous eyes and looked as if he were always about to tell a joke. But he had a considerable background as a lawman and gunfighter, among other things, he had worked with Earp as a deputy marshal of Dodge City eleven years earlier. Masterson was employed as a deputy U.S. marshal when he came to San Diego, and he was on his way to Ensenada to pick up an army deserter who had been tailed there. He wanted his friend Earp to accompany him to Ensenada and back in case the deserter proved to be hard to manage. Earp agreed, but when he told Sadie about the trip, she complained bitterly. She had

arrived only recently in San Diego after being separated from her man for several weeks, and she wasn't eager to be apart from him again so soon.

In the end she went with him. They left the next morning from the steamship wharf, a long wooden wharf that snaked out into San Diego Bay at the foot of Fifth Avenue, where the Chart House restaurant now stands. The little steamship that carried them made the run to Ensenada, San Quintin, and back to San Diego three times a week. In her memoirs, Sadie Earp recalled that they reached Ensenada in the evening and took rooms in a small hotel run by an American. The next day she, her husband, and Masterson had a leisurely, satisfying lunch — even a hundred years ago the Mexican food in Ensenada was good — while they waited to catch the steamer back to San Diego that night.

Just before the steamer left, Masterson brought his prisoner aboard and shackled him to a steel berth in one of the cabins. Sadie and Wyatt retired to another cabin, and Sadie was nearly asleep when there was a loud knock on the door. It was the ship's purser, informing the Earps that they'd have to move to another cabin.

"For que?" inquired Wyatt, using his sketchy Spanish. But when the purser told him that an important Mexican general had come aboard and had been promised the Earps' cabin, Wyatt was a little less polite. "We hell you say?" he responded. "We paid

(Continued on page 54)

EARP

continued from page 27
for this cabin, and we're staying right here!"

After arguing through the locked cabin door for a few minutes, the pursuer left. But he returned a few minutes later with the captain, a rather short man whom Sadie later described as a "pompous little pipsqueak." The captain demanded that the Earps move out of their cabin; Wyatt refused. But the captain kept on shouting until Wyatt felt he had heard enough. Sadie described what followed in her memoirs:

"Wyatt's reply was quiet and controlled, but his voice had a quality to it I had never heard before and would only hear a few times after."

"If you don't go away and leave us alone," he said in slow, measured words, "I'll throw you overboard."

The captain soon left, muttering in Spanish. The rest of the night passed quietly, and when Sadie awoke the next morning, her husband was grinning. "We're in

San Diego," he told her.

Wyatt Earp stares for a moment at the stranger in front of him, thanks him, and then calls to a dealer to take over for him at the blackjack table. He walks slowly to his private office in the Copper Queen Casino on Fourth Avenue, steps inside, and pulls the door shut behind him. Somewhere he finds a bottle of whiskey, and the bitter sting of the first swallow finds him like the memory of Celia.

News from Tombstone: Celia is dead. Not just dead, but killed herself, because of him. Good God, he thinks, what a miserable, sordid life I've led. What could have been in her mind, these last few minutes? Why in the world... The woman was always...

Earp hangs his head. He is unused to the whiskey and it goes quickly to his head, but that does not stop him from drinking it. As numbness spreads slowly through his body, his thoughts drift from Celia to Sadie and back to Celia and then to Tombstone, that tough, ugly little desert town that people will always associate him with. He recalls the stink of horseshit on the

streets, the sweat and dust on the cheeks of burly miners as they stood at the bar of his Oriental Saloon on Saturday night, the comical young prostitutes trying so hard to be sexy. And as the alcohol works deeper and deeper into his brain, the images of Tombstone become more and more anguished: the long walk to the yard next to the O.K. Corral that October morning, when the guns of Wyatt, Virgil, and Morgan Earp and Doc Holliday would kill three men; the blood soaking through his brother Morgan's black coat two months later as he lies dying on the floor of a saloon, his spine shattered by an assassin's bullet; the terror in the eyes of Ike Clanton and Frank Stilwell as they realize it is Wyatt Earp who has come up behind them in the darkness, and that he is going to kill them; for murdering his brother; Celia shouting at him for being gone so much, when the real issue is that they have tried so many times to get her pregnant, without success; Celia weeping and pleading with him as he loads his things into a wagon. At ten o'clock he stands up abruptly, leaves the casino, and

makes his way up Fifth Avenue toward Cedar Street. The wife of an army lieutenant whom Earp met the previous day told him he should drop by for a visit soon; he knows for a fact that her husband is in San Francisco. Earp finds the house without difficulty, sees that the lights are still on, knocks at the door. The woman is surprised at first but lets him in, won over by his polite, almost shy manner. Later that night in her bed he finds the only solace he ever will.

Sadie is still up when he returns home at 2:00 a.m., but he is too tired to talk and only smiles at her briefly as he takes off his clothes and falls heavily into bed. The next day he discovers a note that she has left him and picks it up knowing that she writes notes only when she is very angry at him. "Wyatt," it says, "I know about Celia. But we have talked about your late nights before. How am I supposed to feel? How? Give me the respect I deserve or there is no point in our going on."

On the afternoon of May 6, 1888, Wyatt Earp got into a stagecoach

and headed from downtown San Diego to the Mexican border near Tijuana. He was on his way to referee what had been advertised as "The Hundred-Round Fight" — a boxing match.

The event was originally scheduled to take place in San Diego, but its promoters were apparently too successful in stirring up hoopla about it. Local ministers and then the newspapers began to denounce the pagan practice of pugilism. So the promoters made arrangements to move the fight to Tijuana, where a man could use his knuckles to knock another man senseless and no one would get upset about it. Earp was chosen as referee for two reasons: one, he had seen more than his share of fights in the mining camps and boom towns of the West and had referred quite a few of them; two, he had a reputation for honesty. At the time, a boxing referee was usually called upon to hold the purse, decide on a winner, and award the money; too, so honesty counted for a lot.

As the date for "The Hundred-Round Fight" neared, the promoters gave notice that there would not only be two fights but a bullfight and a cockfight as preliminaries to the main events.

Then, a few days before the extravaganza was to take place, the commander of the Mexican army garrison in Tijuana — who was also in charge of the town — realized that his troops were going to be outnumbered by a crowd of whooping, drunken Americans. And he was shrewd enough to guess that a crowd of whooping, drunken Americans could get out of hand pretty quickly and that the melee that might result would not do the career of a Mexican army officer any good. So he decreed that the fights could take place in Mexico, but the spectators would have to stay in the U.S. That's exactly what happened: the contests between men, bulls, and roosters took place in the bed of the Tijuana River while a crowd of some 3,000 people looked on from behind a rope that was rigged up to mark the border.

The National City and Olay Railway had to put on extra cars to take fans from San Diego to the site of the fight, and the cars were full from early afternoon until nightfall. During one trip, a conductor apparently got into the spirit of the day and pulled an elderly man from his seat and began kicking him in the belly for what onlookers later said was either very slight

provocation or no provocation at all. (After an account of the incident was published in the *San Diego Union*, the conductor was forced to take a three-month leave.)

The bullfight was described by those who saw it as mediocre, and the cockfight was said to be worse. In the first boxing match, Gus Brown and Spider Kennedy of San Francisco squared off amid a general chorus of boos; the fight had been advertised as bare-knuckle, but these two pros wore skin-tight gloves, which resulted in a little less blood. Kennedy eventually broke his hand on Brown's jaw, and Brown, a burlier, heavier man, knocked him down decisively in the sixth round.

The second match was between a local blacksmith named William McLaughlin and a longshoreman named James O'Neal. They were said to have a grudge against each other, and their hands were truly bare when they went at it. By the fourth round it was clear that McLaughlin was in trouble, and with one powerful blow O'Neal finally knocked him cold. Earp had no trouble selecting a winner: McLaughlin didn't regain his consciousness for five minutes. The crowd drifted away, Earp climbed

back into his stage for the return trip to San Diego, and "The Hundred-Round Fight" was history. The next day the *Union* teased its readers with the information that one of its photographers had obtained a picture of some of the city's most important businessmen and well-heeled young blue bloods at the fight "in company with some extremely interesting females." The photo, if it existed, was never published.

Wyatt Earp sits in the darkened theater in downtown San Diego, watching the actors as they gesture on the stage in front of him. Sadie is sitting next to him, and next to her sits Wyatt's brother Virgil and his wife Allie. Ordinarily Earp is fond of Shakespeare, but the characters in this one — Hamlet — seem to him unnecessarily gloomy and overdrawn. Moreover, the play's focus on this hapless Danish family and its peculiar son has got him thinking about his own desire to have a family, and in particular a son. It was a constant point of friction between him and Celia; it was one of the reasons he left her. And now Sadie has been unable to

continued on page 29

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EARP

(continued from page 23)
get pregnant, too, even though both of them are anxious to raise a family. Earp cannot bring himself to believe what Virgil's doctor once said, that it is the Earp men and not their women who are likely the problem. Yet Virgil and Allie are also childless after many years. His mind wanders to Sadie and how well she seems to get along with his friend Elias "Lucky"

Baldwin, a flashy entrepreneur who is notorious for his way with the ladies. Perhaps they are... Hell no! Should he ask her about it, though? She'd be insulted, terribly insulted. Earp makes a mental note to keep an eye on the situation very closely. Damned if he's going to finally get a son and find out it isn't his.

At intermission the Earps stand with the other spectators in the lobby. "Don't much like that little prince fellow," Wyatt says in response to Allie's question about the play, and he feels Sadie stiffen next to him. He turns angrily to

her, thinking: maybe it was a stupid thing to say, what if it? But she has already let the remark pass and is joking with Virgil about something else. Looking at her dark eyes and delicate mouth, Earp is suddenly filled with a feeling of admiration and love for her. She is a sport, better than most of the men he has known, and with a shock he realizes that Sadie has become the dearest thing in the world to him, and that no matter what happens he is going to spend the rest of his life with her.

One night Earp returned to the house on Third Avenue and told Sadie that a man "had sort of donated" a racehorse to him in a poker game. The horse's name was Otto Rex. Earp exercised and raced it at the old Pacific Beach racetrack, which once stood on the west side of Interstate 5 near the mouth of Rose Canyon. The racetrack buildings, some of which were still standing in 1935, included a grandstand, a hotel, cottages, and stables. On Sundays, San Diego's upper crust would ride the San Diego, Pacific Beach, and La Jolla Railway to the racetrack and spend

the afternoon betting, swapping stories, and watching the races, in which the horses pulled rubber-tired buggies around an oval track. Wyatt Earp was in some of those races, his face completely expressionless — the way it was in card games — as he urged his horse on.

The Earps did not stay in San Diego long after Wyatt took up horse racing. The real-estate boom slowed and then collapsed when the Santa Fe Railroad moved its shops and general offices to Los Angeles in 1889, but by then the Earps were already traveling again, racing horses in such places as Santa Rosa, Napa, San Francisco, and Los Angeles. Later, Earp owned stables in San Francisco and accompanied his horses on a racing circuit that included Chicago, St. Louis, Cincinnati, and Kansas City. His animals didn't always win, but when they did he would buy jewelry for Sadie, and she later recalled acquiring a bracelet adorned with rubies and a peacock brooch encrusted with diamonds as direct results of her husband's success at the track.

During these years Earp

occasionally returned to San Diego and Escondido to race his horses or to referee a boxing match. But by 1896 he had sold nearly all of his property here, making little or no profit on any of it. He did receive a substantial amount from the eventual sale of his racing interests, and in 1897 he and Sadie sailed to Nome, Alaska to try to cash in on the gold rush there. The Earps returned to California in 1901 and prospected in the deserts of California, Nevada, and Arizona for several years until they struck a relatively rich vein of copper and gold on the west side of the Colorado River, near present-day Parker, Arizona. For almost twenty-five years they spent summers in Los Angeles and winters in a house they built on their desert claim site.

In 1929 Wyatt Earp died in a small, undistinguished cottage in Los Angeles. He was seventy-two. Sadie cradled his dead body in her arms until she was led away, and she was too distraught to attend the funeral. A few days later a close friend of Earp's wrote in a local newspaper: "If the writer could make his epitaph, it would read: Here lies a man."



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Home and Heart



Bob Morgan, Bill Dunnam, Doug Roberts

JONATHAN SAVILLE

Stephen Metcalfe's *Vikings* was staged at the Old Globe last year, in a production that I missed. The play's recent staging at North Coast Repertory Theatre in Solana Beach gave me the opportunity to become acquainted with the first theatrical work by the author of the touching realistic drama about a Vietnam War veteran, *Strange Snow*. *Vikings*, too, is a touching

realistic drama, its subject being three generations of a Danish-American family of carpenters and housebuilders. There is a feisty old grandfather, proud of what he calls his Viking blood; a troubled middle-aged son, uncertain of his purpose in life since his wife died of cancer; and a peppy young grandson, who has inherited his grandfather's house as well as the old man's passion for building houses. These are the play's main characters, and most of the script, in true naturalistic fashion, is devoted to showing them in their every-

day interactions, giving us a detailed picture of what they are like and how they live. The plot, also in keeping with this theatrical tradition, is minimal. There are only two developed actions: the grandfather's illness and death (also from cancer), and the son's romance with the grandfather's nurse, a former high-school classmate of his own. The numerous scenes of realistic family life are punctuated with nonrealistic speeches by the three family members to the audience, the most prominent of these being the grandfather's monologues on the heroic attitudes of his Viking ancestors toward life and death.

What is good about this script? The characters are clearly and vividly drawn. The language is natural and effective. The two plot lines are systematically carried through, so that there is a growing tension as they reach their culminating moments (the grandfather's death and the son's freeing himself from mourning for his wife, as he turns toward a new start in life with the nurse). The Viking lore is correct, poetic without being high-flown, and functional; a means of characterizing the special spirit of this family of builders. The depiction of emotion is like-like and moving. Above all, *Vikings* is filled with love. The three men love each other deeply, each in his own way. They may have their flaws (the middle-aged son, in particular, has a temper and drinks too much), but their warmth, kindness, and caring scarcely ever fall short of perfection.

Here is a play without the slightest touch of cynicism, thoroughly denying any theory of human nature that suggests human beings inevitably possess their share of selfishness and cruelty. Consequently (and this is the play's greatest virtue) the audience is bathed throughout in an atmosphere of goodness — apparently Metcalfe's specialty, and something not too often to be found in the contemporary theater.

What is faulty in the script? Certainly that atmosphere of unalloyed goodness verges on the sentimental, and some players — perhaps the more cynical among them — might object that *Vikings* gives us a frowardly unrealistic picture of what people (and especially people in families) are really like. I myself, judging the play by the splendid North Coast Repertory production, found that the vividness and verisimilitude of the characters, as well as the dialogue's constant overlay of humor, made too convincing a case for the truth of this family to allow any but the slightest impression of sentimentality. In any case, nothing provokes so good a cry in the theater as the spectacle of true goodness and of family members loving each other (is it that we all long for this to be true?). And for the sake of that wonderful emotional release one is willing to overlook a slight tendency on the part of the playwright to see life in too-rosy colors.

But *Vikings* does have its defects. It is too long, and many of the scenes merely repeat points that have already been fully established in previous scenes. Not all the direct addresses to the audience are equally successful, and there are too many of them. The characters reveal virtually their whole being very early in the play, so that there is little left to find out about them, and for most of the evening they basically reiterate their familiar traits and go about their expected paces. The through lines of the plot, too, are revealed quite openly before fifteen minutes are out, so that although the pace of action increases, there is none of the excitement found in a more intricately plotted play of discovering the unexpected or having one's perceptions of what is happening changed. Artistically, *Vikings* follows the tried and true path of domestic realism and teaches us nothing new about the art of theater. It is a play which, for its emotional content, no one will ever regret having gone to see, but I cannot imagine anyone wanting to see it twice.

Yet, whatever may be wrong with it, this script is eminently playable, and it offers good actors a wonderful opportunity to display their mastery of the realistic style. The North Coast Repertory production, like so many of the plays at that often astonishingly good North County theater, is directed by the able Oliver Blakistone. The late Alan Schneider used to say that ninety percent of the function of a director was casting, and that is certainly true in this case. By choosing four of San Diego's finest community actors, Miss Blakistone guaranteed that the essential power of *Vikings* — its truth to human character — would be fully realized.

This is simply a wonderful cast. Robert Morgan, as the grandfather, conveys with simplicity and rough vigor the old man's strength and wisdom. Bill Dunnam, coping admirably with the more difficult role of the conflicted son, gives us a vivid sense of this man's struggles with himself. Young Douglas Roberts, who gave such a brilliantly virtuous performance in North Coast Repertory's recent *Billy Bishop Goes to War*, displays once again his shining talents: the natural-seeming, perfectly timed humor, the expressive control of his body (for example in his scenes bouncing a basketball), and the deep, searing emotion that he seems to be

able to call up at will, with the most powerful effect on the sensibilities of the audience. When Mr. Dunnam approaches him to give him the news of the grandfather's death, Mr. Roberts turns away briefly, with the words "Just a second," for the young man senses what is coming and wants to steel himself for it. Mr. Roberts' reading of those three words, with the tears just barely held back, was so filled with emotional truth that one felt almost embarrassed to see a fellow human being offer his naked heart to us so unguardedly. It was a moment of irresistible poignance, and a superb piece of acting. There are some defects in this produc-

tion, as there are in the play itself. I found the repeated blackouts between the numerous scenes quite obtrusive, interfering with the flow of a play that should seem to stream continuously, like real life. Miss Blakistone ought to have been able to devise a more suitable device for effecting the transitions, and in any case the lighting technician ought to make the blackouts as short as they can possibly be, instead of drawing them out unnecessarily while the actors are already standing on stage waiting to deliver their lines. But, as in the case of Metcalfe's script, the weaknesses of the production are far outweighed by its strengths.

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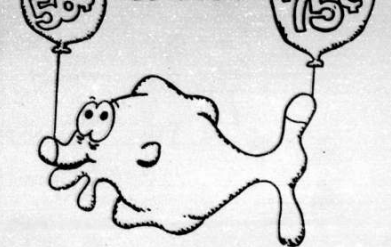
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A friend of mine, who had not been to San Diego for a decade, was both astonished and aghast at the changes that had taken place in our city. He could scarcely believe that our once-tiny hills were dotted with housing complexes, that rural areas were seats of industry, or that at three o'clock in the afternoon, he would be inching along, virtually bumper to bumper, to get to my house.

To be sure, I had a great deal to tell him

about our cultural growth — the symphony, the opera, the various theater groups, and the performances of world-renowned musical artists whose visits used to be a rarity and are now commonplace occurrences. Most of all, I could boast of the enormous growth and sophistication of our dining scene, with offerings ranging from Afghan, to Belgian, Ethiopian, Lebanese, Peruvian, and Vietnamese food. My friend listened to me with studied patience, smiling politely as I continued my recitation of possible dining places for the evening. "Yes, he was sure that we had excellent California cuisine, that we could partake of Cajun food along with other major cities, that the once-desolate downtown was now crisscrossed with charming, small restaurants. But when I got through with this animated report, he replied with one word: "Lubach's!"

"Lubach's?" I repeated, because I couldn't believe that he would be immune to all of these marvelous new restaurants I

had been suggesting. But he was adamant. He had had dinner at Lubach's the last time he was here, and nothing would do but a repeat performance. I must confess that I was reticent to honor this request, because dining at Lubach's is a costly enterprise, and I was certain that we could get better value for my money elsewhere. I remembered from the past that entrees included only potatoes, that not only appetizers, soups, and salads were a la carte but vegetables as well. My friend could not be dissuaded. I rounded up three other people to accompany us and they, too, told me that they had out-of-town friends who felt exactly as my visitor did: to them San Diego meant a trip to Lubach's.

When we entered the restaurant, I thought of the film *Back to the Future*, and the song, "Seems Like Old Times," which had been rendered so poignantly by Diane Keaton in *Annie Hall*, popped unbidden into my head.

The truth was that nothing seemed to have changed at Lubach's. The narrow, smaller dining area facing the harbor was exactly as in memory, while the larger room, with its reddish brown banquettes, hadn't altered a jot: a fire was burning in the fireplace, the waiters were scurrying up and down the aisles with their carts, and each of us thought we recognized our waiters from the past. My friend, who appeared to remember every meal he had eaten at Lubach's, told me in advance that he wanted mock turtle soup. Lubach's salad, and prime rib of beef, or filet of sole, Margery, or mignonettes of beef tenderloin. My immediate reaction, which I didn't voice, was that Lubach's might have changed its menu and might not be offering these choices. After all, menus are not constant, even in the most venerable houses. But when we opened the menus, every item my friend had mentioned was still there! It was apparent that if stability, sameness, and continuity were what we wanted, Lubach's would provide these for us. As it developed, the preparation of the food hadn't shifted ei-

ther, in spite of the advances in nouvelle and California cuisine, and that meant that we were being served more food than we could possibly handle, some with heavy, creamy sauces that we rarely encounter these days.

We began our meals inauspiciously with lackluster black bread that was dark in color but had little flavor, and with soggy lavash, the sesame wafer whose charm derives from its crispness. Lubach's didn't serve lavash in the old days, but, today, it and the bread could bear improvement. The green mock turtle soup was as tasty as ever (\$4.50), though if you have too much sherry poured into it by the waiter after the soup is served to you, the sherry drowns the taste. The soup is worth ordering, but be sure to caution the waiter to go easy on the sherry. Our house salads were excellent. They're tossed at your table, and for once I could not complain that the restaurant had been stingy with the greens. Though the house salad costs \$4.50, you receive vast amounts that almost spill over the plate. When I finished my salad, I wondered how I would get through my entrée. One of my friends had ordered clam chowder (\$3.95), which was so rich (it seemed to have been prepared with cream) that none of us could help her finish it.

Unfortunately, this also proved true of the filet of sole, Margery, which consists of sole, bay shrimp, and crab (\$18.50). When the dish is brought to you, the fish and seafood aren't visible. You have to wade through an ocean of cream sauce, and after a few mouthfuls, you feel as though you're drowning in cream. I think that in the heady days, when we weren't conscious of calories or cholesterol, we associated intensely creamy sauces with good cookery. At present, few of us can handle this style of sauce, not just because we are aware of what it does to our bodies but because it dulls our taste buds. Fortunately we've been weaned away from heavy cream-butter sauces. Though we passed the file of sole around to five people, we weren't comfortable

with more than a dollop each.

Nor was my veal chop with mushrooms (\$19.50) very successful. I had been all set to order the poached salmon (\$19.50), which I always have at Lubach's, but my visitor was so intrigued by the thought of the veal chop that I ordered it just so he could sample the veal, as well as his own entrée. The chop was immense, but the fat hadn't been cut away from it, nor was it particularly tender. It was covered with what appeared to be at least a half pound of mushrooms. The generosity of the portions couldn't be faulted, but the chop itself wasn't in the same league, either in quality or in preparation, as those at Richard's or 926. I don't advise anyone to

order it. One of my friends had frog legs, mostly because they aren't available in two many restaurants here; these were nicely done and should satisfy frog leg fanciers (\$17.50).

What Lubach's does best of all is prime ribs and beef tenderloin. My guest had the prime rib cut, English-style several slices instead of one thick slice, \$19.50; you can't beat Lubach's for this splendid rare beef entrée, which is still its hallmark. The plump, tender, large-size beef tenderloin mignonettes (filets, \$18.50), are equally impressive, as are the wide-cut French fric and the baked potatoes. In other words, if you're a salad, meat, and potatoes person, and if you're willing

to pay high prices for these, you'll be happy with Lubach's. Please note that a fresh daily vegetable will set you back \$3.95, as will creamed spinach, sautéed mushrooms, or asparagus.

Though we were all quite full, we felt that for old times we should have something from the dessert cart, which has always been so impressive. Everything on it looked terrific, but we should have stopped with just looking. The Lubach's chocolate special tasted like a Hostess cupcake with fancier goop on it; the cheesecake was from "nowhere city" (ironically, this is the one place where creaminess would have been appropriate); and the apple strudel was thick and pasty.

We complained to the waiter about the poor quality of the desserts we had selected (they were \$3.95 each), but he merely shrugged; nor did he offer us a substitute from the dessert cart, let alone deduct the cost from our bill.

I think the prices at Lubach's will have to speak for themselves without much comment from me — dinner for five people cost \$167 without tip! Unless I were an avid lover of beef or of the specialties, such as frog legs and mock turtle soup, I could think of a half-dozen restaurants in this price range, where I would rather dine. My visitor was strangely persnick on our return trip. Perhaps he had had his fill of nostalgia.

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Not This Time



Jo de Winter, Rebecca Sommers, Lynn Wood

JEFF SMITH

Eric Overmyer's *On the Verge*, or the Geography of Blaming, currently at the Cassius Carter Centre Stage, is about a triad of intrepid polytopians who, while investigating the autochthonous lacunae of Terra Incognita, circa 1888, and plaverling with sundry poo-beh, experience a specious — albeit persistent — form of chronokinesis and find they have been

(wait... ah, let's see; what's a real pretentious word for "transported"? Damn. Roger's *Thesaurus* is never around when you need it! Okay, relax and leave the space blank until inspiration descends once again from the fickle lips of the Muse). ... They have been to 1955, the "apothecosis of the future." Wait. That doesn't get it at all. Better try again.

Overmyer's *On the Verge* is an absolutely silly play that gets even dumber as it goes along. In the most purple language

imaginable, it tells the story of three Victorian women who, for unexplained reasons, can travel forward in time. Like Alice, of Wonderland fame, they boldly go where no one has gone before, emerging finally in 1955. This year, for unexplained reasons, comes to represent a "brave new world" to the women. They revel in its things: motorcycles, a "generic" nightclub (hardy-har-har), Cool Whip (which I think came later). But soon one of the three, Mary, decides to venture on, and given that women's roles hadn't changed all that much between 1888 and 1955, one can't blame her. Mary recites the play's final lines with a renewed yearning to explore.

On paper Overmyer's vehicle has some possibilities although the territory is not new. Caryl Churchill's *Cloud 9* (and the Victorian female traveler in *Top Girls*) has already explored it. There is still room, however, for the contrasts and insights gained from having a previous century inspect us — not to mention learning whether or not its own dreams for a better future have come true (which the play could but doesn't do). But rather than look out to deep waters, *Verge* prefers to hug a cozy shore. It unfolds in flimsily crafted, episodic scenes that strain at being whimsical and that redefine the word cote. And though its prose has been soaked too long in a mauve marinade, the play ends up saying very little about anything.

On the Verge does badly what one of its unacknowledged but evident predecessors, T. Coraghessan Boyle's novel *Hinter Music*, does so well (Boyle, by the way, is part of a new literary trend, the Flabby Middle Name: William Least Heat Moon, John Sacret Young, Fred Mustard Stewart). Boyle's novel is ostensibly about Mungo Park's explorations of the River Niger in 1795. But the historical background is secondary to a deliberately anachronistic book that abounds in linguistic invention and that has some post-modern fun with its subject. *Hinter Music* is a Joycean tour de force. Its hero is nei-

ther Mungo Park nor the river but the English language, in the expression of which Boyle is a virtuoso.

Overmyer's play aspires to a similar verbal command but doesn't come close. Imitating the embellished language of travel journals written by women travelers of the Nineteenth Century, the playwright has his characters speak as if they were being paid by the syllable. Every word is high buck, ornate, and overblown. At one point, for example, they hear a "cacophonous echolalia"; at another, one alliterates, "Tid sooner saunter across the Sahara sands in sandals." These decorative expressions might be fun if there weren't 500 of them upstaging each other and turning the dialogue into a rhetorical blur. In act two the playwright's inspiration wanes, so he resorts to quoting movie and book titles and having his characters recite lengthy lists of objects. These lists, though they were actually a staple of nineteenth-century travel literature, are not only endless but slow. The trouble with the language, which is only one of this play's troubles, is that it deflates the spirit of *On the Verge*. Overmyer apparently wants the play to be a fantasy, light and breezy. But the language is so heavy-handed it weighs down every scene, like a fourth traveler who always lags behind. To use the words he uses for the effects the playwright has in mind is like swatting a fly with Michigan.

The play does have some funny moments. When a gas station attendant looks at the women's clothes (excellently one by Diane Holly for the Globe's production), he exclaims, "So this is how they dress in history!" But such instances are few. And there are numerous duds for each one, such as the insipid search for Mister Coffee, or the arrival of a baby, and anything but admirable. Yet, except for the Snowman, however, the women's discoveries are surprisingly small-scale. Like answers to a game of Trivial Pursuit, what they find briefly evokes memories of inconsequential things. And

that's all. The play never reveals anything new about 1955, or female Victorian travelers, or us. And the overall giddiness of the enterprise, in which none of the perils are real, suggests that *On the Verge* was written as a Saturday morning TV cartoon for the pseudoliterate.

A program note for the Globe's production praises female travelers of the Nineteenth Century. They broke the mold of the day, went anywhere men went, and were, according to the playwright, "redoubtable." But if Overmyer's play is a tribute to these women, why are his own characters barely distinguishable from each other? Why does their excessive lan-

guage turn them into laughable snoots? And why are they too often the brunt of the comedy rather than people who will their own destinies? Overmyer's heroines go forward not courageously but because the plot, such as it is, propels them. At no point are they heroic. There are few conflicts and little tension in the play. Rather than grow or be reshaped by their experience, the women move laterally and are rarely touched by the things they see. On several occasions the play actually sneaks them. After attempting to back through some underbrush, for example, Alexandra pouts, "Why can't a jungle be more like a park?" The line, while momentar-

ily funny in a Henry Higgins vein, is the opposite of what a truly "redoubtable" woman would say. It also betrays the priorities of the play, everything has been subordinated to the joke.

At the Old Globe Theatre, director Craig Noel and his cast and crew have treated *On the Verge* as if its priorities were otherwise. But though the production is an honest attempt to stage the play, it has been unable to solve — or even to mask — the script's numerous problems. The production does have a nifty, kaleidoscopic set, devised and lit by Kent Dorsey, wizard-in-residence, along with first-rate sound designs by Debby VanPoucke.

But the production's look fails to camouflage the play's weaknesses. Neither does Noel's seriocomic direction, which attempts where possible to dignify the women, nor do the efforts of actors Jo de Winter, Lynn Wood, Rebecca Stanley, and Mitchell Edmunds (all of whom deserve medals for bravery). The Old Globe is to be commended for staging new plays. Mounting a "work in progress" is every bit as risky as pounding around the English on an elephant. But the biggest problem with *On the Verge* is that it doesn't progress at all. It may move forward in time, but in actuality it goes nowhere.

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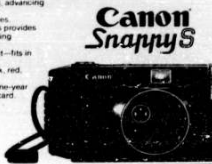
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The Comedy of King



Frank King

JOHN D'AGOSTINO

If Arthur Miller had waited until the Eighties to write his plays, he might very well have given the world *Death of a Comedian*, the story of a struggling comic, Binky Loman, who sleazes from town to

town, pitching his strongest lines into the dark, smoky void beyond the footlights, hopeful of reeling in a few hearty laughs. The comedy trail can be tough, especially for a rookie, and like Miller's salesman the traveling comedian often must create a buffer between himself and the realities of the road, both by maximizing the in-

trinsic rewards of his profession and by extracting every drop of encouragement from the pail of compliments, applause, and critical pats on the back. That comic who can sustain himself through the normally long winter of obscurity stands the best chance of surviving until the Big Break comes along. More fortunate still is the comedian who so thoroughly enjoys his work that he can cheerfully accept the travails of road work and look forward to more of the same. Take Frank King. Please.

King is the twenty-nine-year-old, transplanted North Carolinian who last April won the first annual "Laff-Off" competition at the Improv to become the "Funniest Man in San Diego." By the time he entered that contest, King had become a complete conceptual package — the perfect yuppie comedian. Unlike his generally more casual peers, he performed in a sport coat and tie. Speaking with a soft Carolina burr and using a rapid delivery that he would modulate in the manner of a sardonic news anchor, King, wittily punctuated politics, laid-back California lifestyle, and the people and events that put it in the news. King's semidapper appearance served him especially well when he languished San Diego's sun-and-surf culture, as in the bit where he would ask if there were any residents of Pacific Beach in the audience. When the PBers would respond, King would point to his clothes and say, "Well, then, I should identify my outfit for you. This is a sport coat . . . and tie." But despite his local success, King knew that in the comedy business being the funniest man in San Diego was like being the best polo player in San Ysidro. So after more than two years of performing on amateur nights at both the Improv and the Comedy Store, King figured that it was time to prove himself on the road.

The decision to take one's material out of town is not one that a sensible comedian makes in haste. The road car, be the ultimate test of one's determination to wrest a living wage from the laughs of

strangers. But that is also its strongest allure; for the ambitious comic the road is a rite of passage that separates the avocational jester from the professional. Eager to cross that bridge, then, King had set himself a goal: when he could land at least ten solid weeks of work in clubs outside San Diego, he would quit his job as an insurance marketing representative and become a working funnyman. Acting on the advice of fellow comedians, King phoned club owners in various parts of the country, and, thanks in part to his "Laff-Off" victory, secured eleven weeks of road work that would be spaced between the recently past holiday season and the spring of 1986. Wherever he went, King would be the low man on the comedy totem pole — as the emcee he would warm up the audience and then keep them entertained between sets by the middle and headline acts. But he figured that it would be better to be received as a great emcee than as a passable "middle."

One of the bookers who took a chance on King was a buddy who owns a comedy club in King's hometown of Raleigh, North Carolina. After King had booked himself into several other clubs in the Carolinas and Virginia, he and his friend, Wendy Davidson, surrendered their tiny apartment in Hillcrest and drove off to look for America's ticklish spot. Since this would be King's first extended foray into the comedy hinterlands, he decided to keep a journal.

December 18, 1985. They say you don't know what you've got till it's gone. Wrong. You don't know what you've got till you try to move it. Wendy and I point the mighty Dodge Colt toward the East and begin that greatest of all modern-day journeys: the cross-country trip by car. Packed to the dome light with personal belongings (all of them, Wendy assures me, entirely necessary for day-to-day existence), the only available view of traffic conditions is by periscope out the sunroof. In case of emergencies, we've brought the essentials — flashlight, hot-pink "send help" sign, and

(continued on page 36)

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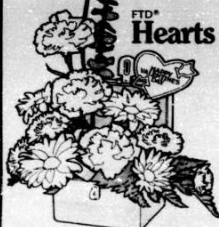


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(continued from page 24)
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That King could have acquired enough seasoning to play the road so soon is less surprising when one learns a little about the man's background. Indeed, the events that led King first to San Diego and then to the stage could be used to plot an essay on the making of a comedian, to solve such riddles as what makes a potential comic different from you and me and why he takes that initial step toward the spotlight. As so frequently is the case with comedians, the pivotal episode in King's development was a tragedy — his father's fatal heart attack on Thanksgiving Day when Frank was eight years old. King and his younger sister learned to cope with their loss by resorting to humor, and both became known for their sharp wit. King's first public application of that wit was inspired one night when he was in the twelfth grade. He'd gone to a late movie, and a group of teenagers in the first row had been smoking pot and carrying on. King went home and wrote a cutting parody of the scene, which he later performed in the senior talent show. Bitten by the performing bug, he and a partner answered an ad in the paper that called for a comedy act to perform at a luncheon. In the show-biz vernacular, the duo "died" a horrible death at the luncheon, and King temporarily shelved his comedic aspirations.

After graduating from the University of North Carolina, King married and, having no particular career ambitions, visited the university's job placement center. Dressed in a suit and tie, he smiled his way through seventy-seven interviews with prospective employers. Not only did none of them hire him, none of them of-

fered him a second interview. He began to view the placement process as a major joke. For the last several interviews, he wore a basketball uniform and dribbled a ball around the office while answering questions. The interviewers were not amused. As a last resort, King accepted a job with his father-in-law's insurance firm with the understanding that he would train there and move on. One day in June of 1979, he did a rather strange thing. For no apparent reason he took out a map of the company's national offices, circled San Diego with a red marker, and returned the map to his desk drawer. A few months later King was asked to accept a transfer to San Diego and he was on his way.

King and his wife hit town in January of 1980 and jumped feetfirst into the yuppie lifestyle, living for weekends and vacations and setting goals to buy fancy cars and a condo. In an attempt to scratch an increasingly bothersome itch to perform, he tried out for various community theater productions. He failed at twenty-three auditions before landing a role, only to have his lines pared from complete sentences to simple "yes" or "no" answers because the director didn't like his Carolina accent. In his next theatrical engagement, King tried a comedic interpretation of his role without first consulting the director and was duly chastised.

His comedic instincts stifled, King decided that the only way he'd be able to write and perform his humor was to become a standup comedian. He began frequenting the Comedy Store in La Jolla, all the while putting together material and freighting about his "style." Finally in April of 1983, he did a five-minute routine on the club's amateur night and was sufficiently encouraged by the response to

return on a regular basis. By August he was emceeing at the club, and the Comedy Store's Hollywood-based owner, Mitzi Shore, came down on Thanksgiving weekend to catch King's act. King "died" that night and was so devastated by the experience that he took several months off in order to think things over. He didn't take the stage again until the spring of 1984.

In June of 1984, a disc jockey friend of King's back in Raleigh helped get him a job here as an intern at KOGO radio news, and King's impatient wife took the development as a sign that he finally had exterminated the comedy bug and was ready to settle down to a real job. But a month later he left KOGO, and he and his wife separated. Almost immediately, King now remembers, his standup routine improved. He moved in with a friend who recently had relocated from Raleigh. The buddy, who had a degree in psychology, stirred up King's fledgling career and suggested that he follow his yuppie inclinations, right down to the "Johnny Carson look" of coat and tie. King took the advice a step further, priming up business cards that read, "White Collar Comedy — Humor for the Pinstripe Personality," and letterheads that identified him as "Frank King, Corporate Comedian." With his act more focused, King again performed for Shore. In November of 1984, unfortunately, no one had told the club's pianist that this was an audition, and he began playing halfway into what was to have been a six-minute spot. King talked louder so as to be heard above the music and actually did much better than he had before. But again Shore left the club without saying anything.

The following month the Improv opened in Pacific Beach, and in February

King performed on the club's amateur night. The owners, impressed with his clean, topical humor, invited King to emcee, which he did intermittently until the "Laff Off" competition that April. Fortunately, he enjoyed his finest night as a comedian on the evening of the finals of that contest. As he always did, King introduced himself as a country-western singer from Carolina whose two biggest hits had been "Darlin', I'm Two Six Packs Away from Lovin' You" and "If the Phone Doesn't Ring, You'll Know It's Me." Soon he was discussing local matters, such as the Mexican sewage problem. "Actually, I don't make my living doing comedy or country-western. I smuggle drugs across the Mexican border. I don't drive them across — that's too dangerous. What I do is flush them down the toilet in Tijuana and pick them up two days later on the beach in Chula Vista." Now could King resist taking a shot at San Diego's beleaguered mayor. "Not a day goes by that I don't open the paper and read another deep, dark secret about this guy. Like the fact that 'Hedgecock' isn't his real name. His real name is Roger Shrubdennits." The audience toppled like dominoes, and by the end of the evening King officially was the "Funniest Man in San Diego." Soon he was looking past the city limits.

December 20. We stop for lunch in a little town called Somewhere, Texas, which is just outside of Nowhere, Texas, which is not too far from Where-in-the-Hell-Are-We, Texas. Everyone here seems to be wearing snakeskin. Snakeskin boots, snakeskin belts, snakeskin hats. Texas — a state where men are men and snakes are naked. After driving for several hours through this lovely state, I conclude that we

(continued on page 18)

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(continued from page 26)

could extract Texas's two redeeming features — its oil and the Dallas Cowboys Cheerleaders — and sell the rest back to the Mexican government. It would certainly cut down on our immigration problems, since Oklahoma would then be on the U.S.-Mexico border and even illegal aliens don't want to move there.

Once on the road, King would discover that not all clubs are as nice as the ones he'd been playing here. That truth was no more evident than last month as King stood on a puny stage in a club in Charlottesville, Virginia and faced a crowd that couldn't have numbered more than fifty. King had been performing in Richmond when he accepted an offer of twenty-five dollars to do a one-night stand at a place in Charlottesville called Bull Alley. He drove the 200 miles to Bull Alley only to discover that the comedy "club" actually was an afterthought of a room in the basement of a restaurant. The money barely would cover his gasoline and food expenses, but it was a paying gig, and King gave the small audience the same show he'd been using to open elsewhere. Seizing the opportunity to compare his adopted Southern California with his former stomping grounds, King took on his fellow Carolinians, skewering what he considered their retrograde way of life. After a bit about the differences between freeway-trained Californians and drivers in the Southeast ("where 'merging' is a new concept"), King attacked regional speech idiosyncrasies.

"I'd forgotten that in North Carolina people don't move their lips when they talk. I was standing outside a club in Raleigh when three tough guys came up to me and one said (through clenched teeth), 'Ahm own kick ya,' guess I couldn't tell

which one was doing the talking, so I had to kill all three." The Virginians ate it up, and when King left the stage he was summoned by the bartender. "When are you comin' back?" he asked King. "You're the only funny opening act we've ever had." Naturally, the remark was gratifying to King, but it also validated his impression that comedic talent in that area of the country was nowhere near the level of that in Southern California. King headed back to Raleigh, where he would do well enough to get bumped up to the better-paying "middle."

December 22, two things led me to believe that I'm back in the land of my birth. On the right hand side of the road is a sign that reads, "Welcome to North Carolina." On the left is a sign that reads, "Minds Narrow Ahead." North Carolina is a place where crows are still called crows, not rulls, where going to school past the eighth grade is considered post-graduate education, where the only person with an open mind is a guy suffering from a gunshot wound to the head.

When he returned to San Diego last week, King was sporting a renewed confidence. He'd gone over well on the East Coast and even felt that he'd been better than some of the middle and headliners he'd introduced. Yet the reality of the comedy game is that regardless of how one does on the road, in one's home town it is difficult to shake the "local guy" stigma. Despite what could only be considered an auspicious maiden minitour, he sat at the Improv Tuesday night and waited to do what he'd done so many times before in San Diego. As the evening's emcee, he would prime the audience for middle and headliner acts making substantially more money than he. If that somehow didn't seem quite fair now that

he was road-tested, he wasn't complaining. "Listen," he said, "watching the comedians who come through San Diego has been the best training for me. Hanging around the Improv and Comedy Store and studying incoming acts has really raised my standards, and that's one reason why I was able to do so well on the road." King was, however, offering a disclaimer of sorts. He was a tad road-weary and a little nervous about having a critic in the audience on his first night back.

The way I saw it, King actually had several things working against him that night. It was a traditionally subdued Tuesday night, the evening's headliner, Michael Hampton Cain — while a very funny man — wasn't the big name that draws the more vocal boffs and revellers; and, most significantly, it was the day of the space shuttle disaster. The task of hitting the funny bone of a presumably numbed audience and persuading them to forget for a couple of hours the horror of the day's headlines could prove tough for King, who routinely mines the raw materials of his comic bits from the day's events. Further handicapping him was the need to shift the cultural gears, but would again align him with the Southern California mindset and his own uncertainty about trying out some material he'd written in the Southeast. Considering the circumstances, he did very well, especially with the barbs thrown at Carolinians.

"Anyone here from the United States?" he asked. "That usually gets a lot of clapping and hollering" in North Carolina. I guess the rhetorical question hasn't made it back there yet." A sure sign that King has grown was his eagerness to parry with individuals in the audience. At one point he asked a man where he was from, and the gent answered, "London," then

paused before adding, "England."

"Thank you for the geography lesson, sir," countered King. "I'm sure we all needed that clarification. What are you doing in San Diego?"

"Holiday," replied the man, who wanted a second before adding, "vacation." The audience was cracking up, and King wore a look of bemused exasperation. "I know what a holiday is, sir. What do I look like, a San Diego State student?" This got a big laugh from the locals, but King wasn't done. "Did anyone here graduate from San Diego State?" There was minimal response. "Ah, they just don't speak up like they used to," grinned King. "Did you know that if you frame a diploma from State and put it in the window of your car, you can legally park in a handicapped space?"

King continued to get good laughs throughout the evening, and with the exception of the groans he inadvertently elicited with his unfortunate wording of the question, "So, is there anything cooking in the news today?" he had to consider this a solid homecoming. Beaming as he sat down between sets, he talked about his goals ("My ultimate want to be on the David Letterman show. I want to be David Letterman") and enthused about his return to San Diego and his next road trip. "Unlike some people, I love the road. The places Wendy and I stay at are usually much nicer and bigger than the apartment we had in Hillcrest, and there's always a new town, new experiences."

King paused while the audience laughed loudly at one of Cain's bits. "This would sound funny to some people," he continued, "but although I'm only making a thousand maybe twelve hundred dollars a month right now, I feel like I'm already making it."

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DUNCAN SHEPHERD

For Sidney Lumet, *Power* represents a periodic relapse, as severe as one as *Network*, to the artistic mode christened by

Manny Farber in the Fifties as "hard-sell cinema." The opening credits, spelled out in tall fat capitals and backgrounded by the hero demagogically tapping time with his ever-ready drumsticks to a Gene Krupa jazz performance over a Walkman headset, fairly reek of the Fifties. And

the hero himself, a political image-maker and media manipulator called Pete St. John, is a blood brother to the likes of Burt Lancaster's gossip columnist in *Sweet Smell of Success*, Andy Griffith's folksy charlatan in *A Face in the Crowd*, and of course their much younger sister, Faye Dunaway's TV executive in *Network*. His nonnegotiable fee comes to \$25,000 per month plus expenses, and he is currently juggling four candidates at once, gubernatorial in New Mexico and Washington, senatorial in Ohio, presidential somewhere in South America. Left, Right, or Center makes no matter. When a terrorist bomb interrupts a political rally in the South American campaign and the candidate cradles a bloodied victim in his arms, our man is St. Johnny-on-the-spot with cool-headed instructions to a news cameraman: "Stay with him. Got a two-shot? Keep shooting."

Lumet himself is never so punctilious about technique at the expense of "human values." If the reverse angles at a dinner-table conversation show the main character with arms folded in one shot, unfolded in the other, folded again, then unfolded — well, it only goes to prove that Lumet has his mind on higher things. Besides an issues man, he is a people man, a face man, or — what comes to the same thing — a former Golden Age TV man. And after three decades of consistently austere and puritanical filmmaking, despite whatever titillating come-ons the copywriters might have drummed up to make you think his latest is in the Harold Robbins-Arthur Hailey league, no one could accuse him of being a phony. (I am not forgetting his breakthrough against the old Production Code in *The Pawnbroker* with a pioneering glimpse of bare breasts, nor am I forgetting that the sight of these was connected somehow, after the manner of a cold shower, with Nazi concentration camps.)

There was no doubt an educationalist zeal about the current project, coming at a familiar scene from a slightly new an-

gle, shifting the spotlight to illuminate a formerly shadowed nook of it: the anonymous groomer behind the public candidate. The first surprise of this approach, though not necessarily in the way of education, is that the illuminated face is that of Richard Gere, which, while the rest of him looks all right in his Danhill suits, seems more likely to belong to a press agent for an all-girl rock band than to a political strategist with an "eighty-five percent success rate." Other details of the newly illuminated landscape, if not glaringly wrong, are at any rate more concerned to be glaring than to be right: the computer wizard behind the empire-builder is a bearded Jew in a jarmulke, wheelchair, and concrete cell, with the personality of a ham radio operator; the stentorian "voice" of the TV spots is a retirement-age schlump in Hawaiian sports shirt and yellow baseball cap.

On the pretense of enlightening the blighted, Lumet can content himself with or convoke himself for, any amount of overstatement, misstatement, shallowness, and gibbiness, plus much commercially motivated skullgagery (if not also sexuality) as Harold Robbins or Arthur Hailey after all. The blissful simpleness of this crash course in Political Cynicism, sure to be an eye-opener for anyone hitherto with his head in the sand, will be excused under cover of public service. Similarly with the disingenuous naivete of its Capra-esque plot twist: the belated entry into the Ohio race, and the eventual backing of him by the repentant hero, of a boyish, bashful, stammering, unpolished, Kennedy-coiffed Oberlin College professor, the students' pet, who actually equates himself with Capra's Mr. Smith (who went to Washington). Of course, as must have seeped through even to those with heads in the sand, every real-life political campaign features a brand-new bumper crop of candidates who dare to wonder aloud, as if for the first time, about the consequences of just being oneself and telling the truth. Might

the American people be ready for that? Lumet is not going to trade cynicism for naivete to the extent of letting this dark horse run away with the race, merely to the extent of allowing him a "surprising" second-place in a three-man field. Could this be the first, favorable step in a new direction? "Something human came into this race, that wasn't slick and pre-packaged..." The ball, Lumet is trying to tell you in his urgent and urging way, is in your court — a nice fat job about four feet from the net.

Martin Ritt comes out of the same graduating class as Sidney Lumet — the Golden Age of television passing into "hard sell cinema" — but *Murphy's Romance* finds him in between his own most severe relapses (*Norma Rae*, *The Front*). It is a people movie, right enough, a romantic comedy set in the sort of Western

small town where everyone knows everyone else and where the lone movie theater — the Spur — is open Thursday through Sunday only. The screenplay by the husband-wife team of Irving Ravetch and Harriet Frank, who worked with Ritt on *Bad, Bad, Bad*, Connolly, et al., is constructed out of perilously thin material stretched out to hole-punching lengths; and it is stretched out that way for no conceivable reason other than to allow time for an intimate bond to develop between the characters and the audience.

This hardly seems necessary when the characters in question are as unreservedly and unrelentingly lovable as these: a plucky divorcee with an only son, a tomboyish talent for horses, and just a touch of common-sense feminism ("You mean to tell me if there were a fly in these pants instead of a zipper, I'd get the laund'"), and an older widower and natural-born

libertarian who owns the local drugstore, makes himself handy around the house, plays a bit of fiddle at the weekend dances, and enjoys an occasional game of bingo. "I haven't been to a movie since the Dike died," he admits when the subject arises — a cue line for an amusing parody, and with unimpeachable righteousness on Ritt's part, of the new "slaughterhouse" horror films. Naturally the man drives a 1927 Model-A, in mint condition, and at a top speed of thirty miles per hour, whose bumper- and window-stickers give mute expression to the director's otherwise well-stopped liberalism: "No Nukes," "Re-forest America," "Stop Strip Mining." This is, in suit, a man like they don't make them anymore ("You're out of style, Murphy," "I wouldn't be surprised," he beams), and the movie itself is a feast for anyone — primarily women, I would imagine,

and the maturer the better — who wants to get an eyeful of the last of the line. Should anyone need a reminder, there is a contrasting sort of man, the ex-husband, like they make them these days a dime a dozen: a dim, blow-dried, nearly mustached moocher, who looks as if the prime influence on his life was made by Robert Redford as the Sundance Kid, a well-trained party animal and sexual animal, a smiling liar. The rivalry of the two men for the favors of the woman has, for all its delaying tactics, and for all its scrupulous avoidance of sexual performance and hand-to-hand combat as competitive events, not an ounce of unexcusedness or complication or anything but undiluted gratification for the virtuous. Still, there is a lot to be said for a movie that attempts to resurrect as a folk hero, or erect as that for the first time, — primarily women, I would imagine,

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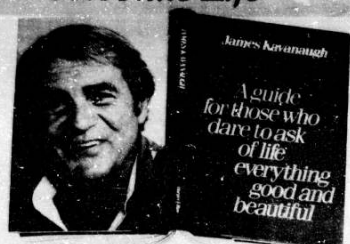
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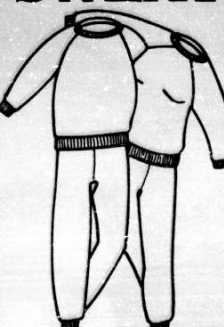
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corner pharmacist cum soda jerk, in his uniform of baby blue smock. There is a lot to be said simply for the drugstore set itself, with its mirrored wall behind the soda fountain, black marble countertop, individually wrapped straws in stand-up glass containers, dishes of cubed sugar, fishbowl candy jar, gumball machine against the far wall, etc. One of the things to be said is that it's a shame we abandon this time-warped set so soon.

But there is a lot to be said, too, for any movie constructed as a vehicle for the personality of James Garner, who, among other things, will always be remembered in my book as the best screen incarnation ever of Wyatt Earp, beating out some strong competition from Burt Lancaster and Joel McCrea. That was in *Hour of the Gun*, the version of the story that began at the O.K. Corral and went on from there. The friendly neighborhood pharmacist,

Murphy Jones, is not so smolderingly complex a character as that, in fact is hardly a character at all, is rather more like a spirit or scent or something. What ever he is, he serves as a nice tailored suit or feather bed or something for an actor who has deserved better on the big screen. (The little screen is something else again.) And it is entirely in keeping with his career thereon that even here he deserves a better, maturer, more deserving co-star than Sally Field.

With attendance dwindling by the week, and with only two more weeks remaining, I will try once more to say something about the Japanese film series, "Before Rushomon," at UCSD's Mandeville Auditorium. I can't say anything firsthand about tonight's offering, Kajiro Yano's *Horses* (1941), except that it sounds attractive enough in the program

notes, sort of like a Japanese *National Velvet* combined with *The Black Stallion Returns*; and I have my doubts about the possible imprint on it of a thirty-year-old assistant director named Akira Kurosawa. ("Responsible for all of the considerable location shooting," we are informed.) And I can only say something about the film next Thursday, Tomotaka Tasaka's *A Pybble in the Wideside* (1938), on the basis that the same director was responsible for last Thursday's film, *Airplane Drone* (1939).

I knew nothing about him before that beyond his reputation for tracking shots. These were indeed very much in evidence, and although a bit bumpy at times in execution, were never less than sublime in conception, evocative of what I might inadequately attempt to describe as aporaphia. This was somewhat tied in with a strain of animism that extended all the way (down, if you insist) to talking

animals and mobile statues. A goodly portion of the action was given over to the village headmaster alerting his constituents one by one to the scheduled fly-over of a plane piloted by his own son. Another goodly portion was given to the eventual heart-stopping display of acrobatics, with the entire community transfixed. Any other portion was small. If this ultimately amounts to a piece of jingoistic propaganda on behalf of the breed that would say *ohayo* to Pearl Harbor two years later, it is as droll and low-pressured a piece of it, as sidetracked and roundabout, as I have ever encountered. The track on which it approaches its destination is that of arcaic comedy, and by a particularly loopy and intoxicating route. To call the whole experience spiritual would not be going too far. The film next week sounds by its write-up to be a very different sort of film. But sound will be no substitute for sight.

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QUARTER NOTES

BY JONATHAN SAVILLE

THE MARRIAGE OF FIGARO

The San Diego Opera's production of *The Marriage of Figaro* was not merely a pleasure; it was a joy. The difference is between a production that adequately brings out the musical and dramatic values put into the opera by Mozart and his brilliant librettist, Lorenzo da Ponte, and one in which all the elements are so good, and their interaction so harmonious, that the drama and the score are illuminated from within, offering irrefutable proof at every moment, in every act, that *The Marriage of Figaro* exists on the highest level to which theater can attain. To have offered a production of this quality in San Diego, with its flawed and incoherent operatic past, represents a real triumph for our local company.

In particular, it represents a triumph for the company's general director, Ian Campbell, to whom it is appropriate on this occasion to give due credit. A general manager of an opera company has many responsibilities: selecting repertoire, raising money, attracting audiences, dealing with unions, choosing and maintaining a staff, setting



Yolth Uthman, Susan Quittmeyer, J. Patrick Rafferty

his radio program on KFSD. True lovers of opera share an instinct for beautiful voices, correct vocal production, and expressive interpretation. They may dispute among themselves the relative merits of Callas and Tebaldi, or Caruso and Gigli, but they know, without analysis and with immediate certainty, whether a singer belongs in the company of the truly excellent or not. In his selection of records by singers past and present, Mr.

Campbell demonstrates week after week that he has this instinct. It is not a narrow preoccupation with one type of voice or one style of delivery — his taste is broad and catholic; but he always knows what is authentically good. The same sense is evident in operation when he casts the recent *Figaro*. Every one of the singers, without a single exception, was a first-rate artist; their voices were fresh, focused, free, in healthy

condition; the particular qualities, temperamental and vocal, of each singer were well matched with the demands of the assigned role; and in addition, every member of the cast turned out to be an able comic actor, responsive to John Copley's stylish stage direction and with a natural theatrical energy that made the performances as lively and amusing in the realm of theater as they were in the realm of singing. In fact, what made this cast so especially good was their ability to fuse the two arts by acting with the voice, so that the singing itself could carry much of the weight of dramatic expressiveness: the indignation or pathos of Kathryn Bouleyn's Countess, the perky humor of Faith Esham's Susanna, the autocratic cunning and impotent rage of Alan Tizus's Count, the comical pretentiousness of Heather Beggs's Marcellina, the ravishing hobbledoyish ardor of Susan Quittmeyer's Cherubino, the burly self-importance of Kevin Langan's Bartolo, the cheerful confidence (and on one occasion) anguished anger of J. Patrick Rafferty's Figaro. Every one of the singers, without a single exception, was a first-rate artist; their voices were fresh, focused, free, in healthy

music master, Carlos Chausson's aggressive bumpkin of a gardener, David Hall's fussy lawyer, and Julia Holland's delightful Barbarina, to whom Mozart assigns one of his most touching melodies, quite beautifully sung by Miss Holland. Nowhere was there a notable weakness, and the strengths were so evenly distributed that one could sit back and confidently enjoy the ensemble nature of this supremely human and supremely well-crafted opera, without a single vocal wobble or histrionic awkwardness to interfere with the overall impression of decorous and vital unity.

Of all operas, *The Marriage of Figaro* is the least in need of directorial concepts. The genius of Beaumarchais's dramaturgy, da Ponte's verse, and Mozart's music leaves nothing of value to be added; all the comical and touching embodiments of the problems of love and marriage, all the social implications of class conflict, all the parodies of romantic-come-cliché and *opéra seria* conventions, all the intense humanity, all the light-hearted mockery of fond compassion for human frailty — all these are already there, simply waiting to be realized by a faithful adherence to the clear instructions of the score and the libretto. The San Diego Opera's production, I am happy to say, recognized this truth: John Copley's direction, Carl Tom's simple, elegant, and unemphatic sets (originally created for the New York City Opera), and Zack Brown's idiomatic costumes were thoroughly traditional, making their impact not through new ideas but through artful, modest, and thoroughly graceful realizations of the old ones. Conductor Thomas Schuback, of Stockholm's Royal Opera, shared these admirable qualities, and the opera orchestra — which, one must remember, is basically a new orchestra in San Diego, having been differentiated from the San Diego Symphony only this season — played with the accuracy, clarity, and style one would have expected from a far more seasoned organization.

One of the most prominent — and most successful — elements of this production was Andrew Porter's English translation. The value of hearing Mozart in English need not be argued at this point: the audience's enhanced understanding of *Figaro*'s complicated action, wit, humor, and human truth could be discerned throughout in their attention, their laughter, and their evident emotional participation in the opera; that many of them, even seasoned opera-goers, had never really followed in detail before. Porter's translation seemed an extremely good one: accurate, tasteful, easy to sing, easy to understand the singers enunciated it with impressive clarity. One egregious lapse, at the beginning of act two, had *Figaro* averting: "It's no big deal," where the stylistic incongruity evoked an inappropriate laugh, quite obscuring the dramatically authentic laugh that ought to have responded to *Figaro*'s irony about the Count's covert

courting of *Figaro*'s own intended bride. But this piece of silliness seemed like the intentional minor error of a Chinese artist makes in his creation simply to underline its overall virtues. Here, in general, is a model for operatic translation.

There remain a few comments about the production's treatment of certain aspects of the text and music. The traditional sequence of numbers in act three involves some dramatic incongruities. The musicologists Robert Moberly and Christopher Rackburn pointed out two decades ago that all such problems could be eliminated by displacing Barbarina's brief scene with Cherubino and the Countess's aria "Dove sono" to a position earlier in the act, before the elaborate ensemble scene in which *Figaro*'s parentage is revealed. The San Diego production happily followed this suggested order, to the advantage of the act's dramatic intelligibility and musical shape. In act four, it is traditional to eliminate Marcellina's aria "Il capro e la capretta" and Bastille's aria "In speglio" and in the vocal postlude, presumably to shorten what is already a very long opera and because their content consists of observations on various themes of the drama rather than anything having directly to do with characterization or plot. I can sympathize with the impulse to omit this music, but I deplore it, since both arias are good *Figaro* and since their thematic commentary respectively on the unhappy lot of women subjected to men and the wisdom of obsequiousness in dealing with the powerful of the world — deepens our understanding of what *Figaro* is all about: the love relations of men and women and the conflict of aristocrats with their servants (the latter theme even more prominent in Beaumarchais's more revolutionary characterization of *Figaro*). Another reason to regret that the San Diego production omitted these arias is that Miss Beggs and Mr. Thomas seemed to be such expert and engaging singers that one would have liked the opportunity to hear them display their talents at greater length than was permitted in their truncated roles (where neither had an aria of his or her own).

Finally, I felt uncomfortable with the decision — presumably that of Maestro Schuback — to add embellishments to the repetition of the main melody in Cherubino's "Voi che sapete" and the Countess's "Dove sono." This is to treat a charming romance and a dramatic aria, of the late Eighteenth Century, as though they were da capo arias from Baroque opera, a style and structure fundamentally alien to them. Miss Quittmeyer and Miss Bouleyn sang the embellishments with great loveliness, but the theatrical and dramatic shape and meaning of the music were not improved thereby. Here were the only two instances in an otherwise impeccably traditional production where someone made the mistake of trying to impose on perfection.

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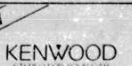
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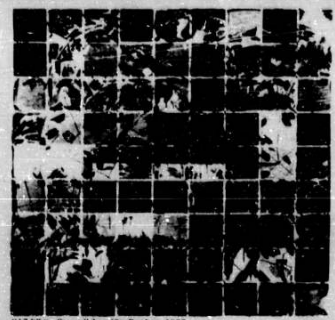
Jennifer Bartlett Story No. 27, *Southern Big*. In the summer of 1975, Jennifer Bartlett and more than 1000 one-foot-square steel plates moved into a cottage on Long Island. Bartlett had the use of the cottage in exchange for taking care of a main house and garden, the steel plates, coated with white enamel, were the material on which she had been painting—with Testor's colors, the kind children use for model airplanes—for some seven years. She turned out to be a loyal housekeeper, she forgot to water the garden, and it died up. But the concept that absorbed her that summer—a painting "that had everything in it"—developed, in 1976, into one of

the signal works of American art in at least a decade. Bartlett's *Rhapsody* reflects her fascination with numbers; it contains 988 steel plates, stands nearly eight feet high and 153 feet wide, and depicts four figurative images (a house, a tree, a mountain, the ocean) and three nonfigurative images (a square, a circle, a triangle). *Rhapsody* provoked raves from the critics, most notably John Russell of the *New York Times*, who called it "the most ambitious single work of art that has come my way since I started to live in New York." Later he commented, "The 988 images that make up *Rhapsody* amount, among other things, to a concise history of 20th-century art."

That the writing about Jennifer Bartlett's art abounds with stories about Jennifer Bartlett probably pleases her immensely. No one who doesn't

view her own life as high drama would write a 2000-page autobiography entitled *History of the Universe*. Bartlett has captured the imagination of the art world with beauty, wit, and regular flights on the Concorde between her New York studio and the Paris apartment where she lives half the year with her actor husband, Mathieu Carrière. All of that is really secondary, however, to Bartlett's passionate, devoted practice of her art (twelve to fourteen hours each day) and to what many top critics agree is talent that may be genius.

Jennifer Bartlett Story No. 55: *Not Near in Nice*. The villa in Nice, France, in which she stayed in 1979 turned out to be depressing and utterly unproductive to the writing. Bartlett planned to do there. One day she began to draw the



"17 White Street," Jennifer Bartlett, 1977

The Art of Black America

Actors from the Square Deal Market on Ninth Street and K, an office entirely covered with murals depicting scenes and symbols of la raza, stands an older but no less striking architectural anomaly, Villa Montezuma. This stately Victorian home, with its stunning stained-glass windows, lookout, turrets, fancy shingles, and plethora of eccentric angles, was built in the 1880s by wealthy socialite, writer, and musician Jesse Shephard. In the early 1970s it was diligently restored by the San Diego Historical Society. It is now a museum and cultural center and the home of the society's community projects director, Larry Malone.

Malone grew up in this neighborhood, went to San Diego High, and graduated from SDSU with a degree in American history. As a boy, he was fascinated by the house.



"The Rose," Jean Cornwell

"Back then, we all were watching the Addams Family on television, and to me and my friends, the villa was like their house—the mystery house of the neighborhood. It was run down, with six-foot walls growing in the yard. We used to dare each other to ring the doorbell or sleep in the yard."

At that time the owner of Villa Montezuma was an old widow named Jaeger, whose idiosyncrasies interested the sons of mystery surrounding the house. "She had about seventy-five cats, always wore black or brown, and owned a shaggy," says Malone. "She had arthritis and asthma and lived in the basement, and it was damp down there. I'd come over, take out the trash for her, and talk. She was always coughing and wheezing." Malone hardly would have imagined then that years later he would live in widow Jaeger's renovated home, organizing exhibits, concerts, and readings for the community.

One event that Villa Montezuma has sponsored every February for the past eight years

(continued on page 13, col. 1)

Happy 4684!

A student named Li was going up to Peking for the examinations. At Soochow he hired a launch and had gone as far as Hangzhou, when there suddenly appeared at the cabin door a certain Mr. Wang, who had formerly been Li's neighbor. He asked if he might join him. Li consented, and they traveled together for the rest of the day. At nightfall when they anchored, Wang asked him with a smile, "Are you easily frightened?" The question surprised Li. He paused for a moment and then said, "I don't think so." "I was afraid that I might scare you," said Wang. "But as you have assured me that you are not easily scared, I had better tell you the truth at once. I am a ghost, not a live man. It is six years since you and I last met. Last year the crops failed, prices soared, and driven by hunger and cold, I rifled a tomb in order to get something valuable to sell for food and firing. But I was arrested, found guilty, and executed. And now I am a ghost, hungry and cold as before. I boarded your boat and asked you to take me with you to Peking because I have a debt to collect there."

"Who is it that owes you money?" asked Li.

"A certain Mr. Pao," said Wang. "He is employed by the Board of Punishments. At a previous time he had begged me to lend him 500 ounces of silver, for which he had a desperate need. Although I had little myself, I managed to collect the sum and gave it to him. In return he promised me a world of delights. I would be treated to great banquets, with the finest dishes prepared by the most famous chefs of the kingdom. I would be entertained by great martial artists, exercising their skills in kung-fu. My spirit would be uplifted by Lion Dancers, with dancing, music, and 10,000 firecrackers. And I would be shown displays of beautiful linens, porcelains, and cooking utensils, as well as exotic food products. All these things he promised me, and much more. But when the papers proclaiming my death sentence passed through Mr. Pao's hands, he saw he had an opportunity to renege on his debt. He could have erased the death sentence and substituted something milder, but instead he wrote a confirmation of the sentence and passed it along to the executioner. So now I am going to haunt him."



This Mr. Pao happened to be a relative of Li's. He was very much upset that a member of his family should have behaved in this way. "The sentence pronounced upon you was of

course perfectly in order," he said. "But my kinsman had no right to rob you in this way. If only there were some way I could get him to make restitution. How would it be if I were to take

you with me to his house and point out to him how badly he behaved? He would then probably give you your money back and you would no longer feel so bitterly against him. But by the way, as you are dead, I don't quite see what use the money would be to you."

"It is true that I do not now have any use for it," said Wang. "But even the dead long for good time, and I will not cease from seeking revenge until I have enjoyed all the other pleasures Mr. Pao promised me."

"But how could my kinsman or I provide you with those extravagant delights? Surely he promised more than any mortal man could deliver."

"There is only one way. I was informed in a dream that Mr. Pao were to enable me to get to Del Mar, California. I would be able to obtain all that he had promised me, and his debt would be paid. Then he would no longer need to fear my haunting."

"It is a duty of every man to aid his kinsman in a plight such as this," said Li. "Take this boat we are on, and sail in to Del Mar, California. I shall myself recompense the owner."

The ghost agreed to this arrangement, and taking possession of the boat, he set sail

(continued on page 14, col. 3)

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information. READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Dance

Folk dances are held each Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 449-4631 during business hours.

"Suite Verdi," in the next "Choreographers' Concert" at Southwestern College's Marian Hall, works of Judy Sharp, Sandra Foster-King, Wendy Cochran, Johna Winkler, and Vera Powell. Wright will be performed by students in the college's dance program. Performance times are today, Thursday, February 6 and Friday, February 7, 8 p.m. The college is located at 900 Van Lake Road in Chula Vista. 421-6700 x260.

"Dance Collage," tap, dance, modern, and ballet dance works, including a segment on the Can theme, will be performed by students of the San Diego Civic Dance Association Friday, February 7 and Saturday, February 8, 7 p.m. and Sunday, February 9, 2 p.m., Casa del Prado, Balboa Park. 236-5411.

Scottish Country Dancing is held each Friday, 7 to 10 p.m., Pacific Beach Women's Club, 1721 Hornbush Street, Pacific

Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 Oak Avenue, La Jolla. For more information, phone 454-5191.

Over Thirty-Five and Like to Dance! The 24-Karat Club hosts an evening of dance (jazz and tie struts) every Friday night, 8-10 p.m., Kona Kai Club, 1551 Shelter Island Drive. For more details phone 499-3592.

"Dance Jam," create your own dance style in an evening of freedom expression and recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

Greek Dance Workshop, a three-hour class on the dances of Macedonia is led by Aramis Kolavoski, Saturday, February 8, beginning at 2 p.m. A Balkan dinner follows, and the evening winds up with more folk dancing to live music at the Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

Carnival Masquerade Ball, the Rosarito Beach Hotel is the setting for what is billed as the "largest Carnival party north of Mazatlan and Veracruz," featuring buffet dinner, live music, a Mardi Gras king and queen, and costume judging. Saturday, February 8. For more details phone the hotel at 1-706-612-1126 or 1-706-613-1106.

The San Diego Swing Dance Club meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 1 p.m., followed by a dance to live music at 4 p.m. For details phone 274-3235.

A Beginners' Square Dance Class continues on Sunday, February 9 from 5:30 p.m. to 7 p.m. at Craftsman's Hall, 949 Centre Street, Hillcrest. 466-5565.

Afro-Cuban and African Dance Class, each Sunday at 6-8 p.m.,

island rhythms will be hammered out on the drums. Beginners are welcome to join the two meetings, which are held at 3554 University Avenue (above Maratón and Veracruz).

Israeli Dancing taught by Yoni Eshor, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617.

"Circle Dance," San dancing continues on Monday nights at 7:15 p.m., 4070 Jacklaw Street, Mission Hills. 295-9677.

More Israeli Dancing is conducted every Monday

evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-8030.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonmembers' club takes place every Wednesday from 5 to 8:30 p.m., at Lehi's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7406.

International Folk Dancing is held each Wednesday, 7 p.m.; no experience and no partners are necessary for the classes, held at the Balboa Club Building in Balboa Park. For details phone 569-4955 or 452-5540.

Music

Klezmer Music, Yiddish folk music from Eastern Europe is

performed by the local quartet ensemble Zmitos, today, Thursday, February 6, 7:30 p.m., Naimon Social Hall, Congregation Beth Tefilah, 6911 El Caim Boulevard, East San Diego.

Folk Music of the Andes is performed by the four-member ensemble Sukay, Friday, February 7, 8 p.m., in the Performing Arts Center of San Diego High School, downtown.

For information on the concert, presented as part of the San Diego Folk Festival Concert Series, phone 282-7833.

Composer/Trombonist Vinko Globokar presents a "demonstration recital" entitled "How My Body Became a Trombone," in which he utilizes monologue, music, film, and more. Friday, February 7, 8 p.m., room B-210, Mandeville Center, UCSD. 452-1219.

Latin American Folk Concert, Mexican, Venezuelan, Paraguayan, and Andean music will be performed by Miguel Lopez and Nana Arenas on the guitar, harp, koto, and rumba. Saturday, February 8, 7:30 p.m., Grass Roots Cultural Center, 1947 Thimble Street, Golden Hill. 212-5009.

"Bosendorfer Concert Series," pianist Charles Fierro, music professor at CSU, will perform a program that features the works of Edward MacDowell, included are the Sonata Op. 10, No. 4 in D Major, Capriccio for Violin and Piano, Beethoven's Kreutzer Sonata (No. 9 in A Major), and de Falla's "Suite Populaire Espagnole." Sunday, February 9, 1 p.m., South Rectal Hall, SDSU. 765-6947.

Piano Recital, USD music instructor Nicholas Revelle will perform J.S. Bach's Goldberg Variations, the composer's largest work for keyboard, Sunday,

February 9, 4 p.m., Camino Theatre, USD. 260-4600.

Brass Recital, the Classic Arts Brass Quintet performs in the new "Chamber Music Series" program, Sunday, February 9, 5 p.m., Green Hall, St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. 298-7261.

Violinist Andres Carlenes, concertmaster of the San Diego Symphony, performs with pianist Karen Follingstad, the program features Handel's Sonata No. 4 in D Major, Capriccio for Violin and Piano, Beethoven's Kreutzer Sonata (No. 9 in A Major), and de Falla's "Suite Populaire Espagnole." Sunday, February 9, 1 p.m., South Rectal Hall, SDSU. 765-6947.

Rastafarian Trumpet/Composer Leo Smith, who has performed with Anthony Braxton and Leroy Jenkins and

whose works include a "World Music" opera, more than 250 other compositions, and the creation of a new musical notation system, performs with other musicians in a benefit anti-apartheid concert in commemoration of Rob Muter, Sunday, February 9, 7:30 p.m., Grass Roots Cultural Center, 1947 Thimble Street, Golden Hill. 212-4670.

Music for Windwinds will be performed by the San Diego Chamber Players in a lunch-hour concert held Monday, February 10, noon, Scripps Cottage, SDSU. Free. 265-6555.

"Spring Chamber Music Series," the annual series opens with a recital of Russian music for cello. Prokofiev's Sonata No. 119, Shostakovich's Sonata No. 40, and Ravel's "Vivace," performed by Maria Zeavin, Tuesday, February 11, 7:30 p.m., third floor auditorium, San Diego.

Spiritual Enlightenment and Metaphysical Awareness Festival

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Director: Kajiro Yamamoto
Assistant Director: Akira Kurosawa

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8:00 pm

Before Rashomon will run on consecutive Thursday evenings
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READER'S GUIDE TO LOCAL EVENTS

Public Library, 820 E Street, downtown. Free. 696-3927.

Soprano Patricia Merton-Smith, a 1981 Metropolitan Opera district winner, performs a solo recital, sponsored by the Pacific Chamber Opera, Wednesday, February 12, 6:15 p.m., Casa De Mahana's lower lounge, 849 Court Boulevard, La Jolla. Free. 297-6396.

"An Evening of Contrasts," UCSD faculty members, including pianist Keith Humble, clarinetist Robert Zetckman, cellist Michael Staehle, and others, perform works by Bartok, Webern, Debussy, and Barry Brink. Wednesday, February 12, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Film

"Beyond Rashomon," Japanese film classics from the Thirties and Forties are featured in this series that continues today, Thursday, February 6 with *Horse*, a 1941 film considered the "quintessential girl-and-her-horse" story. The film will screen at 8 p.m. in Mandeville Auditorium at UCSD. Tickets may be obtained through TicketMacer outlets and the UCSD box office.

Festival of Animation, the seventh annual animated film fair continues with its fourth weekend of internationally acclaimed shorts; featured artists who will appear at the presentations are

Bert Koth of Disney Studios and Soly Clappett. Show times are Friday, February 7, 7 p.m. and 9:30 p.m.; Saturday, February 8, same times; and Sunday, February 9, 2 p.m., 4 p.m., 7 p.m., and 9 p.m. The works will screen in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-2594.

"Political Film Series," *Celo and Conz*, a 1983 award-winning work by Gary Kilden, looks at an impoverished couple living in the slums of Manila. The work will be shown Friday, February 7, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-2016.

Museum Films, the hour-long film, *To Find Our Life: The Private Hunt of the Huachol of Mexico*, a

study of the risk of the Huachol Indians to obtain peyote and perform sacred rituals in the desert, will be shown Saturday, February 8 and Sunday, February 9, 2 p.m. and 2:30 p.m., Natural History Museum, Balboa Park. Free with museum admission. 232-3821.

Two Films Commemorating Black History Month will be shown at the San Diego Museum of Man: *Lorraine Hansberry: The Black Experience in the Creation of Duma* examines the life and career of the playwright, and *Black Music in America* traces the history and evolution of that art. The films will be shown Saturday, February 8, 10:10 a.m., 2 p.m., and 3:30 p.m. in the museum's Hewett Hall classroom, Balboa

Park. Free with museum admission. 219-2001.

"Monday Night Film Series," classic comedy short films, including Charlie Chaplin's *Easy Street*, Buster Keaton's *One Week*, and the Marx Brothers' *Duck Soup*, will be shown on Monday, February 10, 6:30 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

"The Films of Carlos Saura," next in the ongoing "International Film Series" is featured *Crucial Angelica*, shown Wednesday, February 12, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

(continued on page 9)

Japan & Ron Green present Act III

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READER'S GUIDE TO LOCAL EVENTS

(continued from page 4)

Travel Film, the Grossmont-Cayamaca Community College District presents this popular series, which continues with *Clary on the River: Natchez to New Orleans*, preceded by a musical prologue by the Grossmont College String Quartet. Wednesday, February 12, 2 p.m. and 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 445-2277.

Lectures

"The Splendor of Ancient Egypt," archaeologist Ivel Toulon will lecture in

conjunction with the continuing exhibition at International Gallery, Friday, February 7, 7 p.m., at the gallery, 643 G Street, down: wn. 235-8255.

"Ancient Crete from the Air," Boston University lecturer Wilson Myers presents a slide-illustrated lecture on aerial photographic surveys of ancient sites on the island of the Minoan. Friday, February 7, 7:30 p.m., First Baptist Church of La Jolla, 627 Center Street, La Jolla. Free. 453-8809.

"An Evening with Tony Brown," the television and film producer will speak on issues of Black political/economic leadership involvement with the arts in a talk sponsored by the

Contemporary Black Arts Program at UCSD, Friday, February 7, 8 p.m., room 108, Peterson Hall, UCSD. 452-1104.

"The Peace Process Changing Israeli Perceptions," Jacob Goldberg of the Dayan (Shalom) Center for Middle Eastern and African Studies at Tel Aviv University is featured in the opening Robert Siegel Memorial Lecture, sponsored by SDSU's Lipinsky Institute for Judaic Studies, Sunday, February 9, 3:30 p.m., West Commons, SDSU. Free. 265-5262 or 265-6817.

"Health and Disease of Prehistoric Populations," in the next "Brown Bag" series lecture, Mary Powell, a research fellow at the Smithsonian Institution, will

discuss evidence of syphilis found in early communities and the disease is posed to the New World. Monday, February 10, noon, Hewitt Hall, San Diego Museum of Man, Balboa Park. Free with museum admission. 239-2001.

"Crisis in South Africa," UCSD history professor Edward Reynolds will speak at the next open meeting of the San Diego Forum, Monday, February 10, 7:30 p.m., Old Town Education Center, 2445 San Diego Avenue, Old Town. 450-0489.

Cultural and Natural History of the Los Peñasquitos Canyon Preserve will be discussed at the next open meeting of the Torrey Pines Coastal Group/Sierra Club by Elberta Fleming, who will show slides, present artifacts, and inform the audience about the "mystery trails," cove carved with symbols that were believed to show where Spanish mission treasures were buried. Monday, February 10, 7:30 p.m., Solana Beach Community Center on Pacific Drive in Solana Beach. Take Lomas Santa Fe Drive west to Pacific Drive; the center is the first building on the left.

San Diego Symphony principal bassist Peter Role will be the featured speaker on Tuesday, February 11, 7:15 p.m., as he discusses the West Coast premiere of Richard Rodney Bennett's Double Bass Concerto, which will be performed next month. The talk will be held in the Great Hall of St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. 283-6632.

"Framing the Witness: The Documentary Context of the Eighties," film critic and current director of the Film Center School of the Art Institute of Chicago, B. Ruby Rich will speak in the next "Visiting Artist and Critic" series lecture, held Tuesday, February 11, 7:30 p.m.,

in the Coast Room of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Author Francis Fitzgerald, whose *Fire in the Lake: The Vietnamese and the Americans in Vietnam* won her a Pulitzer Prize, will present two lectures on her most recent studies. The talks, held Tuesday, February 11 and next Thursday, February 13, both nights at 8 p.m., will take place in UCSD's Peterson Hall and are free. 452-1400.

"Earthquakes, Landslides, and Floods," the four-part geological hazards seminar continues, led by various area educators and researchers, who examine some of the potentially dangerous phenomena that exist under your very feet. Topics include sea-cliff erosion, fault lines, floods, and more of the nasty tricks Nature may play on us. Part two, by SDSU professor Thomas Rockwell and UC/Santa Barbara professor Arthur Silverstein, covers prehistoric earthquakes and the effects of earthquakes on civilization. Wednesday, February 12, 7 p.m., in the auditorium of the Natural History Museum in Balboa Park. Series and individual tickets are available. 232-3821.

"The Prospects for a Solution in South Africa," the UCSD International Club inaugurates a new series of "Fireside Lecture" presentations, with author Arnold Lighter speaking on Wednesday, February 12, 7 p.m., International Center Lounge, Hutchinson Way, UCSD. 453-3735.

"Christianity True?" the Freedom from Religion Foundation sponsors this debate between Ben Siegel of the Swarthmore Christian Fellowship and author Dan Barker, an atheist who was for seventeen years an evangelist in the U.S. (continued on page 8)

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The Comedy Store

Feb. 6-9, La Jolla

Bob Marley Birthday Celebration

Feb. 7, 8 pm, Carpenter's Hall

San Diego Opera

Feb. 8, 11, 14, 16, "Otello"

Supercross '86

Feb. 8, 8 pm, Jack Murphy Stadium

Robin Trower

Feb. 10, 8 pm, Recchanal

Eddie and the Tide

Feb. 11, 9 pm, Recchanal

Gilbert and Sullivan's "Iolanthe"

Feb. 14-16, 21-23, Casa del Prado, Balboa Park

Monteverdi Chamber Orchestra

Feb. 17, 8 pm, Old Globe Theatre

Blue Water Odyssey

Feb. 22, 8 pm, Civic Theatre

Feb. 27, 6 & 8:30 pm, La Paloma Theatre

Feb. 28, 6 & 8:30 pm, East County Performing Arts Center

The Magic of David Copperfield

Civic Theatre

Feb. 28, 6 & 9 pm

March 1, 6 & 9 pm

March 2, 3 & 7 pm

The Music Man

March 7-9, 14-16, 21-23, San Diego Junior Theatre

Stryper

March 14, 8 pm, California Theatre

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Dynamite Champagne - Brut \$35.00

Petite Brut - Grand Brut \$40.00

Tasting - Brut \$40.00

Mumm's Grand Brut \$40.00

Moset & Chandon - White Star Extra Dry \$40.00

Petite Brut - Flower Bottle \$60.00

Louis Roederer - Cristal 79 \$80.00

Dom Perignon \$80.00

There is also a Chateau Champagne glass, serving up to 4 glasses.

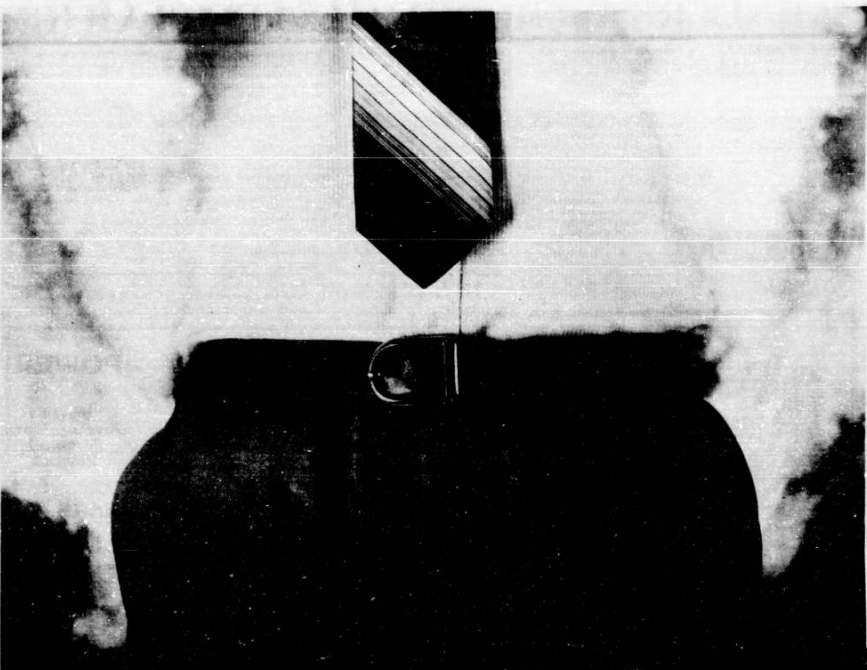
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- UCSD: Box Office, S.D. Stadium, Civic Center Box Office, 32nd St. Naval Station, S.D.S.U. Arts Center, Oceanwide Inner World, Power & Gas Music, Balboa Park Hall of Champions.

READER'S GUIDE

(continued from page 6)
and Mexico, Wednesday,
February 12, 7 p.m., Mandeville
Auditorium, UCSD. 455-0640.

"Picacho del Diablo,"
explorations of Will Tap will
show slides with this talk on the
remote desert peak of Baja.
Wednesday, February 12, 7:30
p.m., Pack Factory, 141 South
Cedros, Solana Beach. Free.
755-7662.

Mountain tribes who face forced
eviction from their homelands.
L.A. reggae bands Jah Moka and
Jahva are the featured performers,
along with a West African dance
troupe and Indian chanters. An
informative slide presentation on
the plight of the Southeast tribes
will also be presented. Friday,
February 7, 8 p.m., Club Reggae
on Broadway, at Twentieth-fourth
Avenue and Broadway in Golden
Hill. 563-5800.

A Bird Walk and wetland bird
identification workshop will be
held at Famosa Slough on
Saturday, February 8, 9 a.m.;
meet at the corner of West Point
Loma and Famosa Boulevard.
224-0261.

A Three-Hour Walk into a
pristine canyon in Mira Mesa is

led by Friends of Los Peñasquitos
Canyon Preserve. Saturday,
February 8, 9 a.m. For
information on the hike phone
578-3421.

A Nature Walk through Hillside
Park in El Cajon will be led by
the Canyoners of the Natural
History Museum. Saturday,
February 8, 10 a.m. For details
about this free guided hike,
phone 232-3821.

Carnaval! Caribbean Friends of
San Diego present their second
annual Mardi Gras bash, with
dancing, a Caribbean light show,
live entertainment, island foods,
and more. Saturday, February 8, 8
p.m. to 4 a.m., Norway Hall, at
the corner of Forty-third Street
and University Avenue, East San
Diego. 571-5088 or 693-0160.

Mayoral Candidates (to date,
Floyd Morrow, Bill Cleator,
Maureen O'Connor, Ed
Strukoma, and Robert
McCallough have reserved
spaces) will speak on the issues
and answer questions from the
floor. Sunday, February 9, 9:30
a.m., Christ Lutheran Church,
4761 Cass Street, Pacific Beach.
452-1553.

A Behind-the-Scenes Tour of
Scraps Aquarium is offered on
Tuesday, February 11, 7 p.m.;
sponsored by the Ocean Club of
California. For reservations phone
223-3748.

Logo Competition. Artwalk,
which began last year as an effort
among downtown galleries to
promote public awareness of them
by the sponsorship of day-long

walking tours to gallery open
houses, needs an identifying logo.
Entry deadline is February 14. For
details phone 544-0203 or
232-9915.

In Person

Comedian Ron Overton, who
appeared in Beverly Hills Cop and
Airplane II, stands before you
today, Thursday, February 6
through Sunday, February 9,
along with Lotus Weinstock.
Show times for their
performances at the Improv are
8:30 p.m. week nights and 8 p.m.
and 10:30 p.m. on Friday and

TO LOCAL EVENTS

Saturday. The Improv is located
at 832 Garnet Avenue in Pacific
Beach. 483-4520.

Poetry. Ted Burke and Austin
Gulisher will read from their
work today, Thursday, February
6, 7:30 p.m., the BookWorks,
Flower Hill Mall, 2670 Via de la
Valle, Del Mar. Free. 755-3735.

More Poetry. Michael West will
read new works today, Thursday,
February 6, 8 p.m., Cornerstone
Galleries of the Multicultural Arts
Center, 425 Market Street,
downtown. 235-8092.

"Moving Experiences," mime
artist Jay Miller portrays different
characters (as private eye, a
vaguebored) in his series of
vignettes, opening Friday,
February 7 and Saturday,
February 8, 8 p.m., the Theatre
in Old Town, 4040 Twigg, Old

Town. More performances are
scheduled for next Friday,
February 14 and Saturday,
February 15, also at 8 p.m.
459-2099.

Actor/Comic Jimmie Walker,
best known for his work in the
TV sitcom Good Times, will
headline at the Comedy Store
Friday, February 7 and Saturday,
February 8, with show times at 8
p.m. and 10:30 p.m. The Comedy
Store is located at 916 Pearl
Street in La Jolla. For
reservations phone 454-9178.

"Footlight Fantasy," this musical
revue, sponsored by the
Association for Retarded
Citizens/North County, features a
cast that ranges in age from ten
to seventy-four. Show times are
Friday, February 7 and Saturday,
February 8, 8 p.m., Carlsbad

Cultural Arts Center in Carlsbad.
For details phone 726-2250.

"Jazz, Poetry, and Peace,"
readings from members of Black
Writers and Artists will highlight
an evening sponsored by the Race
Unity Committee of the San
Diego Black community; also
featured is the jazz group, Main
Force. Saturday, February 8, 7:30
p.m., Lincoln High School
auditorium, 150 South Forty-
ninth Street, Southeast San
Diego. 262-8462.

**Tart-Tongued Comic Richard
Belzer** headlines (and Carol
Siskind also performs) Tuesday,
February 11 through February 16
at the Improv, with show times at
8:30 p.m. on week nights and at
8 p.m. and 10:30 p.m. on Fridays
and Saturdays. Monday nights are
"audition nights." For
reservations phone the Improv at

832 Garnet Avenue in Pacific
Beach. 483-4520.

Get Your Act Together for the
upcoming auditions (Sunday,
February 9, 9 a.m. to noon) for
street entertainers at Horton
Plaza. They'll be looking for
musical groups, jugglers, rimes,
drama students, something new, a
dash of whimsy. Phone 239-8180.

More Auditions are being held
for the MiraCosta College
Theatre's upcoming production of
Clara Clemens, a musical comedy.
Dancing auditions will be held on
Tuesday, February 11; singing
auditions on Wednesday,
February 12; and acting auditions
next Thursday, February 13, all at
7 p.m. Script and libretto are in
the college library. For more
information phone 757-2121 or
757-2155 x415.

Radio/TV

"Cotton Club Remembered,"
Cab Calloway, the Nicholas
Brothers, and other stars of the
Thirties and Forties who made
the Harlem nightclub hot,
perform again Friday, February 7,
9 p.m., KPBS-TV, Channel 15.

"Casablanca," the 1942
Bogart/Bergman classic will be
shown on Saturday, February 8,
11 p.m., XETV, Channel 6.

"Deliverance," Jon Voight, Burt
Reynolds, and Ned Beatty star in
this wilderness adventure.
Sunday, February 9, 8 p.m.,
XETV, Channel 6.

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Rick Overton

Appearing February 11-15
Special engagement

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Belzer**



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for \$10, receive two complimentary
passes for future shows.

2 shows, February 16
Special appearance

Gilbert Gottfried

Audition Night every Monday.
Doors open at 6:30 pm for dinner.
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READER'S GUIDE

Soccer, the San Diego Sockers game against Tacoma will be broadcast Sunday, February 9, 2:30 p.m., over KTTV, Channel 69.

U.S. Senator Pete Wilson is the featured guest of Gloria Penner during her In Conversation program, Monday, February 10, 6 p.m. The program repeats next Thursday, February 13, 11 p.m. and Saturday, February 15, also at 11 p.m., KPTS-TV, Channel 15.

"The Adventures of Huckleberry Finn," Huck and Jim's river trip is recreated in a four-part adaptation created by American Theatre. Part one airs Monday, February 10, 9 p.m. and repeats on Saturday, February 15, 1 p.m., KPTS-TV, Channel 15.

Sports

Jugglers and Unicyclists are invited to join the International Jugglers Association for free workshops, held each Thursday, 6:30 p.m. to 8:30 p.m., Federal Building, Balboa Park. Beginners are especially welcome. 293-3480.

For Runners, the San Diego Dental Health Society puts on its sixth annual 10K and two-mile fun run this Saturday, February 8, with day-of-race registration beginning at 6 a.m. and the race starting at 7:30 a.m. from Balboa Park's Pan Am Plaza. 223-5391 or 272-8316.

Motorcross, the "Chief Auto Parts Supercross" brings the sport

of supercross to San Diego Stadium this Saturday, February 8, featuring one hundred riders. A free "Fun Zone" opens at 3 p.m.; gates open at 4 p.m. for the Toyota early events; regular gates open at 6 p.m.; and racing starts at 8 p.m. Tickets are available through TeleSeu, Ticketron, and the stadium box office.

For Kids

The San Diego Girls' Chorus invites new members to enroll and is looking for young girls between eight and thirteen. They meet each Thursday night at 7 p.m. in the Puppet Theater on

Presidents Way in Balboa Park. 565-8776.

Puppet Show, the McKay Puppets present *Puff the Magic Dragon*, Saturday, February 8 and Sunday, February 9, with showtimes at 11 a.m., 1 p.m. and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-1128.

Theater, *The Adventures of Nymf de Spite*, an adventure tale that finds Nymf saving the sun from the Aztec sun stealers, is performed, songs, games and other entertainments are also featured Sunday, February 8, 11 a.m., Manga Public Theater, 3717 India Street, downtown. 296-9092.

Film, *Green Eggs and Ham*, The Happy Prince, and *Carnegie George*

Goes to Washington are featured in this program, Saturday, February 8, 2 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

Galleries

"Pacific Connections," works in clay by ten Japanese and ten American artists go on view with a reception Friday, February 7, 7 p.m., and continue on exhibit through March 6, SDSU Art Gallery. Hours are Tuesday through Saturday, noon to 4 p.m. 265-4941.

To Local Events

"Young American Artists IV," five emerging artists — Red Bae, Sponak Camarero, James Patrick Finnegan, David Klamen, and Allen Sait — are represented in this exhibit of sculpture.

The works continue on view through March 4, Manzanillo Gallery, UCSD. Hours are Tuesday through Saturday, noon to 5 p.m. 972-5884.

"El Mundo Mágico," contemporary works of Mexican artists, including the 1994 National prize for painting in Italy, the 1983 grand prize of the Grand Prix in Tokyo, and the grand prize in 1986 for editorial art in Mexico, are featured in an exhibit that opens Friday,

February 7 at Galeria Domestiques Contemporaines, Avenida de los Héroes in Tijuana. A reception will be held on the seventh beginning at 7 p.m., and the show will run through March.

"Chinese Export Silver: A Legacy of Luxury," sixty-nine silver objects from the 1700s to the early 1900s go on view Sunday, February 8 through Tuesday, March 3, San Diego Museum of Art, Balboa Park. 232-7931.

Contemporary artist David Prather will exhibit recent works beginning Tuesday, February 12, and continuing through March 27, with an opening reception slated for next Saturday, February 15, 8 p.m., Parry Auerle Gallery,

660 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m. 233-2422.

"Art and Artist," works by forty San Diego Artists are on view at Seacrest Square, 1475 Mission Boulevard, Pacific Beach. Included are ceramics, photographs, air conditioning, silk screens, paper collages, computer art, sculpture, and more. Hours are Friday through Sunday, noon to 10 p.m. 244-1300.

New Paintings by Jamie Crook are on view at Parry Auerle Gallery, 660 Ninth Avenue, downtown. Gallery hours are Wednesday through

Sunday, 1 p.m. to 5 p.m. 233-9242.

"Anethia," paintings on silk by Jacqueline Carter continue on view until Sunday, February 8, Corner Gallery of the Multicultural Arts Center, 425 Myrtle Street, downtown. Gallery hours are Wednesday through Sunday, 10 a.m. to 4 p.m. 244-8892.

"Black and Boards," sculpture by R.C. Smith is featured in the exhibit at the San Diego Museum of Art, Balboa Park. Hours are Tuesday through Saturday, 10 a.m. to 4 p.m. 233-9242.

"Africa: Selections from the Kimbrough Collection and the San Diego Museum of Art," wooden sculpture, masks, amulets, ivory and bone objects — some dating back 2000 years — remain on view through February 14 in the SDSU Museum Gallery. Hours of operation are Monday through Friday, 10 a.m. to 4 p.m. 265-8531.

Drawings, Engravings, and Sculpture by William Merritt Chase are on view at the San Diego Museum of Art, Balboa Park. Hours are Tuesday through Saturday, 10 a.m. to 4 p.m. 233-9242.

"Contemporary Folk Art in New England," contemporary masks and other objects from the

MARDI GRAS CARNIVAL... BAJA STYLE
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12 FEBRUARY 1996

READER'S GUIDE TO LOCAL EVENTS

LECTURES & WORKSHOPS

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February 8 & 9

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FOUR PERFORMANCES ONLY
Saturday, Feb. 8, 1986 at 8 p.m.
Sunday, Feb. 9, 1986 at 7 p.m.
Single tickets now on sale at the Civic Theatre Box Office. 2012 St. Charge your tickets by telephone: 692-16-6100. Call Telecast 692-81-51-AT for tickets. Tickets \$19-\$131. 521-577-59. Performances at Civic Theatre.

waiting to be born, were formed on these streets by these black people!"

"Textures of Black America" will be on display at the Villa Montezuma, 1925 K Street, until March 30. Three special events have been planned in conjunction with the exhibition: Litizeta LaFalle-Collins, visual arts curator for the California Afro-American Museum, will lecture on "Traditions in Cloth," exploring design similarities between West African textiles and the American quilts from the 1860s to the present and showing examples from several Southern states, Arkansas, and California. The lecture will take place on Sunday, February 9, at 3:00 p.m. in room 207 of the Casa del Prado, Balboa Park.

Saxophonist Hollis Gentre, one of San Diego's greatest jazz musicians, will perform with his combo in the music room of the Villa Montezuma from 5:00 p.m. to 7:00 p.m. on Saturday, February 15.

On Sunday, February 23, from 5:00 p.m. to 7:00 p.m., the Black Writers and Artists group will present a poetry reading in the music room of Villa Montezuma. Hal Alexander, Ruben Broughton, Numaalangi Dillit, Daryl Griggs, Calvin Martin, Steve, Valerie Smith, Alyce Smith-Casper, Jane Staudt, and Carmen "Kema" Wadley will read selections from their works. The group will also stage a reading combining prayer, jazz, and poetry at 7:30 p.m. on Sunday, February 9, at Lincoln High School. Anyone interested in joining the group is invited to attend one of the meetings, which are held every other Sunday at 3:00 p.m. at Villa Montezuma. All events are free. For more information call 239-2211.

—C.H. Elster

JAZZ, POETRY & PEACE

Music by **Main Force**
Poetry read by members of **The Black Writers & Artists**

Saturday, Feb. 8
7:30 pm
Lincoln High Auditorium

Open to all
No donations accepted
Produced by **Race Unity Committee**
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MONTEVERDI CHORUS

Leonard Ingrande—Conductor

February 17, 8:00 pm
Old Globe Theatre

featuring **NADIA SOLERNO-SONNENBERG**
Violinist

PROGRAM
WHITSLIT: Divertimento for Orchestra
MENDELSSOHN: Violin Concerto
HAYDN: Symphony No. 94 in G Major (Surprise)

Call 283-SEAT for tickets \$15.00 & \$16.50
Student, Senior and Military discounts.

Theater ratings are compiled by **Jeff Smith**, contributing to **Journalism** and **Jeff Smith** information is accurate according to material given to us. It is always up to 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.

A COUPLE WHITE CHICKS SITTING AROUND TALKING AND LOVE STAY
John Ford Noonan's White Chicks was popular in the Seventies because it had one of the first portrayals of "female bonding" in the theater. Seen today—at the Marquis Public Theater—it's the play makes one wonder what all the hoopla was about. It is very lightweight, verges on the absurd, and is definitely a male's view of the phenomenon. It is still a funny play, but one must suspend some of the disbelief for the jokes to work (one example: a woman comes over her husband of philandering by telling him with a shovel. It is also a good vehicle for her actresses. As the Marquis, however, Mary Qualls and Patricia Emory were a very sharp rehearsal team, in their opening night performances, from the comic precision necessary to make one overlook the play's weaknesses. The set, a delivery affair attributed to James Johnson and Marcia Tolerton, requires a suspension of personal taste.

A ten o'clock showing of James McLure's *Love Star* follows *White Chicks*. In this context, *Love Star* serves as a sequel, a sort of *White Chicks* *Spring* *Arrows* *Drinking* *Beers* and *Bouncing* *Their* *Lost* *Youth*—and it suffers from the contest and from some uneven acting performances. Richard Platz, who played the crazy character in *Beachy Bums* at the Marquis, gives an intense and energetic effort as the dimwitted Ray. But he repeatedly turns the character's most important moments and lines. As does James Johnson, who has Ray's Cade's *Beach* *Boys* *Down* *to* *17* *Is* *Less* *Effective* *In* *His* *Normal* *Voice*. Platz and Johnson have "bonded" their characters well together, as the play requires, but their weak direction often fails to include the audience. (Sm.) Marquis Public Theater, open-ended run, Friday and Saturday at 8:00 p.m.

THE DON JUAN PROJECT
The second offering in UCSD's series of "verse projects" is based on

Holten's play about the infamous warriormen of the Seventeenth Century. Director Michael Kantor, in collaboration with designers, actors, and dramatists Susan Bruner, has moved the character from the 1600s and has placed him in a modern setting, complete with masks and a rock band. Cast members include Randy Brubaker, Craig Green, Ivan C. Vira, Shrike Harris, Theresa McCarthy, Gloria Mann, Eugene Yearish, Maria Pinter, Sam Sanick, and Matthew Wright. John Murphy is the scenic designer, Suzanne Crawford the costume designer, and Randa Rai-Salt the lighting designer. Xavier Chabot is the music director. (Sm.)

DRIVING AROUND THE HOUSE
The South Coast Repertory Theatre presents the West Coast premiere of Patrick Smith's new play about the innocence, wonder, the joys and disappointments of college. The play is written from the perspectives of five-year-old Paddy and his little sister, Debbie. Directed by artistic director of the South Coast Repertory Theatre, directs the production. (Sm.)

EQOQS
The North County Community Theatre is staging the Peter Shaffer drama about a young boy who mysteriously blinded his horses, and the attempt by Martin Dylis, a psychiatrist, to untangle the psychological puzzle. John Douglas directs the production. Cast members include Bob Paschke, Jim Dahlen, Dennis James, Barbara Duvaloff, Allen E. Yule, Cal Maud, Collette Quigley, Robert Nannings, and Carl Carver. (Sm.)

THE FOREIGNER
The late Larry Shaw's farce about a timid English professor taking a holiday at a rural fishing lodge in Georgia and forced to pretend he is a foreigner who speaks no English (I'm not making this up, you know) has its funny moments, almost all of them connected with the foreign language the witty but noble hero makes up to represent his native tongue. But the play violates so many rules of stager that these theatrically minded moments seem embedded in a clogged mass of inert material, as though the script were nothing but a preliminary draft, with a few good ideas sketched out and all the rest still remaining to do. The play has given SCRA Robert Dackman the opportunity to design a charmingly realistic set and has allowed actor Jeffrey Alan Chandler to show off a wide range of comic talents. But all in all, this play is utterly negligible. (Ss.)

GASLIGHT
Patrick Hamilton's *Gaslight* is a classic of its genre: the low-key, behind-the-scenes, turn-up-at-your-throat thriller. The play carries little for mystery and gladdens reveals its secrets early on. Mr. Manningham killed Alice Barlow fifteen years ago. It is slowly driving his wife Bella insane, and is still looking for—love the name, love the name—the "Barlow Rubies." What the play wants to do, and does well, is to spin its means and ends. And a simple touch, like the ex-policeman accidentally leaving his hat on the chair, can fill the theater with an eerie chill. The Bowery Theatre has done this for forty-five-year-old play (which was called *Angel Street* when performed in this country) and has given it a fine-class production. Although the play's narrative pace, especially in

the expository scenes, is slow, the production's pace—driven well by Steve Pearson—is a brisk effort. This *Gaslight* is a fun, white-knuckle escapism. But under Pearson's direction it also abounds in psychological and cultural subtexts. The play is set in the 1890s, and the Bowery's production explores the forms of mastery the Victorian era granted a married man. Even if she weren't being drugged and rendered insane, Bella's day-to-day humiliations (and those of Victorian wives in general, the play suggests) would certainly be horror enough.

Credit for this atmosphere—both sub- and surface—goes to Pearson and the Bowery's designers, many of whom have done their best work. Pearson also plays Manningham with the same understatement that characterizes the production as a whole. And while *Gaslight* may share its secrets freely, actress Robyn Hunt, in an absolutely splendid performance as Bella, sustains a mystery all evening long. Like a nineteenth-century Ophelia, Hunt's compelling work is at once concrete and ethereal, a sleepwalker at the border between sanity and madness.

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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.

Only the Miami Dolphins' loss to the San Francisco Forty-Niners in Super Bowl XIX added an unsightly asterisk to the contention that 1985 belonged to the city of Miami, from beginning to end. First there was the success of *Miami Vice*, a television series that made high fashion of sockless feet, post-modern pastels, two-day stubble, high-tech instrumental music, and boundless egos. Then there was... there was... well, I can't think of anything else. Maybe it wasn't the Year of Miami and my hypothesis, like a hapless Florida flamingo, hasn't a leg to stand on. At any rate, all the attention that's been focused on that town in recent months couldn't have hurt Miami Sound Machine, a group that hails from Crockett's and Tubbs's stomping (so to speak) grounds. It's probably just coincidence, but the band's arrival as a legitimate contender on the stateside music scene was concurrent with the nation's sudden fascination with all things Miami. Now the band's name, which previously ranked with the least original and imaginative anywhere, sounds like the product of a shrewd publicist's late-hours



MIAMI SOUND MACHINE

brainstorming session. To their credit and to the delight of their fans, Miami Sound Machine is good enough to transcend any associations with the current subtropical vogue, even as they benefit from it.

Miami Sound Machine was formed at Miami High School in 1975 when vocalist Gloria Estefan joined an existing band that included her future hubby, percussionist Emilio Estefan Jr., bassist Juan Marcos Avila, and drummer Enrique "Kiki"

Garcia. Mixing together the sounds of contemporary rock, funk, pop, and their native Latin music (all but Garcia were born in Cuba), the group cooked up a *picante* salsa that met with tremendous local success after the band went professional in 1976. For the next several years Miami Sound Machine released records that earned them gold and platinum sales on the Spanish-language market, and by 1983 the group had achieved superstar status nearly

everywhere in the world but in their own country. That started to change in 1984 when the band released its first English-language album, *Just 4 Two*. A single released that same year, "Dr. Beat," topped the dance charts in the United States as well as in Europe, Australia, and Japan and primed American audiences for Miami Sound Machine's current assault on the home front. *Primitive Love*, the band's second English-language effort

for Epic Records, already has added the top twenty hit "Conga" and the album's "Bad Boy" (so far behind).

I have to admit that I hadn't paid much attention to Miami Sound Machine before discovering that they were headed for San Diego. I'd had a vague awareness of them as a slick salsa-pop group, and I simply wasn't curious enough to investigate further. What began as a critical duty, however, soon became a pleasant experience. *Primitive Love* definitely is slick — in both the good and bad senses of the word — but slickness has never been the bagaboo to me that it is to others. In fact, I frequently prefer a high-gloss, slightly opaque veneer on a recording if what's underneath it is worth seeking out. In the case of *Primitive Love*, the high-tech production values only serve to turn up the heat on a spicy compound that bubbles from the first cut to the last. Gloria Estefan, I'm happy to report, is a terrific singer who portions out just the right amounts of studied execution, spontaneity, interpretive variety, and sexuality to pump life into each tune. The album, on which the four original Machinists are joined by a retinue of rhythmists, is a balanced meal that consists of rock, salsa, ballads, jazz, pop, calypso, funk, and reggae disco, with a pinch of "scratching" tossed on as a garnish. Moving through these

(continued on page 20)

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SOUTHLAND CONCERTS

(continued from page 18)
style, vocalist Estefan variously sounds like Tera Marie, the Motels' Martha Davis, Anne Murray, Flora Purim, Eurogliders' Grace Knight, and the late Karen Carpenter. Now that's variety.

With the success of "Conga" both on the charts and in the nation's dance emporia, Miami Sound Machine has reason to feel that they've made some strides toward becoming as popular in the States as they've been elsewhere. On their tours

abroad, the band routinely has had sold-out shows in Chile, Puerto Rico, Mexico, Costa Rica, Ecuador, Panama, Colombia, and Peru. A four-night stand in Peru drew more than 100,000 fans, and a big bash last year in New York's Madison Square Garden must certainly have been encouraging. In the meantime, Miami Sound Machine's music has been featured this past month in the TV movie *Club Med*, as well as in appearances on such programs as *American*

Bandstand, *Solid Gold*, and *Entertainment Tonight*. Where a couple of weeks ago I received word of this show with an indifferent shrug, now I look forward to hearing in person what I've lately enjoyed on *Primitive Love*. And concertgoers will hear that sound: In performance Miami Sound Machine is an eleven-piece outfit, augmenting its four-person nucleus with a seven-piece rhythm section that threatens to burn this material to a crisp. If this blend of styles

interests you, then join me at La Paloma Theater Friday night for Miami Sound Machine's concert. I could form a one-man conga line, but I just hate to dance alone.

Lost in all the furor last year over the censorship of rock lyrics, the rating and labeling of albums, and Frank Zappa's swordlight with the Styrofoam-heads in the Senate, was a simple fact: many of the lyrics quoted by the corps of senators' wives as being particularly offensive were those of rock

artists who are so obscure that even the rock audience doesn't know about them. You want irony? How bout the fact that as a result of the efforts of the Parents' Music Resource Center (PMRC), these almost totally unknown groups got more press than they could ever have generated on their own. The end result, then, of all the moral posturing and linen-waving was to make national figures of musicians who previously had existed on the fringe of the fringe, to promote the very materials that the PMRC finds so dangerous to our country's moral fiber. One of the bands whose lyrics were quoted extensively and dramatically by the PMRC was the Mentors, a band that records for the L.A.-based, independent Metalblade label.

Like a number of similarly obscure bands, the Mentors play a mutant form of heavy metal (forgive the redundancy) whose message is so purposefully vile, gross, disgusting, sadistic, violent, and misogynistically macho that they can't possibly be taken seriously. Intentionally or otherwise, these guys are a better parody of metal excess than Spinal Tap could ever hope to be. Yet because the notion of "absurd" is a concept that eludes the Metamuclic-clogged guardians of our freedom, bands such as the Mentors are paraded out before the cameras (figuratively speaking) and held aloft as examples of the grove threat posed to our nation's youth. Hello? (knock, knock) Is anybody there?

Let's take inventory here. The Mentors are drummer/vocalist El Duce (I imagine he meant

Duce), guitarist Sicky Wiebeater, and bassist Heather Scum. The band, like others of its ilk, is big on the imagery and symbolism of death, blood, bondage, and any other element of the macabre, the grotesque, and the kinky you can think of. They wear black executioner's hoods on-stage, refer to their sound as "rape rock," and fill their lyrics with such titles as "Adultery" and "Golden Showers," whose lyrics leave nothing to the imagination. When questioned by

women should be forced to wait hand and foot on men from morning until night and then spend their "off" hours chained in the basement until summoned by their "masters." They espouse heavy drinking, weightlifting, rudeness, bullying, manly beer bellies and sweat, and smacking women around when they're in the way. They write songs with such titles as "Adultery" and "Golden Showers," whose lyrics leave nothing to the imagination. When questioned by

ultraconservative Wally George, Huce said that he wanted to contribute to society "illegitimate kids, a lot of retarded babies, some welfare recipients, [and] some heroin babies." Now all of this might seem like pretty normal stuff, but I'll just bet there's an unsavory hidden message in their *zomewere*, by cracky!

It should be obvious that such humor and carry on as though nothing has happened. Because it hasn't. Nevertheless, if the Mentors' upcoming local gig is


that, as with wrestling, there are some fans who accept this stuff as a genuine expression of the darker side of man's nature. We can only hope that soon those people will get together with the Wally Georges, the Jerry Palwells, and the PMRC's in this country, because they all have a great deal in common. The rest of us can snigger at what is a most exaggerated form of black humor and carry on as though nothing has happened. Because it hasn't. Nevertheless, if the Mentors' upcoming local gig is

anything like others on its itinerary, you can expect at least a couple of picketers (feminists, fundamentalists, PMRC-ers, generic complainers) out front when the band plays the Spirit Saturday night. Also on the bill are *Prowl*, the D.T., and *Martyrs*.

In other concert news this week, the *Red Hot Chili Peppers* will be joined by *Borracho y Loco* and *Bruce Joyner* and the *Plantations* tonight, Thursday at the Belly Up Tavern; while

(continued on page 22)


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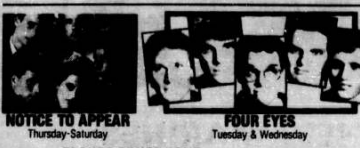
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Live music, Friday, call club for information; Peggy Shannon, folk, Saturday; Rebecca Roberts, classical guitar, Sunday brunch; Dan Liberto, classical and jazz guitar, Sunday evening.

The Country Side Restaurant and Lounge, 150 Douglas Drive, Occidental, 757-0860. New Country, country, Wednesday through Sunday; Outlaw Country, country, Monday and Tuesday.

El Comal, 12845 Pinyon Road, Poway 480-0100. Tony Carmel, contemporary, Wednesday through Saturday; Kevin Green, pianist, Friday happy hour.

Fireplace Lounge, 430 West Washington, Escondido 745-1931. Millennium, rock, Thursday through Saturday; The Agents, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Occidental 722-1004. Don Tennison, country and contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido 480-0420. Gil and Linda.

contemporary Tuesday through Saturday; live music, Monday, call club for information.

Henry's, 264 Elm Street, Carlsbad 729-9244. Tony Senai and Co., contemporary, Tuesday through Saturday; The Belair 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. John Ingram, contemporary, Thursday through Saturday; Millennium, rock, Wednesday.

Hungry Hunter/Rancho Bernardo, 11040 Bernardo Plaza Drive, Rancho Bernardo 560-2400. Raggle Taggle, variety-remix, Tuesday through Saturday.

Hunter's Inn, 9850 Carmel Mountain Road, Los Peñasquitos 578-3762. Live music, Tuesday.

through Saturday, call club for information.

Ireland's Own, 666 First Street, Escondido 747-8282. Sean McVicker, Irish and contemporary, Thursday through Saturday; Barbara McCarty, Thursday; and Paul Dunn, Friday and Saturday; the Pearl & Street Band, Irish music, Sunday.

Japanese Restaurant Yae, 11636 Iberia Place, Rancho Bernardo Town Center, Rancho Bernardo 485-0300. Larry Moore, contemporary, soft pop, and jazz on the piano, 5:30-9:45 p.m., Friday and Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside 722-1831. Chuck Showalter, contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach 755-0117. Power Plus, contemporary, Thursday through Saturday; Rickula, Beatles music and oldies, Wednesday.

Kyrling's, 927 First Street (in the Lumberyard Shopping Mall), Encinitas 942-8381. Live music, call club for information.

La Tapalia, 340 West Grand, Escondido 747-8282. Live music, Friday through 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 Hill, country, Wednesday through Sunday; the Fallbrook Band, country, Monday and Tuesday; Free chugging lessons, Monday, and country dance lessons Tuesday through Thursday.

Les Blanchard, 16236 San Dieguito Road in the Fairbanks Plaza Village Shopping Center, Rancho Santa Fe 756-3058. The Bruce Cameron Ensemble featuring Elliot Lawrence, jazz, Thursday through Saturday.

Lu's, 1963 East Valley Parkway, Escondido 746-7038. The Chasers, country, Tuesday through Saturday.

McCabe's, 1145 South Tremont, Oceanside 439-0446. Live music, Thursday through Saturday, call club for information.

Millie Fleurs, 6009 Paseo Delicias, Rancho Santa Fe 756-3085. Joel Nash, piano show tunes, Wednesday through Saturday.

Mira Mar, 815 North Hill Street, Oceanside 439-0711. Casablanca, Saturday; the Thompson Brothers, rock, Sunday; New Show, jazz, Monday and Tuesday; Nervus Rex, rock, Wednesday.

Mission Inn, 502 East Mission, San Marcos 471-2639. The Belair Boys, vintage rock, Friday and Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside 722-3474. Bob Hyde, contemporary, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido 741-0535. Bing Casey and Hollywood Hope, contemporary, Thursday through Saturday.

The Normandy, 215 North Hill Street, Oceanside 722-4721. The Edge, rock, Thursday through Saturday; NYX, rock, Sunday through Tuesday; Prewell, rock, Wednesday.

Oakvale Lodge, 14900 Oakvale Road, Escondido 749-3193. North

Fort, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614. The Siers Brothers, rock, Thursday through Saturday; the Thompson Brothers, rock, Sunday; New Show, jazz, Monday and Tuesday; Nervus Rex, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia 436-4030. Evan Carson, hammered dulcimer music, 7:30 p.m., Thursday; Peter Olson, topical folk, 7 and 9 p.m., Friday; Kim Wallach, folk, and Peggy Watson, folk, 7 and 9 p.m., Saturday; the Perfect Cure, traditional music, of the British Isles, 7 p.m., Sunday; Old Time Hot Night, Tuesday, Larry and Joann Sinclair, folk, 7:30 p.m., Wednesday; Sunday Brunch Concert, Catherine Espinosa, harp.

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad 438-0860. Live jazz, call club for days and times.

Pomerado Club, 12237 Pomerado Road, Poway 748-1125. The Savory

Brothers, country, Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad 729-2989. Five Skips West, country rock and rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 727-2146. Gina Eckstine and Jive, contemporary, Tuesday through Sunday; the Red Credit Band, oldies music, Monday.

The Red Coach Inn, 135 North Pine, Escondido 743-6796. Quest, rock, Tuesday through Saturday; the Rhythm Method, rock, Sunday and Monday.

Rodi's Hidden Acres, 3700 Carmel Valley Road, Del Mar 481-9656. Ted Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonita 438-3702. Ranch Party, bluegrass, Thursday; the Crossroads, hard dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1865 Vista Way, Vista 724-9000. Alaska, country, Wednesday, Friday, and Saturday.

Tepee Room, 1270 Main Street, Ramona 789-3755. Live music, Friday and Saturday, call club for information.

Terra Plata, 3236 Mission Avenue, Oceanside 757-7757. Teleis, rock, Thursday through Saturday; the Models, rock, Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad 434-3171. Live bluegrass/country music, Saturdays, call club for information.

Triple S Steak House, 1740 East Vista Way, Vista 726-8770. The Texas Band, country, Friday and Saturday.

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach 481-0727. Mel Hallam, classical guitar, Thursday through Saturday evenings and Sunday and Sunday lunch hours.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center 749-1466. Tony Rich, variety, Thursday; High Steppin', Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista 941-1032. The Agents, rock, Thursday through Sunday; SHLOK, Wednesday.

Whiskey Creek, 14230 Pinyon Road, Poway 748-7531. Jerry Baze and a Beach of Country, country, Tuesday through Saturday; clogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido 745-8640. Crystal, rock, Thursday through Saturday; Fastlane, rock, Sunday and Monday; Circles, rock, Tuesday and Wednesday.

Wooden Nickel, 13003 Pinyon Road, Poway 748-6794. Hon. Morin, country, Wednesday and Thursday.

Beaches
Cafe on the Bay, 2211 Pacific Beach Drive (in Campland), Pacific Beach 722-6822. The Blitz Brothers, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla 457-4170. The Rigo-McGowan Rock Revue, Sixties rock, Thursday through Saturday; Star Party, recorded

STAY WITH YOUR FRIENDS. INCREASE YOUR KNOWLEDGE AND YOUR FUN.

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THE ONLY ALTERNATIVE
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RUMOR HAZZIT
Thursday nights—Tequila \$1.50 all night long
Margaritas, Sunrises, Shooters, etc.

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Traditional Japanese Restaurant

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Jaime Valle
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ADVANCE TICKETS AVAILABLE AT OFF THE RECORD,
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Great jazz & dancing with
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FINE MEXICAN FOOD & DRINK
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Ladies' Night
Free carnations to every lady!

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50's Night
50's attire and music!

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LIVE AT **Diego's**

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This Sunday, February 9
doors open at 8:30 pm

Club Diego's
860 Garnet Avenue, Pacific Beach • 272-1241
Open 7 nights a week

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Prime Time
Piano & Food Bar

It happens every weekday from 4:30-6:30pm.
Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

PRIME TIME MENU
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TUES. PEEL YOUR OWN SHRIMP
WED. SOF SEAFOOD BAR
THUR. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

Guerr Margarita (16 oz.) with a Gold Shooter: \$2.00
Raspberry Margarita (16 oz.) with a Gold Shooter: \$2.50

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BRUCE MCKELTYN Tues.-Fri. 5:30-8:00 pm
MICHAEL ROMAN Wed.-Sat. 8:30-close
JAZZ CONCERT:
ELLA RUTH PROGEE Sun.-Mon. 8:00 pm-midnight

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HUMPHREYS

FEBRUARY 6, 1996 27

tropical jazz and Brazilian music during the Sunday brunch.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Circles, rock, Thursday through Saturday. Private Domain, rock, Wednesday.

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. Rock, Beatles music, oldies, and contemporary rock, Thursday through Saturday. Forecast, jazz and rhythm and blues, Sunday and Monday. Jam Track, contemporary, Tuesday and Wednesday.

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. Eli Eidel and Tereza, jazz, nostalgic blues and contemporary, Thursday through Saturday and early evening Sunday.

Shore's Restaurant/Sea Lodge Hotel, 810 Camino del Oro, La Jolla, 456-0660. The Bus, Top 40, Goot, jazz piano, Tuesday through Saturday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190. Dan Connor, variety music and originals, Friday and 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.

Tablao Flamenco Nightclub and Restaurant, 3367 Del Rio Street, Pacific Beach, 483-3703. 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 Vulture Street, Ocean Beach, 222-4805. Tim "Cat" Courtnes, blues, Thursday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Bob Corvin, pop classics on the piano, Wednesday through Sunday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Live jazz and folk music, Thursday, Saturday and Sunday brunch, call club for information.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4030. Shine B On, contemporary, Tuesday through Saturday.

Victor's, 1401 Rosecrans Street, Point Loma, 226-1871. Downstairs: Norman Clifford and Frankie Pelfin, contemporary, Wednesday through Saturday.

San Diego North

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. Prowl, rock, Wednesday through Saturday, with Street Choir, rock, Friday and

Saturday. Surgical Steel, rock, and Warner, rock, Sunday. Babes Trower, rock, Monday. Eddie and the Tide, rock, Tuesday.

Blarney Stone Pub, 5017 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday. Floyd Gaines, oldies from the Forties to Sixties, Sunday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965. Callahan and Callahan, best of Friends, contemporary, Thursday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Headband, rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 291-6322. Live jazz, Wednesday through Saturday, call club for information. Eric

Foster, classical guitar, early evening, Thursday and Saturday through Sunday. John Lyons, classical guitar, early evening, Friday and Wednesday. Mike Zumara, classical guitar, Friday through Saturday. Brian Connolly, Irish music, 6 to 11 p.m., Tuesday and Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2507. Berio Hyde, contemporary, Friday and Saturday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday.

Haji Babu, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and entertainment, Wednesday through Sunday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. Heart and Soul, contemporary, Tuesday through Saturday.

Islands Lounge, Harsell Hotel, 2270 Hotel Circle North, Mission Valley, 292-1101. The California Transier, contemporary, Tuesday through Saturday. Begut, contemporary, Sunday and Monday.

The Moonflow, 4615 Clairemont Drive, Clairemont, 274-0122. Passage, contemporary, Tuesday through Saturday. Alaska, country,

Monday and Tuesday.

La Hacienda Cantina, Mission Valley Inn, 828 Hotel Circle South, Mission Valley, 298-4281. Phil Stamp, comedy and music, Thursday through Saturday. Bill Bracklett, comedy and music, Monday and Tuesday. La Jolla, rock, Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Harves, rock, Thursday through Saturday, with Automatics, rock, Friday and Four Eyes, rock, Saturday. Four Eyes, rock, Sunday. Europa, music video presentation, Monday. Ella Ruth Piggie, performance jazz and blues, 11 a.m., Sunday and Hollis Gentry and Fitzhugh jazz plus during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 363-0040. Forward Motion, Top 40 dance music, Tuesday through Saturday. TKO, contemporary, Monday.

Moskerry Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Chuck Perrin, contemporary, Thursday; the Bonanza Brothers, contemporary, Friday and Saturday.

Spiegel's, 130 Huenos Avenue, Bay Park, 776-3983. Burning Bridges, rock, the Seventh, rock, and Playground Slap, rock, Thursday. Bruce Joyner and the Plantations, rock, PS. Your Cat is Dead, rock, Tuesday. Subjects, rock, the Science,

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Swagger's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Jack and Diane, contemporary, Friday and Saturday.

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Navajo Inn, 8315 Navajo Road, San Carlos, 483-1730. The Force, rock, Tuesday through Saturday. Back and the Boss, rock, Sunday and Monday.

Pal Joey's, 5187 Waring Road, Alhambra, 298-7477. For-Bigman's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Passion, contemporary, Tuesday through Saturday; Dring Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3212. The Rosie Trio, contemporary, Thursday through Saturday.

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Pal Joey's, 5187 Waring Road, Alhambra, 298-7477. For-Bigman's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Passion, contemporary, Tuesday through Saturday; Dring Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3212. The Rosie Trio, contemporary, Thursday through Saturday.

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

Spokane, 9370 Mira Mesa Boulevard, Mira Mesa, 566-0907. Live music, Thursday through Saturday, call club for information.

Spirit, 130 Huenos Avenue, Bay Park, 776-3983. Burning Bridges, rock, the Seventh, rock, and Playground Slap, rock, Thursday. Bruce Joyner and the Plantations, rock, PS. Your Cat is Dead, rock, Tuesday. Subjects, rock, the Science,

rock, and Mr. Saffari, rock, Friday; the Martini, rock, Powder, rock, Chadee Oms and the V's, rock, Martini, rock, and the V's, rock, Saturday. Van Vane, lounge, rock, and the V's, rock, Sunday and Monday.

Springfield Wagon Works, 625 Kearney Villa Road, Kearney Mesa, 565-2272. Jay Treason, piano bar, Wednesday through Saturday.

Stardust Hotel, 560 Hotel Circle North, Mission Valley, 298-4611. Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday; the Back-Loped Trio, swing, contemporary, and vocals, Sunday and Monday. Crane Room: Hot Tonic, contemporary, Tuesday through Saturday.

Swagger's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Jack and Diane, contemporary, Friday and Saturday.

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Swagger's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Jack and Diane, contemporary, Friday and Saturday.

Spokane, 9370 Mira Mesa Boulevard, Mira Mesa, 566-0907. Live music, Thursday through Saturday, call club for information.

4356 Thirtieth Street, North Park 283-3135: Sunda and the Classics '85, contemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island 297-1673: Frank Dexter, contemporary, Tuesday through Saturday.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest 692-3370: Bob Hart, classical piano, Wednesday, Thursday and Sunday brunch, and performing jazz with Third Floor late Friday night; David and Francesca Savage and Friends, classical viola duets, Friday and Saturday.

Cafe Vienna, 3619 College Avenue 265-1446: Roland Klotz, ather music, Friday and Saturday; Johnnie R., accordion music sing-along, Wednesday, Thursday and Sunday.

The Coo-Coo Club, 4383 University Avenue 283-8213:

Johnathan the Texas Pluck, honoring variety requests, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Harbor Island 297-1673: Frank Dexter, contemporary, Tuesday through Saturday.

Dookies, 4225 El Cajon Boulevard, East San Diego 283-4081: Piano bar; Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowie Maggie's, Thirty-first and University, North Park 268-6584: The Peter Sprague Duo, jazz, Thursday; Marcia Bowman, Charlie Holdaway and Tim Cahoon, original folk and blues, Friday; the Paradise Street Band, Irish music, Saturday; Paco Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday; Old Time Hoot Night, Monday; Irish music night, musicians welcome, Tuesday; Cathy Curtis, guitarist-songwriter, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest 295-8282: Eddie Gold, show tunes and contemporary music on the piano, Thursday through Saturday; Christie Rickert, contemporary and torch music, Sunday and Monday; Barbara Custer, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway downtown 232-0466: Harvey and the 52nd Street Jive, jazz, Tuesday through Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown 232-5861: The Denise Jeter and Bob Moss Quartet, jazz, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway downtown 234-0221: Harry's Bar: Live music, Friday and Saturday, call club for information.

Humphrey's, Hall Moon Inn,

2241 Shelter Island Drive, Shelter Island 224-3577: Bruce McKeithen, piano variety, Tuesday through Friday; happy hours: Michael Rorah, piano variety, Wednesday through Saturday; Indow stage: Ella Ruth Pajares, jazz and blues, Sunday and Monday.

Imperial House, 565 Kalmia Street at Park Boulevard, Hillcrest 234-3525: Wayne Jurek, jazz, Tuesday through Saturday; Wayne Jurek and Hank Young, jazz, Friday and Saturday; Judy Dopke and Deborah Roder play variety music during the Thursday and Friday happy hours.

"The Invader" at the dock, 1066 North Harbor Drive, downtown 298-0006: The 15 Street Band, contemporary, nightly.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard 286-6226: Talent show and host

night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village 233-4300: The Amber Band, contemporary, Wednesday through Saturday.

La Maison/Galerie S, 3681 Fifth Avenue, Hillcrest 298-0119: Live music, Saturday, call club for information.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3017: Big City Blues, blues and rhythm and blues, Tuesday through Thursday; the King Riccut Blues, blues and rhythm and blues, Friday and Saturday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown 239-1377: Peter Robberecht, pianist, Thursday through Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town 298-0133: Ron

Wheeler, contemporary, Thursday and Saturday.

Our Place Pub at Midland's, 2424 Fifth Avenue, Hillcrest 232-1773: Jaime Valle, jazz, Friday and Saturday; Jimmy Corsano, jazz, Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village 232-7581: Paradise (Greg Glover with Karl Kippi), keyboardist and vocalist performing everything from standards to contemporary, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown 233-3077: Pro Brigham's Preservation Band, Discband jazz, early evening Thursday; the Blonde Bruce Band, blues and rhythm and blues, Friday and Saturday; the Aubrey Paye Quintet, jazz, Tuesday and Wednesday.

Red Gato, 4105 Taylor Street, Old Town 299-5111: Two Pieces, Sixties and Seventies hits, Friday.

Di Jim Anthony spins platters on Saturday.

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

Russie O'Crady's, 3402 Adams Avenue, Normal Heights 284-7666: Eugene Karolyszyn, variety, Wednesday; Bryan, Irish music, Thursday; Double Take, contemporary, Friday and Saturday; Robin Henkel, blues and jazz guitar, 3:30-7:30 p.m., Sunday.

San Diego Harbor Excursions, Harbor Drive and Broadway, downtown 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island 291-2900: Decozan, Top 40 dance music, Tuesday through Saturday; 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 Dietrichs, classical harp, Tuesday.

Smedley's Baseball Inn, 502 Fifth Avenue, downtown 233-4519: Eddie Preston, vintage pop, contemporary and jazz, Thursday through Saturday.

Starliner Showboat, at the dock, 1066 North Harbor Drive, downtown 298-8066: The Pier Group, contemporary, Tuesday through Saturday.

T's, 2041 First Avenue, downtown 238-0787: The Live rock, Friday and Saturday, call club for information.

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

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village 232-4855: Live music, Thursday, call club for information;

Top of the Park Lounge/Park Manor Hotel, 525 Spruce 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; Paul Redding, pianist, Sunday brunch, and Tuesday happy hour; Laboheme: Diego Corriente, classical guitar, 6:30 p.m., Sunday through Sunday.

Trujillo Horse, 6179 University Avenue, East San Diego 582-1070: The Us Band, rock, Thursday through Saturday; Rumor Hazzit, rock, Sunday.

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

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village 232-4855: Live music, Thursday, call club for information;

Floyd Fronius and Dave Kendall, folk, pop, and traditional music; Friday: Della Charlier, folk and blues, 5-8 p.m., and Cathy Curtis, singer-songwriter, 8-11 p.m., Saturday: Ainswees, reggae, Wednesday.

The Whistle Stop, 2236 Fern Street, Golden Hill 284-2845: Zo-Voder, ambient industrial avant-noise, Sunday.

Yokos, 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 442-9827: Dusty Best, contemporary Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area 443-2263: Bill Craig, Irish and folk music, Wednesday through

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RESORT HOTEL
998 W. Mission Bay Dr. 488-0551

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ROCK BY THE BAY

9:00 pm-1:30 am

No cover, no minimum

Appearing through March 1

THE CLUE

81 Drink Specials

8:00 pm-closing

Tuesday: Iced Tea Shooters

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SUNDAY BUFFET BRUNCH

10:00 am-2:00 pm • All you can eat

Includes a complimentary cocktail \$10.95

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CHEATHAM'S JAZZ QUARTET

6:00 pm-10:30 pm • No cover, no minimum

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with Art Good of KIFM 98.1

Wednesday, February 12

ELLA RUTH PIGGEE

Complimentary hor. d'oeuvres 6:00 pm-8:00 pm.

Jazz begins at 8:00 pm. Trivia Contest—win a FREE album.

First 98 people receive a FREE Bahia Belle pass.

No cover, no minimum.

EVERY THURSDAY

JAZZ DANCE NIGHT

with Mark Walton of KIFM 98.1 & Channel 10

Thursday, February 6

NEW SHOOZ

Complimentary hor. d'oeuvres 6:00 pm-8:00 pm.

Gemini Fashions presents their

Fashion Auction starting at 6:30 pm

First 300 people qualify for monthly drawing.

FRIDAY THROUGH TUESDAY

Dance to live entertainment 9:00 pm-1:30 am

No cover, no minimum

Appearing through March 31

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Featuring Kenny Morris

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SUNDAY BRUNCH

On our patio overlooking the bay.

10:00 am-2:00 pm • All you can eat \$8.95

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"BRAMBLE"

Kick up your heels to the finest country music in town. Tuesday - Saturday. Beginning at 9:00 p.m.

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"Dream Makers"

WEDNESDAY EVENINGS
A Country singer's dream.

Be the lead singer of your favorite Country group and win cash prizes.

Best performances each Wednesday

win \$50 and a chance to enter the Grand Prize Finals.

Winners determined by audience response.

Call evenings for details.

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International Drink Specialties and Complimentary Hors d'oeuvres



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Monday through Friday

Crystal T's Emporium

STARQUEST

BEGINS FEBRUARY 6 THURSDAYS 10:00 p.m.

* Talent Search with Cash Prizes...\$125, \$75 or \$50 and a chance to enter the Grand Prize Finals

* Winners based on audience response

* Seeking the Best: Comedians, Dancers, Jugglers, Magicians, Single or Duo Musicians & Singers

(Dream Maker music systems available as back up)

* Sign up any evening or call for information

* Local Talent Agents have been notified of this contest and may be present.

Crystal T's Emporium

Ballroom Dance Night

TUESDAY EVENINGS

Dance to the original sounds of Crystal T's.

Dance contest at 10:30 p.m.

Nightclub Survival

Sunday evenings

Instruction by Michael Kiehm, Starlight Dance Studio.

Dance lessons begin at 7:00 p.m.

Crystal T's Emporium



"Dream Makers"

WEDNESDAY EVENINGS

Be the lead singer of your favorite group and win Cash Prizes...

\$50, \$25 or dinner for two and a chance to enter the Grand Prize Finals.

Winners determined by audience response.

Call evenings for details.

Crystal T's Emporium



Fashion International Auction

WEDNESDAY EVENINGS

Bid for the best buys on fashionable women's attire.

Two shows - 10 and 11 p.m.

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This is San Diego's biggest Wednesday "Happening"
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Every Friday & Saturday
California's top rated D.J., Ty Alexander
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Dance, drink, and have fun
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SANS SOUL—Revolution between 6th & 7th St.
REGIO—Revolution between 5th & 6th St.
BAMBI—Revolution between 6th & 7th St.
LES GIRLS—First corner Revolution.
These clubs open 24 hrs.

Saturday: the Royal Irish
Showband, Irish music, 7:30 p.m., Sunday.

The Boondocks Restaurant, 820 Parkway Drive, La Mesa, 465-3600. Dale Pearson, contemporary music on the piano, Tuesday through Saturday. Jim Moon, piano variety, Sunday and Monday. Craig Jones, piano, 5 to 8 p.m., Friday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757. Rick, rock, Wednesday through Saturday.

Cafe Vid, 7353 El Cajon Boulevard, La Mesa, 460-7353. Platinum, blues, rhythm and blues, and vintage rock, Wednesday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa, 698-9757. Balboa/Dallas, rock, Thursday through Saturday. The Star Party, recorded music and video audience participation presentation, Sunday and Monday. Hypnotist Marshall Silver presents the Hypnotic Revue. Tuesday night at 9 and 11 p.m.; Tommy Rocket, comedy and music, Tuesday and Wednesday.

Circle D Corral, 1013 Broadway, El Cajon, 441-7443. Country, Casanova, country, Tuesday through Saturday. Coyote, country, Sunday, changing lessons, Monday and Tuesday.

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

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258. Jerry Burchard, piano variety, Wednesday through Saturday. Carol Crawford, contemporary, Sunday through Tuesday.

Dusty East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444. The Belairs, vintage rock, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 468-4523. The Classics, Fifties and Sixties rock, Tuesday through Saturday. Elvis Excitement with Aaron Heart and Memphis Gold, Elvis Presley impersonator extraordinaire, Sunday.

Finn Springs Inn, 15505 Highway 80, El Cajon, 443-9508. Carl Simmons, country, Thursday through Sunday.

Happy Days Car Hop, 9664 Camino Road, Spring Valley, 463-4757. The Wanderers, vintage rock, Friday; Three Speed, vintage rock, Saturday.

Horseshoe Tavern, 7064 Broadway, Lemon Grove, 469-6344. Paydirt, country and contemporary, Friday and Saturday.

Kelly's Pub, 8344 El Cajon Boulevard, College area, 448-7072. Brent Bowers, contemporary, Thursday and Saturday. The Outdoors, rock and country rock, Friday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591. Martin Eddy and Country Breeze, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545. Live music, Friday and Saturday, call club for information.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba, 764-4288. The Blue Canyon Band, country, Friday and Saturday.

Lorenson's, 596 Broadway, El Cajon, 442-9609. Alibi with Gerrie Wos, contemporary, Tuesday through Saturday. Pro Brigham's Preservation Band, Broadway jazz, Sunday and Monday.

Magnolia Melvanes's, 8861 Magnolia Avenue, San Marcos, 444-4444. Local, national rock, Friday and Saturday.

Nite Owl, 1442 North St., San Marcos, 444-4444. The Blue Notebooks, live dance music, Thursday through

Sunday through Wednesday.
Old Wagon Wheel, 8646 Mission Gorge Road, San Marcos, 449-6240. The Gold Dust Band, country, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007. Laredo, country, Friday and Saturday.

The Os Two Inn, 9806 Camino Road, Spring Valley, 469-9616. Dan and Terry, contemporary, Tuesday through Thursday. Alton and the Os Two Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Ippo Facts, rock, Thursday through

Saturday. Street Choir, rock, Sunday and Monday; the Horvick, rock, Tuesday and Wednesday. Dr. James Downs, hypnotist, Monday.

Pelican Pub, 7828 Broadway, Lemon Grove, 464-9284. Rock jam session with Special Eagle, Thursday, and Sunday; live music, Friday and Saturday; call club for information. Coo Jazz, country, swing, jazz, rock, Tuesday.

Pizza Place, 764 Jamacha Boulevard, El Cajon, 444-3300. Gary Rayner, contemporary, Thursday; Temi, Top 40 dance music, Friday.

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5117. Ron

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Martin, country, Friday and Saturday.

Straight Ahead Sound, 7578 El Cajon Boulevard, La Mesa, 466-9997. Aircraft, rock, and Twin Wire, rock, Saturday.

TNT Lounge, 6221 Imperial Avenue, Encanto, 263-2902. Live music, Wednesday through Saturday, call club for information.

Van Winkle's, 10055 Mission Gorge Road, San Marcos, 449-0960. Country, contemporary, 2nd country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247. Jam session, Thursday; musicians welcome; the Nomads, rock, Friday and Saturday.

South Bay
Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita, 367-7700. Live music, Thursday through Saturday, call club for information.
China Five Restaurant, 509 H Street, Chula Vista, 426-9951. Juan Robles, contemporary, Tuesday through Thursday; Shooting Stars, contemporary, Friday and Saturday; East Coast, contemporary, Sunday and Monday.
Country Bumpkin, 1862 Palm

Avenue, Imperial Beach, 429-1161. Call Lee and Co. for Broke.

country, Tuesday through Saturday; live country music; Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Robby Bana, rock, Thursday through Saturday; Laser Eyes, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

Da Vlast's, 626 E. Street, Chula Vista, 427-8880. Tito and Augustine, contemporary, Monday through Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Live music, Tuesday through Thursday; call club for information; Wayne Line, country, blues, and contemporary, Friday and Saturday.

Hungry Hunter/Imperial Beach, 1244 Palm Avenue, Imperial Beach, 423-0953. Dave Smith, contemporary, Friday and Saturday.

Heidi's, 1463 Palm Avenue, Imperial Beach, 423-3478. Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Joe's, 415 Broadway, Chula Vista, 420-4828. Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City

Lights, contemporary and oldies, Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City, 474-2222. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7133. Four Star Country, country, Friday and Saturday.

The Lantern, 1222 Third Avenue, Chula Vista, 427-4200. The Red Hot Astronauts, contemporary, Thursday through Saturday.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754 or 424-3755. Live and recorded ballroom dance music on San Diego's largest dance floor; Friday through Sunday, call club for information.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045. Los Lapes, Mexican cowboy music (norteño), Thursday; Colour, Latino music, Friday and Saturday; Monsoon, salsa and Cumbia music, Sunday evening, with Los Lapes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977. Bustle! Loose, country, nightly.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537. The Blonde Bruce Band

4014 Bonita Road, Bonita, 479-3537. The Blonde Bruce Band, blues and rhythm and blues, Thursday; the Twosomes, rock, Friday and Saturday.

Zorilla's, 603 Palomar Street, Chula Vista, 425-4026. La Rayella, Latin music, Thursday, through Sunday.

PERFORMERS

Performers listings are compiled by Ron Jennings. If you wish to be included, please call 263-4382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Agents, Presidio Lounge; **Vista Entertainment Center**, Alhambra; **Strait Ahead Sound**, Adams Avenue Theatre (see concert listings); **Allison**, MiraCosta College (see concert listings); **Amos**, Joe Murphy's, Lehi's Greenhouse, Bacchanal; **The Belairs**, Henry's, Mary's by the Pier, the Mission Inn, Marcos; **The Belairs**, Don's Black and the Boys, Norvige Inn; **The Blits Brothers**, The Beach Club; **Bolton/Dallas**, Carlos

Murphy's/Grossmont Center, Burning Bridges, Spirit; **The Blue Boys**, Mary's, Mary's Circles; **Whiskey Flats**, Paradise Bay

The Classics, Don's West Claude Coma and the IVs; **Spirit The Chari**, Bahia Hotel; **Crystal**, Mary's, Mary's Whiskey Flats

Dark Ryder, Halcron; **De Silas**, Peru and the North County All-Stars; **Bonelli's Back Room**

The D.E.S. Spirit, The Dynamites; **Belly Up Tavern**, Eddie and the Tides; **Bacchanal The Ergle**, The Normandy; **Fishermen**, Whiskey Flats; **Flywheel**, Bacchanal

The Forces, Naviq Inn; **Four Eyes**, Joe Murphy's, Lehi's Greenhouse; **Francis**, Mary's, Mary's; **Freewill**, The Normandy; **Rick**, Gailay and His Voodoo; **Barracudas**, Mary's by the Pier

Headbush, Bunkery's, To Leo's/We Meas; **Aaron Heart** and Memphis Gold; **Don's West**

The Hereses, Park Place, Lehi's Greenhouse; **The Chris Hillman Band**, Belly Up Tavern

Impulse, Spirit; **Ippo Facts**, Park Place; **The Jets**, Cotnam Hotel, Sheraton Harbor Island

PARK PLACE LIVE ROCK 7 NIGHTS

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Now through February 8

"BEST OF COMEDY" STARTS TONIGHT
 Whoopi Goldberg's sidekick Carl La Bove debuts our new weekly comedy series Thursdays 10:00pm & midnight.

Every Friday-KCB Night with Jim McInnes
 Fun • Games • Prizes

Sunday & Monday—Dance to Street Choir
 Coming February 11—Hereses

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Every Friday and Saturday
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Every Wednesday and Thursday
 through February 20th
THE BLONDE BRUCE BAND

Watch for our
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• Puerto Nuevo lobster-style dinners, served daily
 • Fresh fish, seafood, chicken, steak
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 Bill Craig: *Barney Stone Pub*
 Floyd Fennius and Dave Randall: *Upstart Crow and Co./Seaport Village*
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 Los Luperos: *Morrell*
 Los Ruffi: *Lucky Lady Club*
 Louie and Loose Change: *Ang's*
 Sean McVie: *Irishman's Pub*
 Paul Montano: *Old Pacific Beach Cafe*
 The Paradise Street Band: *Maggie's*
 The Perfect Cure: *Old Time Cafe*
 Ranch Party: *San Luis Rey*
 Ravens Golf Course Country Club

The Royal Irish Showband: *Barney Stone Pub*
 Peggy Shannon: *Colby-by-the-Sea*
 Larry and Joan Sinclair: *Old Time Cafe*
 Siglin: *Lucky Lady Club*
 Kim Wallach: *Old Time Cafe*
 Peggy Watson: *Old Time Cafe*

Blues/R&B/Reggae

Altrawen: *Upstart Crow and Co./Seaport Village*
 Big City Blues: *Mandolin Wind*
 The Bluegrass Band: *Joe Murphy's, Old Bonita Store Restaurant, Patrick's II*
 Borracho: *Leone Billy Up Tavern*
 Tom "Cat" Courtney: *Rexas*
 Ed Ellis and Courtney: *Sandtrap Lounge*
 Rick Gaskin and His Voodoo Band: *Mary's by the Pier*
 Bobbie Hendrix: *Rock O'Grady's*
 Joe Higgins: *Carpetner's Hall (see concert listings)*
 King Blount: *Blues Mandolin Wind, Old Pacific Beach Cafe*

Dr. Slim Peru and the North County All-Stars: *Borrelli's Backroom*
 The Mighty Flyers: *Billy Up Tavern*
 Ella Ruth Piggee: *Lele's Greenhouse, Catamaran Hotel, Humphrey's*
 Platinum: *Cafe Vid*

Jazz

Sharon Andrews: *Your Palace*
 Mark Augustin: *Cafe in the Valley Restaurant*
 Pro Brigham's Preservation Band: *Pat Joey's, Lorenza's, Patrick's II*
 The Bruce Cameron Ensemble: *featuring Elliot Lawrence: Les Blanchard*
 Chesham's Jazz Quartet: *Bahia Hotel*
 The Chicago Six: *Billy Up Tavern*
 Jimmy Corrao: *Our Place Pub, Your Palace*
 Cow Jazz: *Billy Up Tavern*
 Ed Ellis and Theophrast: *Sandtrap Lounge*
 Andrew Faye Quintet: *Patrick's II*
 Forecasts: *Rusty Pelican*
 Hollis Gentry and Pathberger: *Atlantic, Lele's Greenhouse, Old Pacific Beach Cafe*
 Mel Quot: *Pax Bar and Grill*
 The Bobby Gordon Trio: *King Luis Inn*

Harvey and the 52nd Street Jive: *Pat City/China Camp*
 Bobbie Hendrix: *Rock O'Grady's*
 The Daniel Jackson Trio: *Top of the Park/Park Manor Hotel*
 The Devine Jeter and Bob Morris Quartet: *Holiday Inn/Embarcadero*
 Les McName: *Elmer's*
 Paul Montano: *Old Pacific Beach Cafe*
 New Show: *Chuck's Steak House, Old Pacific Beach Cafe, Old Del Mar Cafe*
 Ella Ruth Piggee: *Lele's Greenhouse, Humphrey's*
 Hunter/Hunter: *Borrelli's*
 Stu Shames: *Abbey Restaurant*
 Southwind: *Hart Island Hotel*
 The Peter Sprague Trio: *Boatworks/Panama*
 Chesham's Jazz Quartet: *Bahia Hotel*
 The Sugar Trio: *Le Jolie Broiler's Cajun House*
 The New Trio: *Elmer's*
 Third Floor: *Cafe Angeline*
 Tobacco Road: *Billy Up Tavern*
 Jaime Valle: *Our Place Pub at Milton's*

Everything Else

Johanne R.: *acoustic music sing-along, Cafe Vienna*
 Barker and Orr: *mouth and music, Anthony's Harborside*

Bill Brackett: *comedy and music, La Hacienda Cantina*
 Evan Carawan: *traditional music on hammered dulcimer, Old Time Cafe*
 Dan Connor: *variety music and originals, Silver Fox Lounge*
 Ray and Laine Correa with Bert Miller: *singing, pop, nostalgia, and contemporary dance music, the Wellhouse*
 Diego Corvantes: *classical guitar, Top of the Park*
 Bob Corwin: *pop classics on the piano, Top of the Park*
 The Red Credit Band: *elders, Raggle Taggle Hungry*
 The Crescendos: *hard band dance music, San Luis Rey Dancers*
 Cathy Curtis: *singer-songwriter, Upstart Crow and Co./Seaport Village, Drowsy Maggie's*
 Ed Ellis and Theophrast: *jazz, contemporary, Sandtrap Lounge*
 Elvis Excitement with Aaron Heart and Memphis Gold: *Elvis Presley impersonator, extraordinary, Don's West*
 Catherine Rappaport: *hard music, Old Time Cafe*
 Pans Connection: *audience participation recorded music sing-along presentation, Carlos Murphy's/Quivira Basin*
 Forecasts: *jazz and rhythm and*

blues, Rusty Pelican
 Eric Foster: *classical guitar, Cafe in the Valley Restaurant*
 The Four of Us: *singing and group vocals, Standard Hotel*
 Patti Glenn: *piano bar, Doodles*
 Paul Gregg: *piano bar, Doodles*
 Mel Hallam: *classical guitar, Upstart Crow and Co./Seaport Beach*
 Bob Hart: *classical piano, Cafe Angeline*
 Elisee Hays: *hosting a talent show and host night and performing everything from country to folk and contemporary, Jim's Hickory Wood Barbecue*
 Roland Klotz: *either music, Cafe*

Vienne
 Kathy Lloyd: *contemporary harp, Pavilion Lounge, Vicount Hotel*
 The Dick Lopez Trio: *singing, contemporary, and vocals, Standard Hotel*
 Bob MacLeod: *piano and vocal variety, Bahia Hotel, La Valencia Hotel*
 Bruce McKelthen: *contemporary, Top 40, and variety piano with vocals, Judson's, Humphrey's*
 Vicki McFadden: *standards and pop from the Thirties to the Eighties on the harp, Sherman Harbor Island*
 Jerry Melnick: *standards, music*

themes, originals
 contemporary, and jazz music on the piano, Steamer's
 Massimo: *salsa and cumbia music, Mario's*
 Joel Nash: *piano show tunes, Villa Flaura*
 Bob Nash: *piano and vocal variety, Bahia Hotel, La Valencia Hotel*
 Bruce McKelthen: *contemporary, Top 40, and variety piano with vocals, Judson's, Humphrey's*
 Vicki McFadden: *standards and pop from the Thirties to the Eighties on the harp, Sherman Harbor Island*
 Jerry Melnick: *standards, music*

Eddie Preston: *variety pop, contemporary, and jazz, Smokey's Baseball Inn*
 Raggle Taggle: *variety, Renaissance to jazz, Hungry Hunter/Hunter's*
 Peter Rabberecht: *piano, Mr. A's Restaurant*
 Tommy Rabberecht: *comedy and music, Carlos*
 Murphy's/Rossomonte Center
 David and Francesca Savage: *classical music on harp, viola, and flute, Cafe Angeline*
 Paces Sevilla and Rodrigo: *concert flamenco guitar in solo and duet, Drowsy Maggie's*
 Sharon: *singing with piano*

accompaniment, Gourmet Lounge
 Richard Slayter: *classical guitar, Cafe on the Bay, Book and Candle*
 The Spud Brothers: *comedy and music, Hotel Del Coronado*
 Scar Party: *recorded music, audience participation show, Carlos Murphy's/Le Jolie*
 Phil Stamp: *comedy and music, La Hacienda Cantina*
 Joe Treason: *piano bar, Springfield Hagon Works, the Wellhouse*
 Mike Zeeman: *classical guitar, Cafe in the Valley Restaurant*
 Zo-Volters: *ambient industrial avant-noise, the Whistle Stop*

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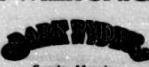
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with a different pain from everyone else. That idea, with its infinite possibilities for nostalgia and alienation, is passed over, of course, as rapidly and unreflectingly as every other idea in the movie, but coming as it does at the very end, or the virtual end, excepting one final frivolity, it tends to linger. Michael J. Fox, Christopher Lloyd, Lea Thompson. 1985

*** (Carmine Cinema 4, Century Twin, Santee Village 8, Studio 3 Cinemas, UA Chula Vista 6, Vineyard Twin)

The Best of Times — Robin Williams seeks to redeem himself twelve years after a high-school football blunder, with *Kurt Russell*, directed by *Roger Spottiswoode* (Carousel Cinema 6, Guelph).
Fashion Valley, from 2/7. Oceanside A. Santeen Village 8. Sports Arena 6. Sweetwater 6. UIA Horden Plaza 7. University Towne Centre: Wiegand Plaza 6).

Body Heat — A movie culled from the decades old ashes of film noir and the early novels of James Cain

Jellico the Hatefulst remake of Cain's
the POSTMAN ALWAYS RINGS
TWICE. It's close to modern dress,
though it doesn't achieve, by that,
any more of a modern feel. Apart
from its show-offy frankness as to
sexual word and deed, it is above all
— and very much like POSTMAN —
a stodgily old-fashioned movie, a
treasure chest of received ideas: the
sinme fatale, the oppressive
husband, the "one big score," the
mimetic and addictive sex, the
senseless jaws of fate. The desire to
be the new James Cain scarcely

Chorus Line — An old-style musical fantasy where people's strongest emotions blossom into song and dance, even though the format of a Broadway audition doesn't make sense; no reason why it shouldn't have a "realistic" backstage scene. Too bad, therefore, that the songs and dances — especially the songs — are not very good. On the other hand, the opening up of the story into a movie — and a movie, at that, with a large sense of space and a very sense of movement — serves to emphasize the text, which also is never very good. What was

The Color Purple
Spielberg's old-fashioned Picture, a literary adaptation critical and a popular one with be-ins to be feminist communities, connections, give the chance for a to appreciate embracing ideals of ENCOUNTERS and imaginary beings from but to Real People.

Dr. Strangelove — Scattershot spoof on the push button age. Players — Sterling Hall, C. Scott, and Peter Se. His three roles — have assigned areas well while Kubrick darts he eagerly salvaging pure material of all kinds at 1964
*** (Ken, 2/11)

humanity as a matter of bow tie and the visible face. The theatrical source-mime, set in a pink neon mind, is by Sam Shepard, a rodeo stunt rider and a made, who takes turns being cold, and who at long last way to the bottom of the relationship, or at least in depths. Shepard himself made lead, to show how supposed to be done (less thick on the neck as Kim Basinger). But the how, it's the what.

The Gods Must Be Crazy
modest charmer from Co-
written produced direct-
(photographed?), and ed-
James Uys. A Coca Cola
chucked out of a passing
lands in the middle of some
Bushmen, causing unpre-
possessiveness and disses-
tribal leader resolves to be
rinds of the earth to get rid
evil thing... and on his ter-
encounters while people
terrorists, automobiles, an-
things. The humor is some-
pushed too hard, though

and takes matters into his own hands. Imagine the condensation of man's surprise and delight in his own single-handedly plot from his captors' grasp, blotting their base of operations, shattering and/or eludes a whole host of Russian MIGs. Why to him it's enough to make RED D. It seems a move of unsurprising and prolonged tragedy by comparison. Jason Gedrick, Gossett, Jr., and Tim Thoms directed by Sidney J. Furie. (Carousel Cinema 6, Fastlane Valley from 27. Flower Hill)

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you are a bit like the
 astronaut in that we are in the
 position ourselves of fellow judges
 with no authority, of course, but with
 our own inherent preferences.
 Anyone heard for best legs, it's a lady
 and Gregg is the most personal
 boy. With Michael Douglas,
 directed by Richard Attenborough
 1985.

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-David Brown, NEW NEWS MAGAZINE

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-Jule Sussman, WALL STREET JOURNAL

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[illegible]

Dr. Strangelove — Stanley Kubrick's scattershot spoof on the military in the push button age. Several of the players — Sterling Hayden, George C. Scott, and Peter Sellers in two of his three roles — have their own assigned areas well under control, while Kubrick darts hither-shelter in eagerly solvating pursuit of comedy material of all kinds and all qualities. 1964.
*** (Ken, 2/11)

humanity is a matter of the awkward bowtie and the visible fingernail strap. The theatrical source material of this time, set in a pink-neon motel of the mind, is by Sam Shepard, about a rodeo stunt rider and his runaway mate, who take turns blowing hot and cold, and who at long last claw their way to the bottom of their relationship, or at least into its slimy depths. Shepard himself takes the main lead, to show how it's supposed to be done (i.e., slightly less thick on the dick accent than Kim Basinger). But the problem isn't the bass, it's the what. With Harry

The Gods Must Be Crazy — A modest charmer from South Africa, written (produced, directed, "filmed" (photographed?)) and edited by Jamie Uys. A Coca-Cola bottle is chucked out of a passing airplane in the midst of some Kalahari Bushmen, causing unprecedented possessiveness and dissension. The tribal leader resolves to walk to the ends of the earth to get rid of "the evil thing," and on his trek encounters white people, political terrorists, automobiles, among other things. The humor is sometimes pushed too hard, through pexilation

It takes matters into his own hands. Imagine the condemned man's surprise and delight when his son single-handedly plucks him from his captors' grasp, blows up the base of operations, shoots down a Russian MiG. 'Way to fly, Doug!' is enough to make **RED DAWN** more a movie of unsparring honesty and profound tragedy, by comparison. Jason Gedrick, Louis Gossett Jr. and Tim Thomerson, directed by Sidney J. Furie, 1986. (Carousel Cinema 6, Fashion Island 27, Flower Hill Cinemas,



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CEQA APP. E FORM 39

CURRENT MOVIES

rest is an unreasonable facsimile of a Bob Hope spoof of one. (An actual cameo appearance by Sir Nene himself, in gaudy, can't-help-it Director John Landis lives to maintain a deadpan surface (and additional cameo by incoherent Ray Harryhausen, Costa-Gavras, and Bob Swaim can't hurt), but the competitive flow of jokes wears it down, tickles and gushes through. And Chevy Chase and Dan Aykroyd are far too smug and self-assured under their incoherent personas. With Bob Hope, you were never so sure. 1985.

(Cinema Cinema 4, Century Twin, Mira Mesa Cinemas, Plaza Bonita, Poway Theater, Stand, from 27; Vineyard Turn)

The Terminator — Unrepentant and last-moment science fiction, not at all swelled up or slowed down by the biblical overtones of its plot. A half-human, half-robot assassin (Arnold Schwarzenegger, well within his acting range) has been sent back through time from 2029 A.D. to the present day, under Hero-like orders

to kill the woman destined to give birth to a "killer" who will lead the rebellion against the genocidal megalomaniac, so to call it, that acceded to power after nuclear holocaust. Fortunately, one of the rebel soldiers has got through on the time machine, too, just before it was destroyed, and he is ahead of the police on the trail of this new sort of serial killer, targeting everyone in the L.A. phone book with the name of Sarah Connor. The future, more than ever, is now. What could have been a repetitive situation you can't keep a good cyborg down has been worked out with some clever variations, and the paradoxes that come with all time-travel stories are in this one, squarely faced up to. Or as the problem is succinctly expressed for us: "God, a person could go crazy thinking about this."

Within the precepts of such stories, this one is as neatly tied up — and in that unexpected apogee in a desert gas station, as touchingly so — as one could ask. And with only minor signs of strain, this would not likely future becomes retroactively much

more than just a loyal disciple of humanity's savior. It is also as romantic a use of this sci-fi staple as anywhere outside of *SOMEBODY IN TIME*. With Linda Hamilton and Michael Biehn, directed by James Cameron. 1984.

*** (Aero Drive In, from 27)

Throne of Blood — Kurosawa's harsh, strenuous, intensely physical rendition of a Shakespeare classic. The tragedy of Macbeth is located amidst cold-and-dog forest rental, impenetrable fog banks, and hard storms sweeping across duty halls, and it is given an unforgettable, hair-raising finale in which Yoshio Miura's casually readied body absorbs a hailstorm of arrows shot from just off screen by expert archers. 1962.

*** (Kin, 27/10)

Twice in a Lifetime — Colin Welland's original script has been shifted from industrial Britain to Seattle, Wash., and with only minor signs of strain, this would not likely future becomes retroactively much

local British football team that he makes out the American, no rabid Soviets here, as Gene Hackman is cracked up to be, would identify Curt Warner as "number 30." Curt Warner is number 30. However, some strain comes into it elsewhere. Certainly the workaday life of the working class is a less usual subject in American films than in British, and this may contribute to the palpable lack of comfort. The actors, for the most part, seem to feel it won't sound "real" if their readings are too clear and direct just as the scriptwriter seems to feel if his writing is too focused and probing, and the general effect is of a straining, flailing, uncommunicating sincerity.

Any Madigan, as five married daughters of a man in middle crisis, makes a forceful impression with some unmitigated anger. And Ellen Burstyn, as the wronged wife, comes on strong in the second half — for instance when winning \$100 at bingo or telling the girls at the beauty shop about her night at a male strip club — and she walks off with a move that was there to be taken. With Ann

Marley, Aly Sheedy, Brian Dennehy, and Stephen Lang, directed by Bud Yorkin. 1985. (Century Twin, Vineyard Turn, from 27)

White Nights — Taylor Hackford's Cold War tale, made well outside the spirit of détente, tells of a star Soviet ballet dancer and celebrated defector who has the bad luck to be aboard a Japan-bound jetliner that crash-lands behind the Iron Curtain and the good luck to be put in the care of a black American tap dancer who has defected in the other direction and has had time to regret it. So often we have heard about, so seldom actually been shown, the specter of the Siberian mines dangled in front of repressed Soviet artists. But here we have it (and a lot more) back, in other words, to basics. In the resultant stampede of stereotypes, the slightly droopy, melting-point face of Michael Ben-El-Mechaieq speaks better for Russian soul than does the already half-melted one of Gregory Hines for Negro soul. But Hines does better on

what was presumed to be that special Russian presence, gloom. Then again, Ben-El-Mechaieq, in the dance numbers that are ethereal and shouldered into the action as instantly and improbably as in any old Gene Kelly musical, leaps across barriers and makes deeper inroads into tap territory than Hines is ever allowed to attempt into ballet. Both of them are in a sense outside, however, by Jerry Skolowski, a serious enough director in his own right who doesn't seem to mind how low he stoops in another man's movie, as a KGB watchdog with checked-in eyes in place of eyes (swollen, momentarily, to reveal actual eyeballs on his inflated exorcism of "nigger") and a lip that does much more than curl. I wish, I wish, with Helen Mirren and Isabelle Rossellini. 1985.

*** (Cinema, from 27; Claremont, from 27; Mira Mesa Cinemas, UA Chula Vista 6)

Witness — Peter Weir takes up his interest in Culture Clash and sets it down in modern-day Pennsylvania, where the Amish community assumes the "primitive" role previously filled by Australian Aborigines. It is not necessary to know a people intimately in order to satisfy them a curiosity. The Amish scenes, of a horse-drawn buggy in



Witness

automobile traffic and of a young Amish boy's first trip to the big city, maintain a nice wide-eyed quality, right up through the witness murder in the train station men's room. But the thriller plot goes dead, or into a coma, almost as soon as it comes to life, and it only belatedly revives for a HIGH NOON finale (with one of the villains dispatched by a method out of D.W. Griffith's A CORNER IN WHEAT). In the interim, a wounded Philadelphia policeman, hiding out in Menomonee country, investigates a cultural exchange program in which City Slicker learns

to make a cow, and teaches Pretty Amish Widow to dance to Sam Cooke. And the inevitable question of what an Amish man will do when the local in-laws (in ice cream cone on the end of his nose is answered, or rather dodged, by having the disguised policeman (in his "plain clothes") step forward like Billy Jack and beat the bully to a pulp. So much for pacifist philosophy. With Harrison Ford and Kelly McGillis. 1985.

*** (Cinema, Claremont, Oceanside 6, Plaza Bonita, Sports Arena 6, from 27)

Youngblood — Rob Lowe and Patrick Dewey as amateur hockey players, directed by Peter Markle (Carnegie Cinema 6, College, Fashion Valley, from 27; Oceanside 8, Parkway, Rancho Bernardo 6, Sports Arena 6, Sweetwater 6, University Square Center)

Young Sherlock Holmes — As with any mythical hero, it is hard to imagine Sherlock Holmes having ever been young. His first satirical attempts on the scene would seem an

acceptable place to start. His first break, his first membership — but of course a healthy adolescent interest in girls — good God And even these filmmakers acknowledge shrewdly in a postscript — that Watson didn't really team up with Holmes until after his return from the second Afghan war. Then there is the case file. It is not enough, these days, merely to kill a man with a poisoned blow dart. The poisoned blow dart must also produce hallucinations, a most pleasant come back to life, a distant glow, knight come down from the church window, or — in the comic vein — a rack of pastries, with little dolls, eyes, screaming like Lilliputians over a Caligulaesque fat boy. This is a Steven Spielberg Executive Production, after all, and whether the official director, Barry Levinson, was just trying to please the boys, or trying actually to entice him, or being forced to do one or the other, the result is all the same: airborne bicycles, pagan cults with sacrificial virgins, etc. And perhaps it is only a further indication that the actors who play young Holmes and young Watson — Nicholas How and Alan Cox — look as if they would be amenable into a perfect physical likeness of Spelling himself. 1985. (Fiesta Twin)

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