

**READER**  
VOLUME 10, NO. 2 JANUARY 15, 1987 **SAN DIEGO'S WEEKLY**

# THE KING OF MOONLIGHT BEACH



**They call him Crazy Louie, and he's as much a part of Encinitas as the sun, the sand, and the surf.**

**A**nyone not familiar with the curious habits of Louis Ortiz might mistake this rasty-looking character rooting through the fire pit at Moonlight State Beach for just another beach wino out on his dawn patrol, rummaging for a taste of his favorite eye opener. "Crazy Louie," as he has been known in these parts for years, certainly looks the part with his wild hair and toothless smile, dressed like Sgt. Pepper on a three-day binge, scratching at his scruffy beard, laughing madly at the world from behind his rose-colored glasses. (continued on page 10)

By Steve Sorensen

Illustrations by David Diaz

# U SHOPPING T C

ANNUAL WINTER  
CLEARANCE  
JANUARY 15-17

If you were at our Winter Clearance last year, you already know about the incredible bargains just waiting at participating UTC stores.

Thousands of tremendous buys on all kinds of items. All marked way down. But only while they last. This year, with any luck,

you could also take home one very special package. A fun-filled, powder-packed ski package to Tahoe, courtesy of International Recreational Connection and 91-X.

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But do hurry. Because it could be a cold

day in San Diego before another sale like this comes along. University Towne Centre. La Jolla Village Drive between I-5 and 805.

## Back by Popular Demand.

## Our Incredible Winter Clearance Sale Starts This Thursday.



### Iranian Correction

Nothing I read in Brad Canlen's piece on taxi drivers ("City Lights," January 8) is inconsistent with my experience in a taxi on a radio room dispatching taxis around San Diego. I do, however, feel the use of the term "foreigner" and the concentration on a single nationality is somewhat racist in tone. Since there is an extremely large number of Middle Eastern drivers, it stands to reason that a high percentage of the industry's problems will be with that group. But it is the animosity felt toward Iran due to the events of the late 1970s that has resulted in characterizing every driver who looks Persian or has an accent as Iranian. When that voice is coupled with a problem such as too-high a fare charged or a driver being lost, it is convenient to use barbs around freely. The central issue is competency among all drivers, and the responsibility for that is shared by both those agencies charged with licensing drivers and the owners of cabs for lease. This should be made tougher to reflect the fact that not just everyone is suited to cab driving. And if owners will not be more conscientious in whom they lease to or how that person performs his or her duties, then passengers should act to remove those drivers to protect the public.

Art Roe  
University Heights

### LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 88803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

### A Number Of Points

I would like to address you on a number of points regarding the "City Lights" article entitled "Once More Around the Block" by Brad Canlen. First of all, you are stereotyping Iranians as being aggressive in preferring the airport as a location for picking up people who need taxi service. It is the "spirit of free enterprise" which makes a person of any nationality go to the location which affords them the greatest financial opportunity.

It would seem that the testing and licensing is lacking if it permits persons with bilingual (one of the languages being English) skills to become involved at a primary level in public transportation. What you implied in your article was that Iranians are slipshod in getting people to the locations of their choice when perhaps the test to receive a taxi driving permit should be updated and include a practical, whereupon a prospective taxi driver, regardless of nationality, should be required to actually "know" the territory covered by taxi services.

You fail to mention that to become a taxi driver, one must have a near-perfect driving record, which is validated by Motor Vehicles. It must also be taken into account that all taxi drivers are taking their lives, due to a recent rash of violent acts perpetrated on taxi drivers in San Diego. Some tourists also need to be held more accountable for their acts of sending a taxi driver on a "wild goose chase." It is very easy to confuse the pronunciation or intonation of the two words "Grand" and "Grant,"

meaning two different hotels. This could be a simple human error in communicating.

Your article gives the impression that "Iranians" may be deficient in handling taxi duties, when perhaps a longitudinal study may be in order, as you may find exactly the opposite to be true? Some taxi drivers are highly educated and do know their way "around the block." You may not realize that Tehran is one of the most difficult cities to drive in! It may also come as a surprise to you that Iranians are not Arabs. The Middle Eastern countries have distinct cultural differences, and while they are similar, I must repeat that Iranians are not Arabs.

Most Iranians pride themselves in having a good relationship with Americans, and they like American people. It is the spirit of competition and an opportunity to make it in America which has encouraged us to be here. Siroo M. Mirza  
Iranian but not a taxi driver  
San Diego

### Mrs. Littlefield Beaten?

The January 8 "City Lights" article "Selling 'Renovation'" is just further evidence that the CCDC is nothing but an organization of legalised thieves armed with taxpayer dollars, with power to seize private property. The fact that Gerald "Jack" Trimble is paid an astronomical salary to head up this bunch is an outrage. I wonder if they've paid the rent that they beat Mrs. Littlefield out of some years back? For that matter, I wonder if they've paid her any rent at all? My last is off to Mrs. Littlefield, and I hope she keeps on fighting them. They don't know them right out of the building, they're going to lose it. I'm concerned with the welfare of the Spectacle Theatre on the main level of the moon. I'm sure they'll do as good a job with it as they've done with the "amiable" Balboa Theatre (unsure)? It's been standing since 1924! How do you suppose the members of CCDC would get on if they had to work at a real job? Don D. Whitehead  
Pewee

### Up On The Roof

Paul Krueger's article ("The Inside Story," January 8) regarding the new roof for the San Diego Housing Commission's offices raises some interesting questions. Having been told repeatedly about the competence of the executive director, Mr. Ben Montijo, and his staff, it seems a fair question to inquire how they managed to overlook the condition of the roof when they made this wonderful "deal" regarding their new offices about two years ago. This included a loan of \$1.5 million to Mr. Lischer who would then own the building, while the commission would become a tenant paying rent, plus maintenance. This is now \$400,000 per annum, double the former rent, instead of the promised "savings".

In addition, the commission spent \$700,000 for refurbishing at the time, but apparently that was not enough to include a roof. In view of the rather unusual fifty-five-year lease the commission entered into, one might ask what other expenses the taxpayer may be asked to shell out in the years to come, if such a substantial, additional expense is incurred after such a short time.

William J. Page, Jr.

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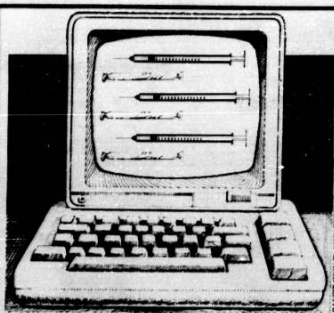


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## A CASE FOR THE PC POLICE

BY NEAL MATTHEWS

On December 4, San Diego County Narcotics Task Force (NTPF) agents entered a house in Spring Valley armed with guns, a warrant, and a new weapon in the war on drugs: a computer expert. They discovered thirty-three grams of crystal methamphetamine, a small amount of cocaine, and a personal computer with a floppy disc marked "customers." This is the first case in this area where we suspect the use of personal computers in a drug dealing operation," says Ken Weaver, the district attorney's investigator whose knowledge of computers came in handy during the bust.

The owner of the computer equipment, Philip Radowski, pleaded not guilty last Friday to possession of cocaine and possession of methamphetamine for sale. He could not be reached for comment.

NTPF agents suspect that Radowski may also have used his personal computer to "crack" the Union-Tribune's computerized library of newspaper stories. A computer printout of a *Union* story on methamphetamine labs was found in a trash can inside the house. Weaver immediately called the newspaper offices and discovered that the story, which probably came from the newly established Copley library data base, which will soon make *Union* and *Tribune* stories

available (for a fee) to the computerized public. As yet, the data base is only available to about 400 staff members and free-lance writers, and Weaver says it is unknown exactly how the suspect might have gained access to it. But investigators agree that access to such a system could be a boon to drug dealers or other miscreants who might want to know as much as possible about the latest developments in the trade.

As for the listing of important information on drug dealings in computer files, the cops see it as yet another underworld advancement they'll be forced to counter. "Most of the crooks, fortunately for us, write down their customer lists on a note pad," explains the NTPF agent who led the raid and who asked that his name not be published. "Having it on computer makes it more difficult to get at the information. We have some information from the computer, but we haven't determined what it is yet."

According to investigator Weaver, who would not comment specifically on his efforts to gain access to the computer files, storing potentially incriminating information on a computer disc creates a handicap for law-enforcement officers. "You gotta know how to use computers, for one thing, and not many investigators are computer literate," says Weaver. "And accessing the data is very difficult. A lot of software programs offer security access codes, and if you don't know the password code, you can't open up the file."

The question of whether or not a defendant can be compelled to divulge a computer password code hasn't yet been raised in court here, according to deputy district attorney Les Dubow, who helped process the case in the El Cajon courthouse. "Ordering a defendant to reveal the password might violate his Fifth Amendment right against self-incrimination," says Dubow. "If Ollie North can take the Fifth, so can Phil Radowski." ■

## THE TRASHING OF HORTON PLAZA

BY PAUL KRUEGER

Before spending \$500,000 to restore downtown's Horton Plaza park to pristine condition, city bureaucrats did their best to make it vandal-proof. New park benches chosen for the 1985 remodeling were specially fitted with dividers to prevent sleepy transients from using the wooden benches as day beds. To keep loungers off the plaza's grass, decorative cast-iron posts were sunk deeply into the ground, set firmly in concrete, and connected by a thick, sturdy chain that guards the lawn's perimeter. Horton's famous fountain was replumbed with noncorrosive plastic piping and special filters and rigged with vacuum gauges that warn maintenance workers when the nonstaining bronze pumps have sucked up large amounts of the newspaper, plastic sheets, wine bottles, shredded clothing, and other miscellaneous garbage dumped there daily by plaza denizens. Special police patrols were assigned to keep pedestrian traffic moving



Harold Larocque on the lookout for litter

through the 15-year-old plaza. This costly preventive planning has for the most part been effective. "It's ideal for maintenance, and its maintenance is ideal. It's plain,

simple, and beautiful," sums up Harold Larocque, a city grounds manager whose downtown beat includes Horton Plaza park. But protecting the half-acre mini-

(Continued on page 37)

## UNDER THE BOARDWALK

BY THOMAS K. ARNOLD

Ralph Armstrong first became aware that there was something terribly wrong with the Mission Beach boardwalk when city maintenance vehicles began breaking through the concrete walkway several years ago. The mile-and-a-half-long boardwalk, which follows the coast from Pacific Beach Drive in the north to the tip of the Mission Beach isthmus in the south, is supported by two parallel walls of concrete sunk into the sand. The twelve-foot space in between is packed tightly with sand—at least, it was packed

with sand when the boardwalk was finished in 1926, says Armstrong, an associate engineer with the City of San Diego's Engineering and Development Department. But when more vehicles—at least five since 1932—began falling through the boardwalk's concrete surface, Armstrong says he and his fellow engineers began to wonder why. A preliminary investigation, using sound readings and completed after the summer of 1985, found that over the years, water from high tides and storms had penetrated the boardwalk surface, undermined the fifteen-foot depth of the west support wall, and carried much of the sand back to sea. A year later, a more comprehensive test saw the drilling of about 200

holes through the boardwalk's surface. "And by the time we finished drilling in November," Armstrong says, "we discovered that there were a lot more voids than we had thought."

As a result, Armstrong says, the city immediately banned all vehicles from the boardwalk until it could be completely resurfaced. "That entails demolishing the existing sidewalk, filling the voids with sand, and then casting a new sidewalk with additional steel reinforcements," Armstrong says. The total cost of the project: \$1,370,000.

But there's a hitch. Because of budget constraints, Armstrong says, there's no money to begin work immediately. As a result, work on the section of boardwalk south of San Fernando Court will be delayed until after next summer; the northern part of the boardwalk will have to wait yet another year.

That's bad news for the thousands of bicyclists, roller skaters, and joggers who use the boardwalk each day, particularly during the summer. Because of the ban on vehicles, the street-sweeping machine that keeps the boardwalk free of sand and seaweed won't be able to go on its daily duties. Heien Bird, of the city's street-sweeping division, says she has no idea how her crews will be able to keep the boardwalk free of debris. At this point, Bird says, sweeping by hand appears to be the only alternative. "But that's quite a chore," she says. "And I just don't know how adequate that will be." ■



Drilling scars and a support scar at Mission Beach

PHOTOGRAPH BY PAUL CRONIN

## BUT WHO'S COUNTING?

BY BOB MCPHAIL

Since 1963 more than half a million people have been turned away from the American border at the San Ysidro port of entry alone, according to government statistics. Now, some U.S. Immigration and Naturalization Service inspectors who man the ports of entry at San Ysidro and Otay Mesa are claiming they are being forced to exaggerate the amount of work they are doing, primarily by inflating statistics on the number of people they are turning away. Mistle among the inspectors—and their supervisors—is at an all-time low, they say, because of increasing pressure to produce during the past two years without a corresponding increase in staffing at the busy crossings. But, fleeing reprisals that could adversely affect their careers, few are willing to talk publicly.

"They don't dare speak up," said Alan Ferguson, president of Local 2805 of the American Federation of Government Employees, which represents about 500 INS workers in San Diego and Imperial

counties. "They don't dare complain as individuals. If you complain, you're a troublemaker and that's it—you're blacklisted for the rest of your career." Ferguson himself worked for the INS as a border patrolman and immigration inspector for eight years before a fall in a canyon near the San Clemente border checkpoint forced his retirement last year.

Inflated statistics are nothing new to the INS, Ferguson claimed. "As long as I was with the service, it was always the practice to inflate the figures." The primary method of doing so in the past was to round figures to a higher number. "For example, thirteen would be rounded to twenty," he explained. But Ferguson said the current statistical inflation is the result of a more sophisticated—and premeditated—methodology imposed on inspectors by supervisors.

One long-time INS employee, who spoke on the condition of anonymity, said the INS is guilty of "fraud on the public." In one instance, said the worker, INS supervisors ordered that a container filled with fraudulent documents seized from persons seeking illegal entry into the United States be



CLARENCE BY JERRY RITMAN

added to a count of seized documents, even though the documents in the container had already been tallied as they were taken by an inspector. The statistical doctoring was so obvious, said the employee, that

an INS official from the western regional office at Terminal Island in San Pedro was dispatched to San Diego to advise INS officials here to "ease up." Ferguson and two other INS

sources who asked not to be identified said that another method of statistical inflation being employed by the INS today was ordered two years ago and is unique to areas ports of entry. The method involves counting the same person twice in different categories.

Residents of Mexico who live near the border can obtain border-crossing cards that allow them to travel within a twenty-five-mile radius of the border. If the holder of such a card seeks permission to travel beyond that radius, an INS inspector must make a determination whether the person intends to return to Mexico or will stay in the United States. If the inspector decides that the cardholder does not intend to return to Mexico, he or she will deny the request, and the decision is recorded as a denial of a permit to enter the interior of the United States. But the catch is, according to Ferguson and two other sources, that the inspector's decision also is counted under a different category as a "Denial of Entry" for statistical purposes, even though the person is still allowed into the United States and may travel freely within the twenty-five-mile radius. "What you are doing is lying," said Ferguson. "They are not being

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## ANGEL FEUD

BY BRIAN CANNON

Doug ("Dutch") Schultz, the former president of the Hell's Angels in San Diego, was voted out of the local chapter last fall. At the same time, three other members were ousted (or voluntarily retired, depending upon whom you talk to). But Schultz, who is serving a five-year prison term on methamphetamine and related charges, was recently reinstated to the shrinking group of San Diego bikers, according to an agent with the U.S. Marshall's office. The local Hell's Angels had to take him back, the federal agent says, because they unknowingly violated their national charter by expelling an incarcerated member.

There are sixteen Hell's Angels left in San Diego now, but half of them are incarcerated, according to Budd Johnson of the U.S. Marshall's office. Johnson is part of a team of investigators from federal, local law-enforcement agencies who monitor what they refer to as "dangerous motorcycle gangs." Johnson says his street informants have told him that Schultz was expelled from the club in November, along with three other members who were affiliated with him. The reasons for Schultz's expulsion were numerous, Johnson says, but



"Dutch" Schultz (right) with his wife and singer Johnny Paycheck

one of the main areas of contention was a legal defense fund raised to pay for a trial that never happened.

Schultz pleaded guilty on April 28 to a felony count of distributing methamphetamine; federal prosecutor Michael Lasater claimed that Schultz used his East San Diego limousine service, Rich Man Poor Man, as a base of operations. Two days before the plea, Schultz held a big fundraiser in Ramona for Schultz's legal defense. An undisclosed amount was raised and given to Schultz, whose attorney had already informed federal prosecutors of his client's intentions. "Sources have told me that the club was upset that Schultz accepted the money and didn't go to trial,"

says Budd Johnson.

In a December 1 hearing to reduce Schultz's sentence, his attorney, Michael Pancer, reportedly told a U.S. District Court judge that his client was no longer a Hell's Angel. (Pancer won't comment on the case because his client's request is still under submission.) Schultz was sentenced to five years and is expected to serve forty months.

When contacted last Friday at the Boron Federal Prison Camp in San Bernardino County, Schultz said that he is still a Hell's Angel. He claimed that he was neither voted out of the club nor was he reinstated in mid-December, as Budd

Johnson had said. According to Schultz, Johnson is lying to disrupt the bikers' organization. At that point, the telephone call, which was being monitored by prison authorities, was disconnected. A prison official later explained that certain forms must be processed before an inmate can be interviewed.

The current president of the San Diego Hell's Angels, who asked that his name not be used, also accused Johnson of trying to undermine the club, but he would not confirm or deny the information about Schultz's temporary exile. However, the club's former secretary, who also didn't want his name used, says he, Schultz, and two other members were voted out at the same time. (One of the two other members was allowed officially to retire, the former secretary said, and he himself left in good standing. "It was sort of like a

demotion," he explained.) The former Angel said that the defense fund was "one of the issues" that got Schultz kicked out but cited "philosophical differences" as the main reason for the expulsions. "The politics are difficult with a limited number of people on the street," he said. "One person having influence over a few others can sway the direction of the charter." Some members were opposed to efforts, under the club's leadership, to upgrade the club's image, said the former member. He and the other ex-Angels were associated with this movement. "Doug was very progressive in the things that he did and the direction he was taking the charter," he said. "But the dinosaurs don't want to lie down."

The current president of the Hell's Angels said that the former secretary is mistaken about a number of things, including his departure in good standing. One of the members retired, he said, while another left for medical reasons. Doug Schultz is still a Hell's Angel, and the secretary was the only one "kicked out," he said. Schultz had to pay attorney's fees even without a trial, and he kept the defense fund with the club's blessing, according to the president. About the alleged rift, he said, "In any kind of group, you always have [philosophical differences]. It was nothing major." ■

## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: I'm writing on behalf of a painfully shy and easily intimidated friend who would really have liked to have written this himself but was too afraid. But since his question aroused my own curiosity, I've taken this task upon myself. Our questions are: What is the origin of the use of the term "john" in reference to those men who patronize ladies of the evening, and who are better also referred to as "johns"? By the way, my friend's name is John, and I feel that these derogatory connotations to his name are a possible cause of his social ineptitude.

C. Stradley  
San Diego

Aww, poor Johnny, why is everybody always picking on him? Tisn't so, John Boy — you could be a George (which, in U.S. slang, means to seduce and copulate, and in British slang signifies a bowel movement), or a Sammy (a fool or oaf), or even old Billy (the devil himself). Still, there are quite a bit of anti-John euphemisms in our language. Take heart, though. It's not because of your personality but because the name itself is so common. After all, who would want to call a toilet an Ebenezer? I can't even count the number of slang uses of John. Besides the two you find so painful, there are even more imaginative ones. In homosexual usage, a John is an older man who keeps a younger one. (A John-and-John is a "homosexual pervert," according to one slang dictionary.) Or, John could be any anonymous male (John Doe). In Britain, John means a first-year cadet at a military school. In Australia, a John is a policeman. In the U.S. in the Nineteenth Century, a John was a Chinese — or a dried fish, depending on context. A Johnnie was a fashionable man about town in the 1880s, or a tiger to nineteenth-century sportsmen, or a penguin to sailors at the turn of the century, or a half glass of whiskey to an Irishman. In British slang, it even signified

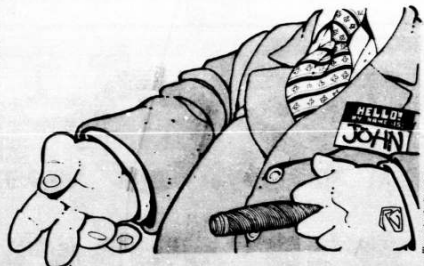


Illustration by Neil Garry

(through an etymological process I can't describe here) the male sex organ.

The first appearance in print of John as a toilet was in regulations issued by Harvard College in 1735: "No Freshman shall go into the Fellows' Cousin John." (Said convenience has also been called a bog, a jakehouse, a necessarium, a Sir Harry, and — take note, John, friend of C. Stradley — a Jim and a Joe.) A John as a customer of prostitutes is more recent in origin, probably dating to this century.

The thing to remember is that people take your name in vain simply because it is the commonest name in the language. Australians have even more fun with names, only they've pounced on Joe. In their rhyming slang — a curious practice in which one word stands for another with which it rhymes — Joe Blakes means you're suffering a mean hangover (Blakes rhymes with snakes, which you see when you're in the midst of *delirium tremens*). Joe Gurr means prison (Gurr equals stir, get it?). But they haven't neglected you,

John. John Bull rhymes with full, which in Australia can only mean liquor, which means you're drunk.

Dear Matthew Alice:

Since it takes blue and yellow to make green, why are there people with blue eyes and with green eyes, but no one has yellow eyes?

Monty Hancock  
San Diego

Hope you're not too disappointed, Monty, but there are people who have yellow eyes. Admittedly, it's not a common color — brown is by far the predominant shade for human eyes — but yellow does turn up in homo sapiens. In fact, colors that have been recorded include blue, gray, green, yellow, tan, and chocolate; if adjectives are appended, such as steel gray or gossamer blue, the range of colors is broad indeed.

That such a rainbow of eyeballs exists is fairly remarkable, given the much narrower

range in animal species and the fact that human eye color is almost entirely dependent upon a single substance, melanin. It's versatile stuff, that melanin — a good thing the pigment occurs naturally, or colorized fanatics like Ted Turner would patent it and make a fortune. Not only does it dictate what color our eyes are, but it determines how light or dark our hair and skin will be. It's melanin that's the real spice of life.

Two factors make our eyes blue or hazel or chocolate, and neither involves the Hancock theory of color mixing: the amount of melanin present and the structure of the eye itself. As explained to me by Dr. Walter Chase of the Southern California School of Optometry, in Fullerton, the more melanin present in the iris, the darker the eye appears. A tiny bit of melanin will give the eye a blue or gray tone; a great deal of melanin will make it almost black. An illustrative example would be a Caucasian baby. White babies have very little pigment in their eyes at birth; when light enters the newborn's eye, it is scattered and reflected back out, much as light is reflected and scattered by the atmosphere. Because there is so little melanin, the baby's eyes appear blue, like the sky. As the little tyke grows, though, the amount of melanin increases and the eye darkens (unless it's a genuine future blue-eyed adult, who will probably have little melanin anywhere in his or her body).

Yellow eyes are actually very light brown. The intensity of the yellow will shift according to several conditions, such as the amount of sunlight and its angle — even the color of the clothes the person is wearing can affect the apparent color of the eyes, as any fashion model or photographer can tell you.

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 KRUEGER

WHEN POLITICIANS FIND THEY CAN'T simply ignore a sticky issue, they sometimes try to bury it by creating a "special task force" to study the problem. Having handed the controversy to a group of volunteers, the elected officials can, at least temporarily, sidestep the controversy and avoid tough decisions.

But a task force on COMBO might have been different. Critics of COMBO, the city's arts-funding organization, have aggressively aired their concerns about the agency's fundraising practices, what arts groups it distributes those funds to, and its high overhead costs. Even recipients of COMBO's largesse have issued carefully worded public statements, telling how they may reconsider their memberships in COMBO.

And the local press has set its sights on COMBO. *Union* arts reporter Anne Marie Welsh takes frequent jobs at the agency, most recently noting that COMBO executive Robert Arnhem's \$75,000 annual salary is \$20,000 more than that of National Endowment for the Arts project administrators, who supervise larger budgets. Last week Channel 39 aired the fourth in a continuing series of editorials against COMBO.

The station has demanded salary cuts and a "complete reorganization" of the twenty-two-year-old arts agency, which last year distributed \$1.1 million in government and private funds among thirty cultural and performing arts agencies, from the San Diego Opera to the Samahai Philippine Dance Company.

The city's new Public Arts Advisory Board is also nipping at the heels of COMBO, which just lost its recently hired vice president, Diane Annala, a former city council aide whose political connections could have helped keep the critics at bay. And the city council task force that was proposed to explore COMBO's inner workings might have provided the ammunition critics would need

to disassemble the agency. But plans for this task force have dissipated in a cloud of misunderstandings and squabbles, and COMBO now seems destined to ride out the controversy and retain its monopolistic role as the city's arts-funding agent.

Former Councilman Uvaldo Martinez, who proposed the COMBO task force on October 1, resigned from office shortly afterward. His staff members mistakenly believed for several weeks that the council's Public Services and Safety Committee, headed by Gloria McCall, had in fact approved Martinez's proposal.

But now Wolfshiemer is angry with the committee's staff and chairwoman McCall. On Monday, Wolfshiemer's aide, Joann Johnson, indicated that the councilwoman has no interest in discussing the COMBO issue until it comes before the full city council. "Abbe has decided to make an issue [of COMBO] at the council, not at the committee. She's sick of fighting at the committee meetings." As for the task force, Johnson says it has "evaporated."

Wolfshiemer has tried unsuccessfully to raise the bigger question of whether the city should continue its "umbrella arts-funding" approach, in which one agency alone dispenses more than \$900,000 in taxpayer monies to performance groups and museums. Though she was the sole dissenter on a series of committee votes in November and December, she has continued to insist that the committee actually took different actions on these matters than chairwoman McCall says it did. (McCall says the committee approved continuation of the umbrella-type funding and keeping COMBO as the sole funding agency. Wolfshiemer says it made no such decision.) Although other committee



Councilwoman Abbe Wolfshiemer

members have since moved on to other issues, Wolfshiemer continues to dwell on the dispute, which led the committee's consultant last month to issue a twelve-page transcript of a November 5 meeting in an effort to settle the differences. This week Wolfshiemer's staff continues to study tape recordings of the November and December sessions in an effort to clear up the controversy.

Although she had several opportunities to seek formal approval for the COMBO task force at the committee's December 17 meeting, Wolfshiemer made no effort to do so. COMBO critic John Howard, a local attorney and member of the city's newly formed Public Arts Advisory Board, believes Wolfshiemer is missing an opportunity to gain important insights into COMBO's activities by her refusal to push immediately for a task force. "We should be completely sure that COMBO is functioning in a responsible manner. A task force could and should do that," says Howard. He and other observers caution that Wolfshiemer's strategy of delaying the issue until it comes before the full city council later this year could backfire; he believes that COMBO supporters could more easily quash formation of a task force at the council level than in committee.

COMBO executives were so concerned by the threat of a task force that they quickly

voiced their worries to city officials. One council aide says former COMBO executive Annala warned that the committee's consultant last month to issue a twelve-page transcript of a November 5 meeting in an effort to settle the differences. This week Wolfshiemer's staff continues to study tape recordings of the November and December sessions in an effort to clear up the controversy.

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COMBO executives were so concerned by the threat of a task force that they quickly

county's revised phone system contract, and recent construction delays that will further postpone savings and cost the county at least \$300,000 in additional expenses.

The county's general services department confirms that the completion date for the new 10,500-phone SANCONTEL telephone system will be May 28, at the earliest. That date is three months past the March 1 deadline the county set for itself last year in negotiations with Contel Business Networks, the firm that won the contract to install the SANCONTEL system in forty-six different county government buildings throughout the county.

County officials say the deadline was missed because of a shortage of county workers, including building inspectors, who must approve all the remodeling at county offices and prepare the buildings for installation of the new equipment by the Contel crew. Clarence Kaufman, director of the general services department, also says that county minority-hiring requirements have made it difficult to find qualified sheet-metal, carpentry, and electrical contracting firms for that work. For example, the hiring of a firm to install air conditioners at nine county office sites was delayed for two months when county minority-hiring experts refused to "certify" the firm because it lacked sufficient black, Hispanic, and female employees. (The county's minority-hiring officer says the general services department could have avoided the delay by seeking a waiver to the requirement.)

As of this Wednesday, eighteen of the forty-six sites lack sufficient site preparation by the county's construction teams to allow installation of the actual phone equipment by Contel technicians. And every day Contel crews stay on the project past the March 1 deadline the county loses approximately \$3000 in wages and overhead costs paid to Contel. In addition, the county can't benefit from the \$366,000 in average monthly savings it says will be realized over the next ten years by using its own phone system, instead of that provided by Pacific Bell.

San Diego County officials have for a decade held out the promise of multimillion-dollar savings from a new government phone system. But those hopes have diminished in light of the 1982 Telcel scandal, tough infighting over what company would win the

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# LOUIE

(continued from page 1)

But those who know Louie understand that he isn't forgoing his breakfast. More than most people, Louie understands that this is not a perfect world, and without constant maintenance, things tend to fall apart: fire pits fill up with trash, the streets turn to litter, teeth rot, sanity leeches into lunacy, and old friends bored with life drink themselves into oblivion. Spending a few hours every week bagging trash is Louie's way of putting a little order back into the world. He picks the cans and bottles out of the fire pit, sifts through the sand for broken glass, and even gathers up cigarette filters so the pigeons won't choke on them.

Of course, it's partly theatrics, too. Louie's a natural clown, a connoisseur of absurdity, and he loves to see the look of consternation on tourists' faces when they try to figure out why somebody who appears to be a street tramp would

**"Your honor, like a lot of people, I enjoy a cold beer or two after work — except that I don't like to drink in bars."**

be picking up their litter.

In 1970 when Louie first showed up at Moonlight Beach in Encinitas, not many locals would have given this hard-drinking, wild-eyed, eighteen-year-old more than a few years to enjoy his buffoonery. But part of the paradox of Louie is that after sixteen years of beach life, drinking and smoking pot almost every day, he may have lost a few teeth, added a few pounds to his belly, and acquired a few scars, but all in all, he doesn't seem to be much older than the day he got here.

Just about everybody who has lived in Encinitas very long has some favorite anecdote about Louie. Usually these tales involve Louie using his talents as a buffoon to make a mockery of the customary rules of civilized behavior. To hear these tales told, you would think the ancient mythological Trickster had been reincarnated in the form of an illiterate thirty-four-year-old Puerto Rican named Louis Ortiz. It was not uncommon, during the prime of Louie's youth, to see him tear off his clothes and scramble bare-assed up the palm

tree at Moonlight Beach. Or streak the volleyball court during a tournament. Public nudity, he found, could always be relied upon to offend and outrage at least somebody.

Once, in a more philosophical mood, he chained his ankle to an old steel lamp post he found somewhere and for several days afterward was seen dragging it around town. The symbolism of the act was never known to anyone but Louie.

Another time, during one of the worst rainstorms of the year, Louie acquired a large patio umbrella, corralled a half-dozen of the most lethargic drunks in town, and paraded them through the streets of Encinitas, under the protection of the umbrella. It was hard to say who looked the most startled, the town's residents and shop owners who peered out of their windows at Louie's bizarre production or the drunks under the umbrella.

Some people in town recall Louie's association with a drifter named "Flower," a Vietnam vet who wore a

(continued on page 12)

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# LOUIE

(continued from page 8)

long beard, always dressed in flower-patterned clothes, and refused to speak to anyone. Louie practically adopted Flower, and the two developed an entire language based on whistling.

Often Louie's sense of humor has conflicted with the law. Louie says it's impossible to estimate how many times he's been arrested, but friends say it might be as many as fifty. He's almost grown fond of the Vista jail — his home away from home — and says his favorite meal there is fried liver. After years of being hauled before the judge to explain his persistent habit of drinking in public, Louie has fine-tuned a speech that he delivers in his happy-go-lucky way: "Your honor, I'm just a working guy." Louie says, "Like a lot of people, I enjoy a cold beer or two after work — except that I don't like to drink in bars. Bars have a bad influence on

**66 Rich people come down to this beach and want everything here to be perfect, just like their homes. 99**

people. I like to be outside, your honor, under the sun and moon and stars, I've traveled all over the country, and the only place I've ever been arrested for drinking in public is Encinitas. But this is my home. What do you want me to do, your honor, move away from here? Dig a hole and live in the ground? Where can an honest, hard-working guy go to drink a beer in peace around here? Just tell me, and I'll go there."

Louie has never harmed anyone, he doesn't own a car, and has never been

arrested for drunk driving. He insists he doesn't have a drinking problem, only a drinking-in-public problem. Taking all this into consideration — plus the fact that Louie does hold down at least two part-time jobs — the judge usually listens to Louie's speech, gives him a fine of fifty to a hundred dollars, and tells him to get out of court. And by that afternoon, Louie is back at the beach, enjoying a beer with his friends, while he recounts the highlights of his day in court.

About nine o'clock, when the morning sun begins to warm the sand, a few of Louie's beach buddies emerge from the shrubbery and allies to help him in his morning maintenance program. Besides Louie there is Ralph, a thin, redheaded fellow who has lived in Encinitas all his life and for years has made his home just a few hundred feet from Moonlight Beach in a bamboo-and-palm thicket known as "Little Vietnam." Ralph has been arrested forty-four times for being drunk in public, though, as he says in his defense, "I was really only drunk about eight of those times."

There is Bob, an excitable, unemployed house painter from New Hampshire who heard about San Diego's Riviera for the homeless before he'd even set foot in California. "Moonlight Beach is famous all over the country," he says.

There is Freddie, a long-time Moonlight local who, in spite of a cast on his leg, rides his rusted bicycle back

(continued on page 14)

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# LOUIE

and forth along the asphalt paths, tilting a battered radio to his ear. Others come and go, too, curious to see what theatrics Louie might have planned for the day.

After a while, somebody lights up a joint, and the Moonlight crew takes a smoke break. They take their places on top of the "musical round table," which Louie and his friends built from an old phone cable spool and three railroad ties. The round table, bleached gray with the sun and salt air, is the center of their social world, and the ground all around it has been stained black, like some ancient midden deposit, with the charcoal and grease from a thousand celebrations. Its top and legs have been carved with the names of an almost endless number of beach people who have whiled away their days at the table, drinking wine, playing music, and telling stories.

"I remember when everybody used to bring their instruments down to the musical round table on Sunday," Ralph recalls in his quiet voice. "We'd be barbecuing hot dogs on the fire. We had one very special brother, Vicente, who played the saxophone. He'd start at the top of the hill and march down blowing New Orleans jazz. When he got to the bottom, he'd say, 'Church services have started. What do you wanna hear?'"

"Lorraine'd be singing in the bathroom," Bob adds, exuberant with the memory. "That old bathroom had really great acoustics. I was bummed

when they remodeled it."

"Remember the time we collected all that old wood when they tore down Seeman's Lumber?" Louie says. "We built a bonfire that must have been fifty feet high."

"The sheriff said we were gonna burn down the beach," Ralph laughs. "How can you burn down a beach?" "The firemen came to hose it down," Louie says, "and everybody stood in the spray of the hoses and took a nice, warm, steamy shower." He closes his eyes and lifts his hands to feel the warm spray.

"I think it was either Harold's or Frenchy's birthday," Bob recalls. "Back in '74, we built a monster pyramid out of wood blocks from construction sites. It took us all day to build this thing because it kept a-ving in. I was standing on somebody's shoulders when I put the last block in place, so it must have been ten, twelve feet tall. When night came, we lit that pyramid on fire, and you could see the glow for blocks."

After it burned down, we raked the coals together and laid refrigerator grills over it. Tommy came down with cases of roasting chickens — must've been thirty chickens — and we started cooking them on the fire. There was an army of guys down here, and they all

had their own chicken. Frenchy was playing his ragtime music, Louie was playing the spoons, somebody else was playing the harmonica."

"Even Tommy's dog had his own chicken," Freddie remembers fondly.

"A sheriff told me once they used to use us for training, because they knew we were nonviolent," Ralph says. "If they had some rookie who'd never busted anybody before, they'd bring him down to Moonlight and tell him, 'Okay, wait until they get drunk, then go arrest them.' That sheriff said I was the first person he ever put cuffs on, and he's a lieutenant now." Ralph swells with pride as he considers his contribution to the man's career.

"At Christmastime one year, we put a wreath on the palm tree and hung colored lights on the bathroom," Louie says. "We were gonna have a different decoration for every season: bunnies for Easter, a sun for summer, a harvest scene for fall."

Louie arranged to have a friend cut two large Easter bunnies out of sheets of plywood; they painted one bunny pink and one bunny blue and hung them on the palm tree. But the state park rangers took offense at the blue bunny, which was mounted behind the pink bunny with a lusty leer on its face.

"They thought that was obscene," Bob says scornfully. "After that they said we couldn't have any more decorations."

The group slouches into a morose silence as they ponder the days that were but can never be again. It's the end of an era for the Moonlight Beach gang, and they know it. Last summer all the state beaches in North County began enforcing no-drinking regulations and an 11:00 p.m. curfew. Almost overnight, the new regulations ended a twenty-year tradition of day-and-night, nonstop drinking and partying at Moonlight Beach. For a while, all the transients from up and down the North Coast con-verged at Swami's, a county-run beach at the north end of Cardiff, where drinking was allowed. But that only turned Swami's into a ghetto, so a no-drinking regulation was quickly implemented there as well. The boys still try to evade the no-drinking law, playing a game Louie calls hide and seek.

But the law is clearly winning, and the boys are growing more and more demoralized every day. At Moonlight Beach, county work crews have hacked away the bamboo thicket at Little Vietnam, depriving Ralph and perhaps a half-dozen others

of their homes. At the same time, a committee of local business and property owners sponsored a program to spruce up Moonlight's long-neglected appearance. Their improvements included hauling in new beach sand, trimming the trees and shrubbery, building new walkways, and adding two new volleyball courts. Last summer the state parks department remodeled the old rest rooms, paved the old dirt parking lot on the bluff above the beach, and began charging beachgoers a three-dollar fee to park there.

Though Louie and his friends don't disapprove of the cosmetic improvements to the beach — they have certainly done their share to keep the beach clean — they take strong exception to the no-drinking regulation, which they feel was just another "cosmetic" improvement, designed to prune them out of the landscape. They say the sheriffs use the no-drinking law as a selective bust — tourists are still allowed to sit on the beach and make their mixed drinks, and even surfers usually get away with downing a few beers after a surf session. Only the "nondesirable" types get arrested for drinking.

"The problem is that the rich people don't wanna see the poor people sit-

ting around," Bob says in a gruff voice. He seems the most disgruntled of the group today, and as he speaks, he works himself into angry bluster. "They come down to this beach and want everything here to be perfect, just like their homes. And they want everybody here to look exactly like them. But we don't look like them, we don't wear Jordache jeans, so they don't want us here. This country's getting to the point where there's just two kinds of people: the rich and the poor. The rich are getting richer, and the poorer are getting poorer."

The bitter accusations make Louie uncomfortable. Not only doesn't he like to see his friends unhappy, but he is unwilling to judge people according to how much money they have. One of the "rich" homeowners near Moonlight once paid for Louie's dental work after his teeth had nearly rotted out. The kind gentleman even paid for a new set of false teeth for him, and even though Louie later lost the dentures, he is still appreciative of the man's generosity. "There's some nice rich people, too," Louie says quietly.

"They're the same rich people who won't give us any jobs," Bob continues angrily. "At least not any that would pay enough to let us live around here. So we have to live outdoors. We can't go into downtown Encinitas 'cause they'll arrest us for vagrancy, so we come to the beach and drink beer 'cause there ain't nothing else to do. And then they bust us for that. What do they want us to do, go live in the bushes like the Mexicans?"

In the last few months, there have been several violent crimes committed by illegal aliens at Moonlight, and the mood of all the townspeople is clearly turning against the invasion from the south. Even the transients and beach people feel their turf is being invaded. But the talk about Mexicans makes Louie nervous, too. Being Puerto Rican, he is sometimes mistaken for a Mexican. Not long ago, he was arrested with a group of illegal aliens who were drinking at the beach. For reasons only Louie understands, he refused to speak English to the arresting officers. He was held in jail until his birth certificate could be mailed to him from Puerto Rico.

"The trouble is, this town's going through growing pains," Ralph says, "and it's gonna have to learn how to cope with street people in a different way than just arresting them, taking them to the Vista jail, and locking them all up."

"Maybe we just gotta get smarter," Louie calmly suggests.

**66 Louie trusts every lost soul who blows into town; he'll spend a day at the beach with them and say, 'Dinner's on me' or 'I'll buy the keg.' 99**

"I don't see why there can't be something like the old CETA program they did away with," Bob says. "All these kids hangin' around here with no jobs, no work, nothing goin' on — why not make some kind of jobs, so they can work and maybe have a little something?"

Louie recalls that he had a plan like that once. "After Proposition 13 and the funding for sweeping the streets downtown got cut back, right? I did a little rainbow warrior thing. I went to the kind merchants and said, 'I'll make you a trade. You give me thirteen bucks a month, and I'll give you twelve sweeps.' I figured if I could get enough of the good merchants to sign up, we could buy a bunch of equipment and put all the boys and girls on the beach to work. I figured we could get us a big hangar where we could put all our tools, and we could go out every night after the sun went down and clean up the whole town. Like a sanitation crew. We'd have Indians, whites, blacks, Puerto Ricans, Mexicans — I mean the whole jamboree, everybody workin'. We could make a thousand bucks a month!"

Louie's plan wasn't just idle talk. Using his own money, he bought a street vacuum, about the size of a lawn mower. He rebuilt the engine on the vacuum and named it "American Beauty," after the Grateful Dead album. He even had a friend paint the vacuum's name on the front, along with red, white, and blue roses. Once American Beauty was in operating order, Louie found he had little trouble signing up thirty Encinitas merchants for his sweeping program, and true to his word, Crazy Louie put his beach friends to work.

Before long, though, Louie found that most of his "rainbow warriors," as he called them, would show up for

work once or twice, then never show again. He does the sweeping himself now, three times a week. "I sweep every Monday, Wednesday, and Friday," he says. "And if I don't get it done then, I do it every Tuesday, Thursday, and Saturday."

For the most part, the "kind merchants," as Louie gratefully refers to them, are pleased with his work. What he lacks in reliability, he makes up for in quality work and cheerfulness, they say. And in return, Louie has nothing but appreciation and admiration for them. "Merchants make the earth go by," he says. "All I do is sweep it."

Even before Louie started his street-sweeping business, he had an interest in beautifying Encinitas. In 1971 when he was working at the Union 76 station on Santa Fe Drive, Louie noticed that a lot of fifty-gallon drums were thrown away when they were empty. So Louie asked the owner if he could have them. He collected eighteen of the drums, cut the tops off them, painted them yellow, and decorated them with stenciled happy faces, musical notes, question marks, and other artwork. Then he rolled the barrels down to the beach and spaced them over the four miles between Grandview Beach in northern Leucadia and Swami's — roughly the boundaries of Louie's kingdom. He even arranged for the state parks maintenance crews to drive down the beach on low tides to empty the trash barrels. The following year, after seeing that his antilitter program could be effective, he increased the number of barrels to thirty-five. Louie's trash barrels were later appropriated by the state parks system, and his mysterious stenciled decorations were replaced with Coppertone stickers — an act of blatant commercialism that outrages Louie's followers and mildly annoys Louie.

(Continued on page 16)



# LOUIE

(continued from page 15)

Nobody in Encinitas knows Louie as well as his landlord and sometimes employer, John Brunner, a fifth-generation Encinitas resident who lives just up the street from Moonlight Beach. John, a musician who looks something like a sandy-haired Frank Zappa, runs a moving business out of his apartment, and when he needs help with a big moving job, he hires Louie to help with the heavy lifting. "The guy's strong as an ox," he says. "And he didn't get those muscles by spanking Hank, either. He's a worker, no doubt about it."

Louie lives rent-free in John's garage and generally has permission to use the phone and bathroom as well. When Louie is particularly well behaved, he can sometimes obtain permission to make a peanut butter sandwich in the kitchen and watch a cowboy movie while sitting on the living-room rug. When John Brunner talks about Louie, his emotions swing wildly between fondness and anger, amusement and concern — much like the parent of a bright but troublesome teen-ager. In some ways he is almost like a surrogate parent to Louie, even though, at thirty-two, he's two years younger than Louie. From his apartment window, John can look down onto Moonlight Beach and the musical round table, and on many a quiet night, he has lain in bed and listened to Louie and the boys' raucous laughter above the sound of the waves. Over the years he has been a constant observer of the Moonlight gang and Louie's influence on them.

"Those guys at Moonlight like to sit down there and cry in their beer these

days," he says. "But let's be serious. Louie and his friends have lost the right to drink at the beach because they've been abusing the privilege for ten years. People around here started to feel like Moonlight Beach wasn't a safe environment for their kids, which it's not. Most of those guys have been the local burns around here forever. One of them got picked up by the sheriff the other day for shooting up on the street corner. Louie's never been into hard drugs himself — in fact he hates what he sees those drugs doing to his friends. He wants to help them, but at the same time, he's part of the reason they're there. Louie's the leader of that group, he's the instigator. Without Louie, they wouldn't have much of a reason to hang out there."

According to John, Louie identifies with street people, even to the point of pretending to be a street person, despite the fact that he works regularly and has a few thousand dollars in the bank and a warm bed to go home to every night. His intention is to help street people, yet it's this desire to help that eventually gets him into trouble. "Louie trusts every lost soul who blows into town. He'll spend the day down at the beach with them, then say, 'Hey! Let's eat! Dinner's on me.' He keeps a wok stashed out in the bushes somewhere. He'll go to the store, buy a bunch of food, and cook up a hobo stew for the whole bunch of 'em. When they decide to have some celebration, Louie says, 'I'll buy the keg!' Then, when the party gets out of hand, Louie can't understand what went wrong."

Once, when one of Louie's beach parties turned into a drunken brawl, Louie tossed his \$300 ghetto blaster into the fire to try to divert attention. "That was Louie's soul sacrifice," John explains. "Something so ridiculous, so absurd, the others had to stop fighting

**The Halloween disguise was perfect — a three-piece suit, with briefcase and umbrella. He sat there the whole night, pretending to read the paper.**

to wonder why he would do it."

Louie doesn't talk much about his past, but over the years, John has pieced together the facts of how he arrived in Encinitas. Apparently Louie comes from the small village La Cueva Indio, Puerto Rico. Nearby is a U.S. Navy installation where Louie's father had been stationed for many years. Louie's mother died when he was fifteen, and his father moved to New York to start a trucking business. In 1968 a group of California surfers passed through Louie's town and, being an avid kneeboarder himself, Louie hit it off with them, then say, 'Hey! Let's eat! Dinner's on me.' He keeps a wok stashed out in the bushes somewhere. He'll go to the store, buy a bunch of food, and cook up a hobo stew for the whole bunch of 'em. When they decide to have some celebration, Louie says, 'I'll buy the keg!' Then, when the party gets out of hand, Louie can't understand what went wrong."

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tending to be illiterate is just another one of his tactics for playing the fool. During his early years in Encinitas, most people assumed because of Louie's wild and rebellious appearance that he lived in the trenches at Moonlight. And Louie did his best to encourage that impression, even among some of his closest beach buddies. But John Brunner is one of the few people who know the truth. "Louie might have looked like some shit bum, but he was living over on Melrose Street in a perfect little studio apartment he rented from Grandma Brownlee. It had a hundred-year-old bed, an antique dresser and vanity, and little hand-made doilies on the pillows. The place was meticulous. Louie even had pictures of his family lined up on the dresser. Grandma Brownlee used to cook for him and wash his clothes. The rent was forty-five dollars a month — the best deal I've ever seen in North County."

In spite of his odd behavior, Louie has always had a rapport with elderly people and often helps them with their gardens and yard work. They, in turn, respond with affection. Perhaps like many other people, they see Louie as

(continued on page 18)

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# LOUIE

(Continued from page 16)  
the wastrel they would most like to reform.

When Grandma Brownlee died in 1979 and the rent on Louie's studio was increased to \$150, John agreed to let him live in his garage off of Fourth Street, just until he could find a place of his own. Louie has been there ever since.

The corner of the garage Louie calls home is smaller than most clothes closets. Like Louie, it is full of paradoxes. A stack of old wooden crates serves as his dresser, yet each T-shirt in his wardrobe has been washed and folded so carefully, you would think he has a maid come in to do his laundry and straighten up the place every day. His small cot is perfectly made, and a

small silver cross lies on the top blanket. His socks are neatly rolled and arranged in rows. His tool kit, at the foot of the bed, is so immaculate that the tools look like eating utensils.

John's generosity in allowing Louie to live in his garage has been repaid in the form of a wealth of Louie anecdotes. One Halloween, for example, Louie got a haircut, made a trip to the Salvation Army, and showed up at a costume party in a three-piece suit, complete with briefcase and umbrella. "It was the perfect disguise," John says. "The whole night he refused to speak to anyone and sat there pretending to read his newspaper."

But at other times, John's association with Louie has not been so amusing. John recalls the time Louie developed a grudge against a woman who lived across the alley from his garage. One day when the woman was taking a load of garbage out to the alley, Louie was

sitting on his bed with the garage door open, holding a hunting bow in his hands, as though he'd been waiting for her. To the woman's horror, Louie drew his bow, took aim, and shot a steel-tipped hunting arrow through the woman's metal garbage can. It was Louie's idea of a joke.

"I kicked him out, threw his stuff in the alley, and nailed the garage door shut," John says.

Another time, Louie showed up at John's door with an eighteen-inch corvina somebody had given him. He wanted to use John's kitchen to cook the fish for his buddies at the beach. It was a hot August day, and John was entertaining some women on the front lawn. "Louie was pie-eyed, and I had this horrible vision of that madman trying to cook a fish in my kitchen. So I told him no," Louie threw a tantrum on the spot. He bit into the still squirming fish and shook it like a dog. The fish scales

splattered under his teeth and showered down over his face and hair. A family happened to be walking down the sidewalk on their way to the beach, and their young boy stopped in shock to watch this grotesque spectacle. Louie ripped a piece of flesh from the fish's belly and, with the fish guts streaming down his arm, held it out to the little boy. "Hey, Youngblood!" he shrieked. "You want some fresh fish?"

John shakes his head sadly when he tells the story. "I guess I've kicked him out three or four times. But it never does any good. He always comes pleading for me to let him come back."

Back at Moonlight, after another joint is passed around, the bitter talk about the no-drinking laws and the rich people who inspired them soon mellows into nostalgic, almost reverent reminiscences of members of the Moonlight gang who

have come and gone. "There was Frenchy, who said he came here to die and just wanted to have a good time," Ralph recalls. "He was from back East somewhere. Had cancer. He was a happy-go-lucky guy. Must have been about fifty, but the way cancer kills ya, it's hard to say."

"Caesar passed away," Louie says with fond recollection of his old friend who lived for several years under the wooden deck at Beacon's parking lot. "He had sclerosis of the liver. Remember his friend Uncle Freddy? Always wore overalls, drove a VW van? He liked to smoke his Bugler and go fishin' all the time. He passed away. And Tomato Bill, the farmer. He passed away, too."

"Mr. Hank," Bob recalls. "He used to feed the birds right out there where the volleyball court is now. Pigeons would land all over his head and arms. He'd dead now."

"Remember New York Johnny, who opened the deli up on D Street?" Ralph says. "He used to put us to work cleaning his grease pit. He'd feed us real good and maybe buy us a half-case of beer. He died of heart problems."

"Larry Aguilar," Louie says. "He died of a motorcycle wreck." "Lots of good people died of overdoses," Ralph points out. Then, after a thoughtful pause, he wonders, "What are we talking about dead people for, anyway?"

"Probably because we know somebody people will be talking about the same way," Bob says with a strange, sad laugh.

Lately, Louie hasn't been seen at Moonlight Beach as much as he used to. While many of his old buddies still wander restlessly up and down the lonely winter beaches, as if hoping to find the old gang just

around the next point, warming themselves around a bonfire and passing around a bottle of Muddog 20/20, Louie seems to have found other things to do with his time. Some of his old friends tease him about spending so much time sweeping streets and moving furniture that he never has time to panhandle with them anymore. And several people around town have commented lately on Louie's improved appearance. The ratty old denim jacket he wore for so many years, now held together by nothing but Grateful Dead patches, hangs above his bed. He only brings it out for court appearances these days — a legal strategy so absurd only Louie understands it.

Louie hasn't abandoned his dream of putting all the old Moonlight gang to work maintaining the littered streets of Encinitas. Not long ago, he bought a street sweeper, completely rebuilt it, and even painted it yellow-green, the

color of the city's fire engines. But later he found he couldn't afford the liability insurance for the sweeper, and it sits idle now, parked across the street from the firehouse.

For a while Louie was talking of building some kind of barge or houseboat, out of oil drums and wood pallets he's been saving. The idea was to anchor this thing off Moonlight Beach, where he and his friends could while away their leisure hours in peace, just beyond the reach of the law. Somebody pointed out to him, though, that a barge like that wouldn't last the first winter storm, and besides, the Coast Guard would never allow it. Louie doesn't talk about the barge idea much anymore, but that vision of a safe haven, where the outcasts of Encinitas can drink and play their music in the sun, is still germinating in Louie's mind and is certain to reappear in some other form.

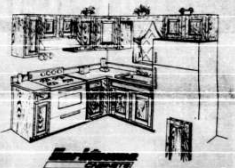
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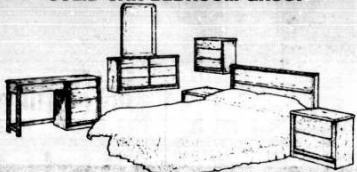


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**D**isregard the sea stories about how arduous navy boot camp can be. In 1971 while the Vietnam War dragged on, my outfit, Company 336 of the Naval Training Center, San Diego, spent eight weeks working mostly on our graduation ceremony. We became proud, postadolescent cogs happily churning in a huge, battalion-size marching machine, sporting white leggings, shouldering rifles, and stepping smartly through a series of complex exercises called "physical drill under arms."

Learning the sixteen separate sets of exercises, comprising ninety-six counts and all set to bugle calls, consumed the majority of our time in boot camp, and then we never again touched a rifle or marched in formation after we entered the fleet. Marching was a metaphor for cooperation, subservience to the group, and submergence of personal identity. Marching machined us happy warriors into tools of the state.

We used to joke about fighting the Roosters as we spit-polished our boondockers, but the unfunny joke was really on us: we were fighting tyranny with tyranny, by marching ourselves into brute conformity. When we were having a particularly good day, marching was a transcendence of self and a perfect numbing overture to what we were facing: collective death.

Watching the color guards and marching bands in the recent holiday parades brought it all back: marching is *fun*. Which is what makes marching such a powerful force. It renders you willing, even eager, to do anything asked of you. The old newswreels and the new videotapes capture it: French doughboys stepping quickly toward a mass, meaningless death in the trenches of the Great War; Hitler watching in malevolent glee as his storm troopers goose-step

invincibly on their way to Belgium; May Day parades in Moscow where Russian infantrymen strut eagerly toward the Afghan quagmire; companies of green-clad Nicaraguan women, defiant and determined, marching through Managua on their way toward a very un-secret war, scruffy *contras* marching carefully across open fields in a secret Honduran training camp. Even some American prisons are now using marching as a way to instill discipline in convict populations. If you've ever marched with a group and have felt the esprit that develops among your compatriots, you might not consider it advantageous to society for convicted felons to forge such bonds.

Of course, the bonds that marching creates among warriors are essential to the maintenance of the world's war economy, even if those bonds are ultimately not advantageous to world society. I witnessed the strength of this

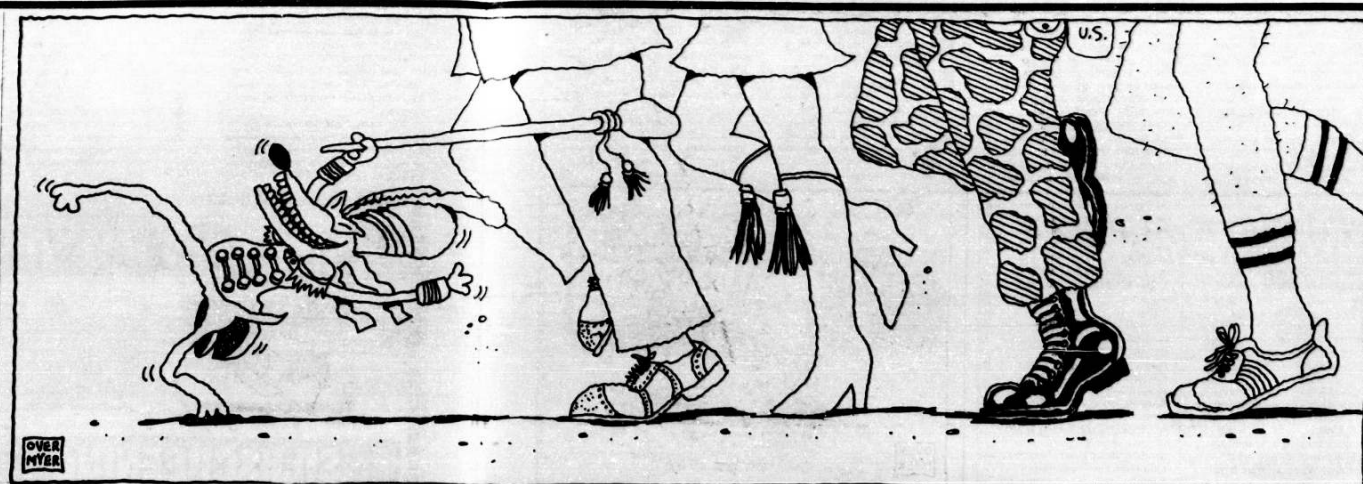
binding a few years ago among a group of Marines on a five-day, hundred-mile march from the Salton Sea to Camp Pendleton. "We're infantry, our mobility has been our feet," explained Colonel IV. Sullivan, the boulder-jawed battalion commander. "When I took over the battalion, I found they were less than capable marchers. We've been training for this a long time, and now we're going to show that we can move this battalion one hundred miles quickly, over varied terrain and weather conditions. And complete it in a combat status." I was along as a guest observer, and I learned something new about marching in that week: it has miraculous curative powers.

The 526 Marines had been marching in a "route step," that is, walking out of step but still in columns of two, for fifteen miles the first day. Gradually, the varied terrain of highway shoulders, dirt roads, soft sand, and steep, rocky scabbles produced a universal pain in 1052 feet. After the first night of bivouac, most of the soldiers awoke fivoac and tender and would much rather have been shipped to Grenada than hit the road for another fifteen miles. "My dogs are telling me that if I don't stop humping, they're just gonna quit," commented one Marine after trudging only half a mile on the second day. "Man, my dogs ain't even talking to me no more," rejoined a buddy. By the time we had walked ten miles, it felt as though the soles of our boots had been replaced by upturned spikes, and we were all linked in a camaraderie of pain. If the marchers weren't complaining, they were in a wozy trance, trying to beat the misery with crude meditation.

Then something weird happened. About half a mile outside Borrego Springs, the companies were snapped into tight formations and ordered to start marching in step. The battalion would march past the townfolk like tough, proud Marine units, rifles shouldered, heels smacking to the hot pavement, spines defiantly straight. The transformation was remarkable. Even a string-out band of grouching, angry kids, the battalion suddenly became a crack military unit, a kind of lethal organism, stepping proudly and barking marching songs with gusto.

*Hey-oh diddy bop!*  
*Hey-oh diddy bop!*  
*I wish I was back on the block*  
*I wish I was back on the block*  
*With that bottle in my hand*  
*With that bottle in my hand*  
*Lord I want to be a drinkin' man*  
*Lord I want to be a drinkin' man*  
*Am I right or am I wrong?*  
*You're right!*  
*Are we weak or are we strong?*  
*We're strong!*

*Sound off*  
*One-two:*



*Sound off*  
*Three-four!*  
*Break it on down now*  
*One-two-three-four-one-two, three-four!*

Chests out, shoulders even, faces fierce, the soldiers had forgotten their complaints and had locked into a resolute, communal intensity. It was an inspiring sight, made all the more interesting because as soon as they had strutted through town and resumed a route step, the bitching, belly-aching, and even fighting picked up even more vociferously. I realized then that marching, however physically demanding, is really a state of mind.

**M**arching is an act of community, an affirmation of the group, and a hypnotic acquiescence to a higher authority. Historically, those authorities have used this grouping impulse against us, but there are also innocent uses of marching, and it's still possible to have fun doing it without being in prison or having to go off to battle afterward. Members of marching bands, whose antecedents were the bagpipers and the drum-and-bugle corps that provided musical accompaniment to battlefield carnage, now have a grand time inspiring vicarious warriors during football games. The marching band is to the marching battalion what a stunt plane is to a bomber: not destructive, but still explosive. Any band can just march down the street and play. But Patrick Henry

has a reputation, and that's what's fun. It's fun being good."

# IT'S ALL IN YOUR STEP

## Life as a Close-Order Drill

BY NEAL MATTHEWS

the county, judging by its numerous awards and honors. Outfitted in green-and-gold Continental soldier uniforms, with tricorn hats, the eighty-five-member band was honored last year by being chosen to march in the Rose Bowl Parade. "The Rose Parade was the best; that made band all worthwhile," remarks Andy Ametta, a senior who plays quad drums. "We had to compete to be selected for it, and we did a whole routine with all kinds of steps, called 'Yankee Doodle Dynamite' or something. Any band can just march down the street and play. But Patrick Henry

has a reputation, and that's what's fun. It's fun being good."

As the musicians gathered on Girard Avenue in early December to march in the La Jolla Christmas Parade, drum major Jana Vicars stood alone with her big chrome military baton. Behind her the band members mingled and tuned, and behind them for several blocks, other bands from other schools were lining up, along with the Marine Corps Band. Vicars is a seventeen-year-old senior, and this would probably be her last performance of the year until next summer, when the band

travels up to Calgary, Canada, for an international competition. "I'll be both sad and glad after this," she explains, using her gloved hands eloquently as she speaks. "Band is so much work, every day, practicing, practicing, and then having to stay up late to write papers for school. I'd come home in such bad moods some days. It's a lot of pressure. Everybody's watching me. I can't go to a party and get plastered — not that I'd want to — I have to be the paragon. I have to set the example... It's such a feeling of authority, being drum major. Next to God comes [band director] Mr. Torns, then me. It's a feeling you really can't know unless you're a drum major. You get to go up and accept all the awards for the group. You walk around and salute the whole band before you go up. They're all cheering, shouting your name, and it feels so good. Because at practice, sometimes you feel like they're against you."

The first band to march in the parade is the Marine Corps band, its members walking stiffly erect and stone-faced, in the manner of mute military cannon fodder. The Marines step by confidently but without passion. The Patrick Henry band, on the other hand, has a drastically different look. Shorter steps (twenty-two-inch strides, eight steps between the five-yard-lines on a football field), a springy bounce, more of a proud strut. Vicars had explained the technique. "You lean back, pinch your cheeks, and roll your feet. I was yelled at a lot in

my sophomore year because I couldn't march. But I knew immediately when I was marching right, because it hurts. You're not doing it right unless it hurts." This willingness to suffer communally was illustrated again just a few weeks ago, when the Female Fancy Drill Team of the Morse High School JROTC unit practiced its routine in the school's parking lot for an audience of one (me). The faces of the sixteen- and seventeen-year-old girls were frightening in their grim concentration. It was as if the twelve girls, most of them Filipinos, had all entered the higher consciousness of meditative pain as they demonstrated their complicated cross steps and snaking movements. The columns weaved and danced, scattered and closed with a remarkable precision. The exercises were punctuated with "bops," the syncretized stamping of feet on alternate steps, and the girls often snatched the butts of their heavy Springfield rifles in unison against the pavement. The effect was intimidating. To see adult soldiers marching is to watch an organized mob; girls marching in a crack outfit like this one surrender more completely to the group consciousness and move much more fluidly. Their communal power was scarier than that of the Marines, because it derived from their guts, not their guns, in the manner of Middle East fanatics.

Seventeen-year-old Sharyn Sablan is the drill team commander. She

calls out commands and punctuates them with a "huh!" then watches sternly for a misstep or a sloppy alignment. Sablan was assistant commander last year and took over the top post this year when the previous commander joined the Marine Corps. Like most of the drill team members, Sablan plans on joining the service.

"What's fun about this is the way people work together," she explains. "Sometimes little things can affect the whole group, and morale goes up or down for everyone. One person's problem can affect the unit's morale, like if they don't like getting demerits or they don't like something about the [JROTC] program. You have to take them aside and work things out, for the betterment of everybody."

The Morse Girls Fancy Drill Team performs at the school's sporting events and at pep rallies, and according to Colonel Gerald Webb, who is in charge of the JROTC program at Morse, the unit receives enthusiastic support from the audiences. The team is currently practicing for JROTC's main competition in June, when drill teams from six local high schools will compete at the Naval Training Center in twelve different events. They're judged mainly on military bearing, but allowances are made for originality and dash in their routines. Last year, the Morse girls were favored to win their event but lost out to the team from Hoover High School. "We didn't

(Continued on page 22)

## OUR STEP

in page 21)  
 "A spark to the routine," plains. "Like three years we won it, we stacked up in a stair step, and a girl a suicide drop onto the was smart looking." This an worked out some ps and maneuvers in her I taught them to the unit. ready this time," she says y confidence.  
 kids are hard to judge." enior Chief Petty Officer who is the leading petty drill division at the Naval Center. Gage has been one ges who observe the uts performing their and he says some of the

moves are so complex, and sharp that it's difficult to declare one unit's routine any better than another's.  
 Gage's division consists of the recruit depot's fifty-state flag team and color guard, a drum-and-bugle corps, a rifle drill unit, and a brigade staff, which uses salutes to add military pomp to awards and graduation ceremonies. When he was in boot camp, in 1971, marching was given a high priority, but soon thereafter the navy loosened its military standards, stopped carrying rifles and learning complicated drills in boot camp, grew beards, adopted new uniforms, started drug rehabilitation programs, and infatuated old-time military stalwarts. Reflecting the changing mood of the nation, now the old bell-bottom blues are back,

beards are gone, drug users are summarily discharged, and recruits are once again carrying rifles and marching in complicated drills. "All the A-schools are back to marching now," Gage says, referring to the trade schools that most recruits enter after completing boot camp. "It's the return to discipline. The purpose of marching is to teach discipline and teamwork, to learn to give up personal identity. I tell them to forget who they are and think of themselves as their company number."

There was something familiar about Gage and his ideas about marching. I asked what his own company number was in 1971, the same year I had been in boot camp, and his answer was astonishing. We had both marched in Company 336, had lived together in the same

baracks, been amused and abused by Lopez, the company commander, had probably even yelled at one another. We had been in lock-step for a time, and now we stared at each other across a gulf of divergent decisions, at the people we might have become. Gage was wearing a chestful of campaign ribbons and was still marching, submerging his own identity, something I now found dangerous to the health of the planet. We could not be more different in experience and outlook, but the affinity that developed at the moment we realized we were boot camp buddies was undeniable. It was the marching, the durable power of shared selflessness, that connected us across the years. "Keep in touch," he said, but I knew we didn't need to.

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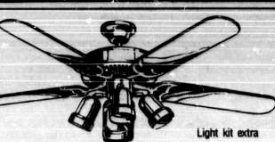
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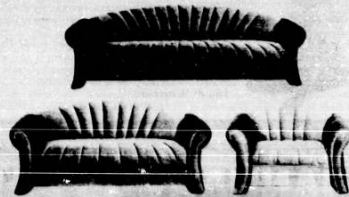
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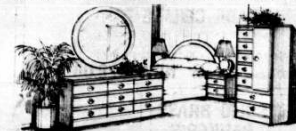


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# Hecktown



Merle Graham

JEFF SMITH

I can't find Cliff, New Mexico — the site of Jonathan Field's new play *Courting Winona* — in any atlas. I made the search

faster than a jackrabbit. A good place to be from. But then again, Cliff does have his own radio station, where call-in host Billy Bond holds court nightly, so it can't be all that tiny, and it is even large enough to have its own minor league baseball team, which must make it fairly populated after all. You'd think. But during the play, each new piece of information alters one's image of Cliff. The size of the town expands and shrinks like a New Year's resolution. Cliff blurs in and out of focus. So does the play.

*Courting Winona*, which had a brief run last week at UCSD's Warren Theatre, follows the events of a summer in the lives of six characters. Billy Bond, who went east for his education, has returned to Cliff to work in radio and to fall for Lizbeth Cates, a strange prude. She dated Stick Montoya, the town's baseball phenom, for three years and now has a definite thing about cultivating gardens. Like Billy, Stick sought his fortune elsewhere (at Arizona State) but has returned to his hometown for reasons as obscure as Billy's. He will pitch for the local team and will send Lizbeth into a conundrum of conflicting allegiances. Watching over the scene are senior citizens Thelma Seager and Redman Edwards, a white woman and black man who share a taste for whiskey. Thelma is content to observe from afar. Redman, by contrast, is a participant with the energy of a much younger man. And floating through the scene is Winona Wornack, who is liberal in both body and soul. Thelma calls her a "jezebel." Redman has slept with her. Stick would like to, and Billy, for more obscure reasons, keeps her off-limits.

The play is set in the present, but psychologically it seems to take place in the Fifties. Much of this impression comes from the small-town, sexist morality of Cliff, where women are divided into two camps: those with a "reputation" and those yet to explore their sexuality. Though he can be glib and knowledgeable about human affairs on the air, Billy Bond is locked into this Fifties, saved-versus-damned mentality, with

respect to women. So he chases after Lizbeth, even though she is duller than pewter, and he keeps the vital, poetic Winona at bay, since she is "tarnished" in the eyes of Thelma, the town's reigning moral figure. In the end, after Winona has headed out for the territories, Billy permits himself to rue her absence, briefly, thus giving the play's title an ironic twist, of sorts. But though *Courting Winona* may have drawn the morality of the town accurately, the ground it has charted is all too familiar.

This is odd, since elsewhere the play tries deliberately to avoid familiar territory, in particular the ways other playwrights have written about the Southwest. Except for when Stick Montoya finally belts Billy (and one wonders why it took the much-provoked Stick so long), the play has none of the violence of Mark Medoff's *When Li Comin' Back, Red Rider?* It also steers clear of Robert E. Sherwood's romanticized existentialism in *The Petrified Forest*. And most apparent of all, the play is bound and determined not to go anywhere near Sam Shepard's gothic/mythical treatment of the West. There are no buried children in the cornfield, no incestuous dalliances in the barn, or any breathless passions to the Chevy Impala. By contrast, Field's characters display "normal" (and normally repressed) psyches. In many ways, the play appears to have been written in reaction to Shepard's emotional topographies and to take an anti-Shepard look at small-town life in the not-so-wild West. But while it is clear to see what the play is trying not to do, its own intentions are less easy to discern.

Field has written some fine individual moments. The best of these is Winona's cheerleading at the ball park, a species of ear-jarring, nonrhyming poetry that, though heartfelt (and very consistent with her character), would get her shipped off to Boot Hill faster than to the Pet's Corner. This scene is funny, as are some of Field's short bursts of dialogue, but ultimately the play as a whole doesn't hang together. It is as sparse as a southern New Mexico landscape. Very little happens; it unfolds in sleepy, episodic stages, and it has

a great deal of trouble coming to the point. The characters, obviously meant as a cross-section of small-town inhabitants (a little too obviously at that), interact in expected ways and with expected friction. But the play is like a tree without sap. It lacks any sense of an inner drive that propels it — and us — forward with genuine urgency. The scenes don't build toward much of anything, and while it answers some questions one might have about life in the Southwest, it has trouble answering the most basic question of all: Why are we here?

The production of *Courting Winona* at UCSD had no ready answers to the question either. Directed by Walton Jones, who gave it visual energy by making full use of the small Warren Theatre, including scenes staged in the audience, the show was several strenuous rehearsals away from being polished enough to open. The actors repeatedly stumbled on each other's lines or would forget their own, and movements

— like the play itself — were often tentative and unsure. These numerous miscues enhanced the problems in the script. The show ran only two hours, with two intermissions, but it felt like three. The production did have two noteworthy features, though. Lucie Lortie's scenic design was a true ally of the play. It stressed the claustrophobia of Cliff by cramping four different playing areas onto the stage proper. No walls separated the radio station, the highway, a diner, and Thelma's living room. Each blended into the other, without an outside or an inside, and the actors would collapse one's sense of space by walking three steps and then entering a new locale. These antinaturalistic touches were in keeping with the characters' lack of privacy. One is never alone in a town like "Cliff," and Lortie's set made this point emphatically.

The other noteworthy feature of the production was Theresa McCarthy's performance as Winona, by far the play's

best-drawn and most interesting character. From her first entrance to her last exit, McCarthy was a treat. She was alternately funky and sensual, refreshingly light and then deep. She gave Winona a resonance that didn't exist in the other characters, and she provided a glimpse of what the play might actually be about, with work. Winona has an intriguing speech about people. They are "extracts" of substances, she says, like "lemon-lime." As opposed to unified entities, Winona believes that people are composed of conflicting parts that reveal themselves in time. In the play, Winona is the clearest example of her own theory. She is at once, in the eyes of the town at least, a "tramp," and yet she also has a strong mystical bent that compels her to perform Indian rituals with a buffalo head antelope to seek higher things. And McCarthy was adept at revealing these seemingly divergent parts of Winona's character.

This conception of characters as com-

posites of antithetical and unrelated traits is not new. In William Faulkner's *LBJ*, staged last summer by the La Jolla Playhouse, many of the characters were conceived in this fashion (foremost among them, for example, was a hater with a heart of gold). But if Jonathan Field's creations have been devised in this manner, only Winona — thanks in large measure to McCarthy's performance — has been realized successfully. The others are still mere types. And Field's drama has the same problems that Hauptmann's had. By constructing his play around a theory of character, rather than on an action, Field devotes too much time to expository matters and too little to giving the play a clean and sturdy spine. At present, *Courting Winona* is too vague and impressionistic. During the course of the play, we don't come to know Cliff, he it real or imagined, very well at all. Like tourists on our way elsewhere, we have merely passed through town.

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# Such Good Sports



Huey Lewis and the News

JOHN D'AGOSTINO

At eleven o'clock last Friday night, an exhausted Huey Lewis sat on a speaker cabinet near the lip of the Sports Arena stage and addressed a sold-out house in a manner that was half-sarcastic, half-plea for mercy. "You don't really want another one, do you?" he teased, and the audience's affirmative roar nearly blew the rivets out of the hangarlike structure. Lewis and his band, the News, already had worked their way down a long shopping list of the hit songs that have made them one of the hottest rock and roll acts in the world. Their regular set had lasted almost two hours, and after answering an insistent demand for more with a three-tune encore, the News waved good-bye, presumably for the last time. But the howling audience remained rooted in place until the sextet acquiesced to perform a second encore. It was only after failing to satisfy the crowd with two

more songs that Lewis seated himself and tried to reason with them. To that point, the concert had been a promoter's dream, a streamlined, evenly paced, and essentially flawless production that mated a glorified party band to the peak of its playing ability and popularity with a mostly well behaved audience primed for a good time. In some ways, the show was less a rock concert than a combination sports rally. T.G.I.F. happy hour, and private soiree thrown for 11,000 close friends. As to the first of these, Lewis did nothing to invalidate his well publicized image as a man obsessed with shtetlery and, coincidentally or not, the presentation was attended by many peripheral trappings that would link it more with the world of sports than with music. There were, for example, several sports celebrities in the audience, among them Chargers linebacker Billy Ray Smith and Padres president, Ballard Smith. There were the crowd's oft-repeated chants of "Huu-ey! Huu-ey!" that recalled the

cheer once reserved for former Charger Louie Kelcher. There was the pervasive smell of beer, rather than marijuana. And there was Lewis himself, who elicited a loud response by dedicating the hit "Heart and Soul" to the sports fans in the audience, reacting to his band's finer moments with the air-punching gesture of ac-fans; and, upon regaining the stage for the band's second encore, waved a white towel over his head like a player trying to stir a crowd to frenzy. And all of this, let us not forget, took place in a venue built to accommodate hockey, basketball, and track competitions.

Such athletic overtones are not common to rock concerts. Sure, Rod Stewart used to kick soccer balls into the audience at the end of shows by the Faces; Ted Nugent has been known to demonstrate his skills at archery during his concerts; Elton John has performed wearing the uniform of the British football team he owns; and on occasion the Eagles used to take a few moments during a show to challenge other famous rock bands to softball games. But these affinities have not been overtly shared by those artists' fans and indeed have been treated by the rock press as aberrations. So it's significant in discussing Lewis and the News that a sizeable percentage of the band's followers seem to be on the same wavelength as regards sports.

The sports connection can be attributed to the demographics of the News's fans, which in turn is determined by the kind of music they make. In a day of computer-generated music, "smart" synthesizers, programmable rhythm machines, and the like, the News specializes in a kind of rock and roll that's a throwback to the sweat-and-grunt school of the Fifties and Sixties. It's deceptively simple, infectious, rhythm-and-blues-informed rock, tailored to the needs of people pushing thirty (from either direction) who want to rock out without feeling silly. Enjoying it doesn't require a music degree, specific politics, funny clothes or make-up, an aesthetic mid-set, hair shaped like a yucca plant, or even an awareness of the latest trends in contemporary music. The News's songs are as shiny as new coins yet somehow feel comfortable and familiar to someone who feels left behind by the rock and roll parade. The band's music also projects a certain "manly" (if benign) aggressiveness, while the lyrics are a mix of the mundane and the macho, the everyday and the heroic. It's an offensive, jock-rock, packaged in arrangements as neat and tight as a taped ankle and as glibly celebratory as an end-zone dance. Friday's show was like the News's music — straightforward, uncomplicated, personable, and fun without seeming puerile. In contrast to most of the acts that are big enough to sell out arenas, the News made it through an entire evening without resorting to elaborate staging,

costumes, props, fog machines, or the other foldover that has turned the typical rock concert into a multi-sensory, sacramental rite. In a very literal sense, the News demystifies the rock-concert experience, thus making an arena show palatable and "safe" for those normally intimidated, or put off by such spectacles. That fact might account for the large number of "older" fans at this show (many in their forties and beyond), but one must assume that their younger counterparts were there because — demographics aside — Huey Lewis and the News can thump some serious rump.

Taking the stage after a politely received if too-long set by Bonnie Hayes and Wild Combo, the News kicked into "Jacob's Ladder" from the latest album, and almost instantaneously, the crowd was on its feet and dancing. Wearing the faded black denim pants and jacket seen on the cover of the band's *Fore!* album, Lewis hunched and shadow-boxed his way through the tune's martial beat and thick harmonies, then led the band through "I Never Walk Alone" before addressing the assemblage.

"We haven't been here for a while," said Lewis, "so we thought we'd take you back to the beginning." The News followed a song from their 1980 debut album with 1982's "Do You Believe in Love" (their first top-ten single) and "Heart and Soul" before Lewis dedicated a smoking version of "Walking on a Thin Line" to any Vietnam vets in the arena.

As one might expect of a band that's played worldwide for seven years, the News was as tight as a stevedore's fist, their synchro-mesh interplay benefitting from Bill Gibson's authoritative drumming even more in concert than on record. A growler might complain that the band was almost too faithful to the recorded versions of their songs, to the point of sounding like the world's biggest juke box. But as important as are spontaneity and immediacy in the making of great rock and roll, there's something thrilling about six musicians being so finely attuned to each other that they can cut in and out of one another's grooves without leaving any visible stitches.

This seamlessness was especially effective during the "doo wop" portion of the show, when the News gathered at center-stage to re-create the street-corner vocal harmonies of Fifties a cappella groups. After the band sang "Naturally" from the latest album, Lewis called attention to the lovely, all-but-erased form. "Isn't that kind of music great?" he asked, and the crowd vociferously agreed. "It's too bad nobody wants to hear this stuff anymore." At this, the audience erupted in a confusion of saying that prompted a retort from Lewis. "C'mon, these days you gotta have synthesizers and drum machines and —" He was interrupted by loud booing. "Hey, don't boo me," he shot back. "You guys buy the records!"

After good-naturedly chastising the crowd for allowing technology to overtake the human element in music, the mischievous Lewis did a reversal. "Have you ever seen a drum machine?" he asked. "Well, you're in for a treat. We used this thing in 1983 on this song." To the disembodied percussives of a rhythm box, the News again raised their voices in close harmony on the tune "Bad Is Bad," and the audience loved it. Regaining their original positions, the News then were joined by the five-member Tower of Power horn section, which played on virtually every song for the remainder of the show, beginning with "The Power of Love" from the *Back to the Future* soundtrack.

Throughout the concert, Lewis betrayed his bar-band training by engaging fans in front of the stage in idle banter. Perhaps because of the News's reputation for unassuming amiability, the fact that these exchanges were lost on most of the 11,000 in attendance did not rankle, but instead contributed to the show's relaxed, intimate

air. By the time the group had worked its way through "Trouble in Paradise," "Simple As That," and "If This Is It," Lewis again was ready to involve the entire house in his musings. "As you probably know, we're from the Bay Area," he said to scattered cheers. "That area has a reputation for strangeness, but I'll tell ya, it's stranger than ever these days in San Francisco." This served as an introduction to the News's most recent hit, "Hip to Be Square," a tongue-in-cheek commentary on the yuppiefication of the American masses inspired by a drive Lewis made through the once-radical and now trendy Haight-Ashbury section of the band's hometown. After playing a rearranged rendition of "I Want a New Drug," Lewis and the News retreated to a deafening ovation.

After some time, the band reappeared to perform "The Heart of Rock and Roll," "Stuck with You," and "Workin' for a Livin'," the last dedicated to "everyone out there who doesn't make enough money." It was an even longer wait between that and

the next encore, by which time Lewis had stripped to a white T-shirt. Squirting water into his mouth from one of those plastic bottles used by football players during timeouts, he slowly gained his place at the microphone and led the News through "I Know What I Like." If anything, the audience's fervor seemed to increase with each song, possibly because Lewis knew how to goad them.

"Oh, very well," he harumphed at a point when the crowd threatened to come ungilded, "maybe one more." Even a spirited version of "Doing It All for My Baby" didn't calm the throng, and it was then that a spent Lewis took a seat and entreated them. "Don't you wanna go home?" he implored. No! "Don't you wanna go to a disco?" he smirked. No! "Don't you wanna watch MTV?" No! "You mean you wanna stay and rock and roll?" The arena's ear-splitting reply left little doubt. "That's great," said Lewis. "There's only one problem — I'm tired." He visibly slumped, then brightened long enough to enlist the crowd

in deciding whether or not to give an autograph to a fan near the stage who'd been thrusting a program and pen at Lewis all night.

After scribbling his name, Lewis said, "Thank you very much and good night!" and pretended to walk away, but the audience hooted him to a halt. Eventually, Lewis, the News, and the Tower of Power horns blew through "Back in Time" (also from *Back to the Future*) before making their final getaway. Certainly, the Sports Arena will host more original, more adventurous musical presentations in the coming months. As much as I applied their well-deserved success, I have to admit that the News seemed a little misplaced in a huge venue, where one is forced to watch, rather than dance to a style of music that is vastly more visceral than visual. But for crispness of performance and crowd-pleasing generosity with material, the News is going to be a tough act to follow, and their show helped to get the 1987 concert season off to a rousing start. □

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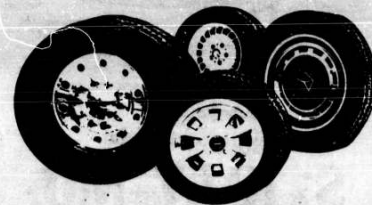
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# Sound Effects



ELEANOR WIDMER

The Restaurant: Busalacchi's  
The Location: 3681 Fifth Avenue, Hillcrest (298-0195)

Type of Food: Sicilian/Italian  
Price Range: A la carte menu, \$2.50 to \$13.50

Hours: Open daily. Lunch, 11:00 a.m. to 3:00 p.m. Monday through Friday; dinner, 5:30 p.m. to 11:00 p.m., Sunday through Thursday; to midnight, Friday and Saturday

The Restaurant: Mister A's  
The Location: 2550 Fifth Avenue (239-1377)

Type of Food: Continental  
Price Range: A la carte menu, \$2.50 to \$38.95

Hours: Lunch, Monday through Friday, 11:00 a.m. to 3:00 p.m. Dinner nights, 6:00 p.m. to 10:30 p.m.

As a teacher, it has been my sad experience to discover that my most talented students — those who write with clarity, verve, and insight — are frequently the ones who do not pursue a writing career. Though they may write like angels, they are often wracked with self-doubts, see all the pitfalls of a writing career, and abandon what may have been their original impetus to become writers. Other students, those who may do competent but not thrilling work, seem to plow ahead, determined to make their living by writing. They don't have the flair or the style of my best students, but they have an unrelenting desire to succeed, and after a great deal of trial and error, they manage to publish. How often this happens with potential

restauranters I cannot say. I only know that through the years, I have marveled at mom-and-pop couples who see only the bright side of the restaurant business and dedicate themselves with great energy to this business, though they may not be particularly gifted at either cooking or management. I have heard male owners of small restaurants sing the praises of "Mama's cooking," or women, "Pappa's cooking," only to discover, when the food was placed before me, that the level of achievement could be duplicated by any homemaker on an off-night. When I come across such situations, I invariably walk away without writing a review. There simply is no point criticizing a mom-and-pop restaurant with the same criteria I would apply to a large establishment.

Yet here I am, about to discuss Busalacchi's, a "mom-and-pop" enterprise that serves "traditional Sicilian cooking" because I hope my comments will lead to improvements. Busalacchi's is located in the little house on Fifth Avenue in Hillcrest that had among its first tenants the Old Danisco and, most recently, La Maison Fifth Avenue. This tiny house can scarcely be called charming. Its dining areas are minuscule, tables are crowded together, and the various alcoves and nooks give the place an air of improvisation. At present the tables at Busalacchi's have been jammed together so that there's hardly walking space, and because of the somewhat claustrophobic quarters, it's difficult to experience a sense of ease.

As we entered the door, we heard the sounds of an accordion. I almost withdrew and turned away. This is not the fault of the musician, who also doubled on the violin and who played his heart out. It's simply that I don't care for live music during dinner. It prevents conversation, and unless you are rude, you have to stop talking completely when the musician comes to the table to play in front of you. This brings everything to a halt, including eating. You sit there, nodding your head politely, even applauding, while the food grows cold on your plate. However, there

are some people who adore schmaltzy music and who think it adds to the festivities. This was apparent by the looks of pleasure on the faces of the other diners, who were genuinely having a good time.

Of course, the most crucial thing in any restaurant is the food itself. The menu at Busalacchi's is extremely ambitious. There are hot and cold appetizers, soups, salads, fourteen pasta dishes, an equal number of house specialties, and seafood and fish. It would take a chef who was highly skillful, as well as professional, to be able to turn out this vast number of dishes upon request on any given evening. But everything about Busalacchi's is a mystery. But there they are, enthusiastic, blind to the competition, and optimistically secure in the virtues of their own product. In fact, when I complained to Mrs. Busalacchi about the rolled veal, she did not offer me another entrée; nor did she deduct the price from the bill. She brought us a free dessert instead that turned out to be frozen gelato in the shape of a pear.

Will Busalacchi's be successful? The life of each new restaurant has its own rhythm and destiny. On the basis of how the other diners were responding, I would say the future looks bright. But I feel they have a

long way to go to achieve a level of competence offered by Stefano's, Little Italy Gourmet, Figaro, or Michelangelo's. I wish all young couples the best of luck in their restaurant ventures. Perhaps Mr. Busalacchi's on-the-job training will lead him to greater adroitness. As we left to the strains of the violinist, I had to hand it to the owners for their wonderful chutzpah.

The next night, after a hiatus of several years, I went to Mister A's. It was a sentimental journey. For twelve months at least, I had been told that Mister A's intended to change its gastronomic image. It had hired Daniel Belajack from Piret's, and whenever I would call to inquire about the new menu, I was told that they needed a few more months to complete it. When Mr. Belajack had been there for a year, I persuaded my friends to go there to see what wonders, if any, he had wrought. Physically, Mister A's had not changed a whit from the last time I was there. The same woman who has been standing at the elevator for the last decade was still there, a young woman whether she should take their wraps, and the identical waiters whom I remembered from my previous experiences were scurrying around. Though it was the first Saturday night after the New Year, when theoretically most people are sated and at home, Mister A's was bursting with diners. But when I opened the menu, I let out a small gasp. With the exception of one dish, it was identical to the old menu. I have been told that the luncheon menu has been changed and shows Mr. Belajack's training in nouvelle cuisine. But

this cooking from a professional standpoint. If you have had first-rate Italian meals, the offerings at Busalacchi's will fall short, especially in conjunction with their prices. We ordered all of our entrees à la carte. If we had wanted salad and soup, we would have had to add \$3.50 to the price of each entrée. As matters stood, each of our dinners, with tip and a few glasses of wine, came to \$17.50 each. For that price, we could have gone to restaurants superior in achievement. I should add that most of the diners seemed quite content and that the place on a Friday night did not have one vacant table.

Here's an additional irony: Busalacchi's is virtually next door to Stefano's. Whatever the limitations of Stefano's, it has a long history of professionalism, and when you order the fried artichoke in tomato sauce there, you are likely to swoon from the mouth-watering taste. Why the management of Busalacchi's decided to go up against Stefano's is a mystery. But there they are, enthusiastic, blind to the competition, and optimistically secure in the virtues of their own product. In fact, when I complained to Mrs. Busalacchi about the rolled veal, she did not offer me another entrée; nor did she deduct the price from the bill. She brought us a free dessert instead that turned out to be frozen gelato in the shape of a pear.

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the dinner menu is identical to the one most of you are familiar with: Caesar salad and hot, fresh spinach salad for two (\$30.50 and \$11.95 respectively), lobster Thermidor (\$23.95), lamb chops, and steaks that range in price from \$19.95 to \$38.95 for Chateaubriand for two. Mister A's also offers roast tenderloin with foie gras (\$24.95), assorted wild dishes for approximately \$20.00 each, and fresh vegetables continue to be à la carte, \$2.00 to \$2.50 each.

We begin with a hot, fresh spinach salad, which was fresh and lively but contained too much dressing and was a bit heavy on the vinegar. One of my friends had a very good, hot vichyssoise (\$2.50). My two friends ordered the Chateaubriand for two, prepared rare, and I had the broiled scampi with time butter (\$17.95). The scampi was the one new dish on the old menu. It proved to be of average competence, and the vegetables were somewhat overcooked and could not be distinguished one from another. As for the Chateaubriand, I am not a beef eater, and raw meat is anathema to me. My friends thought it was of good quality, though not particularly flavorful. Because it was my birthday, I ordered a baked Alaska for dessert. Like the spinach and Caesar salad, you could only order the baked Alaska for two (\$12.00), and it arrived flaming and impressive. But the pound cake was dry, the ice cream not rich enough, and the entire dessert gooey without being satisfactory.

One night several years ago, when my husband was in an outrageously foul mood,

he criticized every dish of the gourmet meal I had prepared. He attacked the roast beef, the Yorkshire pudding, and the beautifully dressed crisp salad as excessive in cost and labor. He cried out for something simple — he was in his Lawrenceian phase — such as dry bread and a piece of cheese. I was then removing a baked Alaska from the broiler. It consisted of my own chocolate cake as its base, gourmet ice cream, and a mound of egg whites whipped to perfection. When my husband saw this dessert, it seemed as if I was trying to sabotage his desire for the simple life, and he announced that he would have none of it. I merely given to outbursts of temper, but that night, some demon sat at my shoulders, and I said, "You don't want any of this baked Alaska?" I let fly the whole pan. As in a Keystone comedy, it landed half in his face, half against the wall. My sons roared with laughter. Sitting at Mister A's, I thought of that baked Alaska with great longing.

If you liked Mister A's in the old days, you will enjoy it still. It's for meat-and-potatoes eaters, and most of the people around us were having expensive steaks, sometimes in combination with lobster. The food is of the same caliber as that prepared at Labuck's: old-style, huge portions, served straightforward. As we descended in the elevator, my friends wished me a happy birthday. We then admitted it might be another half-dozen years before we ventured to Mister A's again. We were glad that it existed for traditionalists, for ourselves we needed more adventurous fare.



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DUNCAN SHEPHERD

"Why should my life be turned upside down just because I happened to look out a window? It's not fair." The speaker with the nice sense of justice is Isabelle Huppert, and the window out which she happened to look is that of her new lover at quarter past two in the A.M., and what she saw was a man attacking a woman in the street below. But Huppert happens also to have a husband, who happens to be her lover's boss, so she obviously can't tell the police what she has seen without it making trouble at home and at work. And anyway, the attacker was scared off at the sound of her opening the window, and the attacke (Elizabeth McGovern) was not severely hurt — so there's no complication, is there? None, that is, until the morning paper reports that within that same hour

or something, to explain exactly how or why (and critical ethics, I find, become harder to breach in direct proportion to critical esteem), so let's go no further with the metaphor of the wheel. Let's use the metaphorically as a spinning-wheel-metaphor of this sort, descending gradually past the tops of the hubcaps. And, if a plot is a wheel, then the wheel's rotation at the same time, I would add that though it goes over a couple of bumps (spots, and perhaps even leaves the road surface), it's still going forward, and so, in time compression, for example), it enjoys smooth and fast sailing between times, and only near the end of the movie gets so rough. To cause the "plot to veer" is to control. Writer and director Curtis Hanson is guilty of nothing worse, there, than an occasional "plot to veer." He's a director, means in this case an obeisance to the Hollywood institutions of Heroes and Happy Endings. But he is purely absorbed in his work, and he's not even a mischievous sense of humor: it starts out to be merely irritating that McGovern should volunteer to serve as bait to entice the "plot to veer," but when it becomes instantly mollifying that, having dolled herself up for the occasion in shoulder-length hair and black leather, she should be obliged instead to put on the temptress act as a low-life drive on the

and within a very short radius another woman was attacked and killed. The police had maybe better be told after all, and the new lover (Steve Guttenberg), who was the bathroom at the laudal moment, makes the gallant gesture of memorizing Hupkes's often detailed description of the scene and then offering it to the police as the witness. (Not every detail has to be covered adequately in advance: Ten jacket, you say? You mean a sport coat or a windbreaker? A windbreaker! he improvises correctly.) So, there. Duty done, and good enough. When it then becomes undue, and not good enough, it's because the movie is too busy to review a lineup of suspects, and he makes a bad start by failing to recognize even his co-reviewer, the attacked woman. What's bad for the hero, needless to say, is good for the plot, and for a very long time the plot of *The Bedroom Window* goes better and better. It would be a breach of critical ethics

[illegible]

nearest to The Master in that rough stretch toward the end, when he decides that, just on the law of averages or of Smart Box-Office, the consequences are due for an unturn.

David Squire's *Hoosiers* is the best-based story of a little nowhere on the Indiana map named Hickory whose high-school basketball team took all the way to the state championship playoff game in 1952. The movie is a little like the best-of-the-rock-Popsters-film book. Much of that likableness is due to the restraints of temperance enforced by the place and the time. The movie is a little like the members look and sound right, from military crests to Midwest twang, with highest honors going to Steve Hollar, an accountant to democracy and on a team account of the team's success. The movie is out of state with a dark past and in search of one last chance, is no less fine, only more familiar: he had mastered the role of the pre-fordy evil-of-competition playing the pre-fordy evil-of-competition game of American films. Even Dennis Hopper is less happy than usual as the coach. The movie is a little like the always-tame the crucial play in the big



The attention paid to period accuracy, however, suffers severe lapses whenever we get onto the gym floor. Everybody on this hickville basketball team, and everybody on every hickville team they play against, is an ahead-of-his-time jump-shooter; no one attempts a set shot, either one-handed or two-; I counted no more than one hook shot; and the only player who shoots the underhanded scoop from the foul line is the


runty bench-warmer who doesn't really belong in the game. I suppose the fear was that if the basketball games were played the way they actually were in the early Fifties, the characters would run the risk of comicality and would forfeit audience sympathy in the process — and sympathy, in fact, feverish partisanship, is what this sort of movie is all about. Nor, on the other hand, is there much differentiation between the climactic games, all of which are nip and tuck right down to the final buzzer and the ball bouncing on the rim: there are no runways, no noble standoffs of late come-

backs, none of the sense of the rhythmic variety of the game. This, of course, is the common drawback of compressing sports action into a dramatic framework: that it inevitably turns what would have been a much greater piece of drama than the movie itself into a montage of mere "highlights."

ing. *Monsters*, as it goes along, turns more and more into a mere succession of these, leaving numerous threads of personal drama flapping unattended in the breeze. Whatever because of that early defector from the team who was so reluctant to participate again after the death of the previous coach? And, if the prettiest unmarried woman in all Indiana (Barbara Hershey) is his unofficial guardian and confidante, shouldn't we have seen her in the previous movie? Or, for that matter, after his change of heart? Still and all, and despite the above-mentioned anachronisms of technique, the movie does deliver the goods at its several climaxes on the coast, and manages to spread the horrors of the "sally" around the main matter, although (another niggle) it is the nature of the medium that we — or I guess I mean I — cannot watch a basketball glomming through the hoop without wondering somewhere in the back of the brain, "aren't they, damn, dropping the ball to do what the script decreed it should do?"

(continued on page 14)

(continued on page 34)

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(continued from page 33)

do. It would seem to me more appropriate under the circumstances for the audience to cheer a camera shot than a jump shot, but that wouldn't really seem a suitable response either. In other words, movies are not a sport — a statement that seems as though it ought to go without saying, but seems not yet to be able to. But enough of niggles: the time has come to select the Most Valuable Player of the game — er, movie. My own clear choice, with all due acknowledgments to it being a team effort and all that, and in particular to the idiomatic dialogue of scriptwriter Angelo Pizzo and the golden-brown color tones of photographer Fred Murphy, would be musical composer Jerry Goldsmith. The wide range of moods, from the tremendous to the thunderous, of his his Romantic symphonic score could come closer to bringing out the desired responses without the pictures and pictures than the words and pictures could do without the music. The soundtrack is, as they say, "available on

Polydor Records" for anyone who wants to test that theory.

**Addendum to last week.** Naturally I would have thought twice about naming *Man and a Woman: 20 Years Later* as one of the best films of the year if I had thought that anyone would ever again get a chance to see it. Or would be getting that chance, at any rate, within the same week. But in the spirit of Taking My Medicine Like A Man, I am obligated to point out for the benefit of anyone who hadn't noticed, that the Ken Cinema is holding the "San Diego Premiere" of the film (well, Kensington premiere, anyhow) through Saturday. At this point, having now thought twice and come to the same conclusion, I can only in good conscience attach a rider to the effect that this is undoubtedly a specialized taste. Namely, mine.

**Additional addendum to last week.** In a break with tradition, I neglected to label

out the best films of the past year with a selection of the worst. My reason for this, apart from having already written quite enough words to earn my paycheck, is that while (or whereas) the strong applicants for the position seemed greater than ever, so was the difficulty of distinguishing between them. One is of course automatically drawn to those movies, like *Children of a Lesser God* (conventionally passed off as sensitivity) and *Trouble in Mind* (certainly passed off as coolness), which some people were inclined to number among the year's best — but this is what we mean by extrinsic merit, and one must be careful not to exaggerate disdain out of a motive of compensation.

So, let me content myself with setting out what might be seen as simply a pool of possibilities from which several formidable Ten Worst lists could easily be assembled. — a complete alphabetical roll call of every contender I contemplated seriously before I gave up with a shrug, and with the partly wistful and partly thankful awareness that

if I had bothered to see all likely candidates in the past year I could no doubt have filled the word-guano of an entire weekly column with nothing but titles. These will have to do: *Band of the Hand, Children of a Lesser God, Cobra, Deadly Friend, The Delta Force, Extremities, Fire with Fire, Foot for Love, FX, The Golden Child, Gang Ho, Highlander, The Hitcher, House, Howard the Duck, Invaders from Mars, Iron Eagle, The Men's Club, The Money Pit, A Nightmare on Elm Street, Part II: Freddy's Revenge, 9 1/2 Weeks, No Mercy, Off Beat, Out of Bounds, Poltergeist II: The Evil That Escapes, Runaway Train, Running Scared, Say Yes, Shadow Play, Shanghai Surprise, Short Circuit, Solarbabies, Subway, Tai-Pan, The Texas Chainsaw Massacre 2, Tough Guys, Trouble in Mind, Where Are the Children?, The Whoopie Boys, Wisdom, and Wise Guys. Oh, and Wits' End, Woe Is Me, Wriggle and Write, and Wynn 'til Dawn.*

## QUARTER NOTES

BY JONATHAN SAVILLE

staging, worthy, in its professionalism, of any first-rate opera company.

But the opera itself? The very title, with its tricky, disconcerting mélange of upper and lower case,

### NEW YORK OPERA

During my recent visit to New York I had the opportunity to see and hear the so-called Rome section of the CIVIL war's, the much publicized new opera by Philip Glass and Robert Wilson. This full-evening section, set five of the entire immensely long work, was excellently performed at the Brooklyn Academy of Music with a cast of highly competent younger opera singers (of whom the best known are Claudia Cummings and Harlan Foss) and the Brooklyn Philharmonic conducted by Bruce Fendel, Robert Wilson, who conceived the opera, wrote its text (in collaboration with Maia di Nisco), and designed the sets (in collaboration with Tom Kamm) and lighting (in collaboration with Beverly Emmons), also provided the stage direction. This was a lavish, expensive, meticulously coordinated

unmythical age. Unlike Wagner, however, Wilson is uninterested in storytelling, in realized characters, and in dramatic interaction. His work consists of a series of static and disconnected display pieces, without evident conflict or through-line: a dance of Hopi Indians among bridge cables, accompanied by a heroic aria sung by Garibaldi; a monologue by Robert E. Lee, slowly revolving outside the porthole of a spaceship; a monologue by Abraham Lincoln's wife, also outside a porthole; a procession of trees across the stage, descends of Hercules and Lincoln down ladders from the sky.

The text has the same fragmentary quality: extracts from Seneca, repetitive descriptions of Lee on horseback, drab chatter by Mrs. Lincoln, words and syllables of more or less imaginary French and Italian facing the stylistically chaotic English, singing, speaking, but no one ever speaking to someone, no one moving along through various actions and statements toward a goal, merely one self-contained

"lyric" after another. If there are ideas in this work, they are of the most general sort (war is bad, life is painful), and — contrary to what happens in Wagner or in any other conventional drama — they do not express themselves in dramatic events, or even (with any degree of intelligibility) in language. The language itself, such as it is, demonstrates extraordinarily little literary talent on the part of the authors: they seem to have scarcely any feeling at all for the right word, the precise image, the rhythm of lines, the shape of speeches.

Philip Glass's setting of these words is — Philip Glass. It is a remarkable achievement for a composer to have created his own completely original empty clichés, to have gone on imitating himself for decades, and thereby to have established an unmistakable personal style made up of scarcely anything. Glass's method remains the same as always: unshakable dictionism, an obsession with consonance of the simplest sort, incredibly repetitious ostinatos (themselves of an overwhelming simplicity-mindedness), an utter absence

of harmonic expressiveness, melodies so elementary and uninteresting a child would score them, and the lack of any impetus, development, or structure, other than sheer repetition. He is a deft orchestrator, evoking sounds from the orchestra as sonorously and lucid as anything in Wagner or Bruckner (Glass's orchestral vocabulary does not go beyond the late Nineteenth Century), but whereas in these earlier composers the sounds were in the service of a meaningful structure of themes and keys, Glass's sounds do nothing but mark time in place, leading nowhere, meaning nothing.

Some intelligent music lovers have become kind of this stuff, enjoying the immense static periods, the hypnotic repetitiveness, the total clarity and simplicity, the stubborn defeat of all expectations, the sense that the music is all accompaniment and all vamp, leading the listener to wait for an event that never comes. My own mind requires a lot more stimulation; as a witty friend remarked about this music, "The trouble is, the trouble is."

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the trouble is, the trouble is, the trouble is... it's so repetitious." In the lengthy orchestral interlude in act one of the *CIVIL WAR*, an interlude Glass likes so much that he repeats it, note for note, in the second act, an immensely prolonged, slow, rhythmic ostinato eventually does lead — what a dramatic coup! — to a melodic theme; but that theme, played by the trumpet, is nothing more than a descending major scale, such as a beginning piano student might play as an exercise. There is no shaping of the line into phrases, no giving the scale variety and drama through alteration of the mechanical rhythm (as, for example, in the treatment of this same melodic kernel in *The Macnacker* or "Joy to the World"). This is not minimalist music; it is the materials of music before they have been made into music. This musical (or nonmusical) moment is paradigmatic for Glass's score as a whole.

Robert Wilson is primarily a

visual artist, a sculptor, and one would expect that the center of meaning, expressiveness, and imagination in an opera so dominated by his own creative energies would be found in what we see on stage. That is certainly the case — but undoubtedly Wilson's visual imagination, though without doubt idiosyncratic, is by no means rich enough to sustain interest throughout a lengthy musical-dramatic work. He conceives of striking images, however obscure their relevance may be: a barren tree that is slowly rolled on stage, the bridge cables, the portholes, the ladders. But they are striking in their unexpectedness, not in their imaginative suggestiveness, which is very limited; one is surprised to see them there, but one's aesthetic life is not particularly enriched by what they are.

Furthermore, like the text and like Glass's music, their essential nature is static, and when they are forced, by the

fact that a dramatic work extends in time, to move, change, or maintain attention, Wilson's inadequacies as a man of the theater reveal themselves with painful force. Bringing on the tree is one thing; dragging it jerkily across the entire stage for twenty minutes is another. (Various symbolic birds undergo the same unendurably tedious progression, from stage left to stage right, or — as an exciting variation — from stage right to stage left.) Showing Robert E. Lee in a porthole is indubitably something that no one else has ever thought of; having him spin slowly clockwise, then counter-clockwise, then clockwise, again and again, is something that no one with a sense of theater would ever have allowed himself to think of. Repeating the same device with another character, this time with a triangular porthole (instead of a round one) and a static figure, is an elementary theatrical defect offensive to

anyone's aesthetic sensibilities: the stimulative power of this visual invention is barely great enough to make one porthole acceptable, not to speak of two. And even the peculiarly sympathetic audience at the Brooklyn Academy could not restrain its litters at the reputation of the ladder descent, especially when Abraham Lincoln, looking like a corpse in a top hat, was brought down, instead of a couple of lines, and then was pulled up into the flies again.

A good deal of what one saw on stage was in fact of amazing naïveté and equally

corny "savagely" dance adorning grade-B adventure movies about encounters with the wild, vigorous, supposedly terrifying, and in fact preposterous primitive. All this — the thinness and emptiness of the opera's visual images, along with the numerous sillinesses in the production tolerated (or encouraged) by the director — indicates not the unusual visual imagination Wilson is for some reason noted for, but a poverty of visual imagination compounded by a deep-seated lack of understanding of what theater is.

I should conclude this negative review by noting that people whose judgment I respect have expressed considerable enthusiasm over the other gigantic acts of the *CIVIL WAR* that have been performed, and particularly over the "Knee Plays," entr'actes with music by David Byrne rather than Philip Glass, which were created in the Brooklyn Academy performance.

## CITY LIGHTS

### HORTON PLAZA

(continued from page 4) park does have its unique frustrations. In restoring the plaza to its 1916-17 appearance, city planners special-ordered sixteen pygmy date palm trees and planted them in custom-made concrete urns along the plaza's walkways. Shortly after 1985, vandals ripped out the thin plastic water lines that irrigated the palms. Because replacing the lines would have been a major task involving a complete overhaul of the irrigation system, his crews began watering the plants by hand instead. In November two of the 3500 palms were

incinerated by a malicious troublemaker. "Some clown just set fire to 'em," Larocoe explains. "They grow from the roots, so they were ruined." When the fourteen surviving miniatures began turning brown from lack of water this fall, Larocoe had them uprooted and taken to a local nursery, where they'll be cared for until the 3500 urns can be outfitted with new, vandal-proof, drip-irrigation fittings. (Engineers are designing a watering system that will irrigate from the bottom of the urn, which should keep all delicate plastic tubing out of the reach of troublemakers.)

Larocoe also has a beef with pigeon loaves who throw bread crumbs and seed on his well-

manicured lawn. "When the pigeons eat the seed, they pull up the grass, so we get bare spots," As for the fountain, rebuilt at a cost of \$158,543, it's holding up well, but not because it's being treated with any great respect. "They still take baths in, urinate in it, defecate in it, and vomit in it," Larocoe says disdainfully of the transients. "They throw wine bottles and sprinkler heads in it and lots of Mexican cans." But the fountain's super-duper filtering system has so far prevented any costly clog-ups. Elsewhere in the plaza, Larocoe's troops have replaced three bench slats. "We have that problem all downtown: people try their karate by kicking in benches," which entails special orders from a Boston firm that stocks replacement mahogany

slats. And one of the twenty-eight towering queen palms installed throughout the park has died, probably of wind burn or root shock. Larocoe and city officials are happy about the fact that while transients still gather regularly at the benches, they aren't using the Horton Plaza grass as a campground. The sunbathers had been deterred by regular daytime waterings, but Larocoe stopped the sprinklings because police horses sank their feet deep into the wet turf. So now police patrols keep the loafers moving along during daylight hours, and the nightly waterings make the grass mostly uninhabitable after dark. "You'd be surprised how many filthy people hate water," Larocoe observes. ■

## WHO'S COUNTING?

(continued from page 5) denied entry." Similarly, many people who do not hold border-crossing cards seek entry into the United States but are turned away after an interview with an inspector. Such persons, the sources said, are being counted both as being turned back for making oral false claims to an inspector and as denials of entry. "This is where the statistics are truly inflated grossly," said Ferguson, because the spoken false claims to an inspector are documented solely from the memory of the inspector and are typically inflated anyway. Counts are taken daily by each inspector on each shift, and inspectors are evaluated for retention and promotion by the numbers they

(continued on page 38)

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(continued from page 37)

turn in, creating the incentive for padding, said Ferguson.

Both regional and local INS officials deny the allegations made by Ferguson and others. John Bellardo, spokesman for the INS's western regional office headquartered at Terminal Island, called the claims of statistical inflation "an allegation that can't be substantiated." As for the claim that the regional office dispatched an official to San Diego to advise workers to "ease up" on their statistics, Bellardo said he was unaware of any such advice from the region. "I can't say one way or the other if that's true," he said. Bellardo suggested that Edward Kellier, who supervises all ports of entry along the Southern California border, might have better information on the subject. Kellier, the INS's assistant district director for examinations, said no such advice had come from the region to area port-of-entry workers "to my knowledge."

Kellier, who was identified by Ferguson and the two sources as the man responsible for the changes in reporting statistics, flatly denied the allegations. "We haven't changed any of our procedures," he said. "It's been done that way since way before I arrived."

The statistical procedures used at San Ysidro and Otay Mesa are based upon directives from Washington, according to the assistant director, Kellier, who assumed his present duties in September of 1984, blames the allegations on "interne [laber] negotiations going on right now. They keep coming up with these things, but they have yet to come up with any evidence."

He counters employees' claims of insufficient staff by noting that within the last year, ten full-time inspectors have been added. As far as the reporting of statistics is concerned, Kellier said that the figures are not inflated and no one is being counted twice. In fact, he said, recent counts are more reliable than past counts. "We're getting a much better count, a much more realistic count," he said. Kellier admits that statistical padding would be "very easy to do if you wanted to," but said no such padding was going on at either San Ysidro or Otay Mesa, at least not on orders from superiors. "You may have some individual inspectors who are not as good as others who may want to fudge," he said.

## LETTERS

(continued from page 3)

Without making any attempt to reject the building owner's claim that the housing commission should pay for this capital improvement, Montijo recommended to the commission to approve this \$36,000 expenditure, and he was backed by the commission's attorney. When Mr. Mel Shapiro raised questions at the hearing, the item was tabled. Upon reconsideration, the attorney again backed Montijo.

It appears then that the newly appointed commission will not only need a competent executive director who cares how public funds are spent, it will also need an attorney who is concerned with the public good, rather than Mr. Lichten's welfare.

When Mr. Guyer, as quoted by Mel Shapiro, said that he was not a lawyer, he was not a lawyer. Mr. Shapiro's protest nor Mr. Wolfinger's letter caused the commission to reconsider, but that the members had decided to do so based on "additional, independent information," that is very nice. It does not square with the contents of the commission attorney's letter to Lichten which reads in part as follows: "While this issue [the roof replacement] was the subject of an earlier opinion letter from this office, which was discussed, and payment was approved at the December 12 commission meeting, nevertheless we feel compelled by reason of the request [by Mr. Wolfinger] to reconsider your demand to lesser for payment." No mention was made of any "additional, independent information." Guyer also stated that the original opinion was based on "repair" of the roof, another distortion of the facts. Montijo is the report recommending that the commission approve the reimbursement in their own motion of "repair." As a matter of fact, it clearly states that a replacement is necessary.

Guyer's statements are the usual lie without any basis in fact. Hopefully, the newly appointed commission will recognize that an honest and well-run housing commission does not need a PR man, because that is what Guyer, despite claims to the contrary, actually is. A commission that does its job does not need an apologist for its actions; neither does it need someone whose

primary function appears to be to polish the tarnished image of its executive director. Public funds should be used for more worthwhile purposes.

Harry J. Wolfinger  
Hillcrest

## Wolfinger's Grains Hit

In response to Paul Krueger's "Inside Story" on the housing commission roof repair (January 8), I do have a comment on "public interest" attorney Charles Wolfinger's statement about performing his services "gratis" and that Mel Shapiro has a "crazy free attorney." Whatever "free services" Mr. Wolfinger provides to Mel Shapiro or Hans Jovishoff, the taxpayers are not free to the contrary of San Diego.

Most recent case in point is a lawsuit filed last year by Mr. Wolfinger on behalf of Hans Jovishoff. One half of that suit was immediately settled by repaying Mr. Jovishoff with some documents we delayed in giving him, due to active litigation. The second part of the suit, for months over how much Jovishoff and Shapiro should pay the housing commission for the volumes of public documents they request almost weekly under the California Public Records Act. Just last week, "gratis" attorney Charles Wolfinger filed for attorney fees he expects the commission, that the taxpayers, to pay him for settlement of the suit, to the reported tune of approximately \$9000. So much for Wolfinger and his "free services."

With regard to the roof repair, I am confident in my lawyer's opinion on this case, and the work will proceed. If Mr. Wolfinger in the future feels compelled to offer his legal expertise "without charge" and "all for the good," the proper and ethical procedure would be to contact the legal counsel directly, instead of writing a five-page letter to me and the city attorney, with copies to the local media.

Ben Montijo  
Executive Director  
San Diego Housing Commission

## Read The Scriptures

Jeff Wolf's letter (January 8) was very logical. If God were totally omnipresent in the way taught by most churches, then all

things would have to be blamed on God. However, when the Bible says that God has all power, this could mean several things. It at least means that God has all the power that anyone can have. It does not mean that God has all powers that would be impossible to have. When the Bible says that God can do all things, it at least means that God can do all things that can be done. It does not have to mean more than this.

In fact, the Bible tells us many things that God cannot do. God cannot lie (Hebrews 6:18). He cannot cheat. He cannot take away our free agency. He lives by law and order, just as He expects us to live. He is no respecter of persons, and He did not exclude Himself when He made this declaration. For these reasons, God can be trusted.

Similarly, when the Bible says that God created all things, does not this just mean that God created all things that were created? (See John 1:3). This allows for many things that were not created. God certainly did not create Himself. All those things that were with God from the beginning certainly were not created. This includes the Word (John 1:3) and I am sure many other things.

I appreciate your insight, Jeff. You would do well to read the scriptures and not let others to just the words of men.

Genald O'Hare  
University City

## Horsepucky Breeder Reactor

read have expressed, at one time or another, a reluctance to let their "Letters to the Editor" columns take on lives of their own, becoming sort of horsepucky breeder reactors. I'd always thought that the *San Diego Tribune* was similarly disposed.

But if, as may be inferred from the letter, the *San Diego Tribune* smacked on another of your readers in your January 8 issue, you're willing to have city attorneys evolve into a forum for amateur theologizing and casuistry, just give the word. I'll be only too happy to dive into the speculative muck with Ol' Jefferson and any other of his neo-Norwegian Christian-humblebrags.

Salvatore Scalfidi  
Mission Hills

**La Jolla Light**  
The San Diego City Council Tuesday unanimously approved a street use law for La Jolla that includes banning the jaccardas as the only allowable use for La Jolla Boulevard and Pearl Street.

Within 15 minutes, the council heard arguments for and against the Planning Department's recommendation and held its own deliberation, peppered with jokes from councilmembers.

Councilman Bill Casterup opened remarks and Councilman Ed Strickland asked if anyone had considered second time.

But planner Patricia Gombel and community members tossed the issue, one they brought to the city last January, more seriously.

**Blade-Tribune**  
CAMP PENDLETON — One of the two Marines who claimed that during a Christmas shopping trip they were beaten and robbed by *Tribune* police has now reluctantly changed his story.

Cpl. Samuel Kenney said in an interview with the *Blade-Tribune* on Tuesday that although crediting *Tribune* police had not on Dec. 14 beams him or Lance Cpl. Jennifer Briggs as he had earlier said his commanding officer and the press.

"We were in fact beaten up by

a bunch of (U.S. Navy) sailors," Kenney said.

The out-of-the-back-of-Briggs' head and the scratches on her face were not the result of a fight with either police or drunken sailors, witnesses in *Tribune* said.

"I lied through my teeth," he says. "I told them I had done female impersonation all up and down the coast. I figured 'I know if I can do it, and I'll tell them a lie, and then after I prove I can do it, it doesn't matter if I lied at all. At least they got what they wanted out of me.'"

**The Scene**  
The tranquilized Washington, DC, man-dumb stammerer of headlines energy moved to San Diego with his family — all musically inclined — with an urge to purge. His desire to say goodbye to the old and familiar ways of his native home and change himself within that system of the classic Californian aura of shovels was paramount.

"I came on here and decided I didn't want to sit at a desk. I wanted to do something different, because when you come to a new city, you can always start afresh. No one knows your past mistakes or your past credit."

So upon settling in the city, Bruce made a cumulative investigation of all the San Diego news showcasing female impersonators. He visited

several stores and piece-by-piece designed an admirably sophisticated costume. He met all the local female impersonators about town and finally tried to talk his way through.

"I lied through my teeth," he says. "I told them I had done female impersonation all up and down the coast. I figured 'I know if I can do it, and I'll tell them a lie, and then after I prove I can do it, it doesn't matter if I lied at all. At least they got what they wanted out of me.'"

**Daily Aztec**  
Members of SDSU's Faculty for Social Responsibility would like to offer a major entitled "Life in the Nuclear Age," in furtherance of educating SDSU students about issues concerning nuclear weaponry, according to President Al Hillis.

The courses being currently taught at SDSU are "Our Global Future," by Doctor Professor Mary Clark; "Nuclear War," by biology Professor Roger Sabatini; and "World Peace," taught by history Professor Stanley Pined.

"There are plans to teach a course in psychology about war and peace," Hillis said. "The course, which is planned for next fall semester, is intended to discuss attitude changes and conflicts in the nuclear age."

## LOCAL COLOR

Cuts and clippings from around the county.

**Explainer 97**  
There are only 97 left! The heronries, known as pronghorn antelope in English and as *Antilocapra americana* in Latin, are on the verge of extinction. [Biologist Bernard] Sanabria is writing his Master's thesis on how controlling coyote populations affects the pronghorn antelope population. Out of 80 coyote stomachs he has dissected and checked for evidence of pronghorns having been a meal, four have been positive. At first, four may not sound like a large number, but when one realizes that it constitutes 5% of the remaining pronghorn population, it is too many. Team members will help Sanabria by looking through microscopes for evidence of the distinctive pronghorn hairs out of coyote stomachs he has dissected.

**San Diego Home/Garden**  
We incorrectly described the Village Gallery in Horton Plaza recently as being best known for its poster art. Owner Mary Brown set the record straight that what they really sell is a wide selection of beautifully framed, signed and numbered original graphics by prominent artists from all over the world. If you're Christmas shopping for serigraphs, etchings or lithographs, check it out. Village Gallery, Horton Plaza, level 2, 696-8994.

**Daily Californian**  
The Pulitzer Prize-winning novel "The Color Purple" will remain at El Capitan High School — but John Russell's daughter won't.

El Capitan principal Bob Avant made the decision to retain the Alice Walker novel Tuesday in response to a challenge filed last month by Russell, whose 16-year-old

son, who is not really a good photo of me. Don't blame because of my size.

**Back County Trader**  
Boy, haven't we had the rain over the weekend? Sunday morning began with one of the most beautiful sunrises I have ever seen in San Diego. The sun was so bright and the rain was coming straight down with no wind to blow the rain around. There were rainbows everywhere — large ones in the sky and small ones in the spider webs and in the raindrops. Then as the day went on, the angry Gods acted as though they were getting even for wrongs done and made more noise than we have heard in a long time. Then the storm god of thunder, drove his chariot over the gray clouds, cracking his whip and the clashing hooves of his horses added to the noise. Then quiet reigned and we were treated to a beautiful sunset turning El Cajon into a pink monarch. Such beauty and life in one day.

**Single Magazine**  
WTF JUST TURNED 40. As you can see, I'm chubby, but I dress well and am stylish. I'm new to San Diego, my kids are grown. I'm a professional with a good income. I like to make people laugh. I'm serious about relationships and knowledgeable about the world. I enjoy riding in convertibles, motor bikes, the beach, nice restaurants, movies, and a good home life with the right man, life can be extraordinary! My background is new home sales, advertising and writing. I love to dance, cook, eat, and have a great time. I take very good care of my home, enjoy beautiful things. The man I seek need not be the greatest, heeler, but honest, sincere, outgoing, and affectionate. Hopefully, he does not smoke. Please send your phone number and I will return all calls. Beginning as friends is my goal, and we will see what develops. P.S. I now have shorter blond/brown hair and this is not really a good photo of me. Don't blame because of my size.

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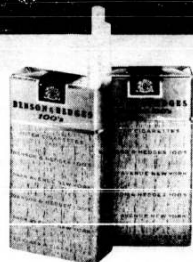
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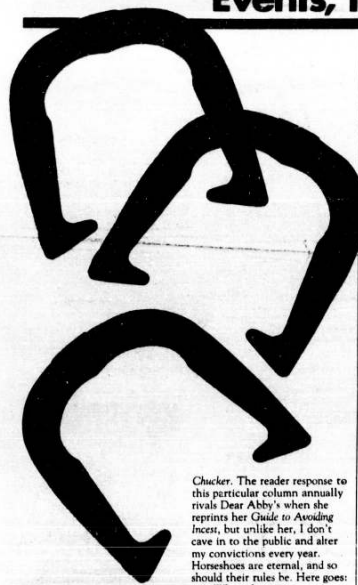


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## Section 2 Events, Theater, Music, Film



### As The Shoe Flies

The big annual horseshoe pitching tournament is scheduled for this Saturday in Balboa Park, so I figure this is a good time to reprint my *Five Rules of Etiquette for the Discriminating Horseshoe*

Chuckler. The reader response to this particular column annually rivals *Dear Abby's* when she reprints her *Guide to Avoiding Incest*, but unlike her, I don't cave in to the public and alter my convictions every year.

Horseshoes are eternal, and so should their rules be. Here goes: 1. When slinging iron, a courteous horseshoe pitcher never, ever corrects a fellow pitcher's technique. The debate between the flat spinners and the flip-flopers over the proper way to release a 'shoe is one of the continuing joys of the game, and neither side is "right" or "wrong." Besides, if the other guy releases differently from you, let him dig his own grave. The proper

response is to chuckle and say, "Nice form," and then proceed to destroy him where it counts: in the pit.

2. Behavior in the pit is the bellwether test of a horseshoe pitcher's worth as a human being. No self-respecting 'shoer runs up to the pit to see who won the points. The class pitcher walks toward the pit a tad slower than his opponent, jockeying for that slight psychological edge. Of course, in a match between two shrewd veterans, this can mean games are sometimes called because of darkness, but that only makes it more of a test of character. Also, never squabble over which 'shoe is closer to the stake. If it isn't obvious, give the point to your opponent, giving yourself the edge in power. Class always wins out, pard.

3. Style. There is no more important attribute for the complete horseshoe pitcher. A distinctive follow-through on the throw is a crucial element of style, but more important is body English and voice English. For example, never say "uh-oh" after releasing a shoe, even if the iron is heading out toward Tehachapi. Develop a vocal signature with an ear toward inflicting maximum discomfort on the enemy, and always twist your body, one leg raised elegantly for balance, as the ingot sails gracefully toward ringerville. Utter something like, "There's a good shoe" or "Look at that beautiful arc, and repeat it every time you let fly. Of course, it helps if your 'shoes are hitting their mark on a frequent basis, but this isn't necessary." The enemy will respect your optimism and will never feel he quite measures up in the élan department.

4. The accomplished horseshoe virtuoso never deigns to chuck steel on a cloudy day. God made horseshoes the same

continued on page 11, col. 2

### Synchronicity

To hear Three's Company choreographers/dancers Jean Isaacs and Nancy McCaleb discuss their new work, *A Feast of Fools*, one gets a glimmering of their collaborative creative process.

Nancy McCaleb: Jean and I sat down in September and talked a lot about what we wanted to say with this dance —

Jean Isaacs: As people and artists... NM: What we as artists wanted to say. We decided we didn't want to leave the audience with an image of the nuclear holocaust, although we

don't want to ignore that issue. We went through... We could make six or seven dances out of all the places we've been.

JJ: We were going to have twelve tons of sand onstage. NM: Ever since we nixed the sand, things have been easy. We decided to challenge the notion of nuclear annihilation by setting up other possible images.

JJ: In the piece, we keep presenting dark images, but six or eight times, they're just turned around.

NM: Turning tragedy into grace, the greatest gift of the fool. The "Festival of Fools" is a phenomenon in almost all cultures at various times in

continued on page 11, col. 3

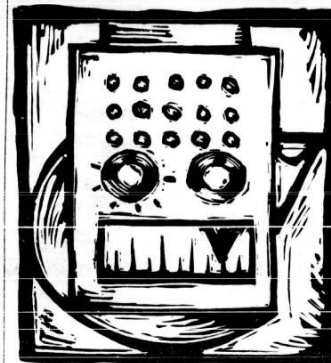


Jean Isaacs, Nancy McCaleb

### Two Things Considered

Even though there are untold billions of megabytes of information at our disposal today, it seems people want their global village to remain neighborly. As a result, various information networks are returning to formats that are simpler and more intimate but which are still plugged into the new technology. This Sunday, January 18, two programs that reflect this format debut on KPBS radio and television.

At 7:00 a.m. on Sunday, *Weekend Edition* with Susan Stamborg debuts on KPBS-FM (89.5) to complete a full week of programming for National Public Radio, which already provides *The Morning Edition* and *All Things Considered* on weekdays and *Weekend Edition* with Scott Simon on Saturdays. Later that evening, at 6:00 p.m., on KPBS-TV, Channel 15, *Neighborhoods: The Next Frontier*, a new, monthly, six-part series that explores San Diego's various communities premieres with an in-depth look at the midcity neighborhoods of Normal Heights, North Park, University Heights, and City Heights.



Of the two programs, the Sunday *Weekend Edition*, which originates from Washington, D.C., is the more mass-media of the two, but the tone will remain relaxed, if not downright folksy. Stamborg, a seventeen-year veteran of *All Things Considered*, says her *Weekend Edition* will duplicate the style and substance of the

New York Times "Arts and Leisure" section. But we'll go about our business quietly, peacefully. Stamborg and her producers expect their program to become a Sunday-morning ritual, alongside reading the paper while sipping coffee. In addition to six-minute newscasts at the beginning of

continued on page 11, col. 3

### A Music-Theater Piece

Idra Ackamoor describes *Mediations on Modern Life* as a series of vignettes on a single theme, linked together with music. In this nonnarrative music-theater piece, Ackamoor portrays an itinerant street musician, his partner, Rhodessa Jones, plays a homeless artist. The two characters drift into one another as they are babbling about in the artsy mulligan stew of New York's East Village. Both are short on funds but long on life experience, humor, and opinions.

From the jaundiced and ironic viewpoint of these two artists-at-liberty, *Mediations* comments on homelessness, drugs, violence, hunger, and other social ills of the Eighties. But the perspective is from the street, not fifty floors up in a TV network's programming department, where poverty and

hunger become transformed into the symbols and abstractions of media events. In a decade where charity has gone global, maybe we need to remember that viewed head-on, these social issues have a human face. They won't be solved by hiring a bigger PR firm.

Ackamoor and Jones choose to remind us of this with humor, the same disarming technique favored by many a street-wise panhandler with a solid sense of who works. Ackamoor's musical setting is contemporary, ranging from funk rock to jazz, live and on tape. Jones is an accomplished singer, dancer, and actress who can range into standup comedy as well. East Village artist Amir Bey has created a cityscape backdrop, costumes, and masks for the piece.

Ackamoor and Jones have worked together as a duo since 1979 under the name of "Cultural Odyssey." They last appeared in San Diego in 1984

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# READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. 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 to READER EVENTS EDITOR, P.O. Box 80833, San Diego, CA 92138.

## Dance

**Square Dancing.** The UCSD Square Dance Club sponsors a class for intermediate square dancers who have mastered the basic calls, every Thursday, 7:30 p.m., Row Elementary School, 7470 Ruffalo Street, Claiterton. Call 276-7189 for more information.

**Traditional African Dance.** Classes are held each Thursday, 7:30 p.m., 526 Martin Luther King Jr. Way, downtown. Fridays, 8 p.m., 230 Birmingham Drive, Cardiff, and Saturdays, 3 p.m., 528 Fifth Avenue, downtown. For more information, call 457-5185.

**Square-Dance Caller Fred Park** and his band provide the music for an evening of traditional North Carolina dancing sponsored by the Vintage Music Company, today, Thursday, January 15, 8 p.m., United Commercial Traveler's Hall, 4569 Thirteenth Street, North Park. Call 284-9576.

**International Folk Dancing.** The nonprofit Kayso folk dancers sponsor two classes of folk

dancing. Fridays, 9 a.m. to noon, room 206, Casa Del Prado, Balboa Park, San Diego. Saturdays, 12:30 p.m. to 3 p.m., North Park Recreation Center, 4044 Idaho Street, North Park. No partners or experience needed. Call 238-1771 or 297-1538 for more information.

**Scottish Country Dancing** is held each Friday, 7 p.m., to 10 p.m., Pacific Beach Women's Club, 1721 Homland Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 East Avenue, La Jolla. For more information, phone 454-5191.

**Suñi Dancing** takes place twice each week. Fridays, 7:15 p.m., Old Cardiff Church, 230 Birmingham Drive, Cardiff, and Mondays at 7:15 p.m., 4070 Jacklaw Street, Mission Hills, 295-9677.

**The Balboa Dance Club of San Diego** hosts classes each Friday, 7 p.m. to 11 p.m., at the Balboa Park Club building in Balboa Park. On Sundays, 7:30 p.m. to 11 p.m., practice dances to taped big band music take place. For more information call 481-4860 or 278-8445.

**Mexican Folk-Dance Workshop.** The Centro Cultural de la Raza sponsors a three-hour Mexican folk-dance workshop, utilizing the Acadella method developed by the Mexican department of education to organize the process of mastering the numerous and complex folk dances of Mexico, takes place over two consecutive weekends. Friday, January 16, and Saturday, January 17, through Sunday, January 18, and Friday, January 23, through Sunday, January 25, Centro Cultural de la Raza, Pepper Grove, Balboa Park. Marín Antonio Nunez Mesa, one of the

funders of the Acadella system, will lead the workshops, which are scheduled for Fridays, 7 p.m. to 10 p.m., and Saturdays and Sundays, 10 a.m. to 5 p.m. Call 235-6135 to register.

**"A Feast of Fools,"** starting from the old Chinese proverb "If we do not change our direction, we are likely to end up where we are headed," Jean Isaacs and Nancy McCaleb have created a "major creative departure" for 3's Company and Dancers, which premieres Friday, January 16, 8 p.m., and Saturday, January 17, 2:30 p.m. and 8 p.m., Mandell Weiss Center for the Performing Arts, UCSD. Music is by Miles Anderson and Erica Sharp. Lori Rubinstein created the lighting design. The dancers include Dennis Dubrowski, Patrick Noller (a 3's Company co-founder who is returning for his first performance in two years), Yvonne Harguland, Kathleen McHugh, and Bruno Esparta. Call 296-9523 for ticket information. See, too, the "events highlight" on page one of this section.

**Stage 7 Performance.** Phil Fontaine and Wayne Davis have choreographed an evening of classical ballet, jazz, and dramatic dance for the Stage 7 Dance Theater's next presentation, Friday, January 16, 8 p.m., and Saturday, January 17, 2:30 p.m. and 8 p.m., San Diego City College Theater, 1313 Twelfth Avenue, downtown. Call 234-6047 for complete information.

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

**Folk Dance.** The Folk Family Band provides the music at a dance. Saturdays, January 17, 8 p.m., St. Theresa Social Hall, 6026 Camino Rico, Del Cerro. Dance lessons will take place at 7 p.m. Call 268-3458 or 469-6449 for more information.

**The San Diego Swing Dance Club** meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginner's class begins at 3 p.m., followed by a dance to live music at 4 p.m. For details phone 274-3235.

**Round Dance.** A beginning rounddance class takes place every Sunday, 4:30 p.m., Silverado Ballroom, 4752 University Avenue, East San Diego. No prior dance experience is necessary. Call 469-9125 for details.

**Clogging.** The Raylin Cloggers offer a twelve-week beginners' class. Sundays, January 18, 8 p.m., Conference Building, Balboa Park. For further information, call 481-9185.

**Jitterbug.** The San Diego Jitterbug Club meets Sunday, January 18, 7 p.m. to 9:30 p.m., Emerald Ballroom, 9184 Granerney Drive, Mission Village. For details call 281-0361.

**More Scottish Dancing** takes place each Monday, 7 p.m., room 302, Casa Del Prado, Balboa Park. More classes are held Tuesdays and Fridays, 7:30 p.m., at the same location. Interested? Call 549-4257, 276-7064, or 488-2617 for more information.

**San Diego Folk Dancers** invite all intermediate dancers to join in non-partner and couples' dances each Monday, 7:30 p.m., Recital Hall, Balboa Park. 463-7529.

**Israeli Dancing** is conducted every Monday, 8 p.m., Lawrence

Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

**Folk Dances** are held each Tuesday and 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 463-7529.

**Coed, Improvisational Dance Classes** are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-0446.

**More International Folk Dancing** takes place each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For details phone 569-4955 or 422-5540.

**Tango.** The Tango Argentina dance club sponsors an evening of dance every Wednesday, 7 p.m., Emerald Ballroom, 9184 Granerney Drive, Mission Village Shopping Center. Call 565-2727 for more information.

## Film

**"Unfinished Business,"** a 1955 documentary about three men who refused to submit to the internment of Japanese-Americans during World War II, and **Quest for Power: Sketches of the New Right**, which spotlights various conservative media celebrities, are the next films scheduled for the Committee for World Democracy's spring film series. These films screen Friday, January 16, 7 p.m., Third Lecture Hall, UCSD. Free. 534-4873.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence

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January 23, Friday, 8 p.m.

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UCSD Fac/Staff & Sr.Cit. \$8.00



## Lecture/Performance GRAHAM NASH

January 30, Friday, 8 p.m.

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**SONNY ROLLINS**  
February 18

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## Chamber Music EMERSON STRING QUARTET

January 24, Saturday, 8 p.m.

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Jazz Guitarist

## LARRY CARLTON

January 31, Saturday, 8 p.m.

Mandeville Auditorium

G.A. \$15.00, Students \$10.00

UCSD Fac/Staff & Sr.Cit. \$13.00



## Contemporary Dance BUCKET DANCE THEATRE

February 6, Friday, 8 p.m.

Mandeville Auditorium

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# READER'S GUIDE To Local Events

**Festival of Animation.** The 1987 Festival of Animation, featuring an international selection of sixteen animated shorts, opens Friday, January 16, and continues through Sunday, January 18, Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The festival runs for seven more weekends and includes special guest animation each week. Included in the festival are *And She Was*, Jim Blashfield's video of the Talking Heads song, *Snoozes*, "the Bomb Meets Godzilla of the Eighties" by Juliet Stroud, Canadian Derek Lamb's *Every Child*, and others. Joan Grant and Marilyn Zorn of Will Vinton Productions (creators of the claymation "I Heard It Through the Grapevine" commercial for the California Raisin Commission) will be guests of the festival. Saturday, January 17, and Sunday, January 18, show times are 7 p.m. and 9:30 p.m. daily, except Sunday, January 18, when 2 p.m. and 4:30 p.m. matinees are added. Call 454-2594 for ticket information.

**"Realm of the Alligator,"** the behavioral traits of the semiaquatic reptile are the subject of the next film in the Natural History Film series, Saturday, January 17, and Sunday, January 18, 1 p.m. and 2:30 p.m. Natural History Museum, Balboa Park. Free with museum admission. 232-3821.

**"Maryland,"** home of the Chesapeake Bay and the Annapolis Naval Academy is the next travelogue scheduled for the Cinema 55 film series, Wednesday, January 21, 1 p.m. National City Public Library, 200 East Twelfth Street, National City. Free. For additional information, phone 336-4280.

**"Mon Oncle D'Amérique,"** starring Daniel Dajani, Nicolas Cage, and others, directed by Alan Resnais, this film tells the story of three Parisians warped by the belief that a rich uncle from America will change their lives. The 1981 French film screens Wednesday, January 21, 7:30 p.m., Sherwood Auditorium, 7000 Prospect Street, La Jolla. Call 454-2267 for details.

**City College Films.** The Associated Student Body of San Diego City College screens films each Wednesday at 4 p.m. in room 112 of the library at 1313 Twelfth Avenue. This week, *Secret Agent*, one of Alfred Hitchcock's earlier films, starring John Gielgud and Peter Lorne, will be shown. Free. 232-2412.

**Space Theater Films.** *The Dream Is Alive* and *Sacred Site* join *On the Wing* and *Wings of the Dove* in the current schedule of screenings at the Reuben H. Fleet Space Theater and Science Center in Balboa Park, Saturday, January 17. *On the Wing* explores the "dynamic relationship" between natural and mechanical flight, using ultra-high resolution and high-speed photography to film an insect's first leap or follow the flight an eighteenth-century, radio-controlled replica of a pterosaur. *The Dream Is Alive* screens daily at 2 p.m., 4 p.m., 7 p.m., and 10:30 a.m. on Saturdays and Sundays. *On the Wing* is shown daily at 11:40 a.m., 1 p.m., 3 p.m., 5 p.m., and 8 p.m. There is no 11:40 a.m. screening on Mondays.

**Lasertium.** In addition to *On the Wing* and *The Dream Is Alive*, features the Reuben H. Fleet Space Theater and Science Center in Balboa Park hosts a series of Lasertium laser-light shows. *Lates On Lasertium*, featuring the melodic jazz sounds of Pat McHenry and others, will be shown on Saturday and Sunday at 6 p.m. *The Palace*, featuring the new-wave sounds of Sting, Andy, and Stewart, screens daily at 9:15 p.m. and Friday and Saturday at 10:15 p.m. Each performance is created live and projected onto the Omnimax screen. For more information, phone 238-1168.

**"We Are Born of the Stars"** and *Skysand*, two new Omnimax films, are now showing at the Tijuana Cultural Center's space theater. *We Are Born of the Stars* is the first 3-D film in the Omnimax format and is comprised entirely of computer-generated graphics. *Skysand* follows the growth and development of a flock of Canadian geese. This twenty-three-minute film includes the first cel-animation sequences in this format, as well as dramatic footage of the Canadian armed forces parachute team performing acrobatics in mid-air. The films screen at the Tijuana Cultural Center, Paseo de las Heras, Zona Rio Tijuana. For show times, call the center at 706-684-1132.

**Music**  
**RIVA Open House.** RIVA (Jean-Charles François, John Silber, Xavier Chabot, with students from the Center for Music Experiment) is a non-nation performance group that mixes traditional and live electronics. The open house series continues with Vocal Theater Night—musical theater with instruments and voice—today, Thursday, January 15, and concludes with *Congregating*, which promotes acoustic instruments, video, vocal theater, and French cuisine, Friday, January 16, Building 426, Center for Music Experiment, UCSD. Both presentations begin at 8 p.m. For details, phone 534-5229.

**Flute and Piano.** The Holly Hoffman Jazz Duo performs Friday, January 16, 8 p.m., the Book Works, 2670 Via de la Valle, Del Mar. 755-3735.

**Plaintiff Howard Wells** performs *Variations by Brahms and Handel*, as well as selections by Martinu and Debussy, Friday, January 16, 8 p.m., Woods and Music, 3806 Fourth Avenue, Hillcrest. The following evening, Saturday, January 17, 8 p.m., local folk singer Sam Hinton discusses the history of black music. Call 298-0411 for ticket information.

**Folk Singer Peggy Watson** and Debra Liv Johnson perform Saturday, January 17, 7:30 p.m., Grace House Cultural Center, 1947 Thirteenth Street, Golden Hill. For more information, call 232-5029.

**Palmist Orchestra Concert.** The Palmist Orchestra performs Mozart's *Sinfonia Concertante* for Violin and Viola, Ives/Schumann's *Variations on America*, and Brahms's *Symphony No. 4*, Saturday, January 17, 8 p.m., and Sunday, January 18, 3 p.m., Palmist College, 1140 West Mission Road, San Marcos. Phone 744-1150 x2317 for more information.

**Basist Joe McNally** performs selections by Bach, Händel, Kurtz, and Curtis, Saturday,

January 17, 8 p.m., recital hall, January 15, and concludes with *Congregating*, which promotes acoustic instruments, video, vocal theater, and French cuisine, Friday, January 16, Building 426, Center for Music Experiment, UCSD. Both presentations begin at 8 p.m. For details, phone 534-5229.

**Baritone William Parker**, one of the New York City Opera's most versatile singers, performs opera and art songs Sunday, January 18, 2:30 p.m., Civic Theatre, 205 C Street, downtown. Call 298-8730 or 239-5520.

**"Sacred Music Series,"** the Brass Connection, a brass quintet, performs sacred, classical, and jazz and ragtime selections Sunday, January 18, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. For additional information, phone 454-1605.

**Denison Singers**, the fifteen-voice ensemble from Denison University in Ohio perform a varied program, including Credo/Morales's *Magnificat*, Felix Mendelssohn's *59*, Franz Liszt's *"Ave Maria,"* as well as light American songs and spirituals, Sunday, January 18, 7:30 p.m., Rancho Bernardo Presbyterian Community Church, 17010 Pomerale Road, Rancho Bernardo. Call 487-0811 for details.

**Soviet Emigre Orchestra**, musicians from the Moscow and Leningrad philharmonies, under the direction of Lazar Gouman, who was founder and director of the Leningrad Symphony

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**IGGY POP** Feb. 11

**IRON MAIDEN** Feb. 23  
**TRUMPET** Jan. 28  
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<b>JANUARY 17</b> <b>Black Student Union &amp; Black Staff Association of UCSD PARTICIPATE IN THE SAN DIEGO 7TH ANNUAL KING DAY PARADE</b> 11am Begins at 22nd & Martin Luther King Jr. Way	<b>JANUARY 19</b> <b>Gospel concert: Martin Luther King, Jr. Commemorative Concert</b> Mandeville Auditorium Free
<b>JANUARY 23</b> <b>NEGRO ENSEMBLE COMPANY'S production of "CEREMONY IN DARK OLD MEN"</b> 8pm Mandeville Auditorium Admission	<b>JANUARY 31</b> <b>Black Student Union Talent Show</b> 8pm TBA 107 Free
<b>FEBRUARY 6</b> <b>Garth Fagan's BUCKET DANCE COMPANY</b> 8pm Mandeville Auditorium Admission	<b>FEBRUARY 7</b> <b>Music: Gospel Music Festival</b> 8pm Mandeville Auditorium Admission
<b>FEBRUARY 5-8, 12-15</b> <b>Southeast Community Theatre Production: MA RAINEY'S BLACK BOTTOM</b> Dr. Floyd Gaffney, artistic director Lyceum Theatre - Horton Plaza (call 534-9870 for times and ticket prices)	<b>FEBRUARY 10</b> <b>Lecture: ALI MAHURI (narrator of PBS series "The Africans")</b> 8pm Mandeville Auditorium Admission
<b>FEBRUARY 11, 13, 18</b> <b>Play: BLACK DOVES</b> Sandra Sydney, director 8pm Warren Apt. Commons Free	<b>FEBRUARY 12, 14, 21, 22</b> <b>Play: BLACK GRAY</b> Farrell Foreman, director 8pm Warren Apt. Commons Free
<b>FEBRUARY 17-20</b> <b>Black Artists' Exhibit: JEAN CORNWELL &amp; other local artists</b> Mandeville Annex Gallery Mandeville Center B-118	<b>FEBRUARY 18</b> <b>Jazz artist: SONY ROLLINS</b> 8pm Mandeville Auditorium Admission
<b>FEBRUARY 20</b> <b>AN EVENING WITH RUBY DEE</b> Actress of stage & screen, writer, director 8pm Mandeville Auditorium Admission	<b>FEBRUARY 25</b> <b>Film/discussion: 19th Century "BUFFALO SOLDIERS"</b> (Black troops of the 9th & 10th Cavalry) 7:30pm Third Lecture Hall 104 Free
<b>FEBRUARY 28</b> <b>Black Student Union CULTURAL DAY</b> (ethnic foods, music, art) 10am - 5pm Reville Campus	<b>MARCH 1</b> <b>Discussion: WHICH WAY BLACK AMERICA?</b> Dr. Alonzo Anderson, moderator 7pm Warren Apt. Commons Free

## READER'S GUIDE

Orchestra, perform Sunday, January 18, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For complete information, call 440-0172.

**King Day Gospel Concert**, the 140-voice UCSD Gospel Choir, under the direction of Glenn L. Jones, performs a selection of traditional and contemporary gospel songs and spirituals, featuring tenor soloist Murry Clements, to commemorate the birthday of Martin Luther King, Jr., Monday, January 19, 8 p.m., Mandeville Center Auditorium, UCSD. Free. Call 534-3120 for details.

**Trumpet Virtuoso** Roll Smeyd, who made his debut at age thirteen with the Seattle Symphony, joins the San Diego Chamber Orchestra, under the direction of Donald Barr, to perform the Haydn Trumpet Concerto, Handel's Royal Fireworks Music. The program also features Bach's Brandenburg Concerto and Dvorak's "Symphony for Strings." Monday, January 19, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Phone 751-6402 for ticket information.

**Fingerpicking Workshop**, Chris Proctor, the 1982 fingerpicking champion, conducts a two-hour, fingerpicking workshop for all guitar players, Wednesday, January 21, 7 p.m., American Dream Music, 6348 El Cajon

Boulevard, College area. Free. For further information, phone 282-1090.

**Big Band Jam**, the North Coast Jazz Society hosts a concert by Ita Lino and the Big Band Jazz Machine, Wednesday, January 21, 7:30 p.m., City of Carlsbad Safety Service Center, 2560 Orion Way, Carlsbad. Free. 438-5614.

### Lectures

**Human Rights Violations in Afghanistan**, the San Diego chapter of Amnesty International holds a discussion about human rights abuses in Soviet-occupied Afghanistan, featuring presentations by five area specialists on the subject, today, Thursday, January 15, 7 p.m., First Unitarian Church, 4109 Front Street, Hillcrest. Free. 755-5695.

**"The Right to Die,"** mercy and morality — do they clash? That is the question under discussion by psychologist and civil libertarian Faye Gish at the next presentation of the Humanist Fellowship of San Diego. Friday, January 16, 7:30 p.m., Abasco School, 1366 Hornblow Street, Pacific Beach. Free. 232-4801.

**Undocumented Workers** Lecture, "The most important thing I have tried to do is to educate the community to understand the presence of the

undocumented workers. Not to fear them or to think of them as criminals, but to recognize the contribution they make." That is the belief of Raphael Martinez, known as "chaplain to the undocumented" and who will be offering a slide presentation about his work. Friday, January 16, 6:30 p.m., United Methodist Church, 311 Encinita Boulevard, Encinitas. Leo Chavez from the Center for U.S.-Mexican Studies at UCSD will also speak. Call 259-0063 for additional information.

**"Nation Building,"** the first of a series of lectures honoring the bicentennial of the U.S. Constitution features John Murnin of Princeton University, an expert on the political history of Early America, and Peter Smith, holder of the UCSD Institute of the Americas' Simon Bolivar chair in Latin American studies, discussing the social and economic factors necessary in the development of a new government. Friday, January 16, 8 p.m., Peterson Hall, UCSD. Free. For more information, phone 534-3402.

**"In Defense of Sacred Mountain,"** Arthur Miller, organizer of the Survival network for the Navajo being forcibly evicted by the Hopi Tribal Council's decision to strip mine Big Mountain in Arizona, presents a slide-illustrated lecture on the controversy, Saturday, January 17, 7:30 p.m., Parkland Bookstore, 1051 Fifth Street,

downtown. For more information, phone 234-4635.

**"Controlling Drug Abuse Humanely,"** psychologist Richard Carmichael has twenty years' experience working with drug abusers and their treatment, and he believes there are methods of control that will remove the profit from drug dealing, stop turning victims into criminals, and reduce the cost to taxpayers. He discusses his proposals. Sunday, January 18, 7:30 p.m., First Unitarian Church, 4109 Front Street, Hillcrest. Free. Call 222-9477 for more information.

**Writers' Workshops**, the Writers' Bookstore and Haven sponsors a series of lectures and workshops each week. This week Scott Young begins a six-week television-writing workshop, Monday, January 19, 7 p.m. All events take place at the Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. Call 282-3363 for complete listings.

**Watercolorist** Tom Lynch, best known for his TV series *The Magic of Watercolor*, is the speaker at the next meeting of the San Diego Watercolor Society, Monday, January 19, 7:30 p.m., auditorium, San Diego Gas and Electric Building, 101 Ash Street, downtown. For details phone 463-7486.

**Photographer** Anthony Di Genu, who was knighted by the Italian government and a currently director of art exhibition at

USIU, discusses his work, Monday, January 19, 7:30 p.m., Arthouse Music and Arts Library, 1028 Wall Street, La Jolla. Call 444-5872 for reservations.

**Gen Lecture**, local geologist Linbeth Mahan discusses inductive, chaotic, fluvial, and other minerals at her monthly lecture, Tuesday, January 20, 3 p.m., Natural History Museum, Balboa Park. Free. 752-1821.

**"The Art of Video,"** Lecture, Skip Blumberg, a pioneer in the use of portable video whose work has been shown on networks throughout the world, discusses "The Documentary Tradition." Tuesday, January 20, 7:30 p.m., Coar Room, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For further information, phone 454-0267.

**Archeological Institute** Presentation, three members of the San Diego chapter of the Archeological Institute of America — Harold Davis discussing "Caesaria Martima," Grace Johnson speaking on "The Textiles of Peru," and Maryal Hill presenting a talk on "Ancient Ayraras Buried Empire" — take part in the next meeting of the lecture series, Wednesday, January 21, 7:30 p.m., St. James Hall, 776 Broadway, La Jolla. Call 431-4099 for details.

**"U.S.-Iran-Israel: The Arms Connection,"** Oliver North

## TO LOCAL EVENTS

claims in a document recently released by the White House) that the ideas for the arms shipments to Iran in trade for hostages, as well as funneling the money to the contra came from

former Israeli Prime Minister Shimon Peres. The Jewish Community Relations Council sponsors a public forum about the Iran-contra weapons scandal, featuring keynote speaker Robert Rockwell of SDSU's Lipinsky Institute for Jewish Studies, Wednesday, January 21, 7:30 p.m., College Branch Jewish Community Center, 4079 Fifty-fourth Street, College area. Call 571-3444 for more information.

**Radio/TV** Zazoula, Placido Domingo and 120 vocalists, dancers, and musicians, who performed in San Diego during their recent U.S. tour, perform scenes from Jose Tomaz's Spanish musical comedy, Friday, January 16, 10 p.m., KPBS-TV, Channel 15.

**"Sunday Edition,"** National Public Radio adds what they call the radio equivalent of *The New York Times* Art and Leisure section to their broadcast lineup, beginning Sunday, January 18, 7 a.m. to 10 a.m., KPBS-FM, (89.5). Susan Starnberg is the host. Daniel Schorr offers political commentary. Chet Farnise chat Alice Waters will add her culinary magic to the mix. See, also, the "event highlight" on page one of this section.

**LA Philharmonic**, this week's broadcast of the Los Angeles Philharmonic, with Andre Previn conducting, features guest soloist Emanuel Ax (piano) and performances of Shapero's *Symphonies for Classical Orchestra*

and Beethoven's Piano Concerto No. 5, Emperor, Sunday, January 18, 3 p.m., KPBS-FM, (89.5).

**"Neighborhoods: The Next Frontier,"** a new six-part monthly series about San Diego's diverse neighborhood premises Sunday, January 18, 6 p.m., KPBS-TV, Channel 15. This week, the midtown area of Normal Heights, North Park, City Heights, and University Heights is featured. See, too, the "event highlight" on page one of this section.

**"Out on a Limb,"** they said it couldn't be done, but Shirley Deborah Paffin, Stacy Chaffer, and Howard Duff, *Ski Lift* has something for everyone: sking sequences, banal acting, a gurning villain, and models-turned-actresses trapped on a ski lift. It's all Wednesday, January 21, 9 p.m., XETV, Channel 6.

**"All My Sons,"** American Playhouse presents Arthur Miller's play about a father's deception and lies when he is confronted about his war profiteering by his son. This production, directed by the Old Globe's Jack O'Brien, starring James Whitmore, Adam Quenn, Michael Lerner, and Joan Allen, airs Monday, January 19, 9 p.m., and Sunday, January 25, noon, KPBS-TV, Channel 15.

**"Ski Lift to Death,"** this made-for-TV movie sounds as awful it dare you to watch it. Starring Deborah Paffin, Stacy Chaffer, and Howard Duff, *Ski Lift* has something for everyone: sking sequences, banal acting, a gurning villain, and models-turned-actresses trapped on a ski lift. It's all Wednesday, January 21, 9 p.m., XETV, Channel 6.



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**JAZZ OUTRANT** 7:00

**PETER SPRAGUE & FRIENDS** OLD TIME ROOT NIGHT 7:30

**AN OLD TIME GATE SPECIAL EVENT** STORYTELLER RON ROBBY 7:30

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**JAZZ OUTRANT** 7:00

**PETER SPRAGUE & FRIENDS** OLD TIME ROOT NIGHT 7:30

**AN OLD TIME GATE SPECIAL EVENT** STORYTELLER RON ROBBY 7:30

**Sports**

Juggling, bagpiping are welcome to attend free workshops and practice sessions for jugglers and bagpipers, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 280-6063.

**Horseback Pitching**, the Balboa Park Horseback Pitchers Club is holding a singles' tournament, Saturday, January 17, noon, Sixth Avenue and Juniper Street, Balboa Park. Qualifying begins at 10:30 a.m. Call 273-7700 for complete information.

**Off-Road Championship Grand Prix**, San Diego Stadium will be transformed into a "mini-Baja," complete with jumps, switchbacks, hairpin turns, and who's-who, for the second of a series of eight meets to determine the 1987 off-road champion. The six race categories include open trucks, three- and four-wheel ATVs, ultratracks, buggies, UTVs, and Toppers. 1600 and future Lash veterans Al Usher, Jr. and Roger Meats, as well as Lakeside's Ivan "Iron Man" Stewart and other San Diego-area drivers. The Grand Prix takes place Saturday, January 17, San Diego Stadium, Mission Valley. Gates open at 5:30 p.m. A one-hour "meet the drivers" autograph and photo session begins at 6 p.m. Tickets are available through TicketMaster or by calling 232-0800.

**Sockers at Home**, the five-time MISL champion host St. Louis Saturday, January 17, 7:15 p.m., San Diego Sports Arena. 3500 Sports Arena Boulevard. Tickets are available through

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## READER'S GUIDE

Gallery, 852 Eighth Avenue, downtown, through January 31. Gallery hours are Friday and Saturday, noon to 4 p.m. 235-4466.

**"Journey: Portraits of the Seriously and Terminally III,"** an exhibition of photographs by Eric Blau are on exhibit through January 31. Spectrum Gallery, 744 G Street, downtown. Gallery hours are Wednesday through Sunday, 11 a.m. to 5 p.m. 232-9743.

**A Retrospective Collection** by the late Costa Kent, who is best known for the "Love" postage stamp, as well as her peace billboards, is on exhibit through January 31. 6 p.m. Accessible Gallery, 4010 Caddisford Street, Mission Hills. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 296-8748.

**"Missing at the Poles, American Women of 1915,"** sculpted by Smithsonian Institution artist Frank Micks in 1915, these

plaster busts of black, white, and American Indian women were originally exhibited at the 1915 Panama-California Exposition, held in Balboa Park. The current exhibit details the legal changes that have occurred since American women won the right to vote in 1920. This exhibit continues through February 1, 1987. Museum of Man, Balboa Park, 298-4114.

Sculptor Irene Hightower, who is credited with being one of the leaders in breaking with minimalist tradition, exhibits fifteen major sculptures, seven drawings, and two site-specific installations utilizing cast iron, wood, plaster, bronze, and concrete in a mid-career retrospective through February 1. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m. except Wednesday, when it is open until 9 p.m. 454-0267.

**Black Photographer Roy DeCarava** says, "Many of my pictures represent deliberate, calculated choices. They may seem outlandish, but it is because I try to force things to work based upon my determination that they are right, true." His exhibit of 120 photographs depicting "people involved with the minutiae of everyday work," as well as jazz musicians Elvin Jones, Horace Silver, and John Coltrane continues through February 8. Museum of Photography Arts, Balboa Park. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m. 238-5362.

**Japanese Master Potter Kenichi Sato** says, "I receive the clay with my hands and produce something useful for the everyday lives of the people." More than one hundred of his pieces are on exhibit through February 10. Grove Gallery, UCSD. Gallery hours are Tuesday through Friday, 10 a.m. to 4 p.m. 297-1528.

10 a.m. to 5 p.m. Sunday, 9 a.m. to 2 p.m. 514-5120.

**"Young American Artists V,"** the fifth annual exhibit of works by young American artists features works by Los Angeles artists Makken Harkness, Tim Harkness, and Perry Wickham. Harkness uses translucent plastic to "marry" figurative drawing and painting on coated metal drafting film, which results in a dreamlike work of line and shadow. Painted images upfolded over a foam-covered form "generate the disparate images" of Harkness's work. Wickham uses primarily black and white to render her images that "express tension, both emotional and psychological." The exhibit continues through February 15. Mandeville Gallery, UCSD. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m. 514-0430.

**"The Kwakwaka'wakw Collection,"** sixty framed watercolors, the fine

paintings by traditional Kwakwaka'wakw artists, is on display through February 16, 1987. Museum of Man, Balboa Park. Call 298-4114 for gallery hours.

**"Designworks,"** ten San Diego artists and designers — Barry Beel, Rick Bergman, David Fobes, Fred Lam, Steven Lombardi, John Nalevanko, Ben Nindmuth, Joyce Carter-Shaw, Ron Wiggington, and Alice Culbert — exhibit everything from neon to trophies to sculpture, through March 2. Antispace, 2010 Jimmy Durante Boulevard, Del Mar. Call 481-2882 for gallery hours.

**Native American Photographs,** selected prints from the Edward H. Davis collection of photographs of native Americans are on display through March 7. San Diego Historical Society, Balboa Park. Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 297-1528.

## TO LOCAL EVENTS

**"Puppets of China,"** more than fifty Chinese hand, string, rod, and shadow puppets, as well as a pupal-shaped puppet and a video of a Javan hand puppet performance are on exhibit at the Mirages International Museum of World Folk Art, University Towne Centre, 6405 La Jolla Village Drive, La Jolla. The exhibit continues through March 29, 1987. For more information on the show and on related museum activities, phone 239-2021.

**"The Reason for the Neutron Bomb,"** 50,000 nickels (each one representing a Soviet tank), glued to a large gray rectangle, topped with wooden matchsticks the diameter of the nickels, is Chris Bunden's visualization of the political/military situation in Europe. This installation piece is on exhibit in the Meyer Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Museum hours are Tuesday through Sunday, 10 a.m. to 5 p.m., Wednesday until 9 p.m. For details phone 454-0267.

**"San Diego under Construction,"** a billboard mural by Roberto Salas is on exhibit through March 22, 1987, on F Street, between Ninth and Tenth avenues.

**"Mirrors of the Gods: Reflections of Hatcher Bailey,"** an exhibit that was ten years in the making is on view at the San Diego Museum of Man in Balboa Park. More than 1000

artifacts of the Huastec Indians of the Sierra Madre Occidental region of Mexico are on view, including sun paintings, baskets, headbands, carles, photographs, tableaus, and costumes. The exhibit continues through March 29, 1987. For more information on the show and on related museum activities, phone 239-2021.

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**"Shoe Flies"** (continued from page 1) day he made sunshine, and he or the two shall part. A game of horseshoe without a clear sky is like a Sunday

without church heathenry. Most important of all, proper reverence for the game is essential. It's okay to laugh and joke, but the real 'show thrower' never skylarks; he never takes the game for granted or uses it as background music to some other activity. He's always in the game. And after the game, win or lose, his sportsmanship compels him to tap shoes with the enemy, clasp hands, and thank the Lord for sunshine, iron ore, and horses.

The Balboa Park Horseshoe Pitchers Club is playing out its annual singles' tournament on Saturday, January 17. The public is invited to spectate and participate, but if you haven't been humbled out of a notion that you're a pretty fair iron tapper, keep in mind that the club members are accomplished disillusionists. Qualifying rounds begin at 10:30 a.m., the

(continued from page 1) day he made sunshine, and he or the two shall part. A game of horseshoe without a clear sky is like a Sunday

real action starts at noon, and Tail Broomer will probably win the damn thing, him or Joe Gamble. The clay horseshoe pits are located in Pioneer Park at Sixth Avenue and Juniper Street. For more information, call 273-7700.

— Joe Terrebonne

**Synchronicity** (continued from page 1) their histories. In medieval Europe, it was a time of parody and turning things topsy-turvy... The old idea that "travels fall at the hands of a fool." The Atreus had extra days at the end of their calendar called "no-days," when they had a Feast of Fools. Japanese wish theater comes out of street festivals from the Twelfth Century, and India had

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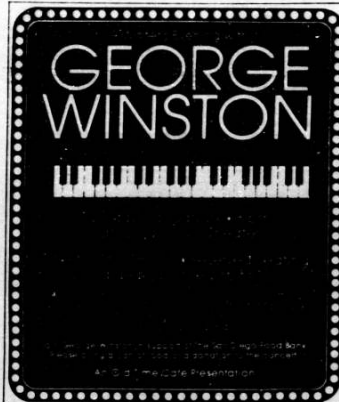
In addition to the unique experience the ritual will be accompanied with a series of professional readings. Black-Elk will lecture on the use and power of the Sacred Pipe, the construction of the traditional medicine wheel, and the use of the Sacred Pipe, the construction of the traditional medicine wheel, and the use of the Sacred Pipe.

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Reservations: Reservations must be made by January 10, 1987. Reservations must be made by January 10, 1987. Reservations must be made by January 10, 1987. Reservations must be made by January 10, 1987.



## READER'S GUIDE



something similar. It's a universal celebration, and there are different types of fools. There's a section in this dance we've nicknamed "The Sublime Fool." We also have "The Trickster Fool" and "The Ritual Tactic Fool" — that's the transformational fool. We have "The Monstrous Fool." The opening image is apocalyptic, but what we do...

JL: It's very convoluted; it's very layered; we feel it's the most complex work we've done. [This is Three's Company's first evening-length dance.]

NM: It's like mirror image upon mirror image upon mirror image.

JL: We're working with Miles Anderson and Erica Sharp; they were both classical musicians for many years and then got interested in "new music," involving synthesizers and computers.

NM: The music is a mixed bag, from pieces sung by Marlene Dietrich to a brand new composition by Salvatore Martirano for violin.

JL: A lot of layered music, where they're playing a tape and playing live over it.

NM: We developed a movement vocabulary, using the idea of mirror-imaging — not the dancers mirroring each other, but a metaphorical mirroring. For instance, the sublime fool might dance similar movements to the monstrous fool, and it's fun to see how the interpretations can be so different.

JL: The movement of this

piece wouldn't be appropriate for another dance. The style is breathy and relaxed, released in the upper body a lot of the time. And we're using dancers with fabulous ballet technique — Denise Dabrowski, Kathleen McHugh.

NM: There are two things Jean and I went through about this piece. Dealing on the universal level with the ultimate nuclear catastrophe, but as well on the individual level, the level of individual pain and tragedy. Mainly, the situation of unrequited love and the discovery of self and the joys of that.

JL: In the fall, Pennell Rock, this wonderful wise man, did a ritual theater workshop with us. He's a trained psychologist and actor. The workshop used the model of the hero's journey — in Joseph Campbell's writings on Greek literature, the hero goes through a series of tasks and the supreme ordeal in order to get to a place of greater wisdom. We had to go through a very personal process; we did this eight hours a day for nearly a week — Nancy and I and two of the other dancers.

NM: We got to this really deep level — vulnerability, openness, and got feeling — NM: More creativity — JL: Taking more chances as artists. I wanted to change the way I made dances, be more vulnerable as an artist, a little bit less controlling. Most artists make art because it's their attempt to control their

environments. And that's valid, but after a while, it's not enough. So what the work represents for me is letting go, taking more chances, being willing to look foolish on-stage.

NM: Part of the process was to find a place of performance reality, the ability to perform from a real place. For example, the Sublime Fool needs to be in a sublime place in order to dance that, just as when you do your monster piece, Jean, you would probably be very much where you were when you created it...

JL: I had only been a week out of surgery, I was in pain... My monster was horrible. I think everyone was frightened of me for a few days after that.

NM: Jean and I keep saying the word "synchronicity," which is a Jungian term for meaningful coincidences. After we settled on A Feast of Fools, I opened a series of tasks and there was this version of a Feast of Fools. We looked at it and decided, hey! bowling! because that's bowling on the green in this painting. So we did field research by going on a double-date with our husbands...

JL: To the Clairmont Bowl. NM: And I recorded the sounds and added tracks of slowed-down bowling down the alleys, that sound like "Bombs Away!"

JL: Another example of synchronicity is that I got a hat to wear to the wedding of one of our dancers. How did it end up in rehearsal that day? Did I wear it to rehearsal?

NM: You brought it to rehearsal, and I took this black glove I'd been doing, and we hung it over the hat.

JL: And we had the beginning of another section.

NM: The discovering of this dance has been a lot of fun. Three's Company will premiere A Feast of Fools, its first full-length concert composed of a single work, this weekend, Friday, January 16, at 8:00 p.m. and Saturday, January 17, at 2:30 p.m. and 8:00 p.m. at the Mandell Weiss Center for the Performing Arts on the UCSD campus in La Jolla. Tickets are available at the Arts Tix booth in the Spectacle Building at 121

## TO LOCAL EVENTS

Broadway, downtown, or through TeleSeet (283-SEAT). For more information on the performance, phone 296-9523.

— Janice Steinberg

### Two Things

(Continued from page 1) each hour, supplemented by three local newsmagazines each hour from San Diego's PBS affiliate, *Weekend Edition* offers a wide-ranging array of news and features. Playwright and cartoonist Jules Feiffer will present movie reviews; and Daniel Schorr, who has fifty years of journalistic experience as a foreign and domestic correspondent, will be *Weekend Edition's* Washington correspondent and political commentator. Most interesting and innovative is the inclusion of chef Alice Waters to the cutting edge of modern cooking. Her recipes, which she will share during an on-air cooking segment, have triumphed in the use of fresh, seasonal, local ingredients to create innovative dishes that draw on regional American styles, as well as Oriental and

European cuisines. Other contributors include Time magazine essayist Roger Rosenblatt, who will discuss whatever idea has intrigued him the preceding week, and Ira Flatow, host of public television's *Newton's Apple*, who will present weekly science segments. Games of logic and surreal crosswords will be the province of Games magazine editor Will Shortz. A chain novel, with different writers adding new chapters each week, begins with novelist David Leavitt's *Family Dancing* (The Secret Language of Games) contribution. Other writers in the serial will include Rod MacLeish, Herbert Goldman, and Scott Spencer. And NPR affiliates will contribute segments about events in their own parts of the country.

Meanwhile, at the local level, *Neighborhoods: The Next Frontier* takes its title, according to KPBS producer Matthew Eisen, from the "excitement of rediscovering neighborhoods as a new mechanism of getting things done." Because San Diego is one of the fastest-growing areas in the nation, it is easy to forget that this is essentially a city of neighborhoods. The six-part series will explore a particular section of town each episode, seek out what makes that

neighborhood unique, and study the changes being wrought by residents who seek to influence issues that affect the quality of life in their areas.

The format begins with a twelve-minute video tour of the featured section of town; episode number one will visit the North Park "Toy Parade," examine a business that is trying to revitalize the area that was once the Mission Valley of its era, and study the aftermath of the Normal Heights fire and efforts of a citizens' group to maintain the character of that neighborhood after the catastrophe. To complete the opening segment, the efforts of University Heights residents to transform the old trolley barn on Adams Avenue into a park is featured, as well as a visit to the "City Heights Street Fair" and a look at that neighborhood's ethnic diversity, especially the influx of Indo-Chinese.

Long-time talk-show host Gloria Penner moderates a live, in-studio discussion among one hundred residents, including businessmen, developers, and politicians, who will examine how growth is affecting San Diego's midcity neighborhoods. Eisen says his aim "is to get them all together and see what they have in common."

Future episodes will visit the coastal communities of Ocean Beach, Pacific Beach, and Mission Beach and follow members from the American Institute of Architects when they descend on San Ysidro in March to study how best to transform that urban area.

*Sunday Edition* with Susan Sarnberg debuts Sunday, January 18, from 7:00 a.m. to 10:00 a.m., KPBS-FM (89.5). That same day at 6:00 p.m., *Neighborhoods: The Next Frontier* premieres over KPBS-TV, Channel 15.

— Orlando Ramirez

### Music-Theater

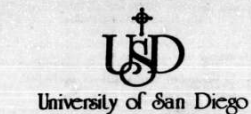
(Continued from page 1) in *The Legend of Lily Overstreet*, based on their story of a dancer working in the exotic club circuit. The multitalented pair have also worked in collaboration with choreographers, visual artists, filmmakers, and musicians, both here and in Europe. In addition to performing their original works around the country, Cultural Odyssey is participating in the artists-in-residence program in the public schools in San Francisco, teaching and performing with students. Rhodessa Jones is also

acting as the director of the Third World Theater Project at La Mama in New York City. Idria Ackamoor studied piano with Cecil Taylor at Antioch College and performed with the Cecil Taylor Black Music Ensemble. He has received three NEA fellowships in jazz competition and performance.

But, let her sound too patrician, he was described in performance by a New York Times reviewer as suggesting a "post-bebop Prince." Rhodessa Jones' credentials are equally strong: dance training with Robert Barner (Plochl) and Theresa Dickinson (Twyla Tharp Company); acting studies with Viola Spolin; and mime with Jeanne Crossman.

Cultural Odyssey will present four performances of *Meditations on Modern Life* this week: tonight, Thursday, January 15, through Sunday, January 18. Each performance begins at 8:00 p.m. at Sushi Gallery, 852 Eighth Avenue, downtown. Tonight's performance will be followed by an open discussion/demonstration in which Ackamoor and Jones will discuss their work and answer questions from the audience. For more information and reservations for any of the performances, call Sushi at 235-8466.

— Linda Nevin



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Thursday, January 22, 1987  
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5:30 - 6:30 p.m. Meet with Faculty & Students  
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University of San Diego, Philip Y. Hahn School  
of Nursing, Alcalá Park, San Diego, CA 92110  
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# READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith and Jonathan Seale. Information is accurate according to material given us, but it always use to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

**ACTION**  
Scott Felder's *Siedgahammer* Theater has been presenting Sam Shepard's *Act* at the San Diego Rep's Sixth Avenue Playhouse. This play, which was first performed at the American Place Theatre in 1975, is one of the author's most compelling works, its bleak vision of life conveyed with immense theatrical inventiveness. Felder's production, which includes performances by four first-rate San Diego actors and brilliant sets by Bob Murphy, is equally inventive, and although the director's additions sometimes overload an already difficult play, in the end, the fundamentals — namely, the physical and emotional realizations of Shepard's absurdist-expressive script — Felder has done his job with emotional intelligence and imagination. This is a major theatrical event. (S)

**AFTER CRYSTAL NIGHT**  
The Marquis Public Theater presents the drama by John Hersey and Herman Shriver that offers a "serious theme with a sustained comic line." The action takes place in a contemporary Jewish household in Beverly Hills, where the discussion is whether or not a group of Jewish militants should be

allowed to speak at a B'nai B'rith Lodge. The argument causes the family to confront their roots, their lives, and their future. Hersey and Shriver have directed the production. Cast members are Sol Sider, Doug Nordquist, Ethan Painter, Joe Tronteriano, Jim Brady, Doug Youngblood, David Mills, Ellie Friedman, and Betty Matthews. Phil Burns is the scenic designer. Elly Brown the lighting and sound designer. (Sm)

**BERT**  
Martin Sherman's drama, about the persecution of homosexuals in Nazi Germany, is important historically because it is one of the first major plays in American theater to depict gay people in a wholly self-affirming light. And it is also a powerful piece of theater currently being given an excellent staging at the Bowers Theater. The play unfolds in two very different movements. The first act — set in Berlin in 1934 — depicts the physical and emotional realizations of Shepard's absurdist-expressive script — Felder has done his job with emotional intelligence and imagination. This is a major theatrical event. (S)

**THE BOWERY THEATRE**  
San Diego Repertory Theatre, Sixth Avenue Playhouse, through January 24. Thursday through Saturday at 8:00 p.m.

## Theater Directory

**ADAMS AVENUE THEATRE**  
3235 Adams Avenue, Normal Heights  
232-4088

**THE BOWERY THEATRE**  
3000 San Diego, San Diego  
232-4088

**CIVIC THEATRE**  
2032 Street, downtown  
236-6910

**CLOSER TO STUDIO**  
1444 Fourth Avenue, Suite 10, San Diego  
226-5143

**CONRAD PLAYHOUSE**  
1755 Grand View, Coronado  
435-4656

**EAST COUNTY PERFORMING ARTS CENTER**  
2112 E. Main Street, El Cajon  
440-2277

**EDUCATIONAL FILM COMPLEX THEATRE**  
4343 Ocean View Boulevard, Carlsbad  
230-2800

**FISHER DANIEL THEATRE**  
9665 Campo Road, Spring Valley  
697-8977

**GASLAMP QUARTER THEATRE**  
547 Fourth Avenue, downtown  
234-0993

**GROSSMONT COMMUNITY COLLEGE**  
Singshore Theatre  
8800 Grossmont College Drive, El Cerrito  
465-1700 x410

**IMPERIAL BEACH PLAYERS**  
Marina Vista Center  
Eight Street and Imperial Beach Boulevard  
imperial beach  
424-9666

**JEWISH COMMUNITY CENTER**  
JCC and Center Theatre  
4079 Fifth Avenue, San Diego  
260-9000 x20

**LA JOLLA PLAYHOUSE**  
Jewett Weiss Center, UCSD  
334-3960

**LA JOLLA STAGE COMPANY**  
Jewett Weiss Center, La Jolla High School  
334-3960

**LA JOLLA PLAYERS THEATRE**  
500 E. Jans Boulevard, National City  
454-4949

**LAWRENCE WELK THEATRE**  
8801 Lawrence Welk Drive, Escondido  
749-3448

**MARQUIS PUBLIC THEATRE**  
Marquis Gallery Theatre  
717 India Street, San Diego  
298-9604

**MIRACOSTA COLLEGE**  
Little Theatre  
One Barnard Drive, Oceanside  
757-2121 x236

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disguises and, unfortunately at the Bowers, declares his real identity. The Bowers' live production once again enhances its reputation for consistently offering theater that is dynamic, challenging, and risk-taking. Directed with subtle intensity by Ginny-Lynn Safford, the production refrains from reducing the play to its most ghouliah elements. There are a lot in the script, but people on the lookout for an X-rated evening of Nazi atrocities can keep looking, because Safford has rightfully (and successfully) concentrated on the psychological dimensions of the drama, which is ultimately where the real horrors reside. Actors Ray Chambers, as Max, and Robert Nuismer, as Horst, are both prisoners, are both first-rate. Like intersecting planes from opposite extremes, these two gifted actors compellingly bring their characters to an inoffensive still point where tenderness can grow amid torment, where love can be made with words alone, and where newly found dignity can transcend an inferno meant to shred the soul. (Sm)

**DREAMGIRLS**  
The popular Broadway musical that won six Tony Awards in 1982 comes to the Civic Theatre for eight performances only. *Dreamgirls* — books and lyrics by Tom Eyen — is the story of three young women from Chicago who start out singing backup for a rhythm and blues star and end up as "solid gold" superstars — very much like the Supremes — who then must face the consequences of success. Michael Bennett has directed and choreographed this touring production. Cast members include: Susan Beaubien, Sharon Brown, Lawrence Clayton, Allan Gray, Jerry Jones, Herbert L. Swilling, Jr., Weyman Thompson, and Arnette Robinson. Robin Wagner is the scenic designer, and Otto Munderloh is the sound designer. Harold Wheeler is the musical supervisor and orchestrator. Yvonne Sledge is the musical coordinator, and Randy South is the hair stylist. The hair is by Ted Auer. (Sm)

**CEREMONY IN DARK OIL MEN**  
For one performance only, the nationally renowned Negro Ensemble Company will present its critically acclaimed production of *Ceremony in Dark Oil Men* at the University of California, San Diego. The play, which is set in Harlem in the 1950s — Russell Parker is an ex-convict, immobilized with grief over the death of his wife, he attracts himself with his huddles, how to give to the world and to love. And in the end, he does more. He renounces all of his previous

into the seamy life of the streets. Among the most famous performances of the Negro Ensemble Company is its version of Charles Fuller's Pulitzer Prize-winning drama *A Soldier's Play*. The Negro Ensemble Company is brought to UCSD by the University Officers Office, the UCSD Department of Theater, and the Contemporary Black Arts Program. (Sm)

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—Lawrence Gross, Channel 39

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—Christopher Schneider, La Jolla Light

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—Bill Hagen, Tribune

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enables our actors to experiment with various roles and texts. Audience discussion is invited after each performance. (Sm)

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Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**GRADUATE ACTING RECITALS, UCSD**  
As part of their requirements for an MFA degree, students in UCSD's professional theater training program must give a fifteen-minute recital. They must display their expertise in handling selections of their choice from contemporary and classical dramatic literature, including excerpts from non-dramatic literature, poetry, and musical numbers. Members of the ten-person ensemble — the graduating class of 1987 — are: Randy Brunsberger, Julie Brunsberger, Peter Carlson Brown, Brad Correll, Veronica Henson Phillips, Shiloh Kurup, Gloria Mann, Eugene NeSmith, Marie Fort, and Tom Swann. They will be two presentations, with five students performing in each group (A and B). Admission is free. (Sm)

**THE LAWRENCE WELK THEATRE**  
The Lawrence Welk Musical Theatre is offering the musical about Rose Louise Hovick, better known as the stage name, Cappy Rose Lee, the first lady of the world of burlesque. Jack Tigrat has directed the production, which features Lauren Safford in the role of Rose and Charles Kase as her husband, the ambitious, aggressive mother of Louise. Other members of the cast include: Mark Stevens, Michelle Schumacher, Vicky Mitchell, Lester Thompson, Li March, Brenda O'Brien, Melinda Gills, George, Ellen, Judy Nelson, Dawn Yates, and John Grassano. Don Ervin is the scenic designer, Dee Ann Johnson the choreographer, and Kerry Duse the vocal director. Jerry Fennick has arranged the music. (Sm)

**THE FORGIVENESS**  
The Pine Hills Lodge Theatre presents the San Diego premiere of Larry Shure's dramatic comedy about an English soldier who persuades his very beautiful friend to join him on a special duty assignment in a small Georgia town. Left alone in a run-down fishing lodge, the shy friend proceeds to masquerade as a foreigner — with results that are both funny and dramatic. Scott Kinney has directed the production. Cast members are: Jim Nelson, Tony Bowers, Alice Greene, Bob Durnill, Sue Ann, Jim Longman, and Joey Romano. (Sm)

## EXTENDED BY POPULAR DEMAND

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The Remains

**MASTER HAROLD... AND THE BOYS**  
San Diego Rep is presenting a local production of *Master Harold... and the Boys*, Fugard's masterpiece — a masterpiece in its own right, a masterpiece in its own right, a masterpiece in its own right. It takes the form of an involuntary and inevitable affirmation, in personal life, of the apartheid of the society as a whole. The friendship between the white boy and the black man who work in his parents' tea room undergoes a profound change. *Master Harold... and the Boys* has been very close to San, who is wise and intelligent, and Willie, who is good-hearted and simple-minded, both ally on the one hand and father, whom he both loves and detests in a painful adolescent ambivalence. But an outburst of anger on his part, the responding anger of Sam, and Halley's stubborn refusal to apologize create an irreparable breach between the erstwhile friends. Such a quarrel could happen anywhere, and could take any form. 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JAL:JAPV 55, 1987 97

## READER'S GUIDE TO THE MUSIC

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO

With his latest album, **Billy Cobham** continues his assault on the notion that drummers invariably are pillow-padded primitives capable only of hammering home the four until it's time to solo. In fact, were it not for a recording mix in which the rhythm tracks are first in line to the listener's ears, a blindfold test might elicit from a subject any number of responses before he guessed that *Powerplay* was written and produced by (and prominently features) a world-famous drummer. Certainly, anyone familiar with Cobham's early-Seventies work with the Mahavishnu Orchestra and subsequent solo efforts but who had not kept abreast of Cobham's development since then, would find little on the latest album to identify it as a vintage-Cobham project.

Present but in much less evidence on *Powerplay* are the double-bass riffing and furious fills that became Cobham's two-fisted signature fifteen years ago and made him the hero of hyperactive skinsmen everywhere. Instead one hears on the newest release a refinement of what Cobham



BILLY COBHAM

first attempted on 1985's *Warning* — the erecting of a bridge between the pumping percussives of acoustic drumming and the test-tube sounds of a music world gone mad for MIDI (Musical Instrument Digital Interface). The product of Cobham's

efforts to adapt his ingrained power-funk and hummingbird flurries to the new technology instead might strike some as an unabashed overture to the new commercialism that so many jazzers have embraced (and vice versa) in the last few years. But while *Powerplay* boasts

some of the hallmarks of Eighties pop-jazz — most conspicuously the crystal-tipped, digital flourishes sprinkled like fairy dust over cushiony synthesizer textures — a facile dismissal of *Powerplay* as merely another mellow morsel for late-night

radio would ignore a couple of relevant points.

First, the individual selections largely avoid the pop-song-without-lyrics structure favored by many pop-jazzers. If Cobham seeks a marriage of opposites in his playing, he also seems determined to maintain the high compositional standards he has acquired in his associations with some of the greatest musicians in the world, even as he applies those standards to the more digestible forms of pop-jazz. Consequently, he doesn't shrink from using contrary motion, multiple meters, segmented textures, dissonances, or any other of the compositional tools that can propel music away from the mundane like booster rockets and that threaten to alienate a listener who thinks Chuck Mangione makes sophisticated music. To Cobham's credit, these musical properties never draw undue attention to themselves but blend into the overall sound picture so smoothly that the average listener probably wouldn't be aware of them.

Second, while Cobham surrenders his playing to the demands of the music, he nevertheless manages to get in some great licks. The long-time Cobham fan will get all goose-pimpling when listening to "Radioactive," which boasts some of that churning traps

(Continued on page 20)

# THE PRETENDERS



ON SALE SATURDAY

WITH SPECIAL GUEST **IGGY POP**

**SAN DIEGO SPORTS ARENA**

8PM  
THURSDAY  
FEBRUARY  
**19**

TICKETS: \$15.50, \$14.50 available at TICKETMASTER including May Co., Plaza Music Shoppe, Aztec Box Office, Special Services, select First World Travel Centers, all arena ticket outlets and the Sports Arena ticket office. To charge by phone call (619) 232-0800. No lineups at the box office prior to 7AM Saturday, January 17. Random priority numbers will be issued at that time. For advance concert information call: AVALON CONCERTLINE (213) 976-2ROC. ASC plus \$1.00 per line.

Avalon

91X presents

In association with UCSD Pop Events

**BEASTIE BOYS**

1987  
**LICENSED TO ILL TOUR**

SPECIAL GUEST STAR

**Fishbone** **Murphy's Law**

**SUNDAY - FEB. 8 - 8:00 PM**  
**UCSD GYM**

TICKETMASTER  
at the May Co., Mod Jocks, Plaza Music Shoppe and  
Fast Exchange. Ticketmaster charge (619) 232-0800.

SOUTHLAND CONCERTS



ON SALE  
FRIDAY  
JANUARY 16  
**THE HUMAN LEAGUE**  
**FEBRUARY 26 - 8PM**  
**U.C.S.D. GYM**

\$16.50 GENERAL ADMISSION  
\$14.50 U.C.S.D. STUDENTS WITH I.D.

Tickets available through U.C.S.D. Box Office and arena ticket outlets including May Co., Mod Jocks, Civic Box Office and Perkins Worm & Arts Tix. To charge by phone call (619) 232-0800.



**Belly Up**

**PROUDLY PRESENTS**

**TONIGHT, Thursday, January 15 9 pm**  
Tickets available at Belly Up & Ticketmaster

Western Swing Deluxe  
**ASLEEP**  
AT THE  
**WHEEL**  
with guests  
**THE LUCINDA WILLIAMS BAND**

Friday, January 16 9:15 pm

Nostalgic Rock & Roll  
**THE FABULOUS MAR DELS**

Saturday, January 17  
5:30 pm - 40s Style Big Band Swing - **CHICAGO 15**  
9:15 pm  
Rock & Blues  
**JAMES HARMAN BAND**  
and guests  
**MAGGIE MAYALL & THE CADILLACS**

Sunday, January 18  
5:30 pm - SDDJS presents **BANU GIBSON**  
and her **HOT JAZZ ORCHESTRA**  
9:15 pm  
Sorry, Nick Fleetwood's Zoo postponed until Feb. 19 instead...

**THE JAMES HARMAN BAND**

Monday, January 19 9 pm  
Nostalgic Rock & Roll  
**THE MAR DELS**

Tuesday, January 20 9:30 pm

Road to Texas  
**THE KILLER BEES**

Wednesday, January 21

S.F.'s #1 Nostalgic Band  
**BIG BAND BEAT**  
(formerly Zulu Pits Memorial Orchestra)  
with special guests  
**THE MAR DELS**

Coming, Thursday, January 22  
Tickets available at Belly Up & Ticketmaster

"Year of the Cat"  
**AL STEWART**

Coming

Friday, January 23 - **PRESTON SMITH**  
Saturday, January 24 - **REBECK KOCKERS**  
Sunday, January 25 - **DAN NICKS**  
Thursday, January 29 - **LORRINE HACK**  
Friday, January 30 - **BILLY YESSA & THE BEATERS**  
Wednesday, February 4 - **SWEETHEARTS OF THE RODEO**  
Thursday, February 5 - **BEAT FAIRNERS**  
Friday, February 6 - **MARK LINDSEY**  
Saturday, February 7 - **NEVILLE BROTHERS**  
Sunday, February 8 - **DOC WATSON**  
Wednesday, February 18 - **TAJ MAHAL**  
Thursday, February 19 - **WOODWARD'S 200**  
Friday, February 20 - **DAN PEER**

**THIS WEEK'S AFTERNOON CONCERTS**  
Friday, 5:30 pm - **Dorland Jazz** - **CHICAGO 15**  
Saturday, 5:30 pm - **40s Big Band Swing** - **CHICAGO 15**  
Sunday, 5:30 pm - **New Orleans Jazz** - **BANU GIBSON**  
Wednesday, 6:30 pm - **Village Jazz & Swing** - **TOBACCO ROAD**

**FOR INFORMATION CALL 481-9022**  
143 SOUTH CEDROS AVE. • SOLANA BEACH, CA 92075

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work for which he is known. His African drumming during the suite "Summit Afrique" is tasteful and sensitive to non-Western rhythms in a way that exposes some of these Afro-complately percussionists for the blind speed-runners they are. "Desecrated Cocomacs" exhibits his success at combining real and electronic drumming to funky effect, and the album's opening cut, "Times of My Life" and closer, "Tinseltown," serve as bookend summaries of the drummer's thesis that synth-based pop/jazz, fusion, and funk can exist in peace and pleasing harmonies (although the record's best piece might be the Pat Metheny-like "A Light in Your Eyes").

If you find yourself in the mood for instrumental music that features melodies, interesting harmonies, sleek but loose arrangements, and modern tech touches but doesn't scrimp on the rhythmic guts, check out *Powerplay*, or go see the man himself when Cobham brings his band to the Bacchanal Wednesday night. His playing is a joy to hear and to feel.

In other concerts this week, country-swing band Asleep at the Wheel will be joined by the Lucinda Williams Band tonight, Thursday at the Belly Up Tavern; while Friday's only show of note brings Bon Jovi to the Sports Arena. On Saturday, the James Harman Band holds forth at the Belly Up Tavern on a bill with Maggie Mayall and the Cadillacs; and on Sunday, the Bus Boys return to the Bacchanal.

Bob Seger and the Silver Bullet Band team with the Georgia Satellites for a Sports Arena gig on Monday night, while the great guitarist/songwriter Eric Johnson returns to the site of his last triumph, the Bacchanal. That same Claremont Mesa venue will host singer/songwriter Rickie Lee Jones on Tuesday night, while pianist George Winston is performing at the Civic Theatre, downtown. The great Lionel Hampton brings his orchestra to the Lyceum Theatre at Horton Plaza for two shows on Wednesday night to kick off the San Diego Jazz Festival's "Jazz at the Lyceum" series, while the Big Bang Beat performs at the Belly Up Tavern.

## CONCERTS

Asleep at the Wheel and the Lucinda Williams Band: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Bon Jovi: Sports Arena, Friday, January 16, 8 p.m., 224-4176 or 483-6339.

The James Harman Band and Maggie Mayall and the Cadillacs: Belly Up Tavern, Saturday, January 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Bus Boys: Bacchanal, Sunday, January 18, 8 p.m., 8022 Claremont Mesa Boulevard, 599-0022.

Bob Seger and the Silver Bullet Band and the Georgia Satellites: Sports Arena, Monday, January 19, 8 p.m., 232-0800.

**SAN DIEGO GREENHOUSE RESTAURANT & FLORIST**

**TONIGHT!**

Thursday, January 15  
Drink specials & surprises • 1/2-price potato skins & nachos • \$1.25 Margaritas & 75¢ drafts

**FOUR EYES**

**ROCKIN' WEEKEND**

Friday, January 16  
**KIEMOBI JAZZ HAPPY HOUR**  
with guest host Art Good • 5:00-7:30 pm  
Complimentary hors d'oeuvres  
98¢ Champagne & Chablis

**Neon**

Friday & Saturday, January 16 & 17  
Complimentary admission with dinner  
Adult special waitress for details

**FOUR EYES**

Three bars • Four video big screens  
with music videos mixed by Lehr's VJs

**SUNDAY**

Sunday, January 18

**SUNDAY BRUNCH**

**BRUNCH**

**RAMOS FIZZ BRUNCH**  
9:30 am to 2:30 pm  
Hot videos after 8:00 pm

**MONDAY**

Monday, January 19  
Drink specials • Complimentary Happy Hour  
hors d'oeuvres • 75¢ drafts

**TUESDAY & WEDNESDAY**

Tuesday & Wednesday, January 20 & 21

**BOLTON/DALLAS**

2020 Camino del Rio South, Mission Valley 299-2828

**KGB FM** **WEST WOOD ONE**

**TRUMP**

**SPORT OF KINGS TOUR 1986-87**

WITH SPECIAL GUESTS

**JANUARY 28 - 8PM**  
**SAN DIEGO SPORTS ARENA**

including May Co., Mad Jacks, Civic Box Office, Perkins Book Worm & Arts Fix, all arena ticket outlets and the Sports Arena ticket office. To charge by phone call (619) 232-0800.

**ALICE COOPER**

**THE NIGHTMARE RETURNS...**

WITH SPECIAL GUEST  
**MEGADEATH**

**FEBRUARY 1 - 8PM**  
**SAN DIEGO SPORTS ARENA**

including May Co., Mad Jacks, Civic Box Office, Perkins Book Worm & Arts Fix, all arena ticket outlets and the Sports Arena ticket office. To charge by phone call (619) 232-0800.

ANOTHER **PACIFICCONCERTS** PRESENTATION

**BOB SEGER**  
AND THE SILVER BULLET BAND

**AMERICAN STORM TOUR '87**

WITH SPECIAL GUEST  
**GEORGIA SATELLITES**

**SAN DIEGO SPORTS ARENA**  
**MONDAY - JANUARY 19 - 8PM**

including May Co., Plaza Music Shopper, Arnie Box Office, Special Services, select First World Travel Centers, all arena ticket outlets and the Sports Arena ticket office. To charge by phone call (619) 232-0800. Produced by ERIC CHANDLER

**Budweiser**  
PRESENTS

**BON JOVI**

Special guest Cinderella

**SAN DIEGO SPORTS ARENA**

**16**

8PM  
FRIDAY  
JANUARY

For advance concert information call:  
**AVOLON CONCERTLINE (213) 976-2800** 55¢ plus toll if any

**THIS MEETS YOU.**

**Avolon**

JANUARY 15, 1987 21

**Erle Johnson:** Baccharal.  
Monday, January 19, 8 p.m., 8022  
Clairemont Mesa Boulevard.  
560-8022.

**Michael Martin Murphy:**  
Baccharal, Tuesday, January 20,  
8 p.m., 8022 Clairemont Mesa  
Boulevard. 560-8022.

**George Winston:** Civic Theatre.  
Tuesday, January 20, 8 p.m., 202  
C Street, Community Center.  
downtown. 436-4030 or 236-6510.

**Lionel Hampton and His  
Orchestra:** Larcum Theatre.  
Wednesday, January 21, 7 p.m. and  
9 p.m., Horton Plaza, downtown.  
232-0800.

**Billy Cobham:** Baccharal.  
Wednesday, January 21, 8 p.m.,  
8022 Clairemont Mesa Boulevard.  
560-8022.

**Big Bang Beat:** Billy Up Tavern.  
Wednesday, January 21, 9 p.m.,  
143 South Cedros Avenue, Solana  
Beach. 481-9022.

**Al Stewart and Jack Tempchin**  
and the Reddies: Billy Up  
Tavern, Thursday, January 22,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach. 481-9022.

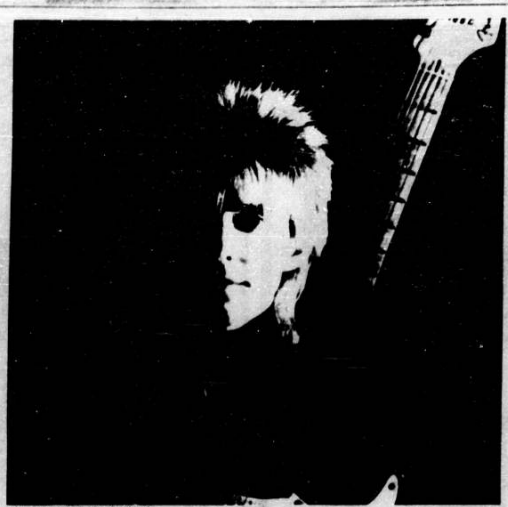
**Dan Cray:** Old Time Café.  
Friday, January 23, 7 p.m. and  
9 p.m., 1464 North Highway 101,  
Lecudale. 436-4030.

**Johnny Mathis:** Symphony Hall.  
Friday, January 23, 8 p.m., 702 B  
Street, downtown.

**Little Anthony and Frank Ricci**  
and Westwind: Pea Soup  
Anderson's, Friday, January 23,  
8 p.m. and 10:30 p.m., 145 at  
Palomar Airport Road, Carlsbad.  
436-7880.

**Kendra and Barry:** Old Time  
Café, Sunday, January 25, 7 p.m.,  
1464 North Highway 101,  
Lecudale. 436-4030.

**Jonathan Richman and the  
Modern Lovers:** Saldon Palace.  
Sunday, January 25, 9 p.m., 560



ERIC JOHNSON, Monday, Baccharal

Fifth Avenue, downtown.  
232-9766.

**Robin Trower:** Baccharal.  
Sunday, January 25, 8 p.m., 8022  
Clairemont Mesa Boulevard.  
560-8022.

**Dan Hicks:** Billy Up Tavern.  
Sunday, January 25, 9 p.m., 143  
South Cedros Avenue, Solana

Beach. 481-9022.

**Go Ahead:** Baccharal, Monday,  
January 26, 8 p.m., 8022  
Clairemont Mesa Boulevard.  
560-8022.

**Todd Rundgren:** Baccharal.  
Wednesday, January 28, 8 p.m.,  
8022 Clairemont Mesa Boulevard.  
560-8022.

South Cedros Avenue, Solana  
Beach. 481-9022.

**Graham Nash:** UCSD's Mandeville  
Auditorium, Friday, January 30,  
8 p.m., UCSD campus, La Jolla.  
534-4090.

**Billy Vera and the Beaters:** Billy  
Up Tavern, Friday, January 30,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach. 481-9022.

**Alice Cooper and Megadeth:**  
Sports Arena, Sunday, February 1,  
8 p.m., 232-0800.

**Sixth Annual Bob Marley  
Birthday Celebration with  
Burning Spear and His Burning  
Band, Mojo Nya, and the  
Diamonds Cover West Dance  
Troupe:** North Park Theatre,  
Tuesday, February 3, 8 p.m., 2801  
University Avenue, 453-1781 or  
481-1041.

**Levy Jenkins:** Carlsbad  
Community Cultural Arts Center.  
Friday, February 6, 8 p.m.,  
Carlsbad. 941-2533.

**The Beatles Boys, Fishbone, and  
Murphy's Law:** UCSD Gym.  
Sunday, February 6, 8 p.m., UCSD  
campus, La Jolla. 532-0800.

**Tom Jones:** Symphony Hall.  
Monday, February 9, 8 p.m., 702  
B Street, downtown. 232-0800.

**Utah Phillips and Greg Brown:**  
La Palma Theatre, Friday,  
February 13, 7:30 p.m., First and  
D streets, Encinitas. 436-4030.

**Joe Asavillo and Gary Puck:**  
North Coast Repertory Theatre.  
Sunday, February 15, 3 p.m., 971-A  
Lomas Santa Fe Drive, Solana  
Beach. 436-2958.

**Sonny Rollins:** UCSD, Wednesday,  
February 18, 8 p.m., UCSD  
campus, La Jolla. 534-4090.

**The Prelanders and Iggy Pop:**  
Sports Arena, Thursday,  
February 19, 8 p.m.

**Ira Maltin:** Sports Arena,  
Thursday, February 24, 8 p.m.

Tonight!  
Thursday, January 15, 8:00 pm

**91X BEACH & SURF CLUB**

Oakley Factory Pilot Night

**THE BREAKFAST CLUB**

with Key Manor

at Diego's Pacific Beach

• First 91 people admitted FREE

• 91X Scred Drivers

• Key Manor will be here spinning

records and giving away prizes

including Oakley Fragrances, Blades

and Pilots, tickets to Reuben H.

Free Space Theatre, haircuts,

courtesy of Barren's Hair Salon of

Pacific Beach and other 91X

goodies.

Every Monday 6:00 pm-close

**"NAME YOUR**

**DRINK" ONLY \$1.25**

BEER: Corona, Heineken, Dos

Equis, Pacifico, Michelob, Coors

Miller Lite, Molson, Draft

WINE: Robert Mondavi,

White, Red, Rose

HOUSE CHAMPAGNE:

Sutter Home, Bartle & James

SHRIMP

WELL DRINKS & CALL

DRINKS

Bourbon:

Jim Beam, C.C. Seagrams

Vodka: Smirnoff, Stolichn

DeWan, Catty, JW Red Tequila:

Cuervo, Gin: Tanqueray, Beefer

Brandy: Christian Bale, Schnapps:

Foch, Peppermint, Rye Beer

Bring in this ad (on Mondays)

and get into the club FREE!

(\$2.00 value)

This Sunday, January 15, 8:30 pm

at Diego's Pacific Beach

**AIR GUITAR**

CONTEST

Top 3 winners of each week will

return on February 8 for the finals

Prizes - Prizes - Prizes

• First 101 people admitted FREE

• \$101.7 & 74 all night long

• Mike Burger from KGB will be

here spinning records and giving

away concert tickets, albums

and more, plus live passes and

other KGB stuff!

It's only Rock & Roll,

but we like it!

Final Week!

Wednesday, January 21

Club Diego's Pacific Beach

**DANCE**

**CONTEST**

Raging at Diego's Part II

(Now open for singles or couples)

**\$100 CASH**

**FIRST PRIZE**

Prizes for 2nd & 3rd also

Sign-up between 8:30 pm-10:00 pm

Finals-Wednesday, January 28

Grand Prize-Luxury trip to

Buenos Aires, Mexico

This week, Dance exhibition by

High Voltage Dancers from

Juanne's Dance Place of San Diego

**Chico and Von Freeman, George  
Cables, Herbie Lewis, and Eddie  
Horton:** Larcum Theatre.  
Wednesday, February 25, 8 p.m.,  
Horton Plaza, downtown.  
232-0800.

**Byron Berline and John  
Richman:** Old Time Café.  
Thursday, February 26, 6:30 p.m.  
and 8:30 p.m., 1464 North  
Highway 101, Lecudale. 436-4030.

**Leon Redolles:** UCSD's  
Mandeville Auditorium, Friday,  
February 27, 8 p.m., UCSD  
campus, La Jolla. 534-4090.

**Club listings are compiled by Ron  
Jennings. If you wish to be  
included, please call 265-6392  
Thursday afternoon or Friday  
before 5:00 pm. The listings are  
free.**

**North County**

**Berry's Beach House,** 129 East  
Broadway, Vista. 724-0510: The  
Jimmy Echo Group, country,  
classic rock, and pop, Friday and  
Saturday.

**Bella Vista Restaurant and  
Nightclub,** 2591 Highway 101,  
Carlsbad. 942-1108: Algo Caliente  
(Steve Cameron, Carlos Vasquez,  
and Estaban Pareda), jazz,  
Thursday, Hollis Gentry's Neon,  
jazz, Friday and Saturday; Ray's  
Caravan, rhythm and blues and  
soul music; 4-8 p.m., Sunday, live  
jazz. Monday call club for  
information; the Joe Martello  
Quartet, jazz, Tuesday; Robin  
Hemmelrich 90, jazz and blues,  
Wednesday; live jazz is featured  
during the Sunday brunch also.

**Billy Up Tavern,** 143 South  
Cedros Avenue, Solana Beach.  
481-9022: Adren at the Wheel,  
Western swing, and the Lucinda  
Williams Band, rhythm and blues,  
Thursday the Mar Dela, vintage  
rock, Friday; the James Harmon  
Band, rock and rhythm and blues,  
Saturday and Sunday; the Mar  
Dela, vintage rock, Monday; the  
Killer Bees, Texas-style rock and  
roll, Tuesday; Big Band Beat,  
nostalgic big-band music,  
Wednesday; Afternoon Concerts:  
the Chicago Six, Dixieland jazz,  
5:30-8 p.m., Friday; the Chicago  
Fifteen, big-band swing, 5-8 p.m.,  
Saturday; Sam Linton and the  
Hot Jazz Orchestra, Dixieland  
jazz, 5-8 p.m., Sunday; Tobacco  
Road, vintage jazz and swing,  
6-8:30 p.m., Wednesday.

**The BookWorks/Pannikin  
Coffeehouse,** Flower Hill Center,  
2870 Via de la Valle, Del Mar.  
755-3735: The Holly Hoffman Jazz  
Duo, jazz, 8 p.m., Friday.

**Borrelli's Back Room,** 2677 Vista  
Elas, Cardiff-by-the-Sea. 436-1231:  
Live music, Friday and Sunday  
evenings, call club for information;  
Friday, Peggy Shannon, folk,  
Saturday, Mark and Sarah  
Schlebecker, classical guitar duo,  
Sunday brunch.

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

**El Coco Loco Mexican  
Restaurant and Lounge,** 3296  
Mistic Avenue, Oceanside.  
757-7757: Live Afro-Cuban and  
Latin music, Thursday through  
Sunday, call club for information.

**El Comal,** 523 Encinitas  
Boulevard, Encinitas. 944-4575:  
Salsa, dance music, rhythm and  
blues, Latin jazz, and Top 40,  
Friday and Saturday.

# Baccharal

8022 CLAIREMONT MESA BLVD. 560-8022

THURSDAY, FRIDAY & SATURDAY, JANUARY 15, 16 & 17



Every Friday, 7:00-9:00 pm  
NO COVER • ALL DRINKS \$1

Every SATURDAY NIGHT hosted by John Leslie

\$1.50 OFF cover charge with KGB CARD

SUNDAY, JANUARY 25

**DAVID  
LINDLEY**  
and  
**EL RAYO-X**

EVERY THURSDAY FROM 6:00-10:00 pm  
& SATURDAY FROM 5:00-9:00 pm

LADIES, CALL FOR  
RESERVATIONS

**BACCHUS  
DANCERS**

SUNDAY, JANUARY 18

KFM98 FM

presents

**THE  
BUSBOYS**



MONDAY, JANUARY 19



1986 Grammy nominee  
**ERIC  
JOHNSON**

TUESDAY, JANUARY 20



with Special Guest  
**SAVORY BROTHERS**



WEDNESDAY, JANUARY 28



**TODD  
RUNDGREN**

WEDNESDAY, JANUARY 21



KFM98  
Legendary jazz drummer  
**BILLY  
COBHAM**  
with Special Guest:  
**NEON**  
featuring **HOLLIS GENTRY**

**UPCOMING  
FEBRUARY CONCERTS**

Sunday, February 1  
**ROBIN TROWER**  
Wednesday, February 4  
**TOOTS & THE MAYTALS**  
Sunday, February 4  
**SOUTHERN PACIFIC**  
Monday, February 9  
**LONE JUSTICE** Sunday, February 15  
Thursday, February 19  
**DIANE SCHOOR** Wednesday, February 23  
**B.B. KING** **DAVE EDMONDS**

Tickets available at **KFM98** and the Baccharal

Every Sunday  
**CHAMPAGNE  
BRUNCH**  
BUFFET \$7.95



10:00 am-  
2:30 pm  
Includes eggs,  
assorted fruits  
and cheeses,  
mushrooms,  
scallops,  
souffle bar,  
pastries,  
desserts and  
much more.

Every Monday  
**PUERTO  
DIEGO NIGHT**  
\$10.95  
5:00-11:00 pm

Includes refried beans, Spanish rice,  
tortillas, and a whole Pacific lobster  
with drawn butter.



**Diego's**

PACIFIC BEACH  
860 Garnet Ave., 272-1241

SOLANA BEACH  
635 S. Hwy. 101 755-4813

Remember-Mondays are \$1.25 Name Your Drink Night at Club Diego's.





## San Diego North

**The Athlete Country Saloon.** Town and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131. Cross Cut, country. Tuesday through Saturday. Two Much Fun, variety music from country rock to rock to Top 40. Monday; country dance lessons. Tuesday through Thursday.

**Bachman.** 8022 Claremont Mesa Boulevard, Kearny Mesa. 560-8022. Live rock, Friday and Saturday; call club for information; the Bus Boys, rock, Sunday; Eric Johnson, rock, Monday; Michael Murphy, folk rock, Tuesday; Billy Cobham, jazz drums, Wednesday.

**Harvey Stone Pub.** 5617 Balboa Avenue, Claremont. 279-3033.

Bryan Baines, Irish music; Wednesday and Thursday; Brian Connolly, Irish music, Friday through Sunday.

**Bojey's.** 5353 Windjammer Road, 297-8061. Windjammer (with Preston Coleman and Jim Stover), jazz, Monday and Tuesday; music to rock to Top 40. Monday; country dance lessons. Tuesday through Thursday.

**Borel's.** 5323 Mission Center Road, Mission Valley. 255-6000. Greg Glover, keyboard specialist, performs contemporary favorites. 5-8 p.m. Tuesday through Friday.

**Bumby's.** 3906 Mira Mesa Boulevard, Mira Mesa. 578-8666. Rockabilly, Beatles music and oldies. Thursday through Saturday; live music, Wednesday; call club for information.

**Crystal T's Emporium.** 500 Hotel Circle North, Mission Valley. 294-9010. Tymechange.

**San Luis Rey Downs Golf Course Country Club.** 31474 Golf Club Drive, Bonita. 758-3762. The Crescendos, big band dance music, 8:12 p.m., Friday and Saturday; and 7 p.m., Sunday.

**Stage Coach Inn.** 1126 South Highway 101, Encinitas. 753-1124. CW, Express, country, Friday and Saturday.

**Sunset Lounge.** 2328 Escondido Boulevard, Escondido. 741-2541. Harry Paul and Tom Connors, country, light rock, and Pili's music, Thursday through Saturday.

**Tropea Room.** 1270 Main Street, Ramona. 789-3750. Key Largo.

contemporary rock, Friday and Saturday.

**That Place Place.** 2622 El Camino Real, Carlsbad. 434-3171. John and Julie Moore, bluesgrass, Saturday.

**The Top Spin.** 205 Laurne Lane, Fallbrook. 728-9108. Live rock, Wednesday through Sunday; call club for information.

**Valley Center Inn.** 27555 Valley Center Road, Valley Center. 749-1466. Dialecta, country rock, Friday and Saturday.

**Vista Entertainment Center.** 435 West Vista Way, Vista. 943-8032. Jockey Room Cinema, rock, Friday and Saturday.

**Whiskey Creek.** 14240 Pecos Road, Poway. 748-7531. Richie Garry and Sundown, country. Wednesday through Saturday; with singer Gail Lee, Friday and Saturday; Jon Kendrick and Company, country, Monday and Tuesday; lodging house, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

**Whiskey Flats.** 1260 West Valley Parkway, Escondido. 745-8640. The Neil Nash Band, rock, Thursday through Saturday; Toys, rock, Sunday and Monday; the Agents, rock, Tuesday and Wednesday; Dining room cabaret: Native Sun, cabaret dancing music, contemporary, oldies rock and country, Wednesday through Saturday.

contemporary, Tuesday through Saturday.

**The Godfather.** 7878 Claremont Mesa Boulevard, Kearny Mesa. 569-9595. Scott Skinner variety music on the piano, Friday through Sunday evenings.

**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; Jonell Rock, jazz pianist and vocalist, performs Friday and Saturday.

**Haji Baba.** 104 Mission Valley Center West, Mission Valley.

296-2010. Live Arabic music and entertainment, Wednesday through Sunday; the Flamenco Four flamenco music, Tuesday.

**Headquarters.** 7040 Miramar Road, Mira Mesa. 566-4292. Jo Truane, piano variety sing-along music, Wednesday through Saturday.

**Holiday Inn.** Cricket's Lounge. 505 Hotel Circle South, Mission Valley. 291-5720. The Duetall Revue, vintage rock, Thursday through Saturday.

**Islands Lounge.** Hanaui Hotel. 2270 Hotel Circle North, Mission Valley. 297-1101. Shire It On, contemporary, Tuesday through Saturday.

Saturday: Roy Young, contemporary, Sunday and Monday.

**Kelly's Steak House.** 284 Hotel Circle North, Mission Valley. 296-2331. Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a lot of country, Monday through Thursday 6 p.m.; on Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

**King Link Inn.** 5125 Linda Vista Road, Linda Vista. 291-4279. The Bobby Gordon Trio, jazz, Friday and Saturday.

**La Hacienda Cantina.** Mission

Valley Inn, 878 Hotel Circle South, Mission Valley. 296-0281. Jose Davis, contemporary, Thursday through Saturday; Bogart, contemporary, Tuesday and Wednesday.

**Lala's Greenhouse.** 2828 Camino del Rio South, Mission Valley. 299-2828. Four Eyes, rock, Thursday through Saturday, with the Eagle, rock, Friday and Saturday; the Eagle, rock, Sunday; Balthus/Lala, rock, Tuesday and Wednesday; Hollis Gentry's Neon, jazz, Friday happy hour.

**Man's.** 10475 San Diego Mission Road, Mission Valley. 563-0060. Live music, Tuesday through

Sunday; call club for information.

**The Moogies.** 4615 Claremont Drive, Claremont. 273-1022. Live contemporary music, Tuesday through Saturday; call club for information; live country music, Sunday and Monday; call club for information.

**Navajo Inn.** 8515 Navajo Road, San Carlos. 465-1730. Kicks, rock, Thursday through Monday; Indoor Fireworks, rock, Tuesday and Wednesday.

**Pal Joey's.** 5147 Waring Road, Alhambra. 286-7873. Pro Brigham's Preservation Band, Bluebird jazz, swing, and oldies, Friday and Saturday.

**THURSDAY, TONIGHT**  
**THE JAGUIRES** with **THE SEVENTH** and **IMAGE BUREAU** plus **CASS & ME**

**FRIDAY, JANUARY 16**  
**THE ACCESSORIES**  
never lived that Potential to Succeed Where Others Have Died  
**PINKY SLIM**  
with **JOSE SINATRA** & **TROY DANTE GUNTER**  
plus **SOULS IN EXILE** and **TRIUMPHANT STAR** begins at 8pm sharp

**NEW YEAR'S RESOLUTIONS FOR 1987** *The Los Angeles Times* says asking Jerry to wash my truck on Saturday night, and to take Jerry and Mad out to sea for the first time on Duchess II to see the whales! *Los Angeles Times* says I'm leaving to Kansas. It is a responsibility to be responsible. Johnny Baster (Silverbird) Procks to create a rock & roll scene in S.D. like it's never done before. S.D. has no choice as long as I'm around. Baster's only love on your Lady Scott. To be disappointed of most nights, possibly pay my tab and Silver's 7th resolution still stands. Joan Prater. To never again work at the Spirit, but make enough money at my real job to come in and get drunk anyway. Randy (The Seventh) 16 got married. Silverbird's secretary never argue with a Jet fan again. Walter Mazzari. To never work again. Charlotte Stratton. To find a woman and go back to school. Steve Collins. Not to make New Year's resolutions. Chris Sullivan. To be even grader in '87. Jim Galt. To give up resolutions. David Farago. Life goes around in cycles. This year's resolution is to take a taxi. Harlan. Not to frequent the Pink Panther too much. Pat Martin. To never leave S.D. to work in L.A. Bob Wilson. To play more local music on my radio show. To continue to improve and expand my broadcasting career. Sam. To definitely to get signed. Lance (The Accessories). To give up sex and have sex. John "BIG" Welmer. To return Lord Francis and show all these kids how to do it right. George Vargas. To acquire the supervision of The Zanders, the fact of David Lee Roth, the real estate holdings of Julio Iglesias, the wardrobe of Jose Sazama, the stability of Nequith and the David Kennedy, and a new girlfriend. Paul Rosenzweig. Give me 10 minutes to think about it — still waiting! MOSES: NEXT 1925-27

1130 BUENOS AVE 276-3993 — COCKTAILS DANCING AIR-CONDITIONED — 21 ON UP — TRY THE FOOD FROM "FRESH FAVOURS"

**SATURDAY, JANUARY 17** Local tropical musical featuring  
**LIMBO SLAM**  
with Spice, multi-cultural rhythm sensations — the pride of Del Mar — (Proud & Crazy)  
**BORRACHO Y LOCO** and **CARDIFF REEFERS** plus **HIDING MASK**

**TUESDAY, JANUARY 20**  
**LOUD AND CLEAR'S** SILVERBIRD PRODUCTIONS presents  
**ALIBI** and **GUARDIAN** and **AIRAYD**

**WEDNESDAY, JANUARY 21**  
**WAR PIGEONS** with **THIS** and **QUADRIMIRAGE** plus **THE CHARMS**

**THURSDAY, JANUARY 22** **THE LANDLORDS**, **THE HITTEES**, **TWELVE-ELEVEN** and **LIQUID RHYTHM**. **Jan. 22nd BURNING BRIDGES**, **ERTH**, **THE STANDARD**, **THE BENT** and **CUT THROAT**. **Jan. 24th VAMP**, **DICK HIPPO**, **THE PINK**, **THE BRIDGE**, and **UNCALLED 4**.

THE JACKS Jan. 23-25 7-11 PM  
C.P. LOVE with SOUTHERN TRANZIT Jan. 27, Fri. & Sat.  
THE ROCKY CURTIS Jan. 30  
MAGIC 102 FM  
bring you  
**BUFFALO SPRINGFIELD**  
Mon. Jan. 26  
Tickets available through TicketMaster

"The Magic's in the Music!"  
**THE HALCYON**  
4258 W. Point Loma Blvd. 225-9559

**Joe Murphy's Nightclub & Pub**  
4252 Mission Blvd., Rm. 270-222 • Daily 10 am-1 am

**THE AUTOMATICS** Thursday-Saturday  
**SIERS BROTHERS** Sunday & Monday  
**FOUR EYES** Tuesday & Wednesday  
**BLONDE BRUCE BAND** Sundays 4:00-8:00 pm

Thursday, January 15, 8:30 pm  
**MISS TECATE CONTEST**  
1st prize \$2000+ plus entry to the finals, which could be worth \$30000 and the title of "1987 Tecate Poster Girl"  
Arrive early with bikini to enter. For info call 270-3221

**ODD GIRL OUT**  
Live

**MANNIKIN**

945 Garnet Avenue • Pacific Beach • 276-4653  
San Diego's only Current Wave Dance Bar  
7 nights a week, 8:30 pm-2:00 am

**HUMPHREY'S**  
**JAZZ**  
by the bay

Humphrey's presents the best of the Late Nite Jazz as two of San Diego's hottest local bands perform on Humphrey's indoor stage!

Sunday, January 18  
**ELLA RUTH PIGGEE**  
8:00-midnight

Monday, January 19  
**NEW SHOOZ**  
8:00-midnight

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

**HUMPHREY'S**  
2241 Shelter Island Drive  
224-3577

**BONITO RESTAURANT**  
South Bay's #1 Night Spot

**THE AGENTS**  
Jan. 15-17th

**THE SIERS BROTHERS**  
Jan. 21-24th  
FANTASY FASHIONS AUCTION every Friday, 7 pm  
DUCKTAIL REVUE every Tuesday

**Puerto Nuevo**  
Puerto Nuevo® lobster-style dinners served daily  
Fresh fish, seafood, chicken, steaks  
• Sunday Champagne Buffet Brunch  
Open weekdays for lunch, daily for dinner  
4034 Bonita Road, Bonita 479-3537  
(One mile east of 805)

**"being"**  
feeling it - living it and loving it - experience "emile b" - thursdays  
"early bird special" 7:00-9:00:  
coronas \$1.50  
iced teas \$1.25 - all night fri. - the original "aura" an adventure in sight and sound  
sat. - happy hour prices 'til 10:00!  
sun. - 92.5 - "super sunday dance party"  
wed. - our newest night - "ladies' night" magnificent margaritas - \$1.50  
\$1.00 off admission with this ad through January

6 1 9 • 4 6 0 • 7 3 5 3  
7353 elcajon blvd., la mesa, ca





**La Valencia Hotel**, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, 6:30 p.m., Tuesday through Saturday.

**Mary's by the Pier**, 7100 Garnet Avenue, Pacific Beach, 483-7844: Nall and Vail, rock, Friday and Saturday; Beauty and the Beast, rock, Sunday.

**McDuck's Pub**, 1921 Bacon Street, Ocean Beach, 222-6822: The Jacks, rock, Thursday; Maggie Mayall and the Cadillac, rock, Friday; Will Logg, blues and rhythm and blues, Saturday; jam session, 6 p.m., Sunday; Hard Times, blues and rhythm and blues, Wednesday.

**McD's**, 1107 Orange Avenue, Coronado, 435-5280: Live music, nightly, call club for information.

**Mexican Village**, 120 Orange Avenue, Coronado, 435-1822: Dean Atkinson, Top 40/rock and roll, Friday and Saturday; Piano bar: Randy Beecher, Sunday through Thursday.

**Milligan's**, 5786 La Jolla Boulevard, La Jolla, 459-7311: Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday through Sunday.

**Moxy Moxy's**, 3595 Sports Arena Boulevard, Loma Point, 223-5396:

Scarlet, rock, Thursday through Saturday; Crystal, rock, Automatics, rock, and the Reflectors, rock, Sunday; the Reflectors, rock, Monday through Wednesday.

**Mulaney's**, 1031 Orange Avenue, Coronado, 435-4660: Bing of America, contemporary, Friday and Saturday; Bing Cose hosts Talent Night, Sunday.

**Old Pacific Beach Cafe**, 4257 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Pigee, rock and blues, Thursday through Saturday; Hollis Gentry's Neon, jazz, Sunday; the Procrastinators, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

**Paradise Bay**, 1035 Quivira Road, Marina Village, Mission Bay Park, 223-5205: France, rock, Thursday through Saturday; Automatics, rock, Wednesday.

**Pax Bar and Grill**, 1025 Prospect Street, La Jolla, 454-9711: Elliot Lawrence presents a singer's workshop with Joe Azarolo on keyboards, Thursday, and performs jazz on Friday and Saturday; Bob Hamilton, jazz piano, Tuesday and Wednesday.

**Potamus/Colonial Inn**, 910 Prospect Street, La Jolla, 454-2181: Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday.

**Ricky's Balboa**, 4626 Albuquerque at Garnet Avenue and Mission Bay Drive, 270-6500: Live music in the dining room, Friday and Saturday, call club for information; live sports on television are offered daily.

**Rusty Pelican**, 4340 La Jolla Village Drive, La Jolla, 527-1886: Shaker, contemporary, Tuesday through Saturday.

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

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

**Silver Fox Lounge**, 1833 Garnet Avenue, Pacific Beach, 270-1343: Live music, Friday and Saturday, call club for information.

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

**Stage Door**, 4500 Ocean Boulevard, Pacific Beach, 483-4774: Jonathan Hury, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Thursday.

Saturday: Christie Peak, oldies, and everything and anything else, Sunday and Monday.

**Stearner's**, 1165 Garnet Avenue, Pacific Beach, 274-2323: Jerry Melnick, piano variety, nightly; live music, Friday and Saturday, call club for information; tonight E.Z., high-band dance music, Sunday.

**Tablao Flamenco Nightclub and Restaurant**, 1567 Del Rey Street, Pacific Beach, 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

**Texas Teahouse**, 4970 Voltaire Street, Ocean Beach, 222-6895: Tim "Cat" Courtes, blues, Thursday; live music, Friday through Sunday evenings. (Victor's Deck): Jerry Jennings, contemporary ballads, Thursday through Sunday evenings.

**W.D. Pabst and Co.**, 2901 Nimble Boulevard at Rosencranz, 234-3655: The Importers, vintage rock, Thursday through Saturday; Star Parts, recorded music and video audience participation presentation, Tuesday and Wednesday.

**Top of the Cove**, 1216 Prospect Street, La Jolla, 454-7738: Bill Wright, Genes, Portner, Seidenheim, et al., on the piano, Wednesday through Sunday.

**Trifun Pub**, UCSD campus, Gilman Drive and La Jolla Village Drive, La Jolla, 452-7221: The Mar Delis, vintage rock, 9 p.m., Saturday.

**Vacation Village Hotel**, Bay Lounge, Vacation Inn, Mission Bay, 274-1639: The Elements, Friday evening.

**Victor's Bar and Restaurant**, 7825 Fay Avenue, La Jolla, 456-3789: The Don Glaser Trio, jazz, Wednesday and Thursday; the Charles McPherson Quartet, with Mel Goss, Gomer Biggs, and Chuck McPherson, jazz, Friday and Saturday.

**Victor's**, 1408 Rosencranz Street, Point Loma, 226-1871: Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday; Upstairs (Victor's Deck): Jerry Jennings, contemporary ballads, Thursday through Sunday evenings.

**W.D. Pabst and Co.**, 2901 Nimble Boulevard at Rosencranz, 234-3655: The Importers, vintage rock, Thursday through Saturday; Star Parts, recorded music and video audience participation presentation, Tuesday and Wednesday.

## San Diego South

**Abbey Restaurant**, 2825 Fifth Avenue, Hillcrest, 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Tuesday through Sunday.

**Anchor Inn**, 2222 San Diego Avenue, Old Town, 692-0653: Devon Bailey, contemporary, Friday and Saturday.

**Anthony's Harborview**, 1355 North Harbor Drive, downtown, 232-6358: The California Transfer, contemporary, Wednesday through Saturday; Ella Ruth Pigee, jazz and blues, 7-11 p.m., Tuesday.

**Astee Bowl**, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3336: Shari and the Cric Street Band, contemporary, Wednesday through Saturday.

**Beck and Candle**, 1760 Sixth Avenue, downtown, 584-0882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday evenings.

**Cafe del Rey More**, 1549 El Prado, Balboa Park, 234-6011: Piano bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday through Sunday; pianist Bob MacLeod performs 8-12 p.m., Sunday evening.

**Caravaggio's**, 1119 Sixth Avenue, downtown, 232-2747: Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schleibacher, classical guitar duo, Friday and Saturday.

**Club Walk/Work Express**, 109 West C Street at the corner of First and C Streets, 239-8322: Half and Bob, punk funk art music, Friday evening.

**Duck Masters**, 2051 Shelter Island Drive, Shelter Island, 232-2572: The Score, rock, Tuesday through Saturday.

**Doukies**, 4225 El Cajon Boulevard East, San Diego, 283-6581: Piano bar: Paul Great, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

**Dripping Lizard/The Whistle Stop**, 2236 Fern Street, Golden Hill, 284-2845: Live music, 9 p.m., Friday, call club for information.

**Drowny Haggie's**, Thirty-first and University, North Park, 286-8584: The Drago Storytellers, tall tales and folk stories, Thursday; Fiesta Flamenco (Rodriguez, guitar, Rayna, dancer, Remedios Flores, singer), flamenco song and dance, Friday; Tim and Judy Carlsson, folk songs on hammered dulcimer and guitar, Saturday; Luigi and the Venetian Singers, Italian pop songs, Sunday; Old Time Hoop, Monday; Mary Adams, Katharine, Irish, international, and folk music on the harp, accompanied with vocals, Tuesday; Coral Thuest and Bill Cantos, jazz, Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8292: John Van Dyke and Daniel Jackson, contemporary, jazz, and show tunes, Thursday through Saturday; Eddie Gold, contemporary, Monday; Barbara Calkins, contemporary, Tuesday and Wednesday.

**Fat City/China Camp**, 2137 Pacific Highway, downtown, 232-6886: The Belairs, vintage rock, Thursday through Saturday.

**Gabriel's Grille**, 2825 Fifth Avenue, Hillcrest, 291-4779: Mike Lamy sings your favorite love tunes and requests, 9 p.m., until closing, Tuesday through Sunday (Mike performs with local stars Wednesday).

**Hamburgeropolis**, 4016 Wallace Street, Old Town in the Bazaar del Mundo, 295-0584: Charlie Monne, contemporary, Tuesday and Saturday.

**Holiday Inn/Embarcadero**, Port Hole Lounge, 1255 North Harbor Drive, downtown, 232-2832: Coral Thuest, with Bill Cantos, Tim Azorello, and Billy Mintz, jazz, Tuesday through Saturday.

**Hotel San Diego**, 339 West Broadway, downtown, 234-4221: Harry's Bar: Live music, Friday and Saturday, call club for information.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577: Piano bar: Living Glover, Tuesday; others play on all the other weekdays; indoor stage: Ella Ruth Pigee, jazz and blues, Sunday; New Show, jazz, Monday.

**Imperial House**, 505 Kalma Street at Park Boulevard, Hillcrest, 234-3525: Wayne June, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne June and Hank Young, jazz, Friday and Saturday.

**"The Innkeeper"**, at the dock, 1066 North Harbor Drive, downtown, 298-4066: Live jazz, Thursday, call for information; The B Street Band, contemporary, all other nights.

**Jazz Hickory Wood Barbecue**, 5312 El Cajon Boulevard, 286-8220: Talent show and host night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

**Jelly Beans**, 807 West Harbor Drive, Seaport Village, 233-4300: Barber and Orc, music and music, Tuesday through Saturday; Polk Salad Annie, contemporary, Sunday and Tuesday.

**Kennington Club**, 4079 Adams Avenue, Kensington, 284-2848: Pat Due, blues and rhythm and blues, Saturday; Tobacco Road, vintage jazz and boogie-woogie, 4:30-7 p.m., Sunday.

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**Mandelita Wind**, 308 University Avenue, Hillcrest, 297-3017: The Becky Curtis Band, rock and blues, Thursday; King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; Some Girls, rock, Tuesday; the Forbidden Pubs, rock, Wednesday.

**Orbis Club**, 3184 Martin Luther King Way, Southeast San Diego, 237-9772: Pro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

**Our Place Pub at Mill-lan's**, 2424 Fifth Avenue, Hillcrest, 232-1773: Live jazz, Th. day through Sunday, call club for information.

**Patrick's B**, 428 F Street, downtown, 233-3077: Pro Brigham's Preservation Band, Dixieland jazz, early evening, Wednesday and Thursday; P.M., contemporary and oldies, Friday and Saturday; Rock Gads and His Super Barbecue, rock and blues, Tuesday.

**Paul's Hickory Wood Barbecue**, 5312 El Cajon Boulevard, 286-8220: Talent show and host night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

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

**Rosie O'Grady's**, 3402 Adams Avenue, Normal Heights, 284-7666: Eamon Carroll, Irish and contemporary music, Tuesday and Thursday; Sounds in Fusion, contemporary, Friday and Saturday; the Bop Tones, jazz, Wednesday.

**Shelter Island Drive**, Shelter Island, 234-3577: Piano bar: Living Glover, Tuesday; others play on all the other weekdays; indoor stage: Ella Ruth Pigee, jazz and blues, Sunday; New Show, jazz, Monday.

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Salerno accompanied by Edwards, pianist, and Mamy, guitarist, opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhagen, pianist. Sunday, 6:30 p.m.

**Westgate Hotel**, 1055 Second Avenue, downtown, 238-1838. Lobby: Piano bar entertainment, 4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings. Peggy Kellef, show tunes and light classical piano music, Sunday through Tuesday evenings. La Fontaine: candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

**Westside Bistro**, 1702 India Street, downtown, 233-1099. Brian Kimer, classical guitarist, 8-11 p.m., Friday and Saturdays.

**Winters Restaurant and Nightclub**, 5880 El Cajon Boulevard, 582-1813. The Redcoats, vintage rock, Wednesday and Friday.

**Words and Music Bookstore**, 3600 Fourth Avenue, Hillcrest, 298-4011. Howard Wells, pianist, performs and discusses the music of Brahms, Handel, Martin, and Debussy, 8 p.m., Friday. Sam Hinton, folk musician and storyteller, performs music and discusses the history of black music, 8 p.m., Saturday.

## East County

**Alpine Stage Depot**, 2754 Alpine Boulevard, Alpine, 445-2556. The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday.

**Antonia's Hacienda**, 700 North Johnson, El Cajon, 442-0927. Dany Bled, contemporary, Friday and Saturday.

**Blaney House Too**, 7059 El Cajon Boulevard, College area, 463-2283. Jim and Theresa Hinton, Irish and contemporary music, Wednesday through Sunday. The Redcoats, vintage rock, Wednesday and Friday.

**Bronco Billy's**, 11377 Woodside Avenue, San Diego, 448-8778. Jerry Raar and a Touch of Country, country, Wednesday through Sunday.

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

**Camelot Inn**, 887 San Marcos Boulevard, San Marcos, 744-1332. Rind Dale, contemporary, Friday and Saturday.

**Carlos Murphy McGrawmont Center**, 5500 Grossmont Center Drive, La Mesa, 698-9757. Papa John Powell, all-around entertainer, Thursday through Saturday. Wind, contemporary, Sunday and Monday. Three Speed, vintage rock, Wednesday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday. Alaska, country, Sunday and Monday. Cloggers, Monday and Tuesday.

**Crown Room**, North Second Street and Oakdale Avenue, El Cajon, 447-0456. Lee Whittington, contemporary, Wednesday through Saturday.

**Doe's Landing**, 1185 East Main Street, El Cajon, 442-0258. Duke performs on the piano, Wednesday through Friday evenings, and 5-8 p.m., Saturday. Carol Crawford, contemporary, Sunday through Tuesday evenings. Don Miller plays piano, Monday through Friday happy hours.

**Doe's East**, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444. Elton, J.H., and the Country Gold, country, Friday and Saturday.

**Flora Springs Inn**, 15505 Highway 90, El Cajon, 443-9566. Live music, Saturday, call club for information.

**George Jon's Restaurant**, 5608 Murray Drive, La Mesa, 468-6158. Gerri Anderson, piano and vocals, Friday and Saturday.

**Horseshoe Tavern**, 7064 Broadway, Lemon Grove, 469-4344. Sh-Bom, Piffes and Sadies rock, Thursday through Sunday.

**Kelly's Pub**, 6344 El Cajon Boulevard, college area, 286-0400. Brent Flowers, pop favorites on acoustic guitar, Thursday. Fishback, older rock, Friday. The Outsiders, rock, Saturday. Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

**Lakeland Resort**, 14916 Highway 79, Julian, 765-0736. Carl Ross and the Whaler Band, a variety from country to rock, Friday and Saturday.

**Lakeside Hotel**, 9040 River Street, Lakeside, 443-9591. Ron Morris, country, Wednesday and

Thursday. Apache, country, Friday and Saturday and hosting a jam session Sunday.

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

**Magnolia Highway's**, 8861 Magnolia Avenue, San Diego, 445-8530. Pauline, rock, Friday and Saturday.

**Mike Owl Band**, 667 North Madison Avenue, El Cajon, 447-3854. Live music, nightly, call club for information.

**Old Wagon Wheel**, 8646 Mission Gorge Road, San Diego, 449-6240. 5-2 Does It. Piffes and Sadies rock and country rock, Thursday through Sunday and hosting a jam session beginning at 6 p.m., Sunday; country and western dance lessons are offered on Thursday also.

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

**The On the Border**, 9816 Campo Road, Spring Valley, 469-9616.

Dan and Terry, contemporary, Tuesday through Thursday. Alton and the On the Border Country Lads, country, Friday and Saturday.

**Park Plaza**, 1280 Fletcher Parkway, El Cajon, 448-4111. Private Domain, rock, Thursday through Saturday. Prime Suspect, rock, Sunday and Monday. Izzo Pacts, rock, Tuesday and Wednesday. Dr. James Down, hypnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

**Prillman Pub**, 7828 Broadway, Lemon Grove, 464-9254. Live music, nightly except Tuesday and Thursday, call club for information.

**Pine Valley Restaurant**, 20044 Old Highway 80, Pine Valley, 473-8727. The Cat-Flac, vintage rock, Friday and Saturday.

**Pine Pine**, 164 Janscha Road, El Cajon, 444-3300. Three Speed, vintage rock, Friday; the Border Times, rock, Saturday.

**Rodden Room**, 8300 Broadway, Lemon Grove, 469-5137. The Oak Hills, country, Friday and Saturday.

**Showtime Dinner Theatre**, 7578 El Cajon Boulevard, 466-9997. Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday.

**TNT Lounge**, 62281 Imperial Avenue, Encanto, 263-2993. The Celebrity Band, jazz, 5-8 p.m., Friday; the Ted Pious Quartet, jazz, 7-11 p.m., Sunday.

**Trumpetti's**, 596 Broadway, El Cajon, 445-8886. Trachtenberg, contemporary, Thursday through Saturday. Rickles, Beatles music and older, Tuesday and Wednesday.

**Van Winkler's**, 10055 Mission Gorge Road, San Diego, 440-0060. Crossfire, country rock, Friday and Saturday.

**Vicente Hotel**, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 291-6700. Paul Montesano, tropical jazz, 6-10 p.m., Thursday, 7-11 p.m., Friday, and 6-12 p.m., Saturday.

**Wine Coby's Saloon**, 240 West Main Street, El Cajon, 440-9247. Jam session, Thursdays, musicians welcome; the Strategist, rock, Friday and Saturday.

## South Bay

**Bonita Club Restaurant and Lounge**, 4472 Bonita Road, Bonita, 267-7700. The Two Tones, rock, Thursday through Saturday.

**Can Don Diego Restaurant**, 5080 Bonita Road, Bonita, 470-3444. The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

**The Country Bumpkins**, 1082 Palm Avenue, Imperial Beach, 429-1161. White Horse, country, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

**The Dancer Machine**, 1662 Palm Avenue, Imperial Beach, 429-1161. Pratts, rock, Thursday through Saturday. Executive rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

**De Vito's**, 426 E Street, Chula Vista, 427-8889. Nick Montana, contemporary, country, older, and Latin music, Thursday through Saturday; Juan Robles, contemporary, Sunday through Wednesday; jam session.

**Dee's Cocktail**, 387 Third Avenue, Chula Vista, 422-1566. Diane Gilman, contemporary, Wednesday and Thursday; Wayne Gire, country, older, and contemporary, Friday and Saturday; Bill Somers, variety, Sunday through Tuesday.

**Match's**, 1463 Palm Avenue, Imperial Beach, 423-2479. Ralph White and Four-Star Country, country, Friday and Saturday.

**Jay's**, 415 Broadway, Chula Vista, 420-4828. Louie and Loose Change, contemporary and older, Wednesday through Sunday; City Lights, contemporary and older, Monday and Tuesday.

**La Mesa**, 1441 Highland Avenue, National City, 474-3222. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

**Landmark's Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7332. Grand Central Station, country, Friday and Saturday.

## CHE CAFE

UCSD La Jolla

West African night

Saturday / January 17 - 8 pm - \$5 cover

**UNE IGDEE**

from Nigeria

Featuring Master Drummer Njide

Also, San Diego's own

**CORNER STONE**

Pr. 123, 8 pm - 12

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For more information 534-2311

## GARCIA'S LICKY LADY CLUB

San Diego's original Latin night club and cantina

**NOW PRESENTING!**

Thurs-Sun, 9:00 pm-2:00 am

**LOS B.C.**

from San Francisco with Enrique Olivas

Masters of cumbia, salsa and merengue.

Every night from 8:00 pm

**MARIACHI JALISIENSE**

Wednesday nights

**FIRE AND WATER**

Mexico's premier recording group with Francisco Rubio

Serving the finest collection of imported Mexican beer and liquor.

**RESERVATIONS 233-9391**

455 16th St., downtown San Diego

## PLAYSKOOL

- A night, a club -

Friday, Jan. 16, 9 pm-2 am

**Hotel San Diego**

(Broadway & State St.)

18 & over

Full bar 21-

6:00 cover

2 dance rooms

## The Trojan Horse

9719 University (Highway 16) & University 482-6191

Thurs-Sat, January 15-17

**NOT GUILTY**

Sun. & Wed. January 18 & 21

**FLASH BACK**

Thurs-Sat, January 28-30

**US BAND**

OPEN POOL TOURNAMENT

TUESDAY NIGHT

## live original music EVERY Friday

on this week: "BRITTLE HEAVEN"

by The Paris

**SAIGON PALACE**

560 - 5th Avenue

1st & Market

DOWNTOWN

8:00 PM

## NEW C.D. PLAYER!

It's time to hear some dynamic new music on compact disc.

**\$2 OFF ANY CD IN STOCK!**

with this ad. Limit to 5 discs, one per customer.

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3840 County Street (Opp. Reg. Center)

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Monday-Friday 10-6, Saturday 10-6

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## ENJOY!



Tuesday-Saturday, 8:30 pm-1:00 am

## OH RIDGE

Good music and company

plus

an exceptional oyster bar

**Anthony's La Jolla**

La Jolla Village Dr. at Regents Rd. 457-5008

## Diego's CLUB

every Tuesday

**DIEGO'S DATING GAME**

If you are an interesting, attractive single,

call 755-0281 for an interview.

You could win a dream date to Las Vegas,

Palm Springs, Huntington Harbor,

Newport Beach, Hollywood, Julian,

Big Bear or Bakersfield - Just kidding!

Monday, January 19, 1987 edition of the

**MISS DIEGO'S BIKINI CONTEST**

Thousands of dollars worth of prizes,

including a trip for two to Rancho Leonero

on the Sea of Cortez, two nights in

Ensenada and two nights in Las Vegas.

Sponsors include: Diego's, Another Racquet, Clayton

Linguine, The San Nicolas Resort (Ensenada), John

Linguine, Comedy Zone, Tanning Salon, John

Casablanca Model Center, Richard Anderson

Casablanca Model Center, Richard Anderson

A Touch of Class Linguine, La America Travel

Diego's 615 S. Hwy. 101, Solana Beach, CA 92075

Signs

Address \_\_\_\_\_ (work)

Age \_\_\_\_\_ Phone (home) \_\_\_\_\_

Entries must include a picture and may be mailed or

brought in person to Diego's before noon, January 19, 1987.

All entries will be reviewed by our judges and selected

contestants will be contacted by phone to appear

January 19, 1987 at Diego's Miss Diego's Bikini Contest.

For additional information call John at 755-0281.

## TIO LEO'S

IN MIRA MESA

Mexican Restaurant

and Cantina

Present . . .

## Join the movers and the shakers.

**The Lantern**, 1322 Third Avenue, Chula Vista, 427-4200. Usher Motives, rock, Friday and Saturday.

**Marisol**, 1680 Broadway off Main Street, Chula Vista, 429-8045. Los Lapes, Mexican country music (noirito), Thursday, 8:00pm. Latin music, Friday and Saturday. Mexican, salsa and Cuban music. Sunday evening, with Los Lapes, early evening Sunday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977. Gold's West, oldies and country, Thursday through Sunday (live jam session, Sunday at 8:30 p.m.); Midnight Fire, country, Monday through Wednesday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-3537. The Agents, rock, Thursday through Saturday; the Ducktail Blues, vintage rock, Tuesday, the Sirens Brothers, rock, Wednesday.

**Zorilla's**, 603 Palomar Street, Chula Vista, 425-1626. Marfil, Latin music, Friday through Sunday.

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-5382. Thursday afternoon or Friday.

before 5:00 p.m. The listings are free.

## Rock & Roll

**The Accessions**, Spirit. The Agents, Whiskey Flats, Old Bonita Store Restaurant. Always Spirit.

**Automatic**, Joe Murphy's, Mary. The Agents, Whiskey Flats, Old Bonita Store Restaurant. Always Spirit.

**Beauty and the Beast**, Mary's by the Pier. The Agents, Whiskey Flats, Old Bonita Store Restaurant. Always Spirit.

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**Native Sun: Whiskey Flats**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

**Souls in Exile: Spirit**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

**Souls in Exile: Spirit**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

**Souls in Exile: Spirit**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

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**Souls in Exile: Spirit**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

## Contemporary/Pop 40

**Bobby Adams: Peter D's**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

**Bobby Adams: Peter D's**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

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**Bobby Adams: Peter D's**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

**City Lights: Joey's**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

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**City Lights: Joey's**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

**Pier Group: Sternheeler**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

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**Pier Group: Sternheeler**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

**O'Grady's**, Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's. Flashback: Magnolia Mulaney's.

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# CURRENT MOVIES

into a police car — and which feature prominently in the dramatic pet-store liberation. But the action of the movie is not perceived precisely through the eyes (and ears) of the Motorcycle Boy, he is not on the scene often enough to justify such devices all the time. His main observer, and the legitimate central character, is his younger brother, Rusty-James. And all of the specifically subjective experiences in the movie are the latter's. Whatever their rationale, however, the stylistic effects in this movie come at you hot and heavy. And they leave you cold and unbogged to unremembering as to be utterly uncalculating. Matt Olson, Mickey Rourke, Diane Lane, 1983. (R) (K) (V)

**South Men** — A California white boy, swallowing mega-doses of tanning pills, tries to pass for black (and in Boston, of all places) in order to

qualify for a full-tuition scholarship to Harvard Law School. C. Thomas Howell's makeup, for a start, is passable, and the rest, as is liberal, will be obliged to allow, is easy. The writing (by Garo Gallo) and directing (by Steve Miner) are smoothly continued, seldom classy, but always shallowly continued, and at long last annoyingly continued. With Ron Dunn, Chong and James Earl Jones, 1986.

**Stand by Me** — Based on a Stephen King novel — but Stephen King without supernaturalism. Stephen King endorsing violence on Sherwood Anderson territory. (Do they still read Sherwood Anderson in American high schools, or is it now all Stephen King, S.E. Horton, and the "poetry" of Bruce Springsteen?) Set in the summer of 1959 in Castle Rock, Oregon, the story concerns

four twelve-year-olds who have got and travel most of the time, and the whereabouts of a missing contemporary of theirs, whose name and face have been all over the local news. He is now to be found by the railroad tracks, better than a day's hike away, where he was thrown after being struck by the train. The quartet sets out on an overnight quest, interested in the first place to see a bona fide dead body, and in the second place to reap the publicity benefits of having been the ones to discover him. The episodic action, packed out with a few fastbacks (actually, flashbacks within a flashback) and an ill-judged taut sequence, has still had to be overloaded with continued incident in order just to reach feature length. Nothing in the interim quite justifies the sprawling time of the beginning and end. "We'd only been gone two days," the first person

narrator affirms at the finish, "but we'd been gone for a different amount of time." And in similar fashion, only more so, the movie has been overloaded with the first, a pack of nostalgia. Even at its most informed and informed, this sort of thing, laid out at this sort of thickness, becomes showily and pedantic. A trivial pursuit par excellence. With Will Wheaton, River Phoenix, Corey Feldman, Jerry O'Connell, and Richard Dreyfuss, directed by Rob Reiner, 1986.

**Star Trek: The Motion Picture** — The first time, which finds our crew in a Klingon vessel (the Enterprise) having been blown, as you will remember if you were not traumatized into amnesia, to an alien planet heading earthward toward a court martial, and with the "return" of the ship. The movie shows no decline in the ability to pose tantalizing questions and problems. A gigantic probe looking something like a greasy railroad spike with an all-white soccer ball rotating in a shaft of light at its tip, is in a trajectory toward Earth, mysteriously, inexplicably, inexplicably, in its path and sucking Earth's energy immediately upon entry into the atmosphere. Tantalizing questions: so far. How does it do this? And why? What is it? And where? And...? — does whatever it is want? One answer or more clue, it has, — in transmitting an inscrutable message to the world's oceans, which our heroes, well back in the trail of the probe and thus still with full power at their disposal, manage to decode when listening through the density of the oceans as the call of the humback whale. But this only gives us another problem: here in the 23rd Century there are no longer any humback whales to talk to. And just a glimmer of a possible solution: to travel back in time. "We've done it before," as viewers of the TV series will attest to the late 20th Century, say about 1986, and fetch a couple of specimens back to the future to respond to the probe. Not all the

enumerated questions are to be answered satisfactorily or at all. But they are tantalizing all the same. And the fun stuff makes a short list. Chevy Chase, Steve Martin, Martin Short, directed by John Badham, 1986.

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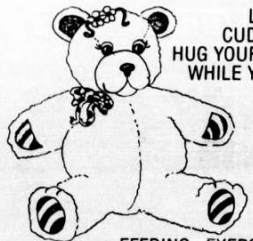






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**CHICAGO, 2265 Pacific Beach, 226-1234.** Consistently good, casual dining. Characteristic of the beach scene. The menu of the evening includes a variety of fish, meat, chicken, sausage, vegetables, fruits and desserts. Even more elaborate is the Sunday brunch. You need the capacity of the buffet to sample everything. Diners are also adequate. Lunch, Monday through Saturday, Sunday brunch. Diners, 10:30 a.m. to 2:30 p.m. Moderate to moderate.

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