

TOWN & COUNTRY



YOU CAN'T GET HERE FROM HERE

BY RICHARD MELTZER

I was alone.
I took a ride,
I didn't know
what I would find there.

— Paul McCartney

Searching for nothing, I found it royally.
Kansas: nothing. New Mexico: nothing.
America: nothing.
(But ah! the varieties of nothing in our Land!)

I got this car, see, and drove it from Providence to L.A. Which is not quite the same as getting one at the top of Maine, say, the Canadian border, and tooling all the way to San Diego, Tijuana. And which, as an accomplishment, may not seem like dick but I did it, or came close enough. For the first time in my life, and I'm no youngster, I've "driven the country" — did it solo in fact. By design.

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WHAT GOING BACK GETS YOU

BY JUDITH MOORE

YOU LEAVE A LITTLE TOWN,
and they speak of you — if at all — as if
your departure, like hailstorms or
miscarriage, were an act of God, not always
understandable, but certainly part of a
providential design whose immediate
scribbles work out eventually (a blessing in
disguise) for the benefit of all.

("Who can know?" said my mother-in-law, venting opinion on my leaving for the city. "Perhaps it's best for everyone concerned." And I can't write here — although the town believes it knows but doesn't quite — why her son stayed and I went.)

My heart hankering for it, my head saying both "Forgive and forget" and "Don't go," I return to land that was settled more than a century ago by Midwesterners, originally German, Scandinavian, and

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THE JONAH SYNDROME

BY THOMAS K. ARNOLD

The question of what impact the upcoming America's Cup races will have on the annual gray whale migration from the Bering Sea to the lagoons of Baja California, where the endangered mammals mate and breed, is being asked once more, nearly two months after it appeared to have been settled.

In September, the matter was briefly dealt with when members of the American Cetacean Society, a marine mammal conservation group headquartered here, met with officials of Sail America, the syndicate charged with orchestrating the 1991 cup defense off the San Diego coast. The outcome of that meeting, duly reported by the media, was that the impact would be negligible. Sail America officials said the tentative race course site, eight to nine miles off the coast, is well outside the gray whales' coastal migratory route of five miles from shore. And when

Society members maintained that spectator vessels would still have to cross that route on their way in and from the races each day, syndicate head Tom Ehanan downplayed those concerns by estimating the size of the daily spectator fleet at less than 1000—about as many boats as normally cruise the ocean on a typical summer Sunday.

Since then, however, some new information has rekindled the worries of local whale lovers, including Jim Sumich, a Grossmont College biologist and scientific adviser to the American Cetacean Society. In recent years, Sumich says, an increasing number of gray whales— he's not sure how many but estimates up to half the 10,000-member herd—has been deviating from the normal coastal migratory pattern. Somewhere around Santa Barbara, he says, these renegades swing out as far as sixty miles from shore, somewhere between Santa Catalina and San Clemente



An inconvenient migration

islands, they start heading back toward the mainland, revisiting their brethren "anywhere between Ensenada and Comodoro." As a result, these whales are going to be swimming right through the race site, regardless of where it

"I'm not so much concerned about the southward migration, which takes place between December and February, when the America's Cup trials are just beginning. What worries me most is the northward migration."

Sumich says. Sumich also questions the accuracy of Ehanan's estimates of the spectator fleet size. So does the U.S. Coast Guard, which

to their upcoming defense of your cup, they assume you whoheartedly agreed with your city and county governments' decision to contribute 100,000 of your dollars to their cause, they assume you support the port district's plans to supply public waterfront land and the bulk of



America's Cup

MEMBERS OF THE WEDDING

BY THOMAS K. ARNOLD

On a rainy night this Halloween, Cynthia Ekberg of Comodoro, 31, wed Gerald Tsai, 36, of Manhattan, in a simple ceremony at the west end of the Crown Room at the Hotel del Coronado. A reception for 180 was held immediately following the ceremony.

Tsai, a noted investor, is chairman of Primavera, formerly American Can, a giant corporation specializing in "financial services." It owns the brokerage firm of Smith Barney, Harris Upham & Co., and several life insurance companies. According to Nik Regina El Wardani, the public relations woman for the wedding, Ekberg is a stockbroker in the San Diego office of Koster, Peabody.

"It's a wonderful story about how they met," says El Wardani, who used to live in La Jolla and has known Ekberg, a native of Comodoro, for years. "Cynthia had heard this legend, a success story, actually, about Mr. Tsai. Back in the sixties, he ran something called the Manhattan Fund, and seven brothers working for him did so well they each got a car. A Mustang. So next time they were in Manhattan, Cynthia just called up Mr. Tsai. She wanted to meet him and learn more about the market. Mr. Tsai thought it was a great compliment that somebody would call him like that. One thing led to another."

The couple recently spent

summer weekends on Tsai's 120-foot yacht *Longitude Zero*, cruising the Côte d'Azur. El Wardani says the boat was launched in Italy on the fourth of July and is powered by two MTU Mercedes engines, giving it a speed of thirty-one knots. Included among the many furnishings is a white Steinway grand piano, which Tsai plays. *Longitude Zero* was named that, says El Wardani, because it is supposed to be the "ultimate" in a long line of yachts owned by Tsai, including *Longitude Three*.

According to an account in *Fortune* magazine this year, she "made a fortune speculating on stocks, real estate, currencies, and gold" and encouraged her son to do the same. This is not accurate, she insists. "I'm just very plain little old me," she says.

Longitude Two, and *Longitude One*.

Tsai is partial to white, offices the publicist. In addition to white Steinway grands, he has white furniture, white walls, and white carpets. He also collects Calder mobiles. When he is in Manhattan, he lives in a white penthouse on Fifth Avenue, affording sweeping views of Central Park.

The groom's mother, a diminutive woman named Ruth, was in attendance at the Saturday

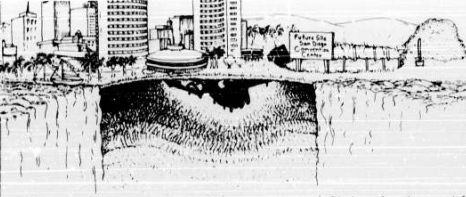
THE GREAT GALUMPHING GLOP

BY NEAL MATTHEWS

Okay now, don't nobody panic. That big blob of petroleum under downtown San Diego? Well, it seems to be, uh, well, growing. And inching its way toward the waterfront convention center, currently under construction just south of Seaport Village. The perimeter of the blob was tested in early October, and there's no doubt about it: it had moved

about seventy feet to the southeast, across Island Avenue between Second and Third streets, since the last test in August. Those pumps in the basement of the convention center, which suck about one million gallons of water a day from beneath the building's foundation, seem to be drawing the underground blob toward the bag. Geologists have calculated that if something isn't done to halt the advance, by next March the 460,000-gallon petroleum pool will make its way through the convention center pumps and into San Diego Bay, and then we'll all be in a heap of trouble.

Better get the children out of the room now, because what comes the really scary part. In order to stop the advance of the blob and potentially empty the pool (which contains diesel fuel, kerosene, and gasoline, the latter containing the carcinogenic additive benzene), a whole pawl of bureaucrats will only have to



cooperate, but they must move quickly. Let us pray.

Here's what has to happen. On Tuesday the San Diego City Council, sitting as the downtown redevelopment agency, will be asked by the Centre City Development Corporation to approve an urgent plan for stopping the blob's movement.

CCDC has hired Applied Hydrogeologic Consultants to clean up the spill, because the blob is a threat to the Marina area redevelopment project. Nobody can dig a hole in the area of the spill until it's completely cleaned up, and even then the contaminated soil will remain a serious problem. The consultant proposes to sink a well as soon as possible at Second and Island and begin pumping both the blob, which nests nineteen feet down, and the water that underlies it. Applied Hydrogeologic's Bernard Lutter says that eventually five wells will need to be sunk in

order to clean up the entire spill, but the first step is to halt the blob's movement toward the convention center. If the city council's redevelopment agency agrees to the cleanup plan, it is estimated that the permits needed

Beneath the Greyhound Bus storage yard at First and Island, the blob is made up mostly of diesel fuel. . . . Near SDG&E's pipeline the blob is composed of heavy diesel and kerosene. . . . At Second and Market, gasoline seems to be the blob's main component.

prior to drilling will be issued within two weeks. The county health department will have to issue a well permit, and a petroleum storage tank will require two more permits, one from the health department and another from the fire department. The Air Pollution Control

Director needs to give a permit for the "air stripping tower," a device that separates some of the contaminants from the water that will be pumped out with the petroleum. This water may be directed into city sewers, if it's clean enough, or may require further decontamination and more permits. The company won't know exactly what to do with the water until the well is in place. The state's Regional Water Quality Control Board will

There's more. CCDC is now in the process of asking the state of California to designate San Diego County as the "lead agency" in the cleanup. State law says that state approval is required before any tax increment money can be used to clean up the environment. CCDC, which is expending some of the state's tax increment money on the project, wants to keep the bureaucratic soup as simple as possible, hence the request that the state butt out.

All of the administrative activity has to move forward smoothly if the advancing blob is to be halted by the beginning of December. CCDC estimates that

the "interveners" available to assist them. Utility customers who request them will be provided with a list of "interveners" for any specific utility. Already, says Ferraro, such notices have been sent to the ten million customers of Pacific Bell, resulting in 10,000 requests for intervenor lists. On October 1, the four million customers of PG&E were sent notices; SDG&E customers are scheduled to receive the notices on February 1 in the first of four annual mailings.

The new system, cumbersome as it is, circumvents the court's edict by offering an official notice from the PUC as opposed to a communication from an advocacy group. Ferraro says, "The SDG&E mailing early next year, he says, will feature the slogan, 'Here's your chance to say your say in what you pay for gas and electricity.'"

So far, says Ferraro, no utility rings has registered objections to the mailings, but the response of intervenor groups has been less than enthusiastic. Michael Shames, executive director of UCAN, shares that lack of enthusiasm. "I don't think it will be very effective," says Shames.

The recent PG&E inserts generated about 2000 responses, but PG&E is five times larger than SDG&E, and 2000 responses isn't very good. ■

UCAN

BY BOB McPHAIL

In February of 1986, the U.S. Supreme Court struck down an order by the California Public Utilities Commission permitting a San Francisco-based consumer advocacy group to insert membership solicitations in Pacific Gas & Electric Company bills. In its five-to-three decision, the high court ruled that the PUC's order violated the First Amendment rights of PG&E.

The ruling had serious repercussions for the Utility Consumers Action Network (UCAN), the local advocate for consumers against San Diego Gas & Electric Company. UCAN was granted similar access to SDG&E mail by the PUC in 1983, and SDG&E chose not to fight the issue in the courts. UCAN used its inserts to build membership and amass money to challenge the company in rate hearings.

At the time of the Supreme Court decision, UCAN had petitioned the PUC for further access to SDG&E bills after a two-year trial period had expired. The unfavorable ruling, however, caused the commission to deny that request, cutting UCAN off from its major sources of income. SDG&E customers.

The PUC has now come up with a way to get around the Supreme Court decision, says Robert Ferraro, public adviser for the commission. The current under the original system, says Ferraro, was the fact that utilities were being "forced to associate with third-party communications" with which they might disagree. Under the new PUC plan, the commission itself will send out notices to utility customers advising them that there are "interveners" available to assist them. Utility customers who request them will be provided with a list of "interveners" for any specific utility.

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LIFE IN THE BIG CITY

BY PAUL KRUEGER

Bree Walker, the former Channel 10 anchorman, never had her deformed hands from the television cameras, and she didn't mind discussing her handicap with the press. Yet feature stories about Walker's disability were infrequent and quite polite when she worked here. Not true in New York City, where local reporters and the national press are having something of a field day with Walker, who moved there three months ago to anchor the noon news at WCBS in Manhattan.

A reporter for the tabloid *Daily News* got right to the point in his story, telling how he was so struck by Walker's beauty that when she greeted him with a handshake, he "forgot" that I was shaking with one of two deformed hands that would be clearly visible on TV. The *Daily News* and the afternoon *Post* both ran photos that clearly showed Walker's hands, and though New York *Newsday* illustrated its story with a head-and-shoulders publicity photo, the photo caption read: "Bree Walker was born with deformed hands and feet. It wasn't that many years ago that babies born like me were hidden away." TV's *Entertainment This Week*, *Nightwatch*, and *The Oprah Winfrey Show* have all done tasteful segments on Walker,



Bree Walker and a case of the Big Apple's bad taste

but the new girl in town has also been fodder for Howard Stern, a controversial New York City disc jockey whose raunchy, sex- and mud-filled show has angered the Federal Communications Commission. Stern, says one listener, has made fun of Walker's handicap, including lines like, "I hear Bree Walker's working her

fingers to the bone!" Stern's producer confirms that the DJ has taken potshots at Walker's Walker, who greeted her WCBS co-anchor with a hearty on-air handshake when she debuted in the Big Apple, says the publicity material is cheap, readily available, and sturdy enough for freight trains. But timber can split and buckle with age, creating a rough crossing for

RAIL THING

BY BRAD CANLON

The City of San Diego has thirty-five railroad crossings, and almost half of them are covered with a small rectangle of rubber. The material at Ash Street has a diamond-shaped pattern, while Grape and Hawthorne streets have a piano-key design. The rubber doesn't look as though it costs approximately \$300 a foot, but it does. When the city improves the Washington Street crossing next year, it will cost at least \$50,000—and that's a cheap one. Miramar Road cost \$95,000, and neither price tag includes installation. The rubber is laid by the Santa Fe Railway company in an arrangement that places neither party but at least saves the shocks on VW Beetles.

It's difficult to say exactly how smooth a railroad crossing should be, and this is part of the problem. The state Public Utilities Commission holds rail companies responsible for the upkeep of their tracks, but it doesn't say how well they have to maintain them. The Santa Fe Railway company, which owns the majority of train tracks in the city, is perfectly content with crossings made of wood, the material is cheap, readily available, and sturdy enough for freight trains. But timber can split and buckle with age, creating a rough crossing for

motorists. The city prefers rubber, which stays flat for years but is much more expensive than wood. The ensuing argument is predictable: Santa Fe doesn't want to replace the wood with rubber because it costs too much. Why should it worry about jiggling motorists? The city points to the worsening conditions of the old crossings, which Santa Fe must repeatedly patch with humps of asphalt. The two sides slugged it out eight years ago, and the result was an agreement in which the city buys the rubber and the rail company installs it.

This has worked well enough, although the City of San Diego has spent nearly a million dollars on nine crossings. (The Metropolitan Transit Development Board maintains the trolley track crossings.) But another dispute—the maintenance of the wooden crossings that haven't been rubberized—has raised its head periodically. In 1985, a San Diego assemblyman introduced a state bill that would have forced rail companies to take better care of their crossings. The bill was killed by the railroad lobby, but

the state got to commiserate with each other. The League of California Cities is now trying to develop a uniform rating system for the bumpiness of a railroad crossing.

A public relations spokesman for the Santa Fe Railway pointed out that the rail lines throughout the state themselves, which include San Diego. If the street leading up to a railroad crossing is not adequately maintained, an asphalt slip will develop along the edge.



Rubber railway needed bumpers

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Why is it, when people can't answer a question, they reflexively scratch their heads, as if it helps them think? Can scratching your head really improve your ability to answer any simple question?

Matt Schwartz
San Diego

The perfect M.A. question, of course, familiar as I am with head scratching, eyebrow furrowing, chin stroking, and other cerebrum helpers. But we don't ordinarily need gestural aids to answer simple questions. It's the tough ones that cause us to reflexively cast our eyes at the ceiling or grab our napes and start to pace until we come up with a brilliant answer. Or any answer at all.

Automatic gestures are a kind of expressive shorthand for our feelings and can be quite revealing. The most cogent explanation of head scratching, neck grabbing, and other hand-to-head or hand-to-neck moves is that they represent frustrated aggression—a reaction to the natural movements of a club-swinging, rock-throwing ancestor. If you watch a small child strike at something, he'll raise an arm over his head and bring it forward in an arc. It's a natural, unadvised form of aggressive move. Not as much finesse as Muhammad Ali, but for a care man, it got the job done.

When we're wrestling with some knotty problem that doesn't seem to have a solution, we experience feelings of frustration, perhaps some anger, and, before we know it, our hand flies up in the air. But hold it a minute. In these modern times, it's not polite to bash the guy who asked the question. And there are no dinosaurs left to throw rocks at. So to deflect attention from this aggressive move, we drop our hand to our neck and rub it or we scratch our heads. At least that's the way the anthropologists see the situation—a polite, disguised expression of an urge to hit something.

Psychologists have a slightly different explanation, although related in some ways. First we'll have to understand that most

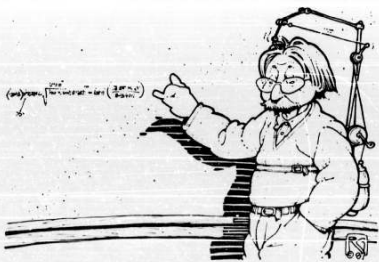


Illustration by Bob Carter

adult-minded, self-touching movements are interpreted by professional people-analysts as efforts to comfort ourselves in times of stress. If there's no one around to give us a reassuring pat, we'll pat ourselves, is the reasoning. It's a kind of self-acknowledgment. Head scratching (or scratching or patting), then, would be a way of relieving the stress of feeling stupid and frustrated or

however we feel when we can't think of an answer. The movement is directed at the head because the source of our distress is our lame brain.

Neuropsychologists would say head-scratchers are people who deal with the world most comfortably through their sense of touch or through movement. Each of us, they believe, has a dominant orientation—our sense of sight, hearing, or touch—and we tend to learn and to solve problems through our favorite sense. When perplexed, a visual person might be more inclined to cast his eyes

toward the ceiling and try to "see" the elusive answer. An aural person might tug at an ear and try to "hear" it. So head scratching, to some professionals, is even as a method for touch- or movement-oriented people to stimulate some brain power.

Oh, yes. Does head scratching work? Gee, I... um, let me think about that one. I'll get back to you.

Dear Matthew Alice:
How much does it cost to make a penny?
Marry Eldridge
Clatsworth

The U.S. Mint proudly claims that it costs six-sixty-six hundredths of a penny to make a penny. We may have lost our knack with electronics, cars, and steel, but we're as efficient as heck when it comes to cranking out the lowly cent. The U.S. is the only country that produces its smallest-denomination coin for less money than that coin is worth. One

reason things are clicking along so nicely at the mint is the 1981 decision to switch from a nearly solid-copper coin to a penny that has a zinc core plated with copper. The volatility of copper prices made costs difficult to control and threatened to make the copper in the pre-1981 coins worth more than the coins themselves, which would prompt the enterprising among us to melt them down and sell the metal at a profit. At the same time, the mint started buying round, penny-size blanks from private companies and striking the designs on them in government facilities (unlike all other coins, which the mint itself stamps out of strips of metal supplied to them by outside vendors). The penny blanks cost the government forty-six hundredths of a cent; the design-striking process at the mint costs an additional twenty-two hundredths.

The mint estimates that there are 100 billion pennies circulating through the economy, far more than any other type of coin. Matt Alice was surprised to learn that over the past thirty years, seventy-five percent of the coin demand to the mint from the Federal Reserve banks has been for the little copper disks. No one at the mint knows exactly how many pennies are actually circulating and how many are under couch cushions, collecting in old beer mugs, or stuck in fuse boxes. One ten-year-old estimate suggests that perhaps twenty-five percent of pennies issued are actually languishing forgotten in jars or lost in our shoe carpeting. But the mint plans to crank out eleven billion of them in 1988 (compare that to 1.3 billion quarters and 300 million nickels, the coin in least demand). It looks like the Rodney Dangerfield of the currency world are alive and well, in spite of the rumors of their imminent demise.

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 92134.

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THE INSIDE STORY

BY PAUL GUNTER

POLITICAL CONSULTANTS KNOW newspaper endorsements won't make or break their candidate's chances, but they try hard to win editorial support from the local press. And having snagged an endorsement, the strategists exploit it to their candidate's maximum advantage. That's why the *San Diego Union's* unusually late endorsements were a big disappointment for the animated candidates in the city council races that ended Tuesday.

The 240,000 circulation *Union* has never hesitated to place its editorial weight behind favored candidates early in the election. But the *Union's* sister paper, the afternoon *Tribune*, hasn't been very cooperative in that respect. Its choices have traditionally been published the Friday before the Tuesday election, precluding any use of the endorsements by candidates in mailers or ads. Ralph Bennett, the *Tribune's* recently retired chief editorial writer, says he stuck with that policy in part because he didn't want the paper to be "just an instrument" of the candidates. Bennett also worried that the *Tribune's* political reporters would be criticized, albeit undeservedly, for writing news stories that accurately reflected the paper's

editorial positions. "It's just cleaner if you haven't made an endorsement" until the closing days of the election, says Bennett. Late endorsement policy continues in Bennett's absence.

The *Union*, though, hasn't invoked such self-restraint. It generally endorses two full weeks before a November election, earlier if it feels strongly about a candidate. Well-timed and toughly worded editorials helped Gloria McColl keep her council seat and played a big role in Abbe

Wolfsheimer's defeat of incumbent Bill Moschell. In four previous elections dating to 1981, only once did the paper make its endorsements less than seven days before the balloting. That was in 1981, when Pete Wilson was mayor and incumbent councilmembers filled two of the four council seats then up for election.

This year, though, the stakes were higher. None of the eight council candidates were incumbents, giving voters the power to elect four new councilmen at once, an apparent first in local history. The newly elected councilmembers will also shape the council's stance on budget cuts, growth management, and police-community relations. And the political strength of Mayor O'Connor — a *Union*



The *Union's* endorsements: not worth much this time.

favorite — rode on the election outcome.

Those factors pointed to an early endorsement by the *Union*, but that didn't happen. There's plenty of possible reasons why, ranging from O'Connor's late choice of favorites, to the fact that the editors, who consistently back Republicans, had to choose between two Democrats running in each of two districts and two Democrats running against each other in the

remaining two races. And the choices, by the paper's own editorial-page acknowledgement, "were not easy, in fact they grew tougher as we went down the ballot."

Peter Kaye, the paper's associate editor, discounts those factors, saying, "There were absolutely no political overtones" to the delay. Kaye says the endorsements were late because of "planning and staffing" problems, including a vacation by editorial page editor

Ed Fike. Though Kaye stresses that the timing of election endorsements isn't guided by "any overall philosophy that holds from election to election," he did say that the paper deliberately timed its editorials against Proposition 7, the ballot measure aimed at reinstating the Market Street name to the downtown thoroughfare that now honors Dr. Martin Luther King, Jr. "We came out early to generate support against [Proposition 7] and again later

to reinforce our position," explained Kaye.

That didn't help council candidate Ron Roberts, the *Union's* choice in District Two. His campaign had prepared all its mailers and had taped radio and television ads before the Friday endorsement appeared, so he couldn't exploit the endorsement at all. Roberts' advisers had hoped the endorsement would arrive early enough to be included in a series of ads trumpeting Mayor Mauraen O'Connor's endorsement of their candidate. No such luck.

Fourth District candidate Wes Pratt was also unable to exploit the *Union's* support, but the late publication didn't stop District Six candidate Bob Oatlie from

making some use of the endorsement. Oatlie strategist

Sara Katz had prepared a last-minute mailer to 8000 voters in the Ocean Beach Point Loma area, she redesigned the mailer specifically to include mention of the *Union's* support. Katz arrived at the *Union-Tribune's* Mission Valley plant at 11:30 on Thursday night to pick up the morning paper as it rolled off the presses, she hoped to include the *Tribune's* endorsement in Oatlie's mailer but couldn't wait until the paper hit the streets about 11:00 a.m. Friday. Eighth District candidate Bob Filner's advisers figured the *Union's* late endorsement could only be mentioned in telephone messages to prospective voters

over the weekend, but the campaign taped a last-minute radio spot that included mention of his backing from both the *Union* and *Tribune*.

THE SAN DIEGO UNITED PORT DISTRICT is wealthy, powerful, and dogged by a bad image. Port officials have been battered this year by news reports about the district's extravagant travel budget, a purchasing scam involving a local parts supplier, cost overruns at the bayside convention center, and rude cab drivers and noisy jets at the port-administered Lindbergh Field airport. Larry Lawrence, boss of the Hotel del Coronado, is complaining about the port's

administration of the Coronado tidelands, artists don't like the port's inaction on bayfront art projects, and houseboat residents say they're being harassed by harbor police. The county grand jury offered its own views in a recent report that critiqued the port's "insular, close-to-the-vest" management style. But unlike some other public agencies, the port doesn't get publicly defensive or hire a public relations firm to counter the bad press. "We just try to let our positive actions speak for us," says Dan Wilkens, the port's community affairs director. Next month, though, the quasi-public agency will spread the good news about itself, at a cost of \$47,000.

That's what the district will pay for an eight-page advertisement that will be inserted into 165,000 copies of the *San Diego Union and Tribune* on December 17 and 18. The glossy brochure will commemorate the port's twenty-fifth anniversary with stories and photos of its accomplishments, including the building of new parks along the tidelands, a bayfront pedestrian promenade, and the christening of a new cruise ship terminal. Wilkens says the public relations splurge isn't an effort to counteract the spite of bad press, just an acknowledgement of twenty-five years of waterfront service. "There's just something about a twenty-fifth anniversary that lends itself to a bit of to-do," he explains.

JOHN BAKER

PICTURE FRAMES

NOW'S THE CHRISTMAS FRAMING SEASON

FRAME ANY POSTER UP TO 30" X 42" FOR ONLY \$39.95

Special includes your poster or print professionally framed in gold, silver or black anodized aluminum, dry mounted on foam core with regular glass.

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And get the best in town. No production work—all custom made on a one-by-one basis.

ALUMINUM PICTURE SECTIONS ONLY \$1.50 PER FOOT

In gold, silver or black anodized aluminum. Add 19¢ per frame for hardware.

Open evenings 'til 9:00 pm Sat. & Sun. 'til 6:00 pm!

Home of San Diego's finest custom framing store
 3445 Midway Drive, 224-5313
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Centrally located Easy access from all freeways

SILKSCREENING

MON.-SAT. 9 AM-6 PM

100% COTTON T-S SPECIAL

\$4.29 ea.

Reg. \$5.75. Price includes 1 color print with a minimum order of 48 shirts. No pocket. Special good only with coupon good through 11/19/87. White only, prices on colors may vary.

	12-35 Units	36-71 Units	72-142 Units	143-287 Units	288-576 Units	577-1000 Units
100% BEEFY T-SHIRT SLEEVE	\$6.75	\$5.75	\$4.50	\$4.25	\$3.95	\$3.50
SHORT SLEEVE 50/50 T-SHIRTS	\$5.75	\$4.75	\$3.50	\$3.25	\$2.95	\$2.29
GOLF SHIRTS	\$12.95	\$11.95	\$9.95	\$9.35	\$8.50	\$7.95
WINDBREAKERS (unisex)	\$14.95	\$13.95	\$12.95	\$12.45	\$11.95	\$9.99
SATIN JACQUETS	\$29.95	\$29.50	\$29.00	\$28.75	\$28.50	\$19.95
SWEAT SHIRTS (crew neck)	\$11.95	\$10.95	\$10.25	\$9.75	\$9.25	\$7.95

EMBROIDERY

HOT SPECIAL! CORD OR POPLIN HATS EMBROIDERED

\$4.99 each.

48 minimum order. Up to 4,000 stitches. Tape charge extra. Special good only with coupon through 11/19/87.

TANK TOPS AS LOW AS \$2.99 ea.

50% cotton/polyester. Minimum order of 48. Special good only with coupon through 11/19/87. White only, prices on colors may vary.

1,000,001 PROMOTIONAL ITEMS

VISIT OUR SHOWROOM 7891 CLAIREMONT MESA BLVD.

MAGNETIC TRUCK SIGNS

Only **\$19.95** each

With coupon through 11/19/87

COFFEE MUGS \$2.79

Porcelain or ceramic. Minimum 48 cups. As low as \$1.99 ea. With coupon through 11/19/87.

VISORS NOW \$1.99

Minimum 24. With coupon through 11/19/87.

BALLOONS

Assorted colors. As low as 7¢ each.

NEED ARTWORK?

• Original logos • Cartoons • Illustrations • Typesetting • Business graphics • Lettering

1000 BUSINESS CARDS \$9.95

Lowest price in town! With coupon through 11/19/87.

BUTTONS

With your logo. As low as 19¢ each, with safety pin. With coupon through 11/19/87.

FRISBEES AS LOW AS 59¢

With your logo. Minimum 60. With coupon through 11/19/87.

SILKSCREENED PATCHES 99¢

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SPECIAL QUOTES

Bumper stickers • Name tags • Decals • Truck signs • Promotional & advertising specialty items. Customer supplied items.

CUSTOM LOGOS SHOWROOM 7891 CLAIREMONT MESA BLVD., SAN DIEGO 279-LOGO

COLORS MAY BE LIMITED ON ABOVE ITEMS • NORMAL SET-UP CHARGES APPLY. PRICES GOOD ONLY WITH THIS AD.

COUNTRY

(Continued from page 1)

You're born alone, you die alone, you write alone, and on each hump of the journey, I tried my damndest to be alone, massively alone, to be one isolated schmuck awsum, adrift, adrift in the heartlands, homelands of a huge neutral mess of GEOGRAPHY, a far cry (I hoped) from the endlessly stacked deck of my own neurotic terrain. I wanted, and got, a hefty, heady dose of highway as isolation tank, a hard drive as welcome respite, rest. And since, as a bonus, most stations of the mess turned out to be anything but neutral, I got to be alone, without distraction, with and within it. This big, stupid country spoke and occasionally was audible. I wouldn't have heard half as much with company on board.

But no, it wasn't my object, certainly not at first, to "see the U.S.A." Nor was I aiming to "do a Keweenaw," pull some functional update of *On the Road*, or a '60s-revisted "lost on America." Usually, these wheels just fell in my lap. I live in L.A., my girlfriend's in L.A., and up in Rhode Island her father died, leaving behind a '70 Mustang with — due to his Parkinson's — less than 18,000 miles. Which she wanted, natch, but couldn't take the time out to get — employment is like that. Fearing her brother would claim it if she didn't — property is theft — she dispatched me with gas bucks to fetch it. Since I had nothing better to do (I'm a writer, right?), and since it was her car, not mine, and I could thus do what I wanted with the damn thing, I geared myself up for the challenge.

Challenge? Right. I'd never driven more than 400 miles, in one swoop, before.

Bubbling Brook U.S.A. benign little fucker bubble the Primal Disorder mother to Man or at least distant cousin nothing to do with TV nevertheless not

interesting

First hop (don't laugh) took me HOME to Woodstock. Home in the sense that my sister lives there, home merely being where a nearest amenable relative maintains an address. L.A. is hardly my home, it's my office, dim for the Apple, the office of my first 30 years. My parents, those fabulous original home-definers, now live in Florida, too far, fortunately, of my likeliest route. One home on a trip like this is more than plenty.

As homes go, well, there are really only three types of middleclass homes, households, in America: squares, hipsters, and yuppies. My sis and her hubby are squareville incarnate, benign squares but what can ya do? Lenny, it's time to prune the azaleas (that they don't vote for Reagan) — that sort of biz. My niece, meantime, the most nouveau-materialist I'll piss — who you would ever let sit on your nuts, has got yuppie stamped on her 10-year-old designer jeans. Let's take a ride. I would gallantly offer, "But Uncle Richard" — the little shit — "that's so berrrrring." Then she'd think a minute, her eyes light up. "Oh, we can go shopping." From squareville to yuppie, at least they're not wasting hipster genes.

Not that Woodstock itself seems particularly stacked with 'em. I don't know, was Woodstock the town ever hip? Or there was for its five minutes, maybe six, in the Folk Revival suit. Cause if so, if such items as Time and Tide have ever really been quantifiable aspects of things Woodstock, then the civic hipster blood

It's no great leap of mindset to imagine The Wizard of Oz as having been conceived, gestated, and written here in Kansas . . . L. Frank Baum meets the author of Lolita (15 rounds; who will win??).

count is at sorry, woeful eh. I mean come on (for example), the Not Fade Away Dye Company, not too many storefronts from Vidakafka (the life of Kafka), home of truly grandma dresses, none containing vermin of any sort. What a place.

But there's Nature, there's always Nature. I found myself a brook and pulled up a chair. Figuratively, of course — it was really a rock — but I actually sat there staring for three days running. And not just staring, growing. Appreciating. Water and rocks and moss and bubbles and weeds. No rusty beer cans.

But by the third day nothing had happened. There was just no . . . scale to it. Neither loud nor silent. Neither crazy frantic nor exceptionally still. Just sort of a midrange nature drip, a Fish tank without the tank (and without the fish). Maybe I picked a bad brook. Maybe I'm no Buddhist. Maybe the only reason I was still there was it seemed preferable to hearing my niece complain that she had no checking account.

Ten eleven years ago, when I threw in the towel on New York, urban night wouldn't have made my top five reasons for splitting, had someone pointed a gun at me and said, *Okay, for me*. My motives were essentially "personal" (boy-girl, friend-friend, writer-editor), but framing it all was the fact that I'd just plain need the place.

up. I loathed rock clubs, hadn't been to a museum in 13 years, read no books so who needs bookstores, movies were suddenly FIVE DOLLARS so fugit. Right, in fact (a.k.a. "Stare"), was probably the last genre of citystuff I actually cared for. So when finally the day came when I'd used that up, and I found myself on a Circle Line cruise around Manhattan (literally, the last cultural straw), I got me a one-way ticket to Somewhere Else — which I proceeded to use up in 30 seconds.

Thirty seconds and a decade-plus onward, having still lived in only TWO PLACES, really, neither proving ultimately satisfactory, in all my born days, I motored south from Woodstock with mild trepidation, returning as I was to the place of my birth, my growth, my shipwreck, piss, and omelette, with transit goals and stratagems I had never before employed. Since splitting for the palm trees I'd of course been back — I'd visited, revisited those few remaining Gotham pals 'n' buds, I'd hugged, kissed, sat around, had drinks, laughs, departed. I would fly to New York, return to L.A. This time, however, New York was neither principal target nor launchpoint for immediate return. It was but a stop, an ad hoc coordinate, a Mars en route to Jupiter for a toilet en route to the bar. Having straggled, from both ends, the whole fringing New York-L.A. ain't — Substance versus Illusion as a great American

(Continued on page 12)

30% STOREWIDE SAVINGS



Serengeti Driver \$53.90 Carrera \$35.00 Porsche \$98.00

SAVE 30% ON HUGE STOCK OF SERENGETI, CARRERA AND PORSCHE DESIGN SUNGLASSES

- Exclusive styling
- 100% ultraviolet protection
- Great for driving

SAVE 30% ON T-SHIRTS & SWEATS

- Now from \$9.80
- San Diego's largest selection
- Many new designs
- Great colors

(All items with this ad only through 11/10/87.)

LOW PRICE GUARANTEE - WE WILL NOT BE UNDERSOLD. Bring in any competitor's ad, and we will match the price. Offer good only within one week of ad date. Competitor must be in stock with advertised item.



Pacific Eyes & T's

PLAZA BONITA
(2nd level, next to Montgomery Ward)
470-2818

NOW OPEN

LA JOLLA
1241 Prospect (next to Allison)
454-7532

Old Town (next to Old Town Mexican Cafe)
692-4059
La Mesa (Glennview Shopping Center)
697-6997
Charmwood (Charmwood Square Shopping Center)
272-8600
Encinitas (Lambert Shopping Center)
442-9337
La Jolla Village Square (next to Kinko's)
535-0365

Pacific Beach (Oceanview)
444-5420
Chula Vista (Price Retailer)
422-5001
Escondido (Escondido Village Mall)
745-6792
Escondido (North County Fair)
745-6425
Oceanside (El Camino Norte Mall Shop Exchange)
722-5099

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3 Festive DAYS!

Presidio cordially invites you to our Gala Open House

PREVIEW THE LATEST IN IMPORTED & DOMESTIC CHRISTMAS DECORATIONS NOVEMBER 7 & 8



Holiday Idea Hdqtrs.

- Distinctive handcrafted ornaments
- Distinctive imported decorations
- Unique, unusual, exciting gifts
- Wide selection in plant boutiques
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- Many celebration SALE items!



Buy a Gift Certificate Easy shopping

Large selection of CHRISTMAS ORNAMENTS & ARRANGEMENTS Come in & browse

FREE GOODIES & REFRESHMENTS

FREE DAILY DOOR PRIZES

Grand Prize DRAWING SUNDAY AFTERNOON 4 P.M. WINNER NEED NOT BE PRESENT TO WIN

WE HAVE THE ANSWERS.

PRESIDIO
FLORIST & GIFTS

SAN DIEGO 5115 Linda Vista Road / 297-4216

Open 7 days a week



COUNTRY

(continued from page 35)

"theme" — I wished for nothing more substantial than a free place to work

In Manhattan, ha, the Village. Which I knew would not be easy. Which could easily break my spirit. Which I dreaded more than anything else on the trip.

But fuck me, I did it, found something in only 45 minutes, an hour, a mere 12 or 13 blocks from where I needed to be. I even nicked a city tow-truck in the process, the driver too busy hooking up an illegally parked sucker to even notice. A good omen: getting that compulsory first accident over with not sweet. The remaining 3000 rules would be constrained by pretty much nothing.

But the town. Between check-ins with cronies I still had to endure a town. Few of the goods and services of which, at current cost, appealed to me in the slightest. Live jazz, which I'd all but ignored while still a resident, was all I felt in my attention to consume, largely because back in

many needles, for inst. in the gutter. Years without break in a fake, scattered city like L.A. can throw you out of sync with crowds, scum, pus, the Sims of the Pavement. My capacity for blight as foreground thus diminished. I sat with my woodstove Nick on a pair of folding chairs, taking it in as backdrop, as universal context, as surgeon general's warning somewhere in an eyeful of anything. Maid walks prize-winning poodle past wins... young room wheels babe around sleeping junkie.

The LIES New York tells itself have clearly reached the stage: the scale, of the kind L.A. has always told itself. "How'd you get through all that Statue of Liberty homophobia?" I asked my companion. "That must've been as bad as our goddam Olympics."

It was quicker. Yours was two weeks, ours was like two-three days. What I did was I stayed inside, didn't buy the paper or watch the news, and I stuck with stations less likely to go to that button. As long as there's a *Honeyrunners* or two and *The Gun Girl Monster* — I think it was on that weekend — you don't really have to pay attention to all that other shit.



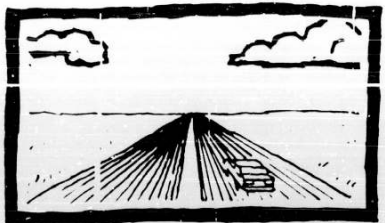
the peehole where I now hung my hat the beast was functionally nonexistent. I slapped down 15 bucks, then another 10 for two drinks (the minimum) plus tip, to catch David Murray and what appeared to be his B-unit eleven on a Wednesday night at some froo-froo dive with a giant stuffed alligator over the stage, supplies of many faces in front attendance. Then I stopped consuming.

Since I'd looked, the Apple's rich had indeed gotten richer, and its poor poorer. Where the chronically homeless — what we used to call "bums" — once confined themselves to certain neighborhoods, certain stops, stairwells, and alleyways, they were now everywhere. Every 25 feet, and the despair, she, the kill-you-motherfucker on everyone's face... I'd never seen so

The rest of the trip, five or six days, I just drove, stopping only for gas, food, urine, or sleep. Shit I took in the morning on waking.

Snow of New Jersey. I remember YOU! The sight, the smell, the life-is-poussy presence; last familiar face 'til Oklahoma City.

Pennsylvania in autumn is a beaut. Yellows, oranges, reds, with splashes of green (no brown) that work like a congruous off-yellow. "The Fall!" hawk the billboards. "You've got a friend in Pennsylvania" nature ad Product (don't you forget it). I'd spot these signs. "Remove sunglasses," and figure *hmm*, a real breather coming up — they want you to catch it with no tint, no extraneous shading.



But no, only a tunnel carved through a mountain. By the third such passage I caught on, renewed 'em.

After West Virginia, which for the minute or so it lasted seemed ostensibly mountainous terrain as the road served it up flat (Ohio), flatter (Indiana). The degree of full-spectrum faltness dropped radically, as did the height and distribution of roadside shrubs. By Indianapolis, what few trees they had were totally brown or totally green; at Illinois, these in turn faded to gray. Dry, grim and relatively unpopulated, the Land of Lincoln at I-90 latitude seemed right out of *North by Northwest* — the cropland scene — minus (I contrast) the hills. Yak, yawn — where's the purple mountain MAJESTY? At which point the Land of Truman, lush, rolling, and cited Missouri, came along at St. Louis to cut the routine.

Dead animals of course helped for decor picker-uppers you can't beat all the weasels, woodchucks, squirrels, rabbits, dogs, possums, skunks, snakes, hawks, deer, and miscellaneous splattered on the blacktop and shoulders — more critters in a day than you'd see at the zoo (or a lifetime of hunting).

This you had your higher-mammal fortunes, those local bits, slices of what some think-sucker of yore awoke from a fever dream to call "Americana" — beat-to-shit 100-year-old barn w/ satellite dish (Cleveland, Indiana).

— billboard, south of Pittsburgh: "The door to alcoholism" (football player, red jersey, #12, beer in hand).

— Caddy w/ BISHOP plates, New Rome, Ohio (gal at his side saying noir, not the bishop of Rome).

— Howard Hughes Motel, Greenfield, Illinois (he stopped here, see, on the way to *London*).

Mainly, tho, adverts and exit signs. No need leaving the highway to actually see, inspect, *verfoll* St. Mary-of-the-Woods College (W. Terre Haute), 24-Hr. Adult Books — Truckers Welcome (Yukon, PA), or the fair town of Teutopolis (Germany).

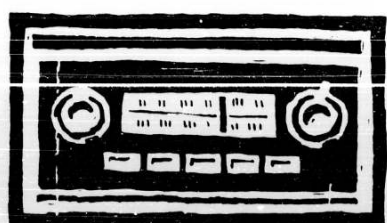
epolis), Illinois. It's NICE (or something) just to know they're there.

And mainte'n of all, radio. I'm taking roots, my roots, rocknrocknroll. The current stuff? Well, c'mon, I don't listen to current stuff. I've got no clue whether it was good current stuff (so-called or bad current stuff) — by current stuff standards — these stations were playing. Or even if it was current stuff. Huey Lewis I recognized — some things you pick up by osmosis — otherwise, dunno. All I know is every rock station — every state — played the same, same shit. No regional initiative, no individual compah: just playlist playlist play up the gigs.

THE SAME PLAYLIST. Everywhere. Uniform news — uniform currentstuff. Not that this particularly bothered me — I could always tune out for pork bellies — nor was the fact of it news. Nor, for that matter, would I have felt less out of sync with station after station of non-mainstream currentstuff. Currentstuff I don't care about — I've already said that. No, it was the not-so-varied non-currentstuff the jacks played that irked me, newsed me, underlined my alienation from not only Younger Music To-Day but that of the great American RECENT PAST. Every *oldies* station — *oldies* program — *oldies* hour — played not only samehilit, not only samehilit I sonically loathed, but loathsome samehilit I did not even (9 out of 10 plays) RECOGNIZE.

Like, okay, I'd hear this thing by Irene Cara, not the theme from *Fame*, and think: (1) SHE qualifies as an *oldie*?!?! (2) she in fact DID something besides "Fame"?!?! Or they'd keep playing some pathetic remake of "Earth Angel," not the Penguins version, an awful remake that sounded like Karen Carpenter. But it's not Karen, on the third listen (third station) I learn it's the New Edition, and I realize I've lost my knack for even gauging TIME FRAME. You either know something or you don't, and knowing the antecedents (or the system of deconstruction/reconstruction) still won't give you a handle on remotely guessing WHEN.

The music...



And I'm not taking country, or listen, senior-cit nostalgia, sicko Christian, I'm taking roots, my roots, rocknrocknroll. The current stuff? Well, c'mon, I don't listen to current stuff. I've got no clue whether it was good current stuff (so-called or bad current stuff) — by current stuff standards — these stations were playing. Or even if it was current stuff. Huey Lewis I recognized — some things you pick up by osmosis — otherwise, dunno. All I know is every rock station — every state — played the same, same shit. No regional initiative, no individual compah: just playlist playlist play up the gigs.

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It got to feeling so strange, lost as I was in a time that was no longer time, that an utter piecea shit like "Don't Go Breaking My Heart" by Elton John & Kiki Dee would come on, comfort me, give me a surge of *relationship* — simply cause I could sit it — as a casual history as when I not only do the U.S. and I no longer share a cultural present, we apparently can't even feign a common past anymore — a common marketplace past, even. I mean Christ-o-mighty, I did once hear "Under My Thumb." "Light My Fire," and "Rain" (Beatsles) on the AM, let alone FM, airwaves. Why do these bastards choose to forget, to distort, to aid, employ, and abet hirelings who puke on the sacred, the eternal (et cetera)? The eternal is eternal, and I can't for the life of me CONCEIVE of the represso-shithammer these phobias have brought in to beat "Eight Miles High" out of their psychic reserve (in favor of Irene Cara).

But ya gotta eat, you still gotta eat so I eat. And wherever I eat — wherever I looked to eat — the food was exclusively chain, fast, corporate. Wendy's, Denny's, McDonald's, you name it. (Truckstops had Hardee's, Burger King.) Didn't matter where I pulled off the roadway, small town, big towns, within finite minutes nothing was offered but chainfood. What wasn't chain (w/ one exception) was dogfood. Got off at Little Point, Indiana — try and get smaller than that — and oh boy, the Hen House. Hen House Restaurant. Great, well, order Beef Stew, get a bowl containing much spud, let's say 19 chunks later to 2 chunks of beef. On back of the check: "Love one another." Kiss my *verme*. Exception: Thurston's, next door to Motel 6, Columbia, Missouri. For \$6.99: all-you-can-eat ribs, brisket, chicken, frog legs, salad bar, beverage, dessert. The second or third best meal I have ever ate.

Okay, national news & music, national (w/ one exception) food. But how about a national nation? — one not requiring TV. To see if there WAS one — heck, I'd come this far — I opted to stay on the interstate.

Only by continuing at double nickels-plus could I get an adequate sense of overlap, continuity, discontinuity, whatever. Only by hitting my quota of states per day could I take the whole thing in as a single *anything*. (A single multiplicity, a single horizontal turn a my mis-Missouri, even the *idea* of New Jersey was receding fast. Only by getting THROUGH I could I possibly get TO it. So hop to it, Moltzer, max transit! (Drink fewer Cokes and you'll need fewer stops for a wee.)

geez
Lane amber waves of
I dunno, alfalfa
maybe wheat
waving wheat
are driving me —
I don't know
is amber brown?
or is this amber?
amber waves of
listen
I know not what grain
this is
but the sheer unretrieved
ambersness/
ambersness
is driving me, weasell
I have no thesaurus
so let's just say
bats
and the only
animals
winged
living but especially
DEAD
along the
road in Kansas
are
BUTTERFLIES

I should've guessed something was UP when "MacArthur Park" began in Kansas City, Missouri, and ended in Kansas City, Kansas. "Someone left the cake out in the rain" — it was too sunny for words — but would I be up for it?

Kansas is flat as a cake. Flatter. Even wet, rippled in the wheat, it's as flat as a '61 Gas Grassom flattop. I think the word is horizontal. It's also the first state I hit where they groom the grass adjacent to the roadway, *motherwords flatter* it. Flat must be synonymous with neat, jake, as suggested by God, cute-as-a-cuddiehunny.

Vladimir Nabokov, bug collector, would've loved Kansas and, worldly s.o.b. that he was, probably did. Butterflies attack you as you drive — at least they did me. Monarchs, sulphurs, fritillaries, swallowtails: a reg'l-r Lepidopticon. You see them flutter a ways off, the only real color in the landscape, and fore you know it they're the color and glom on your windshield. It's no great leap of mind to imagine *The Wizard of Oz* as having been conceived, gestated, and written here... L. Frank Baum meets the author of

Lolita (15 rounds; who will win???)

Maximum flat after harvesting — some acres had been reaped, is no more, no less, than Basic Flat minus the ripple, minus some inches and feet. You can't out-max max. You can't see to a FURTHER horizon in all directions. Simulated "min-ity" is the upper, but also the lower, limit: the norm. I didn't hafta be a math whiz to put two and two and shout eureka, *hmm*, L.A. was not geo-dramatically diff. In certain crucial geo-posted ballparks it was/is hardly different at all. On an unsmoggy morn before they put up the highrises, adrive to work on the freeways of L.A. and Orange Counties, you might indeed have seen fore in any of several directions hence the *onus* of smog.

To the inhabitants of L.A., smog is a Cultural phenomenon, smog as negative "health" referent is culturalist shit. Before I'd ever set EYES upon Kansas, I was convinced that L.A. was its cultural Capital, that Kansas was in fact THAT WHICH Los Angeles, California, was the sole and legit capital of. Its principal industry made films "about" Kansas, based "in" Kansas, to be consumed by "Kansans" (or some such mid-American shuck).

But here I was in KANSAS, *literal* Kansas, and goddammy there were too many, too many, too many points of lateral confluence: the flat, the groomed, the fake forever, the ontologically shifted boring (masked as Divine). Outside Emporia, a thesaural demands: "You must be born again." Please! indeed! by all means! yuh yuh. But don't, on the life of your ma, let H'wood film it, script it, cast it, buy it, procure it, prefigure it, or. The temptations are immense I know (mythic congruence is Mythic Congruence: American bucks are ameri-jesus Bucks), but

Then I pulled into Wichita, a compulsory petrol/petroleum daily caloric requirement stop, and it's like I was REALLY there. The cultural physical L.A. Malls, sprawl, thoroughfares, burgercrane, assault faces-jessed, ill-fitting clothing as statement of UNIVERSE, let's-pretend-we're-a-city-while-a-large-box-of-macaroni-would-probably-fool-us-as-well, nothing to block or figure the killer sun (which blinds, maims, causes cancer).

And which came first? (A dipshit might ask) — film? concept? chicken? californa? Kansas? egg? But the answer is too, too (boo hoo) obvious. To generic, to Ameri-generis, and that which is generic is no generic, no hepper, no more life-nurturing than THIS.

This Kansas in Oct. as I drive and see lines, I see telephone lines, but I don't see no lincen. "I hear you singing through the wire, I can hear you through the whine." — I'd give years of my life to hear "Wichita Lineman." And I'd give more than that for the code by which nothing yields something.

(continued on page 16)

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COUNTRY

(continued from page 10)

For the first time all trip, though, I find — past tense — found me some sync. Saturday, fall, college football: Kansas vs. Kansas State. Two crummy teams (3-2 vs. 1-4) but still, a tradition. Intrastate. Just before the half, K State leading. I passed a billboard, "Kansas Beef — Famous and Nutritious," and at the half, no lie, radio guest was media director for the Kansas Beef Council. He didn't say "famous" but he coughed out "nutritious."

Synco paste mustar hate: then I took out the old pecker on a dull stretch of highway...

I'm sure it's cowshit not pigshit sheepshit chickenhit or shitshit and void to the left: cows and the Dallas Cowboys are on the radio from — no shit — Hereford, Texas, in the mirror when I turn my head I can spot a cowlick and there's probably cowbirds somewhere if I knew what they looked like ditto for cowfish and cowflies don't know if cowsnakes exist or cow

clouds but my belt is cowhide so pardon me while I cover if I'm a coward at heart)

And this here place, deep into Oklahoma,

Texas, this gas station w/out self-serve run by an affable hydrocephaloidish lout who kept running between the pumps and the Cowboys pregame show on a dinky antique black & white. Over a huge swath of wall he or someone had scribbled FLUSH THE TOILET ASHOLE, which seemed redundant (or worse) in light of the bowl's noisome gush.

Tobacco juice trickled off Hydro's lip as he scraped and wiped Kansas and Oklahoma off my windshield. Eying my alien plates, he furrowed his brow, shook his head, spat and finally asked: "Where y'all from?"

"Rhode Island?"

"Where in hell is that?"

"Oh, kind of northeast. Beyond New York."

"What's it like?"

"What?" Surprised my own brain, quickly taking in the local nada — "to tell you the truth, it's exactly like this." (Bleak, mankind's forsaken, an opening scene — let's say — from *Pulp Fiction*.)

"That's inter-ess-ing to know! Y'all have a nice day." (And when they pay him to rewrite the motto for Texas plates, it no doubt will read: "Texas — the place like everywhere else.")

I've always liked Texas. And/or loathed it in a Wreathing sort of way. Its bluster either plays it or it doesn't. Been there umpteen times — to Dallas, Houston, Austin — the bluster of Culture. But never, 'til now, to Amarillo, West Texas, where the bluster wears neither denim nor dick: the bluster of wekkid Land.

After all these states where residential myths do with the lay of the land, it was refreshing to see a hand dealt where A equaled A. Since Pennsylvania, excluding Missouri and a couple of urban accidents adjacent to rivers, a

You drive along and the basic detail, the only detail, is lifeless plethora. inanimate muchness: a planet complete — and completely full — before dinosaurs.

suspension of disbelief had seemed called for in cooing up to the question WHY HERE? Why a bunch of Euros would come here for this and, having come, why they'd settle for this — property-as-theft notwithstanding — or even tell their children's children they did.

Britain prelates Rome — Stonehenge and all such trash. Yet wanna tell their mytho-history, you're talking archetypes, paradigms, psychic protopeaks, the "existence" of a Richard the Lionhearted no more cries for "verification" than does that of a Zeus or a Thor. But Indiana, Ohio, Kansas: none of these designated regions of habitation seem more than theoretically lovable NOW, and you wonder what subspecies of migratory Humankind could have deemed them so THEN — a scant (non-prehistoric) 200-300 annuim past. BOOKS tell you "boat wagons and families, omen and men, ladies in burlap dresses w/ hairbons in their tore up socks singing in French, Bohunk, Norwegian! Indiana, here we come. I mean pshaw, I ain't debating the veracity of such claims — no sir, no ma'am, not me. But the Land, the Land in Question, does not meet the Legend halfway or even a third.

Hey, pre-literate travel must've been a fucker; the source of many odd quirks of spatiotemporal duh-duh. (Mere jetlag has

caused teams to lose NBA championships.) AMERICAN GEO-HISTORY, last of the Eleusianian Mysteries???

All of which is but buildup for the author's unconditional seal of approval (a firm, so-called handshake) for West Texas qua PLACE. The no-premise, no-alibi turf of not exactly "tough guys" (though that wouldn't hurt) up for us as "outsiders," "renegades," "no-home-on-earth" "misfits," "sleazebuckets," "desperadoes." Maverick: a motherless calf. "Mavericks" too. Such folk are eminently credible now/credible then. And the land: NO comfort from the land (only whiskey, orgaz, beer, the Cowboys on Sundays).

No assy, macho, joyce, godswilling "immigrants" need apply.

And then: the Void.

Hours and hours (& hours) of New Mexico.

The major nowhere that minor nowheres far and wide unwittingly aspire to, that refer 1000-miles-from-nowhere watering holes and buzzard farms are by the lack of the draw a thousand miles from. Before this little jaunt, I'd been to fringe outpost India, to rural Quebec in Jack London winter, out on the Pacific with naught on the

(continued on page 16)

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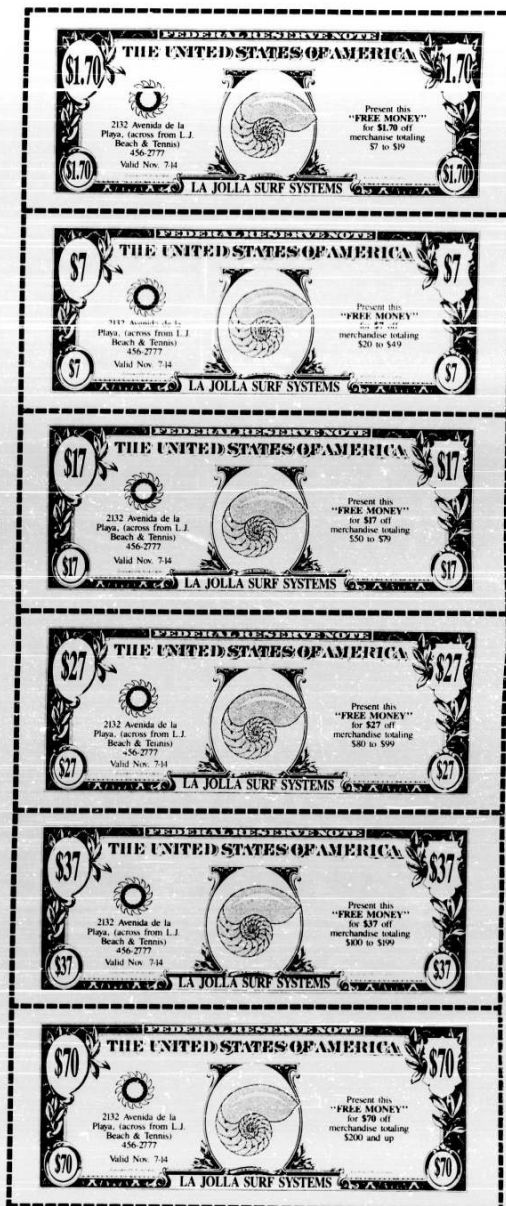
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COUNTRY

(continued from page 16)

Hundredmile after hundredmile went by with few, if any, signs of life. Fewer exits, fewer billboards, more a trailer camp, no visible crops, maybe three-four cows, calves or colts the entire run. But rocks a plenty, and dry creeks and red clay and sky. You drive along and the basic detail, the only detail, is lifeless plethora, inanimate muchness: a planet complete — and completely full — before dinosaurs, or before mayans, at least before Stonehenge's grandpa breathed its breath. Everywhere you look it's the Grand Canyon, sure, but hardly — experientially, "existentially" — a venerable postcard snap thereof. "Details," as microminiature Americana neither register nor compute.

And you think of all the fraudulent mileage Ansel Adams got from such topography: selecting, juxtaposing, framing, exposing silly rectangles of film with great American coffee-table intent. Romanticizing the scene, indeed! Or maybe — great American benefit or the doubt — it was a grand act of Dada, a Man Ray multiple imaging of this rather than that but what's-the-diff? Me, myself. I prefer the fly-by-my-car of structurally imposing an agency which NO MAN, certainly not an American, EVER BUILT. And I'm not saying "God" did either.

Hey, this ain't even "untamed wilderness" (oh, or what, would a missionary talk to messes' raindrops' drops in temper-are?) — it's the Moon, the Void. And in this void, Nothing — no assortment of sub-petroleum rules of expectations — applies. Among the smattering of standard-issue whitebread humans who actually live here are those who not only build homes and hold annual arvo film rites, some (we're told) even worship the Devil. Most,

I'm sure, also worship money, exploit in-juns and vote for a-holes, but who said life was perfect — even in a perfect void? Arizona, next up, had three things going for it, three one-ups on every Place else on my map. It was the only state with a dead porcupine, a snow-peaked mountain (outside Flagstaff) or a Navajo country station (the jacks spoke Navajo; the news and commercials were Navajo... then they'd play Ronnie Milsap). Basically, though, until Kingman, Arizona was little more than an extension of New Mexico, a more groomed and color-coordinated New Mexico — the Santa Barbara version (if you know what I mean) of No Place, really.

Kingman, though, was the doorway, the anteroom, to Somewhere. California's sudden newness was of too loud, if palpable, its grimy orange extending well 'cross state lines to tempt and beckon every local Eve Adams (even to star in a made-for-TV production). If it snatches them in from New York and Paris, what, hence you wanna give a poor dusty burg with Dreams so poor, so dusty it's actually named one of its larger (figures) from Needles it was already smugger (by a fanciful factor like 50) than the N.J. N.Y. of not only five days previous, but of drastically misremembered days of yore. And this was just desert, for fug sake. I, A, the "city" was just 250 miles down the road.

I'd never before approached California, Southern or otherwise, from this direction — a preferred route for Dust Bowlers and, one assumes, the author of "Route 66." Gateway to the garden (of Eden), to the pot (of etc. at rainbow's end). Well, seeing how tawdry and utterly the damn thing could be, and finally knowing in fact where it came from (from turf more pure, interesting and "spectacular" than itself, from Nothing which knows its Being and its Place), I instantly KNEW — evidence enough — that the California Ruse must predate even the film industry. Realtors thought it up, or historians. Lying to keep from crying!

Well, Mary Jean, I'm sure it'll pick up when we get to the sea... Follow — the sun.

I instantly KNEW — evidence enough — that the California Ruse must predate even the film industry. Realtors thought it up, or historians. Lying to keep from crying!

memory romanticizes too damn much. For ten years I'd held to the notion that New Jersey and partner-in-crime Manhattan were atmospherically grimmer on an average day than L.A. on its life-snuffing worst. Well I dunn from average, or even from worst, but 30 yards for some such figure) from Needles it was already smugger (by a fanciful factor like 50) than the N.J. N.Y. of not only five days previous, but of drastically misremembered days of yore. And this was just desert, for fug sake. I, A, the "city" was just 250 miles down the road.

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And I did a 2nd take on Kansas: it had its reasons. Agriculture, physical isolation — reasons for being bland, modular, unaware. Southern California has no reasons; none, that is, dealt by geographic, geologic reality. In matters of mindset and heartset, Southern Cal is geography versus.

Or maybe it was just my dread of returning Home. I'd been so long in transit, and it felt so okay, that I really didn't want to stop, and certainly not here. Around Pomona or Ontario, the smog so thick you could barely read the signs, traffic slowed, crawled: first traffic jam of the trip. Which made sense. All a venue of ALL CARS can offer, in the end, is the illusion of transit; cars become geography, er, real estate: the smallest units of property immobility. Or some such lunacy, some fitting Jim Morrison minimalism (to celebrate my less-than-jovious reentry).

This was the end, it hadn't been too rough a haul, and I realized two things. One, that Jack Kerouac's biggest problem was he didn't drive, that by depending too exclusively on others for both general mobility and immediate vectors into and out of place-coded situations and experiences, he was ultimately consigned to

(continued on page 18)

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COUNTRY

(continued from page 30)

a sensibility — as both writer and man — too monochromatically that of the Passenger, passive and/or "out of control," restless of hand and foot, unaccountable, "not responsible." Heck, I'd only really had one car problem all trip (in a storm in New Mexico it didn't start, then did), and I hardly ever drove at night, so I'm not talking courage, adventure, tough-guy stuff, or any of that. The daily stresses of wheeling into nasty setting suns, of holding a curve while holding in a wicked number-one, were challenging but by no means immense. The rewards were, big deal, rewarding.

But the whole thing is more than plus-minus, than a series of small but concrete "achievements." By handing the reins over to the Lew Welch and Neal Cassady, when Jack missed out on was a heap of ORIENTATION. A means of viewing activity, basic functional NORMAL activity, from a vantage point which is also its CUTTING EDGE: the Zen of merely driving. An easy one (and, again, no big deal), but through life, except for rare practice spins, the King of the Beats was too cheery out to bother.

Two. New York and L.A. are not contiguous. That's with a g ("adjoining, adjacent"), and, with an n, nor are they contiguous ("linearly connected") by connections other than instantaneous: airplanes, TV. No surface passage is quick enough or smooth enough to pull it off, so you've gotta fly (or plug into network poison). "Bicoastal" (scumbags and watchers of networks) are the bane of both coasts. That's it.

Bye.

No, wait. THE NATIONAL BIRD should be the CROW. After catching its act in every state I crossed, the case with no other feathered friend, not even the sparrow, I feel very strongly about this. The



TOWN

(continued from page 31)

Scotch-Irish, and in the main, Protestant and just. On the Thursday before Labor Day, I unpack city clothes into country bureau drawers, while the gray-muzzled dachshund leaps at my feet. Framed photographs line the mantle: the night our oldest child graduated from high school; ice sister, meat flying, rising icy tucy through a mud puddle. There are more. You can guess them. Think, however, of what no one photographed. The screaming in the kitchen. You, leaning out the window to conjure heart-rending sunsets, loathing the real horizon.

This time, "I tell myself, 'look at it straight on, without music.'"

Its population may be 12,000 when college is in session, the town curls into a valley oval in shape, twenty-five miles long and twenty miles wide. A river runs between black basalt cliffs. Foothills fringe its edges, and beyond the hills, mountains rise up — staggering — snow-capped all year.

The bloodlines that intertwine are as complicated as the creeks that run into the river and produce a physiognomy — short neck, brutish chin, thick torso, and sloped belly — that makes half the population appear to be first cousins.

No local family tree doesn't have its poison apple and expurgated branches.

I finish my coffee and surmise that local history is right now growing several pages. Rumor will have it that I am at work on a novel set in the town. It will be said, "She has been a cross."

Behind the lace curtains, what goes on here goes on everywhere. A "good face" and "best foot" are kept forward: the "front room," "front" itself is imperative, requisite. Appearance is everything. What you don't know, well, maybe it didn't happen.

The return ticket sits out on the dresser I am just passing through.



UNPACKED DRIVE TO THE country to visit Delia with the heart of gold. Whom for years I had envied and tried to imitate — even her bashful lip, her cheerleader high spirits. Whose apparent contentment shined even when I, like her, wore myself down with what were, after all, superficial good works (knitted mittens for the Christmas bazaar, one afternoon a week pushing a trolley of games and toothbrushes through hospital corridors).

The rich soil that drew early settlers lies in dark strips between fields of hay. A red barn stands, its doors open. "Smile, Jesus loves you," in white letters across the doors. Far afield, corn harvesters drive

down rows. Dust rises. Rustle cows graze the green pastures (not one green, but hundreds). Orchards ridge the hills. Through drooping cottonwoods, you can see to the river. It sparkles.

A tankful of gas and no destination. I made this six-mile drive years ago, the tape player blasting Rickie Lee Jones's paeans to L.A. "Something ought to happen." I thought then, looking toward the horizon to see if a rescue team would grow between sky and last black ridge. If a lone eagle, flying over, would drop down a rope.

Bang the brass knuckles. Tucka gravo me, her arms out. Only her legs, in striped shorts, have aged. Her face could be her college-age daughter's. She hands me a frosty long-neck Lone Star. "See?" she fills up her brown eyes with meaning. "I don't forget." We settle back into needlepoint pillows (each one takes a year). Our bare feet up, toes wriggle. Delia polishes her toenails. Says: "Want me to paint yours?" She wonders aloud: "Will we see you at the brunch?" An annual, function, the "peroxide parade brunch."

"I've promised to make at least a cameo experience," I say.

"There are days," she sighs, and her voice trails off. "Larry, he's doing well." Carefully shaped eyebrow raised. "Are you still happy there?"

On the first evening home, my husband takes me downtown to dinner, in the only restaurant that uses tablecloths at noon and night.

My parents moved every year or so. This

(continued on page 30)

"Fifteen pounds blocked my career path."



"Being overweight was really holding me back at work. I felt insecure and tired all the time. Then I went to Diet Center. They taught me how to use food as a fuel to make me look good and feel good. In six weeks I lost 15 pounds and 32 inches. Now I have ten times the energy and I feel like I can master the world!"

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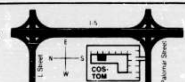


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TOWN

(continued from page 2)

us. "It's his third time at the fair. People make him nervous." To keep him talking, I say, "Well, I guess Orval'll be glad when the fair's over, to get home."

"Now, forty-eight hours from tonight, he'll be foreign to the flock. When I take him back, the flock won't remember him no more. He has to fight all over again to get back his place. I've had 'em killed that way."

Just past jars of pickled okra, we find ourselves boxed in a crowd intent upon a plumpish woman who squeezes frosting dollops from a pastry tube. With frosting she "dresses" a cake that's cut to resemble a cartoon mouse in red Western shirt, blue jeans, and boots.

"Is that butter-cream frosting?" someone asks.

Yes, but we make it with Crisco because of the heat. But we compensate by using butter flavoring. So you get that wonderful butter flavor. Yum. Yum. Yum.

Crafts on exhibits are for sale. Wooden ducks dressed in checked gingham, candle holders shaped as sitting hens, Pennsylvania Dutch hex-sign refrigerator magnets. "Isn't this darling?" a woman says, pointing to a black rag doll. Its body of varnished brown cotton, the doll is dressed in a print shirt covered by a white apron. Painted on the brown cotton, an outsize half-moon smile shows preternaturally white teeth. Yarn curls rise out of a bandana. The feet are bare. On the tag attached to the doll, "Pickamini \$9." Next to the "pickamini," a black man in a woman, jiggered out of wood; their lacquered lips have been set in the half-moon, bright white teeth; they are joined together by a slice of watermelon. On the stand to which their feet are glued is

printed. "Welcome."

Light glides the hilltops. So many people line up at food booths, so many eaters stroll between the booths. We take small steps, not to bump anyone. The carnival riders scream cattle mean the rooster comes and barkers outside food booths call out, "Burgers!" and "Corn!" From the adjacent ice-cream area, calves baw and cheers soar. A barbershop octet harmonizes "You Are My Sunshine."

BLUE SMOKE HALOES THE stand selling "elephant ears," wide wedges of fried sweet dough dipped in sugar. At a picnic table near the elephant ears, my husband's sister and her husband sit next to Sandy Riddle, it's wife Sandy. Sandy's cowboy boots propped on the bench, talk to a man who recently bought out a farm equipment dealership at the edge of town.

"Year ago," says Sandy, "there was lots of jackrabbits around here. They'd come down at night and eat their way into the hay fields. My grandma had some summer floss up above the ditch line. So some of the guys, we got in a car and drove up there, up above the ditch, and we found that, gee, you could take a .22 and drive along and shoot jackrabbits — they'd be right there, in the headlights."

A story I've heard before. Janey pleats and unpleats a paper plate.

"Real fast," continues Sandy, "that got too easy. We'd kill off twenty or thirty a night. One night, we'd run out of shells, and someone said, 'Next time, let's get clubs.' So we got a bunch of big flashlight, and we got clubs. We clubbed 'em. That was okay, too."

My husband's sister, elephant ear wrapped in napkin, mines "Want some?" and my husband reaches across the table to take a portion of the pastry.

"But after all, we got pretty good at that, and so it was pretty tame. One night a rabbit tried to run between one of the guy's legs, and he reached down and grabbed it up by the ears. So, what we are

we going to do with a live rabbit?" Hell, throw it in the trunk, somebody said.

Three days from full, the moon is out bumpy on one side and the deep orange of fertilized yolk. The line for curly fries extends to the edge of our table. Shrieks crescendo as the Super-Loop's cars — looping the loop — ascend. Its lights flash across us and color our faces.

"It right away got to be one of those things. Well, if he can do it, I can do it too." Took no time before we'd caught a trunkload of jackrabbits.

I say to my husband, "I see a thousand familiar faces." (Matched sets of kitchen canisters; grandmothers, mothers, daughters.) A few feet from us, a tall blonde in blue denim crisp top, denim miniskirt, even high heels made out of blue denim — leans over and pulls up a lace-trimmed anklet. Her naked rib cage glows.

By the time Sandy finishes his story, its climax the setting of jackrabbits loose at a dance, the sky has turned navy blue. Far up, thousands of feet up, a plane's lights twinkle.

Kiss of brother and Janey, chuckling intermittently, asks, "Aren't you cold? Where you live is so much warmer." Each word trips her tongue as neatly as I remember she does carrots.

TO GET TO THE BRUNCH, we must park a black away, unusual here. From our host's two-story white house, guests crowd the front veranda (by which the parade will pass at noon), and voices call out, "Hiza, you two?"

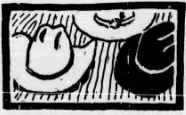
Cowboy hats, each with its own "Signature" crease, light mahogany lacquer. "Bloody Marys, champagne and orange juice?" I'm asked, while one of my husband's fishing buddies grips his shoulder and screams, "Why not have a wild pig feed and call it a win? Ay?" His eyes check me out, from flat-heel shoes to mouth, where he stops.

The dining-room wallpaper depicts a Venetian canal. "How did you make this?"

A blue-lidded woman addresses our hostess and points out a chafing dish set "round with Wheat Thins."

"Two packages frozen chopped broccoli and Cheese-Whiz." She smiles, showing floss on her teeth.

Rex Harbor real estate and insurance, salacious slow dancer, in high school called "Male," wiggles a finger to greet me, then



quickly reassumes his serious mien. Rex says to a bald dentist, "You have the candle burning at both ends, you got to blow one of them out."

Husband lost in the crowd. Across the outside Sony (sound, low), baseball players run bases. I lean against outcrops, eyeing when my mother-in-law's friend, who has said I am "looking lovely," asks if I am "back for good."

Rex cups my bare elbow in his palm. "It's been so long. Last year, this time? You're writing a book. Am I going to be in it? Listen, I miss you."

I hear my father-in-law's voice, sister-in-law's, hear Janey, hear women with whom I served in Altar Guild. Over Rex's shoulder, I meet my mother-in-law's eyes. She lifts her eyebrows in hello.

"Meet her pretty well there," says Rex, who claims he doesn't believe me about my life in the big city, that it's mostly hard work.

While at my right, the high-ceilinged living room heats up, the middle-aged daughter of a "third-generation" family turns to the interior of an early-century real-estate sale. "He told us, 'You have to own your own estate.' Well, Jerry about did."

To my left, a man protests, "It's instinct, something like what that kid did to the

preacher's child. 'C'mon, a wolf doesn't learn to kill a sheep. You're being suckled by those for the underdog types.'"

"But, do you feel fulfilled there?" In your new life? Rex asks, leaning over, gripping my wrist. His question lifts stray hairs across my forehead.

Delia's voice trails in from the porch. Excusing myself from Rex, who holds my wrist tight enough to leave marks, I find her. Tied silk. Off-white linen trousers. Maude tennies.

A kiss. A hug.

She goes in to grab a drink, whispers, "Stay here. I'll be right back." It's hot and noisier. The sun is almost at noon, and the spectators on the sidewalk across the street await the first band and seek the shade of overhanging branches. Not even the leaves move.

On the porch, two of my father-in-law's hunting buddies — Joe and Matt — tell a third man, our host's houseguest, about how in the old days, "un boys" would pile up the pickup with ducks, then drive by and leave off the birds for the "colored boy," who plucked and cleaned ducks for a dime a carcass. "Black Jack," says Matt, "he'd pluck those suckers clean."

"Oh, yeah," adds Joe, slurring his Bloody Mary. "He shined shoes down at the Deluxe barber shop."

"He had him a goose dyed purple that he walked, every year, in the rodeo parade the goose and Ol' Jake, they went everywhere together."

"I always thought that was some strange nagging thing to do, have a pet goose." Joe chuckles. "But who knows. When did Ol' Jake leave town?"

"Fifty-six or fifty-five, maybe." "It's the best damned rodeo parade I ever saw," Joe laughs.

"It hasn't even started yet!" comes Matt's reply. (It hasn't but is about to start. A distance, snare drums clatter out a beat.)

"By God, you're right," Joe laughs hard enough to loosen phlegm in his chest. So he coughs before he says, "The goddam street is empty."

Drums. Piccolo. Trombones. Brass slides, vigorously drawn in and out. The

Souza march emerges in a disconcerting unison. Everyone hurries out front onto the porch, down to sloping lawn, the women digging holes to sleep in.

The color guard, red faces streaming sweat, poses by. Cowboy hats go into bloody Marys stiffen to attention.

High school band. Golden shakos on crimson hats. The rodeo queen and her princesses, bounce atop creamy Appaloosas. Goose-stepping Shriners, yellow and green ribbons striped around massive bellies, the sweat sticking white shirts to their backs, are cheered. Indians, their feathered headresses limp, straddle skitish rears. Their women walk, poppooes on their backs. Round-faced children in fringed hide hold one another with one hand, clutch a paper Coca Cola cup in the other.

The heat rises. "Booze is getting to me," I tell my husband.

He leads me inside, to the air-conditioned den, draperies pulled closed, ice tinkling in glasses, odor of bourbon doing as shame, where a home movie of this morning's Oktoberfest is on the tape. Empty bleachers across the field.

"Just like the guy who is captain of his ship," warns the roper, "you'll see, out there in the ocean, that you gonna have to confront some maybe very adverse and stormy weather."

Under the bleachers, calves bawl. Out in the arena, a truck, a tank fixed on the back, sprays water onto the dusty ground. "Lila's like that," says the truck roper. Down several rows, Rex Barber lies a handkerchief over his bare head. Rang next to him, his three towheaded boys sit straight. "I don't see Della and Larry," I whisper to my husband.

"But if you man that ship, you're gonna get where you need to go."

Carrying a portable radio, two petite blondes, sisters — pink jeans, pink-and-white checked Western shirts, pink boots — step into the spot vacated by the truck roper. "My sisters and I are gonna sing 'Can You Reach My Friend' and our mom's gonna harmonize on it." Their



"COWBOY CHURCH": THE SUN pours down on the rodeo arena's north bleachers over several hundred worshippers — locals, rodeo participants (from among whom the morning's preacher will come), a few carries — who sit on risers, frowning into heat. "Everybody's got a talent," a young cowboy is saying, as we take a seat. "My talent just happens to be trick ropin'." But God's chosen you, too, plucked you into special areas of life.

Bibles lie open across denuded knees. Here and there are red eyes, dolorous with hanger. Several heads are bowed, lips moving. Others stare past the roper into empty bleachers across the field.

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mother also wears pink. While they sing, a cowboy hat is passed for the offering.

The trick roper bows his head and squinches his eyes closed. "Let us pray," he urges, then intones, rapidly, "I just turn myself over to you, Lord. I just pray that every man is like you, Lord. I just pray you the praise and the glory. I just pray in Jesus' name, Lord."

"Amen," from the bleachers.

"Bulldozers," he draws, looking out at us, "we can't be very smart. We get on a nice quarterhorse and ride forty miles an hour and jump off it. But me and my wife Samantha, we've made ourselves available, on the rodeo circuit, to serve Him."

"I'm not no way a Bible scholar, but I'm gonna share with you what the Lord has shared with me, and He's gonna amount it. If you came to hear us, you gonna be not gonna be let down. I'm just an instrument. He's used, let God be liftin' us up."

"Amen."

Through my and Samantha's eyes, just this year, God has answered prayers. One night we left Casper, Wyoming, and we had money in the bank. City next day, and it's a long way we had to drive. God twenty-five miles out of Cheyenne, traveling in our motor home. Blew out both tires. I got 'em changed hour and a half later. Two o'clock in the morning, I was tired. I was mad. I jumped in the motor home, turned the key on, battery was dead.

"Ohhh?" of disappointment drift across the bleachers.

"I messed with the battery. I turned the poles. Our battery was ruined so bad, it wouldn't hold a charge. Wouldn't even turn lights, wouldn't even hook the horn."

"Samantha was sittin' there on the other seat. She said, 'Why don't you just pray?' An' I said, 'What do you think I been doin'?' Whenever I said that, the Holy Spirit sorta tapped on me and said, 'Hey, He'll do it, if you'll ask Him.' So I said, 'I reached over and took Samantha's hand and said, 'Father, in the name of Jesus, start this thing and get us out of here, and we thank you for it in Jesus' name.' I

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TOWN

continued from page 27
reached down and turned it over, and he had a new battery. That was an answer prayer.

"Hallelujah!"
"Isn't nothin' anybody can say, it was God fixed that battery. He can work miracles today."

The cows low. A rooster — Orval? — crows.
"Samantha and I went out on the road in January. We got down to the end of February, and our money was all gone. We hadn't won a thing. Things were tough. We'd been prayin' all winter, 'God, let us win a rodeo. Let us place. Just give us money to keep goin'."

"We got to Houston, Texas, down there to the world's biggest rodeo, one of the richest rodeos. I had my first steer, and I didn't come close. Friday night is when I had my second steer. Friday morning I got in prayer, and God spoke to me. 'Watch the

700 Club.' I was watchin' it, and it was real good. But toward the end of it I said, 'God, this was real good, but there wasn't nothin' here for me though, what did you tell me to watch it for?'

"You know, we got a knower down in deep. In my knower. I knew that God told me to watch that. But it didn't seem like there was nothin' there."

"I heard the end of the program, a guy on it started givin' words of knowledge and prophecy, prayin', an' he said, 'God, you're showin' me something right now about a rodeo. I don't know where it is, I can't see it.' He rased up, and he looked at the camera, and he looked me in the eye. He said straight to me, 'You're sittin' watchin' this program, and you've got a problem on a rodeo circuit. God wants you to know right now. He's in control. He loves you, and He's gonna take care of everything tonight.'"

"We went to the Astrodome that night, an' Samantha of me she wanted somethin' to eat. We put ever' bit of the money we had left, \$257, for an entry fee an' had to borrow that and had bills at home, and we were away down in the hole. Samantha wanted a carter's apple. They cost a dollar. I had eighty-six cents. I bought a bag of

potato chips, an' they cost seventy-five cents. I had eleven pennies in my pocket. I went in there into the arena. I said, 'God, all I am is yours.' We won \$470 that night. God. He made my time into His time."

"Praise the Lord!" the congregation shouts. And even my husband (who does not believe in God. What's here, he says, 'it's enough') raises a fist and says, "Praise Him!" with the crowd.

"The third way God answers prayers is to just say no. Not a cowboy here right now that hasn't rode into this box and got into a chute down here and said, 'God, let me win,' and then went out there and fell off on his face. God does the way He wants to, not the way we want to."

"It's tough. I know. Because things haven't been the way I wanted them all year. I'm a rookie this year, and I wanted to have a chance to win Rookie of the Year, but things got to be the way God wants it to be."

There's one prayer God always answers. It's the prayer that asks God into your heart. If you never done it, He's available, this morning. If any of you never opened the door and let Him in, do it. I don't know what's in your heart, but do it, say, 'Here I am, Lord, take me.' The bulldozer

spreads out his arms.
"Res Barber hurries to catch up with us as we leave the arena. 'Where were you guys last night?' he asks. 'Talk about your bacchanal! Like my Greek!' he bows at me, then nods toward my husband. 'Your folks — your dad was dancing like he was all new.' Delta, he tells me, 'I bet that gal hadn't moved a limb yet. An' I wouldn't either, except the wife had me bring the little tuckers here.' He points to the bulldozer preacher, kneeling in an aisle at the edge of a riser, hands cupped on a weeping man's head."

Leaving the fairgrounds, I say, "Every year I wonder if grass will grow here again."

We are on the way to the airport. The concrete roadbed shimmers in heat.

Fly at night across the West, and from 30,000 feet look far, far down; for miles and many minutes you see darkness boil past. Then your eyes pick out a small town's glow. Forehead pressed against the cool, thick pane, you sense the town's vulnerability, its heart-breaking distance from everywhere. Consider your past, your relation to it. Consider nostalgia. And ask yourself what no one took pictures of. Ask what you have not yet escaped.

Routine Play



Ann Elizabeth Lyon

Each of the characters seems to come almost intact from somewhere else and, in the course of the transference, to have lost much of her vitality.

JONATHAN SAVILLE

Time: the present. Place: Independence, Iowa. Characters: a mother and three daughters. The mother is possessive, controlling, schizophrenic. One daughter is pregnant, out of wedlock. Another daughter is a lesbian. The third is a sex-crated troll. Your typical unhappy modern American family. Scenes: Two Thursday afternoon. Saturday morning, two days later. The same day, afternoon. Etc. (nine scenes). Action: the characters talk about their problems. Dialogue: plain modern American speech.

sometimes amusing, sometimes pathetic. Summary: your typical contemporary play of domestic realism. Recommendation: TV. Lee Blessing's *Independence* is not on television, however. It is at the Bowery Theater, in a nicely acted and staged production (Ginny Lynn Safford is the director). Its virtues and its weaknesses are utterly routine, and everything in the production (from Blessing's characters, plot, and world view to the believable, emotional acting style of Kimberly Kierulff, Ann Elizabeth Lyon, Laurena Allan, and Ann Richardson, the convincing reality of Tom Phelps's drab downstage living room, upstage screened porch, and dim far-offstage outdoors, and the detailed ac-

curacy of John Bryan Davis's costumes) is totally familiar. We have seen and heard all of this many times before. *Independence* is a thematic treat, indicating the problem in familial relationships worked out during the course of the play. But with this play's complete adherence to an exhausted tradition of theater, the title seems ironically inappropriate.

What is good here? What has always been good in realism, a theatrical style now a century old. The characters seem like people one could actually meet in contemporary life. Their attitudes, values, manners, ways of talking, walking, eating, and doing everything else are based on — or give the impression of being based on — close observation of real people. Their traits are consistent, their feelings plausible, their actions suitable. Their positions in the class system are unobtrusively but clearly indicated. As usual in theatrical realism, the author's attitude toward his creations is one of dry-eyed compassion: he recognizes their human frailties, pities their sufferings, and understands that love, hostility, the urge to control, the desire to protect, and the necessity to hurt are all profound views of society, history, and life, in a certain Russian playwright (who managed all of this some nine decades ago) considerably better than any modern American realist has succeeded in doing.

Everything about *Independence* is small, tired, derivative. Its modest truth to the external of a certain kind of domestic life cannot make up for its lack of theatricality. There is no reason this play should be on a stage, rather than in some other medium. It makes no use of the techniques that belong only to the theater; if it is all in close-up, it would be better on television, because its technique and its view of life are precisely those of TV realism, a realism far more limited than the sight into the characters themselves, any way (beyond the clichés of common sense of understanding why they are the way they are, any vivid sense of what it must be like to be them, to be inside their bodies, their experiences, their selves. He eschews any such larger ambitions. He merely observes and reports.

But even his observations and reports are

unambitious, relying so heavily on other writers' conventions and techniques that throughout this play one never hears an individual, independent voice. Each of the characters, however believable, seems to come almost intact from somewhere else and, in the course of the transference, to have lost much of her vitality. If there are three sisters with problems of sex and love, a style of playwright combining humor and pathos, and an authorial insistence on keeping the portrait of the human condition as small as possible, one will find much more enjoyable examples in the work of Beth Henley. If one wants to explore the problems of being the daughter of a controlling, possessive mother, one will learn a lot more about them in the plays of Garcia Lorca (and *Bernarda Alba* offers for daughters). If one is interested in the problem of unmarried pregnancy, why not go back directly to Hebbel's *Maria Magdalena* or a thousand other treatments of this hackneyed theme? Can a season go by nowadays without plays, movies, and TV soaps that deal with the painful relationships between gays and their parents? And if one wants to understand the similarities and differences among three sisters, along with a profound view of society, history, and life, in a certain Russian playwright (who managed all of this some nine decades ago) considerably better than any modern American realist has succeeded in doing. Everything about *Independence* is small, tired, derivative. Its modest truth to the external of a certain kind of domestic life cannot make up for its lack of theatricality. There is no reason this play should be on a stage, rather than in some other medium. It makes no use of the techniques that belong only to the theater; if it is all in close-up, it would be better on television, because its technique and its view of life are precisely those of TV realism, a realism far more limited than the sight into the characters themselves, any way (beyond the clichés of common sense of understanding why they are the way they are, any vivid sense of what it must be like to be them, to be inside their bodies, their experiences, their selves. He eschews any such larger ambitions. He merely observes and reports.

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Objection Overruled



Supper

To open a new can of worms oughtn't to compel the opener to take a complete census of its contents.

DUNCAN SHEPHERD

In the shifting sands of film trends an actual count of individual grants would surely bear out what seems obvious to the casual glance: that 1987 has shaped up as the year of the thriller. Not the science-fiction thriller or the horror thriller, although those have seemed to hold steady too, but just the thriller—the basic everyday garden-variety

thriller, or as the Cinema Made Simple reductionist would have it, the Hitchcockian thriller. And as with any sort of movie, or all movies taken together, the law of averages will see to it that the more there are of them, the more good ones there will be among them. Not necessarily a higher percentage of good ones, of course, so there will be more bad ones as well, but those sort tend to make less of a lasting impression—and the movie buff has always had to be a bit of a take-it-all-Motus-type brawler and bleeder, willing to

take five in order to land one good one.

In the category just mentioned, Peter Yates' *Supper* is one of the good ones. (*The Bedroom Window* and *Black Widow*, two of the earliest of the type to arrive this year, are still the two best of them.) There have been grumbles here that the notice of the plights of the homeless and the handicapped and the

same—and on trial for murder to boot—is gratuitous or irrelevant or exploitative or something. Well, and what if it is? After all, those just rude names for the generous and the extra and the shrewd and the something else? This sort of slavish awareness of social conditions, as if out of the corner of the eye and without turning on them the full gate of the social crusader, has long been one of the nicer fringe benefits of the contemporary thriller. To expect such a movie, if it is going to raise such subjects at all, to then talk about nothing else, is simply to ask to stop being a thriller and to become a "problem picture" instead: the sort of movie in which the illusions of life tend to get chased off the stage in preference for only a podium and a megaphone, and in which the narrative is notoriously apt to go dead. The narrative here, to take the matter of trial of a man who just incidentally happens to be handicapped and homeless and a Vietnam veteran, remains very much alive and lively, and no small thanks to keeping the *Big Subjects* in the just-right doses. In like manner, the identification of one of the jurors on the case (coupled with some actual glimpses of him in action) as a Capitol Hill lobbyist for the dairy industry, when he could just as well have been identified as an investments analyst or computer repairman or nothing in particular, could be said to be gratuitous, etc. But it is also interesting and enriching.

The main business of the evening, however, is jury tampering. And although the topic on the face of it is quite novel, the treatment of it doesn't attempt to be at all definitive; that would only make another sort of "problem picture" anyway. To open a new can of worms oughtn't to compel the opener to take a complete census of its contents; it's enough to extract an individual member and watch it squirm awhile. And any movie that manages to turn up something new—anything at all new—in a field as well-plowed as the courtroom drama, and especially in a field as narrow as the category just mentioned, Peter Yates' *Supper* is one of the good ones. (*The Bedroom Window* and *Black Widow*, two of the earliest of the type to arrive this year, are still the two best of them.) There have been grumbles here that the notice of the plights of the homeless and the handicapped and the same—and on trial for murder to boot—is gratuitous or irrelevant or exploitative or something. Well, and what if it is? After all, those just rude names for the generous and the extra and the shrewd and the something else? This sort of slavish awareness of social conditions, as if out of the corner of the eye and without turning on them the full gate of the social crusader, has long been one of the nicer fringe benefits of the contemporary thriller. To expect such a movie, if it is going to raise such subjects at all, to then talk about nothing else, is simply to ask to stop being a thriller and to become a "problem picture" instead: the sort of movie in which the illusions of life tend to get chased off the stage in preference for only a podium and a megaphone, and in which the narrative is notoriously apt to go dead. The narrative here, to take the matter of trial of a man who just incidentally happens to be handicapped and homeless and a Vietnam veteran, remains very much alive and lively, and no small thanks to keeping the *Big Subjects* in the just-right doses. In like manner, the identification of one of the jurors on the case (coupled with some actual glimpses of him in action) as a Capitol Hill lobbyist for the dairy industry, when he could just as well have been identified as an investments analyst or computer repairman or nothing in particular, could be said to be gratuitous, etc. But it is also interesting and enriching.

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baseball mitt will tend to catch any object with the opposite hand he would use to slash someone's throat—a subtlety that would perhaps escape a female defense attorney or a British-born film director. This bit of theatricality, you may have noticed, was stolen from *Kill a Mockingbird*, where the subtle point of difference was that the other person was a woman. In *Supper*, on the other hand, the movie makes room for, and good use of, the details of courtroom procedure we haven't elsewhere been saturated with. The video display terminal by which the accused mute can participate in his own trial is one such detail, and anyone who (a) has met) has been troubled in the past by those "private" conferences where the judge asks counsel to approach the bench and then talks in a voice audible to the back row, will appreciate the detail of the elevator-blower that gets switched on at such moments here. Even something as basic as courtroom, at the jury-selection process is not exactly old hat in courtroom drama, and the verbal sparring between the female public defender (Cheri) and one arrogantly uncooperative candidate (Dennis Quaid), while entertaining on its own account, also gets right to work establishing the future logic of their illicit out-of-court contact.

Cheri, despite her lack of a dignifying our name (a lack that never, for example, denied the dignity of Arletty), has been enough of an actress for enough time that we should be able to give her a little bit of credit. Her one-word (two-letter) response to the judge's point-blank question of whether she has had contact with a juror on the case (though for all I know it took twenty-nine takes to get

it could not be improved on) by any actress of any standing. We might well be beyond the stage, all the way into the boring, in our race to Dennis Quaid's civility act (cf. *Be- troque* and *The Big Easy* in just the last four months), but there is better reason for that attitude here than sometimes. And there is a darker side to it too, as witness the look on his face when he comes not quite eye to eye with the middle-aged Congressman whose vote he has just secured in bed, but whom he would not have any other reason to see again in that locale any time soon. It would be a bit much, however, to carry on as if either of the lead players is anything more than adequate, or as if in this sort of movie they needed to be anything more. In an era when forces like *Entertainment Tonight* and *People Magazine* compete to focus attention more and more on the superficial and extracurricular aspects of movies, that sort of modesty is important to avoid.

Michael Cimino may be the only movie director in the history of the globe to have achieved the status of a household joke; that was round about the time of *Heaven's Gate*, if you will remember. (How many households, by comparison, could name the director of *Barbed Wire*?) But the *Gate* of the *Gate* five years later, went almost un- noticed, except by Chinese-American anti-demonstration factions, who weren't laughing. (How fitting fame can be!) And now we have *The Sicilian*, which, though it has had twenty-six minutes or so cut from the European version for its U.S. release, is no joke either. In fact the thought of those potential

twenty-six extra minutes is more apt to in- duce shudders of horror, or even cringes of *rigor mortis*, than any expressions of mirth.

This movie is about as far as possible on the cinematic spectrum from *Francisco* Ross's dry, semi-documentary treatment of the same subject *Victorian Guidelines*. Cimino's treatment is semi-delirious and all- over. It starts out with a quick-making display of multi-directional, waste-motion camera movements (preventing the projec- tionist, at the screening I attended, from noting that the film was also hopping up and down in the projector gate). Even the greenest of motion-sick moviegoers would know that Cimino couldn't keep that up, but there is never any let up in his "pantherly" lighting, madly monochromatic color work, soapy atmospherics, among other constant reminders of this director's suffocating love of his craft. Christopher Lambert's matte- painted posturing and ruggings in the notorious Sicilian bandit are good for at least some shorts of diversion if not actual delight, but actors have always had an easier time as directors at becoming household jokes in any. Jean Paul Belmondo's Lookalike Comed- ian, *The Top Gun*, as *Keep Learning*, we keep wanting to see why. And Ross Ackland also gets his fair share of muted snufflings, by playing the local Mafia mucky-muck as if he were playing Lee J. Cobb instead.

• • •

Brody, directed by John Hancock and co- written by him with his wife Dorothy Truett, is an Optimist. Club movie about a San-

Quentin Lifer who discovers the world of literature at the prison library ("Give me a thick book, I don't care what it's about," Tolstoy, Nietzsche, Genet, Dostoevski, Camus, Jacqueline Susann), writes his own play and forms his own theater troupe, is discovered by a drama critic with devolve- (who, despite the French setting and events, fails to recognize the plagiarism of Genet's *Death of a Traveler*), is granted through her efforts a special pardon, reconstructs the troupe in the "outside," eliminates the bits he stole from Genet and adds bits that are "more per- sonal" ("Spirits of my dead brothers, in the darkness I feel your eyes"), and ultimately makes it to, and on, Broadway. This is the sort of humane role that automatically guarantees Nick Nolte the critical acclama- tion he deserved much more for his in- humanistic role in *Extreme Prejudice*. His "comical" bag of tricks (widened eyes, tucked chin, a by-the-numbers double take) is particularly painfully imitated. And though it can hardly be blamed on Nolte, the movie cushions beforehand whatever punch it possibly could have had, by casting familiar and unfamiliar Hollywood professionals (or pillow-fighters) to play the members of the real-life Barbed Wire Theatre. It might well have been unthinkable, which is the up- per bunkable, to have hired the actual members to play themselves (Rick Cluche, the model for the Nolte character, is given a small nonspeaking role, but one still can't quite see how their Hollywood stand-ins could have had the face to parade out at movie's end for a curtain call—a practice that always seems silly on screen and is accordingly better left to the likes of *The Nuts Professor*.

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RECORD REVIEWS



Local ladies — three big talents from "a little drop on the map called San Diego."

ROSIE FLORES
Rosie Flores
(Rhino Records)

The prodigy of San Antonio is now in San Diego. Rosie Flores is a child of both hard country and rock and roll, and she maintains a tricky equilibrium between the two in her career. On her eponymous debut album, the singer's neotraditional country side gets the call. Aside from its actual release — which, considering her long career, is itself sufficient cause for cork popping, the best thing about *Rosie Flores* is the singing. Flores's voice is an organic resource of such exposed nerve that one can imagine her making a hit single out of a meter reading. As much as I've enjoyed her other endeavors, Flores's vocals are perhaps best appreciated in the context of this new album.

Like one of her idols, the legendary country chanteuse Patsy Cline, Flores reaches past her diaphragm to summon emotion from the sides of her feet; every time she opens her mouth, she traces the undulant lifeline of one whose accumulated hurts have coated her vulnerability with a resilient toughness. But Flores is no throwback — her evocation of beers-and-tears heartache is tempered with the mature spunk of a Brenda Lee and counterpointed with the modern angst of a Laura Branigan, while her voice itself is honed

grown to enjoy such cuts as the James Intveld-penned "Crying over You" — a hubbly-bub that's the remotest of Dwight Yoakam — the delicate *northern* folk of "Midnight to Moonlight," and Flores's definitive interpretation of Freddie Hart's "Love in Vain." I remain partial to Flores's own contributions. Her "Heart Beats to a Different Drum" (a set piece, as well, of the Screamin' Steeps. Flores's all-girl rock band) boasts the sort of Celtic cadence that would get a Maddy Prior or Sandy Denny kicking up her skirts. And with the Sirens' Pleasant Gehman and the

magnificent, rubber-fingered guitarist Albert Lee were several times in these parts, playing lead in the Everly Brothers band. Flores wrote another standard cut, the Carl Perkins-ish "Heartbeat Train." It is the relative lack of her own tunes that makes *Rosie Flores* more an introduction to her gifts than a comprehensive packaging of them. That in itself promises well for the singer's career, but to be sure that follow-up efforts will showcase more of her songwriting. In the meantime, *Rosie Flores* marks the triumphal entrance of an artist who is already as noteworthy — if not yet as famous — as the best of the breed that constitutes the neotraditional country movement.



CINDY LEE BERRYHILL
Who's Gonna Save the World?
(Rhino Records)

Cindy Lee Berryhill's debut comes close to being a compendium of the song styles that have defined the folk aesthetic for the past five decades. In the Thirties and Forties, Woody Guthrie brandished the folk tune as the vessel of grass-roots idealism, and his folkies disciples used it to fight very real evils like McCarthyism. But their Sixties progeny in turn broadened it to embrace less-expansive subject matter, and by the early Seventies, most traditional folk and protest artists had retreated to tiny enclaves within the war-torn borders of American popular music.

That last era's newest wave of folk-derivative artists, among them Paul Simon, Richie Havens, James Taylor, Joni Mitchell, Cat Stevens, and young thinking old timers Judy Collins and Leonard Cohen, collectively were considered an acoustic adjunct to the rock and roll community. Generally, they were or would become removed from folk as to qualify for the new, generic

description "singer-songwriter," and their songs were as likely to deal with the spiritual, material, and sexual minutiae of their personal lives as with topical analysis. What is interesting about the folk artists of the Eighties is that their brand of acoustic music has been sifted through the strainer of punk and post-punk rock. So, while the new folkies have a more aggressive, less-political sound, it is more accurately defined by artists like Berryhill, who favor a no-frills approach to substantive commentary that draws a curved line around the sensitive singer-songwriter to the scruffy folks of the post-Guthrie period.

Who's *Gonna Save the World?* is an engagingly catholic collection of tunes that, like a Frank Stella painting composed of overlapping angles, seems to point in several directions at once. The opening track, "She Had Everything," sets a tone of feminist perspective for the rest of the album. On the surface, it is simply an elegiac ode to one of those male victims of society whose suicide contradicts the outwardly serene appearances of her life. But "She Had Everything" offers a subtly powerful, updated counterpart to such songs as Paul Simon's "Richard Cory" and "A Most Peculiar Man," which seem to suggest that the male of the species is more likely to succumb to life's pressures. Meanwhile, old line letches of the Pete Seeger stripe tell us of the knowledge that the flame of defiant protest is fanned by "This Administration," the scathing, Kirk Kelly-penned rebuke of Reagan's policies that is the album's only cover.

But Berryhill's observational aperture opens wider than do most traditionalists, and when she develops the pictures in her mind, they form a crazy quilt of contemporary, frequently humorous images. Her "Damn, Wish I Was a Man" is a witty send-up of the inequities of the double standard and is filled with such wiseacre lines as "Damn, wish I was a man I'd be very with a belly like Jack Nicholson." Autobiographical songs such as "Looking through Portholes," "Whatever Works," and "Who's Gonna Save the World?" are more often self-effacing than self-pitying, and their imaginative, stream-of-consciousness-noted lyrics form the gestalt of a young woman who, rather than try to make sense of life, has instead decided to study its absurdities. Berryhill's songs have the rough-hewn, literary quality one might expect from someone who spent her youth in Ramona reading Keats and Hemingway, and her young adult

days singing in an L.A. band called the Soapdays. Strum-a-dah, occasionally out of tune guitar playing. Dylan-esque harmonica breaks, and understated accompaniment by standup bassist Wyngone Rex Wilson and drummer Irene Liberatore frame effortlessly unforced singing that can slip from wry sly-speak to mockingly coquettish falsetto in the middle of a phrase. Berryhill's somewhat affrontive vocal style and tough-wait poetry call to mind an acoustic Patti Smith, especially on the chilling "Steve on H." Elsewhere, as on the Celtic-influenced "Ceallach Green" (rhymes with "kelly"), she describes her surrender to an eventual abandonment by a dangerous lover, in terms reminiscent of the bad-girl sensuality of a Rickie Lee Jones.

However, one comes away from *Who's Gonna Save the World?* not groping for correlates, but delighted with the official arrival of a musician who defines herself, in the lyrics of "Whatever Works," as coming from "a little place down at the end of the State, a little drop, a little drop on the map — they call it San Diego." As word of Berryhill's debut spreads, the rest of the country will discover an album that not only celebrates the multidimensional qualities of the contemporary folk scene, but also honors perspective and alternately angry, compassionate, bemused, sardonic, even silly looks

at life in the Eighties delineate the variegated dimensions of a folk.



DEBORAH LIV JOHNSON
Mahogany Whispers
(Eagle Records)

This is not a new release, but I would be remiss in not including it in even the most cursory survey of recordings by women with local ties. Although it is Johnson's recording debut, *Mahogany Whispers* is closer to being an anthology of the body of work the acoustic-poet has been performing in area live venues not several years ago, now, such of her songs as "Colored Leaves," "Un Milagro," and "Colors of O'Keefe" are

familiar to Johnson's followers, but the subtle production values on *Mahogany Whispers* cast them in a clearer light than is possible to achieve in the context of a club performance.

That last might seem an odd statement. After all, the essence of Johnson's folk style is intimacy, built on a intimate sort of her modest revelations of first loves and secret longings and, more generally, in her perceptions of life's poignant lines and hues. Traditional thought has it that this kind of music is best shared across the emotional synapse gap between stage and audience in a chummy-small coffeehouse, mostly because the performer can involve listeners in her songs via folksy introductions and casual chat-chat. But *Mahogany Whispers* argues for the intimacy peculiar to the recording process.

The kernel truth in Johnson's songs are like faint stars in an urban sky that one can scarcely discern only by slightly diverting one's gaze. Her writing is unabashedly self-referential, but in that once-removed manner that preserves the universality of otherwise very private thoughts, while avoiding the mawkish sentimentalism that can settle such material. That avoidance is essential to the success of such songs as "Rocking Chair" and "Angel of the Ocean." The former employs a melody reminiscent of Paul Simon's "Kathy's Song" to guide the listener

on a chair-bound field trip through recollections of secure infancy and childhood wonderment; the latter is a lyrical testimonial to a lover who offers refuge and focus in addition to affection ("I'm a desert lost inside a city/You're an angel of the ocean rushing over me").

Johnson songs benefit from Johnson's ability to express the most personal feelings via a lullaby intimacy too real to qualify for greeting-card verse. Even Johnson's more direct tributes — "Colors of O'Keefe" celebrates the patron saint of Southwestern art; "Taxes to the Moon" carries to the bitersweet storytelling of the late Harry Chapin — retain a dignified introspection that suggests how O'Keefe's warm pastels and Chapin's wry, chamber-folk odes have informed her own songs.

While in concert Johnson's full-bodied alto and deft guitar accompaniment effectively recreate the moods on *Mahogany Whispers*, the album's introspective elements more directly trigger similar emotional responses in the listener when it is played in the privacy of one's home. Like Joni Mitchell's *Blue* or Stephen Bishop's *Carless*, Johnson's *Mahogany Whispers* is a sympathetic companion on those days when one becomes lost in thoughts about the people, places, and things that have shaped one's emotional responses.

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A Word with Wolf



"In Indianapolis I tried every kind of pizza. They were all terrible, and that's when I knew I would make pizzas of my own."

ELEANOR WIDMER

Like the character in Shakespeare's *A Midsummer Night's Dream*, he is well named. Restless and filled with an almost theatrical sense of adventure, he rarely looks back, creating magic by dint of his own powers. Face to face, he appears a bit more disheveled than when he's wearing his chef's uniform, and he has the casual manner that is associated with California. Yet Wolfgang

Puck was raised in borderline poverty in southern Austria, the son of a miner father and a mother who worked in a hotel kitchen. As a child, his notion of gastronomic heaven was to eat canned peaches or pineapple, which he discovered in the hotel kitchen. Three decades later, his energy, flair for cooking, and willingness to risk the coupling of disparate cuisines have made him one of the celebrity chefs in the country. He is a favorite guest for talk shows, and he employs two public-relations firms, one for his public appearances and another for his products.

When Wolfgang Puck meets you, he puts out his hand and says simply, "Hello, I'm Wolf!" Then he laughs contagiously, as if sensing the irony behind his current fame. Besides operating two highly successful restaurants, he has written two best-selling cookbooks, has begun a line of frozen desserts available at supermarkets, and is on the stump for his newly released video cassette tape, *Spago Looking with Wolfgang Puck*.

The star system may no longer be so dazzling in its ferment as it once was, but the Los Angeles movie and television elite have to dine, and when they do, they choose Spago in Hollywood or Chinois in Santa Monica. Spago's Academy Award parties have become legendary. Begun initially to accommodate such older stars as Jimmy Stewart, Cary Grant, and George Burns, who wanted to watch the awards in convivial company without attending them and chose Spago to do so, the "after party" hosted by agent Swift Lazar has become so famous that photographers and fans line the streets outside for their brush with glamour.

Wolfgang Puck hardly excludes his own wealth. One letter of the star dust has been off on him. Sitting on the open terrace of La Valencia Hotel in La Jolla, he is good natured and relaxed. From the waist down, he could easily pass as a waiter: black loafers, black socks, black pants; but the top half may be Italian import—a gray shirt with a black pattern and a black jacket with a white pattern. He wears no tie, gesticulates freely, and recalls his childhood with vivid detail.

His earliest gastronomic memories are of Sunday dinners at home, simple fare dictated by economic necessity. Last year when his parents came for a visit, Puck took them to Washington, D.C. Because he had once prepared the food for the economic summit meeting, Puck had a contact in the White House, and she invited them to lunch with her at the White House. His parents were properly impressed. If the chef in that small hotel in Austria had seen him, they would have been amazed. Though he longed to attend architecture school and was accepted, there was no money for tuition or books, and at an early age, Puck began his kitchen apprenticeship. He

remembers his amazement when guest chefs from Dijon, France, came for a festival to display their crafts: they poured countries bottles of wine into the food, unlike the Austrian hotel chef, who poured wine first into himself and last into his cooking. Though he had worked for three years in the hotel, Puck had never encountered pâté or quiche or even *croq au vin*. After the festival was over, Puck was determined to leave Austria.

He recalls that he flooded the major cities of France and Italy with letters and was finally accepted at a restaurant in Dijon. Once there, the seventeen-year-old first head of the Michelin Guide and what those stars could do for a restaurant. Determined to work at a three-star restaurant, he sent out another fifty letters and landed a post at L'Oustau de Baumantier in the Avignon-Marseille region. The Baumantier was the oldest three-star restaurant in France, and he stayed there three years.

Puck quit angrily over a last-minute change of plans that excluded him from assisting at a party the late Shah of Iran was hosting for European royalty; he packed his bags and, like a hero in a film noir, he arrived in Paris in a drizzling rain and took a room in a seven-story walk-up. Lonely and with his bravado failing, he soon fled to the Riviera and then to Monaco, where he worked at the elegant Hotel Metropole. From there, it was one step to the famous Maxim's in Paris. "I was about twenty-three, and they started me with \$300 a month. In a few months, I was making \$700, the third-highest paying job at the Maxim's. I had complete control of the kitchen from 11:00 p.m. to 4:00 a.m." He begins to laugh loudly. "I bought an Alfa Romeo," he recalls, "and the top chef at Maxim's drove a Peugeot. After work, I would drive fast all around Paris, never going to bed until late in the morning. Maxim's was wonderful. But after nine months, I wanted to leave. I was restless. I wanted a new challenge. But I promised to stay a year, and I actually stayed a year and a half. Then I sold my car for plane fare and came to New York. I thought I would love it, but I didn't. I didn't care for it at all."

With dwindling funds, he pressed on to Chicago, and still dissatisfied, he landed in Indianapolis. Puck laughs again. "Can you

believe that I stayed in Indianapolis for a year? I was paid \$800 a month at 13 hours in 1974. It was great in many ways. There was no place to spend money, so I saved for the first time. And it was no problem at all to get a green card in Indianapolis. Also, there I tried every kind of pizza. They were all terrible. All of those chain-store pizzas, but that's when I knew I would make pizzas of my own." Puck is now credited with having invented gourmet pizzas with such toppings as duck sausage and goat cheese.

When he finally arrived in Los Angeles, his heart quickened as never before. "I was paying ninety dollars a month for a tiny apartment with cockroaches in an old building where no one was under seventy," he explains. "But I was hired for two days a week to prepare lunch at Ma Maison. Business at Ma Maison was terrible at the time—maybe ten for lunch and ten for dinner. I began to get lots of cooking ideas there, and with the \$4000 I saved in Indianapolis, I bought into Ma Maison. To me it represented California

freed and abundance." Puck stayed there for six years, always dreaming of a restaurant that would express his own gastronomic views. "In France, in all countries, the cooking is regional. I

applied for green cards in Indianapolis. Also, there I tried every kind of pizza. They were all terrible. All of those chain-store pizzas, but that's when I knew I would make pizzas of my own." Puck is now credited with having invented gourmet pizzas with such toppings as duck sausage and goat cheese.

He says he likes the pecan pie the best. "It's so American," he admits with delight.

The pastas, pizzas, and such delights as salmon with ginger in Cabernet butter and chicken baked with stuffed cheese, featured in the video, are simple and good. Puck has sage advice for home cooks, as well as for restaurants. "There have to be a basic core of recipes, simple and good things, beautifully presented, that people can count on. If they come for a certain dish, it should be on the menu. But if the menu is always the same, it becomes boring. So with the basic recipes, you have to add more dishes and keep excitement." At Spago, ten percent of the business comes from pizza, sixty percent from desserts, and the rest from the entrées that are California-cum-international.

At Chinois, where Chinese is wedded to nouvelle cuisine sauces and the presentation ones much to Japan, the dishes are both mild and spicy.

As he gets up to leave, we discuss his frozen desserts, and I praise the chocolate raspberry terrine and the *majoulane*. "Majoulane" (layered cake) sells the least," he explains, "because no one knows what it is."

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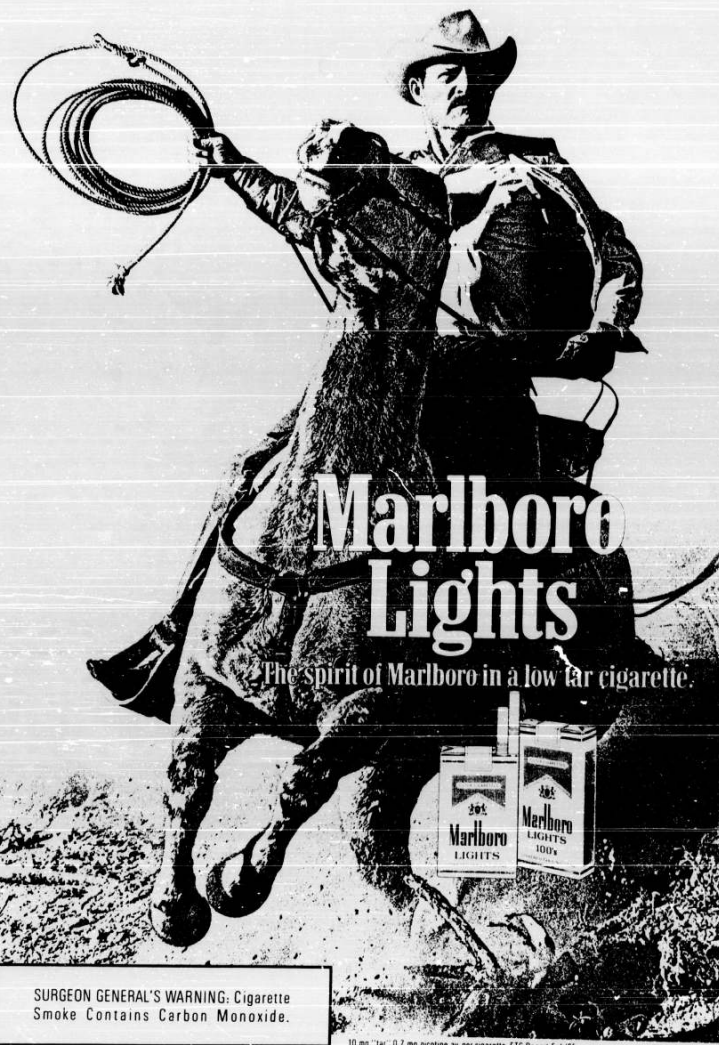
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LEGACY FOR SALE

Don Wortman would be smiling devilishly at the incongruity of the sight: several thousand antiques, most accumulated by the late, lavish San Diego showman, spread out across the vast floor of a downtown warehouse like some homage to the final "Rosebud" scene of *Citizen Kane*. This weekend the entire collection

will be offered to the public as the new owners of the Hotel San Diego liquidate the last legacy of Wortman's eccentric tastes.

To son Wortman's tastes were eclectic: to be gentle. An actor, producer, director, and one-time talent agent for stars such as Ann Miller, Dorothy Lamour, Betty Gracie, and Burt Lancaster, Wortman spent the last years of his life traveling the back roads of Southern California in a '78 black Cadillac coupe searching for the ultimate garage sale.

In the late Seventies, his friend Vince Minnicks, owner of the Forest chain of adult entertainment theaters, had acquired the Hotel San Diego, a showman's Broadway landmark, and commissioned Wortman to, in Miranda's racy words, "class the place up." Wortman had already taken up residence in the hotel, converting several corner rooms and an adjoining public bathroom into a luxurious tribute to the theatrical triumphs of his past. A trip to the famous MGM auction netted him a sofa from the set of *Ben Hur*. He purchased an enormous, gilded canopy bed and installed an overhead mirror. Victorian carvings of muscular blackamoor figures completed the awesome display. He proceeded to do the same for the rest of the hotel, assembling a remarkable collection of paintings, chandeliers, odd pieces of statuary, antique lamps, benches, ball necks, wall mirrors, chairs, and assorted miscellanea.

A singer and dancer in the chorus of the original 1949 production of *Rodgers and Hammerstein's South Pacific*, Wortman was a devotee of memorabilia of the era.

(continued on page 20, col. 2)

THE NEW MUSIC

UCSD's SONOR new-music ensemble has a special purpose for its series of five concerts this year. In addition to offering San Diego audiences a chance to hear a range of works by avant-garde classical composers, this year's programs will give the group a chance to make its final selection of pieces to be performed in August at the Darmstadt (Germany) Festival. Darmstadt is the prestigious

annual symposium of new-music ensembles from around the world. SONOR has been invited to be this year's featured representative from the United States.

The group's first concert of the season, scheduled for Wednesday, November 11, in Mandeville Auditorium, has a diverse program of works, from a virtuosic trumpet piece, a music-theater ensemble work, to vocal compositions based on poetry by, e.g., Cummings.

Two commissioned works for SONOR are *Concerto for Trumpet and Five Players* by Pulitzer Prize-winning composer

(continued on page 20, col. 5)



SONOR

EVENTS THEATER MUSIC & FILM

THESE COMPATIBLE TIMES

In all my years as a compatibility therapist, my most challenging case concerned a

young La Jolla mandarin computer, whom I shall call Greg, and a lap-top model by the name of Yvonne. As is my usual procedure, I asked both clients to complete a questionnaire before the first session in my office. I learned that Greg's experience in serious interaction had been limited to dealing with students in college humanities courses —

not an encouraging sign — and that in an earlier generation, he had won a graphics award for best party invitation, which at least seemed hopeful. Yvonne's questionnaire contained one fact of supreme importance: the lap-top had recently accessed the new Hite report, *Women and Love*.

(continued on page 20, col. 4)



THE ALCHEMEDIANS

Vaudeville is not dead. It is alive and thriving these days in major entertainment venues from Broadway to Hollywood. Of course, the grand old revues featuring headliners such as George M. Cohan, W.C. Fields, and Harry Houdini saw their final curtains decades ago; but their spirit has been rekindled in recent years by a brash, eclectic group of performers

Bowie's Labyrinth's Berkley, a more-than-capable juggler himself, is well known as a first-rate mime and theater clown. And both men are able dancers.

The entertaining team met nine years ago at a mime festival and began their on-stage collaboration in 1980. Three years later, Berkley and Moschen

(continued on page 22, col. 5)

FOR FAWLTY FANS

His brief, late-Seventies British television series, *Fawlty Towers*, left little doubt that John Cleese was the most resourceful, most consistently funny member of the British comedy troupe known as Monty Python. With his lanky frame, fast, expressionless face, and Oxford-Cambridge vocabulary, Cleese created some of the Python's looniest, most memorable personae, among them the under-gated Minister of Silly Walks. But for the role of Basil Fawlty, the proprietor along with his wife, Sybil, of a marginal, modern-day inn in the English countryside, Cleese achieved a deft and unlikely integration of opposites. Fawlty was a composite of two familiar Cleese characterizations — one a snooty, conservative, right-lipped upper-crust; the other a salt-of-the-earth type hopelessly stymied by bourgeois aspirations, insolence, and a combative marriage.

British actress Pamela Stiles played to acidic perfection the part of Sybil Fawlty, a Pamela Mason look-alike with a showish temperament who could resist no opportunity to belittle the family crumb-swinner for his personal and managerial shortcomings. The sardonic, hen-pecked Basil's only weapon of self-defense was the acerbic, aside or such grinning, mock-obedient retorts to Sybil's imperatives as, "Yes, my little commandant." There was a marriage made in hell but dissolved in the clipped civility unique to the British.

While the all-important subtext of *Fawlty Towers* was the cold-war hostility that had Basil and Sybil necessarily sniping at



Michael Moschen from the Alchemedians

NOVEMBER 4, 1987

The Still Center of the Turning Worlds



There is a still center of Being. A place where all pasts, presents and futures meet. This intersecting point of knowledge and experience, pleasure and pain, mortality and immortality has been described and referred to in a variety of different ways by mystics, prophets and teachers who have experienced it.

Some have described it as God or Heaven. Others have referred to it as Nirvana or Tao. In Zen it is called Zen mind or Enlightenment.

While names, descriptions and methods for reaching the still center of being vary greatly, the ultimate worth of this awareness is agreed upon by all who have shared it. The experience of the still center of being brings freedom, self-control, balance and power to those who have attained their lives to it.

Zen is the study of the Ten Thousand States of Mind and of Enlightenment, the still center which lies beyond the Ten Thousand States of Mind. It is a highly personal study which brings clarity and purpose into the lives of those who practice it.

Zen Buddhist thought has had a profound influence upon Chinese and Japanese history and culture. A great deal of the current success of the Japanese corporate mind stems from the effect of centuries of Zen practice in Japan. Martial arts, dance, poetry, the tea ceremony and many other forms of personal, athletic and artistic expression have been given birth to by Zen mind.

Zen is a highly refined and artistic approach to the meaning of life. It isn't necessary to learn Oriental customs or to speak the Japanese language to successfully practice it. All that is required is an open mind, patience, a good sense of humor and an intense desire for self-improvement.

I have written a free booklet about Zen for the "computer age" called "The Zen Experience." In it I discuss Zen in more depth, and describe both contemporary and traditional methods I employ in teaching Zen at seminars and in private practice.

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READER'S GUIDE TO LOCAL EVENTS

C Street, downtown, Wilbur Anthony Waters conducts, Lou Gifford is the director. The opera is sung in Italian with projected English text. 232-7636.

Organ Recital. Joyce Fisher performs works by Liszt, Schuler, Bach, Handel, and others, accompanied by Paul Korman on trumpet, Nicola Ravello on trombone, and the USD String Chorus. Friday, November 6, 8 p.m., Founders Chapel, 1,541 Alcala Park, Linda Vista Road, Linda Vista. 260-4682.

Jazz. Mike Wolford (trumpet), Don Magnusson (bass), and Jim Plank (drums) will play Friday, November 6, 8 p.m., Winds and Music, 38th Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

Classical Guitar. The Classroom Guitar Society presents Michael Goussard and Claudio Martin playing selections by Lalo Schiaffino.

Louis, Bach, and others. Friday, November 6, 8 p.m., room 225, Fine Arts Recital Hall, Grossmont College, 8883 Grossmont College Drive, El Cajon. 465-1700.

Nicaraguan Music. The duo Guadalupe and Salvador Buiton performs new Nicaraguan music. Saturday, November 7, 7:42 p.m., La Paloma Theater, Fine and D Streets, Encinitas. For ticket information, call 438-4042.

Beechoven and Bach. Robert Gilson conducts the Palomar Community Orchestra in Beethoven's Symphony No. 2 in D Major, the composer's Piano Concerto No. 1, Felix Mendelssohn's Concerto No. 3, Saturday, November 7, 7:30 p.m., Palomar College Theater, San Marcos. For tickets call 744-1152 x2453. For information call 744-1152 x2317.

Chamber Music Series. The Quorum String Quartet (open), USC's thirteenth annual series for this performance, present Steven de Groot's original violinist Arnold Steinbock, who is all 3 The evening's program includes: Mozart's Piano Quartet No. 1 in C Minor, Beethoven's Serenade for Violin, Viola, and Cello in D Major, Op. 8, and Schumann's Piano Quartet in E-flat Major, Op. 47. Quarter members are John Daley, violin, Michael Free, viola and violin, and David Sutter, cello. Guest performer De Groot is a past winner of the Van Cliburn piano competition. The concert is

set for Saturday, November 7, 8 p.m., Mandelbrot Auditorium, USC. For ticket information, call the box office at 342-2342. For series tickets, call 344-4384.

Twentieth-Century Guitar. Works and the influence of Andalus. Six is on the guitar music, 9 p.m. on are the subject for Robert Wertz. The performance is scheduled for Sunday, November 8, 2 p.m., Miracosta College (El Mar Shores campus auditorium, North Street and Stratford Court, Del Mar. The program is repeated next Friday, November 15, 7:30 p.m., in the Miracosta College Theater, One Bernard Drive, Oceanside. For ticket information call 555-5155 or 572-1212 x277.

Cantatas Based on Biblical Texts. are the music in a new musical program scheduled for the Jewish Community Center, College Branch, on Saturday, November 2, at 8 p.m. Ten of Howard Frank, incorporating Ruth, Cantatas, and David Coppenhaver perform Henry Purcell's Saul and the Witch of Endor, Benjamin Britten's

Mandolin Ensemble. The San Diego Mandolin Society performs international music, Sunday, November 8, on the hour from 1 p.m. to 3 p.m., Squibb Square, Old Town. Free.

The "Passion" Symphony. by Beethoven is the featured work in a concert by the Miracosta College

North Coast Symphony, a fifty-five member ensemble under the direction of Daniel Stern. Also on the program are Franz Schubert's Camille Saint-Saens, Schubert's La Folia, selections from Verdi's La Traviata, and Mozart's "The Marriage of Figaro." The performance is scheduled for Sunday, November 8, 2 p.m., Miracosta College (El Mar Shores campus auditorium, North Street and Stratford Court, Del Mar. The program is repeated next Friday, November 15, 7:30 p.m., in the Miracosta College Theater, One Bernard Drive, Oceanside. For ticket information call 555-5155 or 572-1212 x277.

Organ Concert. guest organist Gary. Tapp performs works by Clapham, Lichstein, Anderson, French, and others in the weekly open-air concert at the Speechless Organ Pavilion, Balboa Park, Sunday, November 8, 2 p.m. Free.

Season of the South County Concert Association opens with the Pacific Symphony Orchestra in a performance of Beethoven's Ninth Symphony, Saturday, November 8, 8 p.m., at the San Diego Civic Auditorium. Tickets are \$10, \$15, and \$20. For information call 521-4400.

Season of the South County Concert Association opens with the Pacific Symphony Orchestra in a performance of Beethoven's Ninth Symphony, Saturday, November 8, 8 p.m., at the San Diego Civic Auditorium. Tickets are \$10, \$15, and \$20. For information call 521-4400.

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membership and ticket information, call 445-2511.

Organ Soloist. Mark Radulic, organ virtuoso from Poland, will appear in recital Sunday, November 8, 4 p.m., All Saints Episcopal Church, 1473 Catalina. For ticket information, call 221-6394.

Piano Recital. San Diego artist Brian Verheul presents a program that includes J.S. Bach's English Suite No. 6, Beethoven's Sonata Op. 10, No. 3, Grieg's Sonata No. 1, and two selections by Chopin and Rachmaninoff. Sunday, November 8, 7:30 p.m., Morongo Hall, SDSC. For ticket information, call the box office at 265-6882.

Organ and Piano Concert. organist Robert Plimpton and pianist Pamela Monroe perform a varied concert of classical selections on Sunday, November 8, at 2:30 p.m. Plimpton has selected his program of works by Bach, Mozart, and Beethoven. Beethoven's Piano Concerto No. 5 in E-flat major is the featured piano selection. The concert is held in the First Presbyterian Church, 320 Day Street, downtown. Free. 232-5153.

Luncheon Concert. the Rob Thomson Jazz Quartet offers songs by Thelma Houston, Miles Davis, Thelma Houston, and others in a free concert Monday, November 9, noon, at the Athenaeum Music and

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SPECIAL EVENTS

INDIAN DANCE DINNER CONCERT
November 7, 7:30 pm
Mission Valley, 5:30 pm
GUARDABARRANCOS/VALDIVIA
November 7, 7:30 pm
La Paloma Theater
VOICES IN THE SKY
November 13, 7:00 pm
FOR PEACE & JUSTICE
LAWRENCE FISHBURN
November 13, 7:00 pm
United Methodist Church, Mission Valley
SOUTH INDIAN VOCAL CONCERT
November 15, 5:30 pm
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READER'S GUIDE TO LOCAL EVENTS

Art Library, 1208 Wall Street, La Jolla, 454-5872. These events are on a calendar basis. For more information, call 454-5872.

Brass Ensemble, the Hungarian Brass of Budapest comprises seven musicians from the Budapest Symphony Orchestra — three trumpets, two trombones, a French horn, and a tuba. Their program includes a variety of works from the 18th to the 20th century. Musical evening, sponsored by the Hidden Valley Community Concerts Association, is set for Monday, November 9, 8 p.m. Escondido Junior Academy, 1233 West North Avenue, Escondido. For ticket information, call 746-1885 or 745-7171.

Plasmat (Garcia, Romero) appears in concert this week with the San Diego Chamber Orchestra. Donald Barre conducts. The program includes Samuel Barber's "Adagio for Strings," Haydn's "Symphony No. 104 (London)," and

Chopin's Piano Concerto No. 2. The first performance is scheduled for Monday, November 9, 8 p.m. at the San Diego Civic Auditorium. Tickets are \$10. For ticket information, call 746-1885 or 745-7171.

Another San Diego Pianist gaining national recognition is Brian Bader from Oceanside, who made his Carnegie Hall debut on October 31. Thirty-year-old Bader won this year's Aron's International Youth Music Competition in New York and is a past winner of that city's Chopin Piano Competition. Bader appears in recital, Tuesday, November 10,

7 p.m., performing a program that includes Beethoven's Sonata in C Major, Op. 2, No. 3; Chopin's Nocturne in E-flat Major, Op. 9, No. 3; Liszt's Transcendental Etude No. 8, "Au Lac"; and Schumann's "Waldeszenen." Tickets are \$10. For ticket information, call 755-5155. Tickets can be purchased at the door, space permitting.

Works by Haydn and Schubert are included in the third concert of the season by the USLI International Chamber Players under the direction of Zoran Roman. The concert is offered Tuesday, November 10, 7 p.m., Green Hall, USLI. (245)

"Jazz Live", starring Dave Millard is scheduled to perform in the next program in this ongoing series. Tuesday, November 10, 8 p.m., San Diego City College Theatre, 1155 La Jolla Village Drive, La Jolla. Tickets are \$10. For ticket information, call 691-4611.

You'll Be Surrounded by Sound, the Greg Smith Singers are known for their unusual approach to staging their choral concerts. Vocalists are positioned in groups around the audience to give the audience the effect of live quadraphonic sound. The group performs contemporary and some rarely heard older selections and are seated in the most recorded classical choral in the world. In its thirty-year history, the group has made several recordings and won three Grammy awards. The singers perform a program of American music, including selections from the country's early history, folk songs, and spirituals. Tuesday, November 10, 8 p.m., Goodwin Chapel, Point Loma Nazarene College, 3800 Lomaland Drive, Point Loma. For more information, call 221-2281.

Jasminette Barnes Kessel, the lightning fingered guitar soloist, appears in concert with the SSSI Jazz Ensemble. The evening of music is set for Wednesday, November 11, 7 p.m., South Recital Hall, SDSU. Tickets will be available at the door. Kessel has scheduled a guitar clinic for the

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FRID. NOV. 6 OSCAR TAYLOR'S 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	EMMA'S SUITES 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	THE GROVE 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	BLACK ANGUS 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	CARLOS MURPHY'S 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	BOBBY MCGEE'S 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm
SAT. NOV. 7 CARLOS MURPHY'S 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	REUBEN'S 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	SUN. NOV. 8 BULL & BEAR 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	OSCAR TAYLOR'S 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	BLACK ANGUS 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	MARCO TORREYES LOUNGE 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm
SUN. NOV. 8 BAXTER'S 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	THE OLD BONITA STORE 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	BELLA VITA 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	CARLOS MURPHY'S 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	REUBEN'S CARLSBAD 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm	REUBEN'S CARLSBAD 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm Show: 11:00 am - 1:00 pm

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requirements. At present, Imperial Beach uses Sheriff's Department deputies under a contract with the county. Anticipated cost increases have the city considering alternatives to its present system. Costs will continue to be arguments for the city's public protection business, usually considered one of the most basic services any government is obliged to provide to its citizens. Can private enterprise do it more efficiently? That's one side of the

story at a meeting of the Libertarian Support Club, Tuesday, November 12, 8 p.m. (sponsored by optional dinner at 7:30 p.m.) at the Golden Bear restaurant, 2788 Mulholland Drive (north of Rosecrans Street), Los Angeles. For ticket information, call 444-8828.

"Women and AIDS: The Latino Experience," Lourdes Aguilar of UCLA's department of social

welfare is the next speaker in the series "New Views of Women," Wednesday, November 11, 11 p.m., room 211, Jepson Hall, SDSU. For ticket information, call 594-6524.

"Psychology of the Arms Race: What Keeps the Arms Races Running?" Psychology professor Kevin Kull is in the staff of the Center for International Security and Arms Control at Stanford University and senior research assistant at Global Outlook in Palo Alto. His area of expertise is the psychological factors involved in adapting to mutual vulnerability in the nuclear age. He is a staff editor of the journal *Political Psychology* and authored an article titled "Nuclear Normative" for the political science journal *Foreign Policy*. Kull offers his views on the psychology of the arms race in a lecture sponsored by Provost for Social Responsibilities, Wednesday, November 11, 7:30 p.m., Carver Auditorium, Room Science Building, UCSD. For ticket information, call 544-0828.

"The Return to Paper," Mexican artist Juan Manuel de la Rosa will speak about current trends in paper making by artists around the world. The lecture will be offered twice, next Thursday, November 12, 6 p.m., third floor auditorium, La Mesa Library, 3831 University Avenue, La Mesa. 277-8625.

The First Public Meeting of a new, locally organized group, the Worldwide Conservation Alliance, will be held next Thursday, November 12, 7 p.m. to 10 p.m. at the Memorial Building, Park Boulevard and East Plaza, Balboa Park. Mike Borwick, president of the organization, will discuss his recent trip through New Guinea and Australia and review plans for volunteer conservation activities for 1988. John Walters reports on the South World Wilderness Congress held in September in Colorado. The new organization hopes to give volunteers an opportunity to assist in worldwide conservation efforts. For information call 442-6811 or 227-2221.

"The Fantasy and Reality of Filmmaking," Thomas White (Spook) TRON, *New City* writer, is in the staff of the Sundance Institute, the production company founded by Robert Redford, will present a lecture on what it takes to be successful in the film world today. The lecture is presented by the UCSD Extension and the Institute of Photography Arts. White is scheduled to speak next Thursday, November 12, 10 p.m., Lasswell Theater, 1100 W. Street, downtown. For ticket information, call 534-3422.

Two Woody Allen Flicks, Woody and Mia Farrow, star in these recent Allen comedies. The Purple Rose of Cairo is regularly, Thursday, November 8, Broadway Dances Room, 1000 Broadway, New York City. Channel 6.

Soccer Season, the season opener for the Wichita Wings, broadcast live, Saturday, November 7, 5:30 p.m., XTRA-AM (602).

Chargers Football, San Diego meets the Indianapolis Colts, broadcast live from Indiana, Sunday, November 8, 10 a.m., KOST, Channel 19, and on radio over XTRA-AM (680).

"Ask the Media," ABC News anchor Peter Jennings is moderator of a panel of on local television, radio, and print journalists who will be answering audience questions about local and national news coverage, policies, and attitudes. The public forum will be broadcast live from Symphony Hall, downtown, on Sunday, November 8, 5:30 p.m. to 7 p.m., KCTV, Channel 10. Anyone interested in attending the forum should call 237-6264 for information and reservations.

"Family Ties," John Cleese wrote and produced twelve episodes of the half-hour situation comedy for British television after finishing his stint with the Monty Python crew. He stars as Basil Fawlty, who operates a room hotel on the Devonshire coast with his wife Sybil. The series is pure Cleese and contains laugh. If you liked him in *Monty Python*, you'll love him in *Family Ties*. The series is re-aired, two episodes each evening, Sunday nights at 10 p.m. (except November 6), beginning this weekend, November 8, KPBS, Channel 15.

"Popper: It Was Twenty Years Ago Today," Anne Hoffman, Allen Ginsberg, George Harrison, Paul McCartney, and others of the era look back on the music and the world of 1967. Among those featured are Jimi Hendrix, Bob Dylan, and the Doors. The two-hour program is broadcast Wednesday, November 9, 9 p.m., KPBS, Channel 15.

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Drama, a "psychodrama" — two interlocking story lines, one about the repression of pregnant teenage girls in the 1950s, and one about the life of Charles Parker — will be shown nightly from Sunday, November 8, through Tuesday, November 10, 8 p.m., Studio 852, South Avenue, downtown. The play, called *Unfolding Women*, by an unnamed author, was written in a 1950s cage, was written by Asma Rahman, is directed by Gavin Gilman, and features the music of Parker and Billie Holiday. For ticket information, call 601-6651 or 235-6466.

Poet Nicole Davidson will read on Monday, November 9, 8 p.m., with Books, 7025 La Jolla Village Road, La Jolla. Free. 456-1800.

Poetry Reading, local writers Brandon Gennar and Chun Sullivan read from their work, Tuesday, November 10, 7 p.m., Solana Beach Public Library, 581-F Loma Santa Fe Drive, Solana Beach. Free. 355-4064.

Living Writers Series, SDSU creative writing faculty members will read from their works at the next event in this series. Hal Jaffer, co-editor of the SDSU literary journal *Fiction International*, reads from his latest work, *Madame and Other Specimens*. Jerry Bumpus's work has been described as "satirical," "overheating," and "definitely not for the squeamish." He reads from his latest collection of stories, *Homes and Villains*. The readings are scheduled for Wednesday, November 11, 5:30 p.m., Scripps Cottage, SDSU. Free. 265-5237.

Archive for New Poetry, the fall series began with a reading by Jackson Mac Low, a composer, playwright, and performance artist. Language experimentation and inventiveness distinguish his work. A 1986 publication, *Representations*, Works 1938-1985, is the most recent collection of his work. Mac Low will read Wednesday, November 11, 4:30 p.m., Revelle Formal Lounge, UCSD. Free. 534-2533.

Poets Treva Salathier and Karol Ruan will read, next Thursday, November 12, 7 p.m., Carlsbad Public Library, La Costa Branch, 7755-M El Camino Real, Carlsbad. Free. 438-5654.

READER'S GUIDE TO LOCAL EVENTS

November 8 (11 a.m. to 6 p.m.)
The displays and exhibits include a home show, manufactured housing, health show, business and industry, health and fitness, chocolate, sports, children's games, home furnishings, and a woman's expo. Ticket information can be had by calling 578-8551.

San Diego Gaming Convention. Like to play games — card games, board games, fantasy role-playing games — just about any kind! For the first time in many years, gamers can meet at a tradeshow convention for a complete and just a friendly get-together. There will be competition (or just) in such

games as Trivial Pursuit, Monopoly, cribbage, Risk, or role-playing games, such as Dungeons and Dragons and Call of Cthulhu, and fantasy war games, such as Star Wars Battle and Kingdoms. Role-playing game author Gary Rabinowitz will be on hand.

Black Moon. Displays of war games, miniature wargames, and there will be a game dealers exhibit area. The event begins Friday, November 6, at 4 p.m., the game area remains open until 10 p.m. on Saturday, November 7, and the game area is open from 10 a.m. to 4 p.m. on Sunday, November 8. Competition runs from 8 a.m. to 6 p.m. on Saturday, and 9 a.m. to 4 p.m. on Sunday. To compete, you can register Friday, before competition begins on Saturday or Sunday. The event is held at the Haco-Kan Plaza, 490 West Broadway, downtown.

Ski Show. Get ready for the season at this ski equipment and services expo. There will also be entertainment and technical demonstrations. Friday, November 6, 8 p.m. to 10 p.m.; Saturday, November 7, 10 a.m. to 12 p.m.; Sunday, November 8, 10 a.m. to 12 p.m. For information, call 436-7886.

A Yard of Books. The National City Public Library will be holding a yard sale of used books, records, and other items. The sale will be held at the National City Public Library, 150 E. 1st St., on Saturday, November 7, 9 a.m. to 5 p.m. Free admission. 336-4282.

Eight Annual Computer Fair. The San Diego Computer Society holds its yearly expo this weekend. There will be plenty of dealers with many brands of laptops, software, peripherals, and supplies. Lectures and seminars are geared for anyone from beginner to sophisticated user. Special lectures on the program are by Silvio Carr discussing applications for UNIX's C++ supercomputer, A.J. Amato and Jeff Hearn on artificial neural systems, and Craig Davidson on parallel processing. But don't forget there are also seminars on beginning computing and equipment selection, if that's more your speed. The event will be held Saturday, November 7, and Sunday, November 8, 9 a.m. to 5 p.m. Admission price is the expo includes admission to the seminars and lectures. For information call 281-7757. See the "events" highlight on page one of this section for more information.

Japanese Nature Printing. It's called ge-ko, and members of the Natural History Museum's staff will show you how to make Japanese nature prints from shells, leaves, and other natural materials. Saturday, November 7, noon to 4 p.m., in the museum's seminar room. The demonstration is free with museum admission. 252-3821.

Antiques and Memorabilia Sale. Inside the collection of a downtown 235-year-old hotel San Diego will be sold this weekend. The seven-day five-year-old hotel is a check full of ornate antique furniture and accessories from the building to the grounds (including screens, benches, bats, iron signs, and a huge selection of movie memorabilia originally purchased in 1971) when the MGM Back Lot was liquidated. There are thousands of items — from the inexpensive to the obviously valuable — for sale.

Antiques Center. Located around the West will display and sell antiques and collectibles, most Thursday, November 12, through Sunday, November 15. Del Mar Fairgrounds, Via de la Valle, Del Mar. The show is open from 12 p.m. to 10 p.m. Thursday through Sunday and noon to 6 p.m. on Sunday.

La Jolla County Day School. The La Jolla County Day School presents this comedy-melodrama. Cheer the hero and boo the villain nightly at 7:30 p.m. from next Thursday, November 12, through Sunday, November 14. La Jolla County Day School, 4400 Genesee Avenue, La Jolla. For ticket information, call 451-1440.

Balboa Park Plan. The San Diego City Council will be voting on the controversial Balboa Park Master Plan. The plan is being held on Monday, November 9, 7 a.m. to 10 a.m. at the Municipal Building, Park Boulevard, Balboa Park. 236-6425.

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Himalayan Holiday Adventure
Christmas and New Year's in Nepal
Dec. 20th-Jan. 10th
Christmas in the enchanting Kathmandu Valley.
New Year's in the wild Dhaulagiri National Park. Experience the ancient wisdom of Tibetan Lamas. Visit a Holy Mountain Lake. Much more to see in the "Roof of the World".
Total price \$3,750.00
Includes: 11 nights of meals and accommodations, over nights in Kathmandu, insurance, transportation, visas, fees, champagne and party favors!
Contact: GLOBETROTTER, Ext. Miami 235-7545
or Miami Telex 389-647

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Metaphysical, spiritual
books and supplies
Pre-registration requested
Workshops
Nov. 7, 14, 21, 28 • 10 am-12 noon
\$10 per class • \$50 for 4
Metaphysical Techniques • Joel Goodman
Sun, Nov. 8 • 9 am-12 noon • \$20 prepaid
Intro to Crystal • John Burdard
Tues, Nov. 10 • 7:30-10 pm • \$15 prepaid
Oils, Herbs & Candles • Scott Cunningham
Sun, Nov. 15 • 10 am-12 pm • \$30 prepaid
Post Life Regression • Bryan Jamison
For further information call 477-5240
2306 Highland Avenue, National City

WHO ARE WE TO BELIEVE ABOUT AIDS?
Dr. Robert Strecker, M.D., will be in town with startling new evidence supporting the hypothesis that the AIDS virus can and does live 10-14 days outside of human semen and blood products, directly in opposition to what we are being told by Surgeon General Kopp.
Come and listen to Dr. Strecker's lecture on
Saturday, November 10, 8:30 pm
Coast Room, Handel Hotel, Hotel Circle N.
Sponsored by the Greater San Diego Health Federation, an affiliate of the National Health Federation (NHF).
\$10.00 for NHF Members, \$20.00 non-members. AA seating is limited, call for guaranteed seating.
Reservations — 459-9288

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Continental Dance Studio
FIRST LESSON FREE
by champion teachers
in North Park and La Mesa
Swing, Latin, Ballroom,
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NO CONTRACTS
FRIDAY DANCE
Friday 9:00 pm
Prizes • Free refreshments
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SUNDAY Champagne Cruise
• Complimentary continental breakfast
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• 5 hour port of call in Ensenada
• \$59.00 round trip per person
THANKSGIVING Dinner Cruise
• Complimentary continental breakfast
• 5 hour port of call in Ensenada
• Welcome aboard drink in the evening
• **THANKSGIVING BUFFET**
232-2109
CALL FOR MORE INFORMATION AND RESERVATIONS

BLUES GREATS
BROWNIE MCGHEE & JOHN HAMMOND
November 18, Wednesday, 8:00 p.m.
Mandeville Auditorium
G.A. \$11.00, Students \$7.00
UCSD Fac/Staff & Sr.Cit. \$9.00
TICKETMASTER & UCSD Box Office: 534-4559
Presented by UCSD University Events & Student Activities

MURRAY LOUIS DANCE COMPANY/ DAVE BRUBECK QUARTET
November 17-18
8:00
Spreckels Theatre
Presented by
Law Office
FOUNDATION
for the
Performing Arts
Tickets \$10, \$20, \$30, \$37.50
Group Sales 234-5855
CHARGE BY PHONE 278-TIXS
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AT THE COMPANY, MAR 2001
ALSO AVAILABLE: MAR 2001
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Master Dance Class Available, Call 266-1460
Performances made possible in part by National Endowment for the Arts

"Superb • Exciting • Extraordinary! Must Not Be Missed!" — Kisselgoff, Times
MEL HOWARD Presents
NATIONAL DANCE COMPANY of SENEGAL
November 14, Saturday, 8 p.m.
Mandeville Auditorium
G.A. \$15.00, Students \$10.00
UCSD Fac/Staff & Sr.Cit. \$13.00
TICKETMASTER & UCSD Box Office: 534-4559
Presented by UCSD University Events & Student Activities

READER'S GUIDE TO LOCAL EVENTS

designed by well-known illustrators and artists: Joseph Pennell, Howard Chandler Christy, James Montgomery Flagg, "Uncle Sam Wants You," and Norman Rockwell. The exhibition can be seen in the Museum of San Diego History, San Diego Historical Society, Balboa Park, through November 8. Museum hours are 10 a.m. to 4 p.m. Wednesdays through Sundays. 232-6203.

Natural History Museum, "On the Edge: Threatened and Endangered." A new exhibit that studies disappearing plant and animal life, continues through 1988 at the Natural History Museum, Balboa Park. A special working exhibition will also be featured for the next several weeks. At various times during

museum hours, paleontologists will be extracting and examining the remains of a 75-million-year-old dinosaur found embedded in marine sandstone at a construction site in Carlsbad. Public viewing hours vary, so call the museum for the day's schedule. The museum is open daily, 10 a.m. to 4 p.m. Call 232-3821 for more information.

San Diego Museum of Art, the annual juried exhibition of work by members of the museum's Artists Guild will be displayed through December 13. The exhibition comprises forty-seven works in all media selected from 285 entries. Award winners are Angela Kosta's painted construction model and Ellen Phillips's sculpture "Passage No. 5." Other award winners include Anna Baker, Steve Behar, John Edwards, Lorraine Kohl, and Lou Secker. Also on display is "Black Sun: The Five of Four," works of four Japanese photographers who document the changes in Japanese society since World War II. The collection of 160 photographs cover the period from 1952 through the 1980s and reveal the artists' struggle to find and keep their Japanese heritage and the massive changes in postwar Japan. The photographs represented are prominent contemporary Japanese artists: Eikoh Hosoe, Shomei Tomosue,

Masahito Yukawa, and Daido Moriyama. The exhibition runs through November 8. The museum is located on the Prado in Balboa Park. Museum hours are 10 a.m. to 4 p.m. Tuesdays through Sundays. 232-7931.

Reuben H. Fleet Space Theater and Science Center, the Omnimax film, Saturno, is a photographic portrayal of the cycles of nature set to the familiar music of Vivaldi's "The Four Seasons" recorded by the St. Paul Chamber Orchestra and violinist Pinchas Zukerman and digitally processed for the special "outdoor" soundtrack, which recreates the acoustics of a classic concert hall. The film uses time-lapse photography, macrophotography, and computer animation. Saturno screens daily through December 10 at 10:30 a.m., 2:30 p.m., and 7:30 p.m. Show times for Saturno are 1:30 p.m., 3 p.m., 4 p.m., 5:30 p.m., and 7 p.m., plus an additional show at 10:30 a.m. on Saturdays and Sundays. Also showing in the theater is "The Magic Egg," a showcase of work by several computer animators, which screens daily through December 11 at 11:30 a.m., 1 p.m., 2:30 p.m., 4 p.m., and 7:30 p.m.

with additional shows at 10 a.m. on Saturdays and Sundays. Moriyama is the current latest film concert, which features computer-animated laser effects set to rock music with a laser theater. Show times are 9:15 p.m. daily, with additional shows at 10:30 p.m. on Saturdays and Sundays. 238-1168. The theater and science center is located at the east end of the Prado in Balboa Park, adjacent to Park Boulevard.

GALLERIES

Call for Entries, the City of San Diego's Public Arts Advisory Board will select four local residents and five local painters to participate in two temporary public art projects throughout the month of January in 1988 during the Super Bowl season. Artists wishing to be considered should submit a maximum of three slides (with a stamped, self-addressed envelope) to the city's Public Arts Administration Office, room 10, Conference Building, Balboa Park, by 5 p.m. on Monday, November 9. For information call 696-1627.

Student Exhibit, Palomar College's Robin Crutcher Gallery is a selection of works by graduate art students and recent graduates from M.F.A. programs at SDSU and UCSD. The exhibit's paintings, drawings, sculpture, video, and installations opens with an artist's reception, Friday, Thursday, December 19. Artists represented are Victoria Branden, David Engleheart, Verda Frenn, M. Leora, Regina Merend, Nori Nakamura, Stephen O'Rear, Greg Riser, Roberto Salas, Joyce Sallum, Jason Simon, and Leah Youker. Gallery hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday, 10 a.m. to 2 p.m.; and Saturday, noon to 2 p.m. Robin Crutcher Gallery, Palomar College, San Marcos. 744-1550 x204.

Tava, a selection of 137 works from the 100-piece Lawrence Scripps Wilkerson Collection will go on display Saturday, November 7, and remain through December 13. A public reception is scheduled for Friday, November 6, from 6 p.m. to 9 p.m. The exhibit includes children's books, board games, blocks, electric trains, cars, mechanical banks, pull toys, teddy bears, and even categories of child's art. The pieces date from 1910 to 1960 and have been

selected from the collection housed in the Detroit Antique Toy Museum and represent thirty years of collecting by Lawrence Scripps. The toys can be viewed at Mandeville Gallery, UCSD. Gallery hours are noon to 4 p.m. Tuesday through Sunday. 534-2864.

"Display of Nature," color photographs by Louise Russell, winner of the recent Museum of Photographic Arts-sponsored local competition and whose prize-winning photo appeared on the cover of the October 29 issue of the Reader, go on display at an artist's reception, Friday, November 6, from 6 p.m. to 8 p.m., and remain on view through November 20. San Diego Art Institute, Balboa Park. 441-1550.

"Define/Redefine/Challenge," an installation by Ellen Phillips, a sociological study of artists in their relation to change in their art, goes on display with an artist's reception, Friday, November 6, from 6 p.m. to 9 p.m. Spectrum Gallery, 744 G Street, downtown. An integral part of the exhibit is the use of and discussion by artists concerning change. The exhibit remains on view through

November 25. Gallery hours are Wednesday through Saturday, 11 a.m. to 8 p.m. 232-0141.

"The Truth Paintings," the abstract-expressionist work of Los Angeles artist Kim Rasmussen, go on display at an artist's reception, Saturday, November 7, from 10 p.m. to 12 p.m. Nevada, 428 Broadway, Hillcrest. 298-2413. The oil-on-wood paintings can be viewed through November 21, with a reception from 6 p.m. to 9 p.m. and remain on view through November 29. San Diego Art Institute, Balboa Park. 441-1550.

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"Definition/Redefine/Challenge," an installation by Ellen Phillips, a sociological study of artists in their relation to change in their art, goes on display with an artist's reception, Friday, November 6, from 6 p.m. to 9 p.m. Spectrum Gallery, 744 G Street, downtown. An integral part of the exhibit is the use of and discussion by artists concerning change. The exhibit remains on view through

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January 16—Robin Hood with Ludwig. Fairbanks. March 26—Flesh and the Devil with Greta Garbo and John Gilbert. April 23—The Circus with Charlie Chaplin. \$15.50, \$13.50, \$11.50—Single tickets. \$35.50, \$30.50, \$26.50—Three-concert subscription.

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Saturday Art Strolls

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Come by and enjoy the art, artists, galleries and shops on a self-guided tour of the colorful San Diego Art Neighborhoods, on adjoining streets from Broadway south and Horton Plaza east. Be a part of the growing Art Scene in the Sun Diego.

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Contemporary Art
604 9th Avenue • 239-8592
- SUSHI PERFORMANCE AND VISUAL ART GALLERY**
857 9th Avenue • Uptown
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- THE RATNER ART CENTER**
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\$10.00 admission. Must be at least 21 with valid ID. Advance tickets available at the SAN DIEGO HARBOR EXCURSION ticket booth and all specialty liquor stores. Outlets: (619) 276-1105.

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READER'S GUIDE TO LOCAL EVENTS

"Art of San Diego," over the last 100 years, and artists have been invited to the City of San Diego. For the first time, selections from the city's collection will be displayed in a group. The exhibit runs through January 12, 1987. Included in the exhibit are paintings, sculpture, etchings, watercolor, and lithographs—many created during the days of the WPA in the 1930s. By artists such as Alfred Mitchell, Maurice Braun, and C. A. Jones. One piece, a photograph by Werner Bischof, appeared in the "Family of Man" exhibit at the Museum of Modern

Art in New York in the 1950s. The exhibit can be seen at the gallery of USFV, 12455 Fomer Road, Mesa Mesa. Gallery hours are Monday through Thursday, 9 a.m. to 5 p.m.; Friday, 9 a.m. to 4 p.m.; Saturday, 10 a.m. to 4 p.m.; and Sunday, 12 p.m. to 4 p.m. 693-4613.

LEGACY FOR SALE

(continued from page 1) particularly of World War II, and he lavished special attention on the hotel's bookshelves, filling it with vintage postcards, "Lucky Strike green glass" and "illuminated signs, FBI portraits, and vending machines from the period. When the hotel was overflowing with enough nostalgic bric-a-brac to satisfy the most compulsive collector, Miranda threw a wild party

featuring TV stars Rose Marie and Earl Holliman, among other Hollywood friends and luminaries.

It was to be the apex of Miranda's and Wortman's lives. I was there to see the priceless Lucan Theatre at the corner of Third Avenue and G Street from the arched hall of city redevelopment. Wortman staged one of his last shows, the Lucan Folies, in the antique music hall and pleaded desperately with the city council to let the proud old building stand, but the city was in no mood to block "progress."

A facades concrete parking garage now occupies the site. On January 12, 1981, at the age of fifty-three, Wortman was found dead in his sister's San Bernardino house, his neck broken in an apparent struggle. A Riverside man was charged with the murder but later acquitted. Miranda died two

years ago, and the hotel was sold earlier this year. Although some of Wortman's decorative items have apparently already been claimed by others, including, alas, the World War II memorabilia, enough remains to provide a glimpse of an unusual city in San Diego history. The public sale of the furnishings and accessories will be held Saturday, November 7, and Sunday, November 8, from 9:30 a.m. to 5:30 p.m. in the warehouse at 316 West E Street, downtown, behind the Hotel San Diego. For information call 234-0221. Admission to the sale is free.

— Matt Potter

THESE COMPATIBLE TIMES

(continued from page 1) Greg and Yvonne had been interlocking for a year, off and

on. The session began with the couple bickering over who would sit where.

Greg: You sit on a chair. Yvonne: I sit on the desk. Greg: Okay. I'll sit on a desk.

I suggested they both be desk-tops for the time being. I asked Yvonne to tell me why they had come.

"The life report exposes it all—interfering in the business, maintaining who city, nature, and do housekeeping. Come on, nearly four out of five lap-tops out there still have to fight for their rights within relationships, though an even greater proportion find that mainframes actually become more emotionally dependent on lap-tops than vice versa. Virtually all of the lap-tops in the report find that mainframes communicate in language that is condescending and judgmental, rife with insults, hostility, teasing, and stupid

puts. Lap-tops, meanwhile, are caught between an anger that makes us want to unplug and a longing to create permanently open lines. And who puts the most energy into these relationships? Who makes communication work—

their highest priority? Who doesn't listen?"

I opened my eyes and looked to Greg for a response.

Greg: (waking) Huh? Oh, I guess I must have logged off for a minute.

Yvonne: This is one of his jokes. See what I mean?

I laughed and agreed the situation was serious. I asked Greg what he was thinking.

"I think Yvonne is mostly right. I am callous and cold, and my idea of a joke—which

jokes, by the way, Yvonne over there can give with the best of them—sometimes aren't funny. I admit I have more power, but I also know my power is useless in solving some of the world's most basic problems. Look, it's not the machine, it's a revolution here. Lap-tops are still giving more than they get, but things are getting better, and we're moving in a direction that both of us want."

I made a note and asked Yvonne if she had anything to add. But she and Greg were already communicating on a level to which I had no access. In my mainframe bickering with your lap-top? Has your modem stopped speaking to you? Or do you just want to find out about the latest advances in desk-top publishing, computer

languages, and spread sheets, or try out some new hardware, software, and peripheral equipment? In this age of communication and compatibility, we all need help from time to time. The San Diego Computer Society's eighth annual computer fair is scheduled for Saturday, November 7, and Sunday, November 8, and should offer something in the way of education and therapy for beginners and advanced practitioners. There will be vendor exhibits and two days of panel discussions, free with admission to the fair. Among the most interesting are five talks on desk-top publishing scheduled for Sunday, beginning

on the hour from 9:00 a.m. through 1:00 p.m. Lectures on computer basics—spread sheets, data bases, computerizing your business, computer security, and the like—are scheduled for Saturday beginning at 10:00 a.m., and Sunday, beginning at 2:00 p.m. There will be a discussion of computer animation at 1:00 p.m. on Saturday. Sidney Kahn, the director of the San Diego Supercomputer Center at UCSD, discusses future applications of this high-powered device on Saturday at 3:00 p.m. All events are held at the Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. The fair opens at 9:00 a.m. and ends at 5:00 p.m.

both days. For additional information, call 283-7737.

— Joe Applegate

THE NEW MUSIC

(continued from page 1) Ellen Taaffe Zwilich and SONOR member Jean-Charles Françoise's "ChoreOS." Edwin Harkins is featured as trumpet soloist in the energetic Zwilich piece. Characteristic of her compositions (including the 1983 Pulitzer-winning symphony, *Three Movements for Orchestra*) is a terse, fluid energy, which Harkins interprets on a high for "Back" trumpet. Wednesday night's program will also feature the world

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NOVEMBER 5, 1987 21

(continued from page 25)
 concert will benefit San Diego's Central America Information Center. The group will be politically motivated to enjoy this beautiful music.
 If I had a little more of the Colonel Parker in me, I would have signed a personal management contract with a young girl I heard singing in 1969. At the time, I was playing in a local amateur band, Charles Farm, with guitarist Allen Green of the Vanbrunish North County band, the Drones. A mutual friend was guitarist Roger Flores, and somehow through that connection, the

Farm found itself rehearsing in the living room of a house in the San Diego suburbs.
 During one Saturday afternoon practice, four adolescent girls wandered through our tangle of amps and guitars and disappeared into the back part of the house. Later, during a break between songs, I heard the loveliest a cappella vocal harmonies emanating from the year bedroom. The whole band stopped and listened. For teenage girls, this foursome sounded light, professional, mature.
 "That's Rose—Roger's sister," said Green when the strongest of the voices broke through the

pack for a brief solo. She's really good," I said. We returned to the more "important" matter of lunch, preparing for a New Year's Eve gig at Jerry Herrera's club, "J's," on Pacific Highway two we didn't get paid.
 A few weeks ago, **Rosie Flores** released her debut solo album on Reprise Records reviewed in section one of this issue, and I feel almost paternal about it all over the years, most of my contemporaries tone major exception is the Beat Farmers. Jerry Ramsey gave up the quest for the rock and roll goal, but Flores has only occasionally let the cruel statistics and warped

logic of the record business discourage her. Her breakthrough, then, owes almost as much to her perseverance as to her conservative talent.
 Flores, of course, is no stranger to those who've been around town for a while. Her foursome of brother-warblers gave way in the mid-Seventies to Penelope's Children, an all-girl, psychedelic-country-rock band that toured Texas and California. Thereafter, Flores performed both solo and as half of the acoustic duo, Sweetfire. More of you will remember her as the leader of the late-Seventies country-rockabilly

band Rosie and the Screaminers and as a sometime member of the obnoxious OD Corral. After relocating to L.A. in 1978, Flores performed solo, covering shows for the likes of David Lindley, Joe Eli, Elton Bishop, Bo Diddley, and the Blasters. These solo sets were clinics on how someone armed only with an acoustic guitar and a wonderful voice can turn thankless opening slots into tours de force.
 In 1983 Flores answered an advertisement placed in the L.A. Weekly by the all-girl band the Screamin' Sirens and soon

(continued on page 26)

(continued from page 26)
 became a member. The *Andie* musicians, who dressed like Hunter S. Thompson's idea of borderline good-time girls at their first square dance, brought their Marx Sisters mix of rock, punk, and clamber-party naughtiness to San Diego several times and in 1984 released a critically lauded album, *Florida*. Flores remains a Siren, but last year she took an extended leave to pursue a solo career when a demo tape of her doing roadside-diner country impressed execs at Warner Brothers Records (Reprise is an affiliated label).
 Several months later, Rosie Flores was released to generally favorable reviews, and its first single, "Crying over You," has been on *Hillbilly* magazine's country charts for eight weeks. Flores will perform her first post-record-release gig in her hometown when she brings her band to the Bacchanal this Tuesday night to open for fellow nontraditionalist countryman Steve Earle. For a complete listing of other artists in town this week, see "Concerts" on the following pages.

CONCERTS

The Peter Dinklage Trio (contingent)
 Trip Sprague, Chris's tonight
 Thursday, 8:30 p.m., 902 Fifth Avenue
 downtown, 233-4355

The Bushell (B.A. band, tonight)
 Thursday, 9 p.m., 8022 Claremont
 Mesa Boulevard, Claremont
 560-8022

Food for Feet (Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South
 Colton Avenue, Solana Beach)
 481-9022

Eddie "Crispinhead" Vinson with the
 Randy Porter Trio (Claremont, tonight, Thursday, 9 p.m., Summer House
 Inn, 7905 La Jolla Village Drive, La Jolla, 459-0541)

The Mike Wofford Trio, featuring
 Jim Plank and Bob Nigamson:
 Words and Music, Bookstore, Friday,
 November 6, 8 p.m., 1806 Fourth
 Avenue, Hilvers, 298-4011

Mike Dred (Rock, Friday,
 November 6, 9 p.m., 4258 West Point
 Loma Boulevard, Loma Portal,
 225-9559)

Leslie Drayton (Bella Via, Friday,
 November 6, 8 p.m., 8022 Claremont
 Mesa Boulevard, Claremont,
 560-8022)

The Paladins and the Forbidden
 Pigs (Rock, Saturday, November 7,
 8 p.m., 4258 West Point Loma
 Boulevard, Loma Portal, 225-9559)

Overcome and the Pandoras
 (Sfist's Backdoor, Saturday,
 November 7, 8 p.m., Arts Center,
 San Diego State University campus,
 950-6562)

Salvador Banton and
Guardabarranca (La Palma Theatre,
 Saturday, November 7, 7 p.m., First
 and D streets, Escondido, 438-4030)

Reggie Splash with **Mike Dred**, the
Cardiff Riders, **Queen Eckerson**
 and **Vibral Smash** (Night Shift, Gen-
 eration, Sunday, November 7, 8 p.m.,
 Warriors, Stonehenge Park, Saturday,
 November 7, 2:30 p.m., USD campus,
 Free)

John Lee Hooker (Belly Up Tavern,
 Sunday, November 8, 9 p.m., 143
 South Colton Avenue, Solana Beach,
 481-9022)

Peter Sprague's Samba Band,
 featuring **Reese Lettice** (Rock, Sun-
 day, November 8, 8 p.m., 4258
 West Point Loma Boulevard, Loma
 Portal, 225-9559)

The Celtic Riffers and the Dead
Midlens (Tron P.B., Sunday,
 November 8, 8 p.m., Student Center,
 USD, Colman Drive and La Jolla
 Shores Drive, La Jolla, 533-4080)

Y&T (Hacienda, Monday, November 9,
 8 p.m., 8022 Claremont Mesa
 Boulevard, Claremont, 560-8022)

"Jazz Live" (Saturday, **Claremont**,
 Sunday, November 10, 8 p.m.,
 Fourteenth and C streets, downtown,
 230-1062)

Steve Earle and the Dukes and **Rosie**
Flores (Bachman, Tuesday,
 November 10, 8 p.m., 8022 Claremont
 Mesa Boulevard, Claremont,
 560-8022)

Barney Kessel and the SDS Jazz
Ensemble (Smith Recital Hall,
 Wednesday, November 11, 7 p.m., Music
 Building, San Diego State University
 campus, 265-6842)

Al DiMeola (Bachman, Wednesday,
 November 11, 8 p.m., 8022 Claremont
 Mesa Boulevard, Claremont,
 560-8022)

Jimmy Cliff (Belly Up Tavern,
 Wednesday, November 11, 9 p.m., 143
 South Colton Avenue, Solana Beach,
 481-9022)

The Palmer Jazz Ensemble,
 featuring **Claremont**, Thursday,
 November 12, 7:30 p.m., 1140 West
 Mission Road, San Marcos, 744-1130,
 extension 2453)

Steve Jones (Bachman, Thursday,
 November 12, 8 p.m., 8022 Claremont
 Mesa Boulevard, Claremont,
 560-8022)

Ben Vaughn (Rock, Thursday,
 November 12, 8 p.m., 4258 West Point
 Loma Boulevard, Loma Portal,
 225-9559)

Stan Ridgway (Belly Up Tavern,
 Thursday, November 12, 9 p.m., 143
 South Colton Avenue, Solana Beach,
 481-9022)

Smiley Wilson and Roy Gaines
 (Rock, Friday, November 13, and
 Saturday, November 14, 8 p.m., 4258
 West Point Loma Boulevard, Loma
 Portal, 225-9559)


The Peter Sprague-Keren Lettice
 Group (Bella Via, Friday,
 November 13, and Saturday,
 November 14, 8:30 p.m., and
 10:30 p.m., 2501 Highway 101, Cardiff,
 942-1108)

New Sounds of the Sixties, Part 3,
 featuring **Manuel Scan, the Rumble**,
27 Various, Corporate Humors, Lost
Patrol, the Front, the Runners, the
Nephews, the Donkey Show, Big
Express, the Deadheads, the Terribs,
Let's Go Bowling, the House Criers,
Crocodile Shop, No Doubt, Sons of
Liberty, Outrage, and the Leopards
 (California Performing Arts Center in
 the old Palisades skating rink, menage,
 Saturday, November 14, noon, 1540
 Steiner and University Avenue, 222-4544
 or 225-8736)

UCSD POP EVENTS presents

THE DEAD MILKMEN

FROM AUSTRALIA



The Cellbrite Rifles

november 8, sunday, 8:00p.m.

ucsd triton pub, all ages

adv. tickets: \$5.00 UCSD St. & \$9.00 G.A.
 (\$1.00 more on day of show)

UCSD Box Office & TicketMaster: 534-4559

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SUNDAY CHAMPAGNE BRUNCH
 Your choice of three different omelettes or Belgian waffles, plus
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 Every Sunday 9 am-2 pm

Don't forget—every Tuesday is
290 NIGHT
 featuring **X-Rated Drank!**

For booking info, call: Nelson Talent Agency 581-1091

They all LAUGHED at my margaritas ...but then I found new Cocktails For Two



SO WHO WANTS ANOTHER ONE OF MY FAMOUS MARGARITAS?
 FAMOUS MARGARITAS ARE A JOKE!
 BYE BYE BILLY BOY, I CAN'T BE SERVED WITH A LAUGHING STOCK!
 DARN IT! I'M SICK AND TIRED OF PLAYING THE FOOL. COCKTAILS FOR TWO SAYS THEY CAN CHANGE EVERYTHING. ALL RIGHT! I'LL GET SOME!
 M-M-M! WHAT AN AUTHENTIC MARGARITA TASTE!
 HOW 'BOUT SOME MORE?
 M-M-M! THESE MARGARITAS ARE SO GOOD! NOBODY 'LL LAUGH AT ME NOW!
 OH BILLY, I'LL NEVER LAUGH AT YOU OR YOUR MARGARITAS AGAIN!

The new, great-tasting Cocktails For Two can help you TOO!!

If you, like Billy, are sick and tired of being laughed at because of your "mediocre margaritas"—then Cocktails For Two is for you.
 Yes, you'll notice the difference in just a few short sips. Taste. More taste than you could ever imagine. That's the delicious new Cocktails For Two. Made with only the finest natural ingredients. In the most exciting flavors known to man. (Like Zesty Margaritas, creamy Pina Colodas and oh so Fuzzy Navels.)
 So, don't get laughed at. Get Cocktails For Two. In any of three convenient sizes. There's nothing funny about this taste!

Cocktails For Two

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TICKETS AT
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THURSDAY, FRIDAY & SATURDAY, NOVEMBER 5, 6 & 7

Special Happy Hour performance Friday & Saturday by Rock Wars winner

THURSDAY IS COLLEGE NIGHT
 No cover with student ID
 \$1 well and domestic beer

TONIGHT!

A special Happy Hour concert by
THE BOLSHOI
 Tickets only \$3.91
 (Thursday cover and drink special honored after show)

SUNDAY, NOVEMBER 8
 A rock 'n' roll music zone showcase with
THE TOUCH & MINSTREL

MONDAY, NOVEMBER 9
 101, 1028 PM welcomes
Y&T
 with local favorites
POWERLINE

TUESDAY, NOVEMBER 10

MAGIC 102 FM
 No cover before 9:00 pm
 Drink specials • Prizes

STEVE EARLE
 AND THE DUKES
 with special guest
ROSIE FLORES

WEDNESDAY, NOVEMBER 11

KFM98 presents
ALDI MEOLA PROJECT
 Voted best jazz guitarist
 five years running
 —Guitar Player Magazine

THURSDAY, NOVEMBER 12
 A special Happy Hour performance by
STEVE JONES
 Former Sex Pistol
 gone rock

SATURDAY, NOVEMBER 15

MAGIC 102 FM presents
FOGHAT
 with special guest
THE OUTLAWS

MONDAY, NOVEMBER 16

Jazz saxophonist
njoe
 "Nake's Theme"
 has topped the
 Billboard charts for
 over 60 weeks

UPCOMING CONCERTS
MIKE MCCLURE & RAY MANZAREK 11/17
THE UNTOUCHABLES 11/18
JOHN RAY & STEPPENWOLF 11/22
LEON RUSSELL & EDGAR WINTER 11/23
KSDS "TRUE BLUE REVUE" BENEFIT 11/24
JIMMY DAVIS & JUNCTION 11/25
THE BYRDS 11/26 • **CHARLIE DANIELS** 12/1
CLIMAX BLUES BAND 12/2
MICHAEL MARTIN MURPHY 12/6
IAN HUNTER 12/7 • **BEATLEMANIA** 12/14

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DRAMARAMA

Tickets: \$9 SDSU students, \$12 public
(\$1 more day of show)

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A POETRY READING BY



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RICHARD FILACCIO

Tickets: \$5 SDSU students, \$6 public
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FRIDAY, NOVEMBER 20

FRIDAY, NOVEMBER 20
BACKDOOR, AZTEC CENTER

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SHALL
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CULTURAL ARTS

1467

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NOVEMBER 5, 1987 • 1

Mary's by the Sea, 710 Garnet Avenue, Pacific Beach 443-7844. The Classics, rock, Thursday-Sunday. 8:30-11 p.m. Sunday and Not Gully, rock, Sunday evening. The Imposters, rock, Monday through Wednesday.

MC's, 1101 Orange Avenue, Coronado 435-5280. Live music, nights, call club for information.

Mexican Village, 120 Orange Avenue, Coronado 435-1822. Dean Adkison, 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, Sunday through Saturday.

Money Money, 3595 Sports Arena Boulevard, San Diego 524-3586. Crystal, rock, Thursday through Saturday. Tina, rock, Sunday and Monday. Ramapo, rock, Tuesday and Wednesday.

Mulaney's, 1031 Orange Avenue, Coronado 435-5280. Full coverage, contemporary, Friday, *King of the Hill*, contemporary, Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, La Jolla 225-7522. The Most Valuable Players, jazz, Thursday through Saturday. Hoffs Letters, jazz, Sunday.

Paradise Bay, 1935 Quince Road, Marina Village, Mission Bay Park 223-2335. The Reflectors, rock, Thursday through Saturday.

Paradise Bay, 1935 Quince Road, Marina Village, Mission Bay Park 223-2335. The Reflectors, rock, Thursday through Saturday.

Prentiss, 1625 Prospect Street, La Jolla 454-9711. The Tribal Lancers, Caribbean, soca, reggae, ska and other world rhythms, Friday and Saturday. Gina Perry & Su Orquesta Afro Rumbas, Latin salsa dance music, Sunday.

Putnam's Colonial Inn, 910 Prospect Street, La Jolla 454-7191. Forrest Woodcock, avant-garde standards and jazz, 4:30-7 p.m., Friday and Saturday.

Rick's, 4258 West Point Loma Boulevard, Loma Portal 225-9509. The Rocket 88, rock, Thursday-Mike Levine, jazz, Friday and Saturday. Rick's, 4258 West Point Loma Boulevard, Loma Portal 225-9509. The Rocket 88, rock, Thursday-Mike Levine, jazz, Friday and Saturday.

Rocky's Balboa, 4626 Albuquerque Street, La Jolla 454-7191. The Rocket 88, rock, Thursday-Mike Levine, jazz, Friday and Saturday.

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Rocky's Balboa, 4626 Albuquerque Street, La Jolla 454-7191. The Rocket 88, rock, Thursday-Mike Levine, jazz, Friday and Saturday.

Sandtrap Lounge, 2702 North Main, La Jolla 454-7191. Forrest Woodcock, avant-garde standards and jazz, 4:30-7 p.m., Friday and Saturday.

Silver Fox Lounge, 1883 Garnet Avenue, Pacific Beach 223-9090. Live music, 10 p.m. and later, call club for information.

Tablas Flancones Nightclub and Restaurant, 3501 Del Rio Street, Pacific Beach 443-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday-Thursday, 7:30, 9:30 and 11:30 p.m., Friday and Saturday.

Tea's Tavern, 4910 Voltaire Street, Ocean Beach 223-4995. Tom 'Cat' Courtney, blues, Thursday, Barton and James, acoustic and electric rock and folk, Tuesday. Live music is featured on all other nights of the week, call club for information.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla 587-1888. Show it On, contemporary, Thursday through Saturday. Shaker, contemporary, Tuesday and Wednesday, November 10 and 11.

Top of the Cove, 1216 Prospect Street, La Jolla 454-7191. Bill Wright, Gershwin, Porter, Henderson, et al., on the piano, Wednesday through Sunday.

Urban Pub, Student Center UCSD, Gilman Drive and La Jolla Shores Drive, La Jolla 534-4090. The Dead, Mahones, rock, and the Cellarates, Riffs, 10 p.m. and later, call club for information.

Vic's Bar and Restaurant, 7925 Fay Avenue, La Jolla 454-3799. Jose Cabreria, jazz piano, 6:30 p.m., Monday through Thursday, Cuthbert, jazz, Friday and Saturday.

Victor's, 1403 Rosecrans Street, Point Loma 226-8871. Davenport, Norman Clifford and Frankie Folin, contemporary, Wednesday through Saturday. Uptown, Paul Gaudin, contemporary, Friday and Saturday. Gary Jennings, contemporary, Sunday through Wednesday.

W.D. Pahl and Co., 2901 Nimble Boulevard at Rosecrans Street, San Diego 524-3586. Star Turn, recorded music and video audience participation presentation, Wednesday through Friday and Saturday, the Beach, rock and Motown, rock, Sunday. Powerline, rock, Monday. Steve Earl and the Ducks, country, rock, and Rose Flores, country, rock, Tuesday. The Alameda Project, jazz, Tuesday.

Winston's, 1921 Bacon Street, Ocean Beach 222-6822. The Christine LaRocca Band, modern blues, Thursday. Ground Zero, rhythm and blues and rock, Friday and Saturday. Jim Weston, a band for sound production, 8:30 p.m., Sunday. Big City Blues, blues and rhythm and blues, Monday. The Blues, blues and rhythm and blues, Tuesday. Gail Kelson, reggae, Wednesday.

Barney Stone Pub, 5627 Balboa Avenue, Claremont 278-2031. Chaz O'Donohue, Irish music, Wednesday through Sunday.

Blue Haven Lounge, 2517 Claremont Drive, Claremont 278-0963. Callahan and Callahan, Rhythms and Saxes, rock and country, rock, Thursday through Sunday.

Bushy's, 1909 Main Street, Mission Valley 294-7311. Shami Skogel, original solo piano accompaniment and honking requests, Monday through Thursday, various entertainers performing, Saturday evening and during the Sunday brunch.

Carriage House, 2943 Alhambra Avenue, Claremont 278-2967. Jim Smith, country, rock, and madison, Friday and Saturday.

The Ranchman, 8022 Claremont Mesa Boulevard, Kearny Mesa 560-8022. Private Domain, rock, Thursday through Saturday evening, with the Bobbitt, rock, Thursday. Happy hour and Cuban progressive jazz, Friday and Saturday, the Beach, rock and Motown, rock, Sunday. Powerline, rock, Monday. Steve Earl and the Ducks, country, rock, and Rose Flores, country, rock, Tuesday. The Alameda Project, jazz, Tuesday.

Crystal 'N' Live, 500 Hotel Circle North, Mission Valley 294-9000. Matt and the Edge, rock, Thursday through Saturday. The Heroes, rock, Tuesday and Wednesday, November 10 and 11.

Del Rio Bar and Grill, 911 Camino del Rio South, Mission Valley 443-0444. The 100 Shades of Blue, jazz, Friday and Saturday.

The Emerald Ballroom and Dance Center, 1054 Camarillo Drive, Mission Hills 363-2122. The Jack-Knifed Band, jazz, Friday.

The Goodfathers, 7878 Claremont Mesa Boulevard, Kearny Mesa 560-9095. Scott Siskind, guitar music on the piano, Friday through Sunday evening.

Gourmet Lounge/Town and Country Hotel, 561 Hotel Circle North, Mission Valley 294-7311. Shami Skogel, original solo piano accompaniment and honking requests, Monday through Thursday, various entertainers performing, Saturday evening and during the Sunday brunch.

Haji Baba, 101 Mission Valley Center West, 824 Camino de la Reina, Mission Valley 298-2010. The Haji

Baba Hand, Arabic music and dance, Thursday through Sunday; the rafteries, four famous music, Tuesday. Oats, Arabic music, Wednesday.

Hindquarters, 7040 Myzma Road, Mira Mesa 594-4267. Jo Thomas, acoustic guitar and blues, Wednesday through Saturday.

Holiday Inn, Coker's Lounge, 595 Hotel Circle South, Mission Valley 293-5230. The Presidential, rock, Thursday through Saturday. Show it On, contemporary, Wednesday, November 11.

Islands Lounge, Hardie Hotel 2270 Hotel Circle North, Mission Valley 293-5230. The Seal Brothers, Motown, blues and standards, Thursday through Saturday. Live music, Sunday and Monday, call club for information.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley 293-5231. Piano Bar, Don Libbey, Monday through Thursday 9-11 p.m., Craig Jones, singing along favorites, jazz, ballads, and a bit

of country, Monday through Thursday 6 p.m., Margie Harmon, Friday and Saturday, 1000 Avenue, Sunday.

King's Castle, King Inn, 1333 Hotel Circle South, 297-2231. Kathy Lind, harp, performs Friday and Saturday evening.

La Fenderia, 4444 Camino del Rio South, 454-7191. The Rocket 88, rock, Thursday-Mike Levine, jazz, Friday and Saturday.

The Library, 7100 Mission Gorge Road, Mission Gorge 584-0100. Dale Pearson, piano, Wednesday through Saturday. Don Miller, piano and vocals, Sunday. Sunday through Saturday.

Club Mirage, 101 Mission Valley Center West, 824 Camino de la Reina, Mission Valley 294-9000. The Borderlines, rock, and the Landlords, rock, Thursday, the Pingpong Show, new rock, and Odd Girl Out, rock, Friday. Flying Colours from San Francisco, rock, and Usual Suspects, rock, Saturday. 18 and up show with Necronom, rock, and Infinity, rock, Sunday, audition, night, Monday.

BULLFROGS
LIVE ROCK-ROLL NIGHTLY

Thursday-Saturday, November 5-7
BEAT CLUB
Sunday-Tuesday, November 8-10
STRANGERS
Wednesday & Thursday, November 11 & 12
THE MODERN MIX

Friday & Saturday, November 13 & 14
TOYS
Sunday & Monday, November 15 & 16
THREE SPEED
Tuesday & Wednesday, November 17 & 18
BEAT CLUB

No cover Sunday through Thursday—only \$2.00 Fridays & Saturdays
5046 Newport Avenue • Ocean Beach • 222-5300

Thursday-Saturday, November 5-7

RHYTHM METHOD
Saturday afternoon, November 8
3:30-8:00 pm
RAS CLOUD
Sunday, November 8
NOT GUILTY
Monday-Wednesday, November 9-11
IMPOSTORS
BAND BREAK SPECIALS
Monday through Thursday
9:00 pm-1:30 am

PACIFIC BEACH MARY'S
BY THE BEACH
"The beach bar with a heart"
Live
Entertainment
7 days a week
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EVERY SEAT IS A GOOD SEAT

LEPPARD

101 KGS FM

8 PM
FRI. NOV. 20

EVERY SEAT IS A GOOD SEAT

WINDHAM HILL JAZZ ARTIST

ANDY NARELL

Special guest
PETER SPRAGUE

Narell's distinctive steel drum sound is an exotic blend of jazz, Caribbean, funk and folk. His knack for buoyant, infectious melodies infuses his performances with a joyous sense of music making.

November 15, Sunday, 8 p.m.
Mendenhall Auditorium
G.A. \$14.00, Students \$8.00
UCSD Pac/Staff & Sr. Cit. \$12.00
TicketMaster & UCSD Box Office: 534-4550
Presented by UCSD University Drama & Student Activities

I GO, WE GO, YUGO,

THEY'RE GONE!

91X

YOU ONLY HAVE TILL NEXT WEDNESDAY TO WIN BECAUSE SATURDAY, NOVEMBER 14, THE YUGO BALL HAPPENS AT THE WHEREHOUSE RECORDS

SUPERSTORE AT COLLEGE AND EL CAJON. THAT NIGHT ONE PERSON WILL COME AWAY WITH 6 BRAND NEW 1988 YUGOS! LISTEN TO 91X (91.1 FM) FOR DETAILS.

NOVEMBER 5, 1967 29

guitar. Friday, the Paradise Street Irish, Irish music, Saturday, Linda Chase and Roger Denny perform jazz, classical, and originals, 7:30 p.m. Saturday, Ricki and the Rhythm Nipples, Appalachian, and old-time music, Sunday, Old Time Hoedown, Monday, Richard Clark, finger-picking guitar style of Chet Atkins, reggae, and more, Tuesday, Bob Harris, folk, singer and humorist, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 260-6282. Vinyl, Warren, jazz on "the stick," Wednesday and Thursday, salsa, contemporary, Friday and Saturday, Jack Strim, contemporary, Sunday, Barbara Corder, contemporary, Tuesday.

Expresso Gallery, 500 Fourth Avenue, downtown, 239-0511. Live music, nights, call club for information.

Pat Chiu's, 2237 Pacific Highway, downtown, 232-0686. Hills Country, New, jazz, Thursday through Sunday, live jazz, 6:30 p.m., Sunday, call club for information.

Gabrieli's, 302 Fifth Avenue, corner of Fifth and Olive, Hillcrest, 291-4779. Live music, Tuesday and Thursday, call club for information, open mike with Mike Lamy, Friday, Mike Lamy, Broadway show tunes on the piano, Saturday, 1920s romance and

Friends, jazz, 8:15 p.m., Sunday, Roberto Ladd, piano and violin genre music, 11 p.m., Monday, open mike with Mike Lamy, Wednesday.

Hamberger's, 4016 Wallace Street, Old Town in the Heart of the Mission, 295-0044. Charlie Meno, contemporary, Friday and Saturday.

The Harp and Shamrock Irish Pub, 2812 Kettner Boulevard, downtown, 268-1846. Sean McVicker and Paul Dunn, Irish and contemporary music, Friday and Saturday.

Holiday Inn-Rancho, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3663. The House Trio, Salsa and Latin dance rhythms, show tunes, comedy, and contemporary music, Tuesday through Saturday.

Horton Grand Hotel, 311 Island Avenue, downtown, 544-5886. The Jazz Throes, jazz, 5:30-11:30, Thursday through Saturday, the Mike Wolfed Duo, jazz, 5:30-11:30, Wednesday, November 11.

Hotel San Diego, 339 West Broadway, downtown, 234-0221. Harry's Bar, The Glenn Horuchi Duo with Mikiaka Uchi, jazz piano and bass, 5 p.m., Wednesday and Thursday, live music, Friday and Saturday, call club for information.

Humphrey's, 7141 Mission St., 2241 Shelter Island Drive, Shelter Island, 224-3377. Indoor stage, The Mark Lescan Band, jazz, Sunday, Fathunges jazz, Monday.

Imperial House, 505 Robin Street at Park Boulevard, Hillcrest, 234-3325. Wayne Jure, jazz, Tuesday through Saturday, the Imperial House Opera Singers, Tuesday, Wayne Jure and Hank Young, jazz, Friday and Saturday.

"The Invaders", at the dock, 1066 North Harbor Drive, downtown, 234-8667. The II Street Band, with Judy Ames, contemporary, nightly except Thursday.

Jen's Hickory Wood Barbecue, 3322 El Cajon Boulevard, 266-8220. Talent show and host night with Elmer Bar performing everything from country to funk and contemporary, 7:30 p.m., Wednesday.

Jelly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Dunes and Warren, contemporary, Wednesday through Saturday, Brian Barnes, contemporary, Sunday and Tuesday.

Jonah's, 807 West Harbor Drive, Seaport Village, 233-4300. Dunes and Warren, contemporary, Wednesday through Saturday, Brian Barnes, contemporary, Sunday and Tuesday.

Jonah's, 807 West Harbor Drive, Seaport Village, 233-4300. Dunes and Warren, contemporary, Wednesday through Saturday, Brian Barnes, contemporary, Sunday and Tuesday.

The Lighthouse, 1078 West Lewis Street, Mission Hills, 296-9882. Roger Belfry, classical guitar, Tuesday through Sunday.

Madison Wind, 308 University Avenue, Hillcrest, 297-3017. The Soundmakers and a couple of sax, rock and rhythm and blues, Thursday, the Blonds, Friday and Saturday, the Reactions, blues and rhythm and blues, Tuesday, the Rhyme Rhythms, blues and rhythm and blues, Wednesday.

Mark Callender's, 6950 Alvarado Road, State College area, 465-1900. Mike Nelson, classical and contemporary guitar, 3:35 p.m., Tuesday.

Oasis Club, 3184 Martin Luther King Jr. Way, Southeast San Diego, 237-9772. Pro Brigham Preservation Band, Dixieland jazz, 4:45 p.m., Sunday.

O'Grady's, 3402 Adams Avenue, Normal Heights, 264-7666. Eamon Camell, Irish and contemporary music, Tuesday/Thursday and Saturday, Three Speed, vintage rock, Friday, Sue Palmer, free-former, boogie woogie piano music, Tuesday happy hour, the Hop Tops, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111. Carlos, rock, Friday evening, the Aubrey Fay Trio, featuring vocal Paul Lorde, jazz, Sunday brunch.

Seaside, 2547 San Diego Avenue, Old Town, 298-0133. Patrick, contemporary, Thursday and Saturday, live music, Sunday, call club for information, Brent Flowers, contemporary, Wednesday and Friday, Jonathan Murrie, contemporary, Monday and Tuesday.

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Pat's La Vista, 808 West Washington, Mission Hills, 296-8030. Melinda, New Eastern jazz and pop, 10 p.m., Saturday.

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Sculpture Garden Cafe, San Diego, Museum of Art, 1439 El Prado, Balboa Park, 236-1723. Bob Hamilton, reggae and Tom Anzures, blues, perform jazz music, noon-1 p.m., Saturday and Sunday.

Sherraton Harbor Island East, Reflections, 1880 Harbor Island Drive, Harbor Island, 291-2909. The Sons Brothers, rock, Tuesday through Saturday, the Soundmakers, vintage rock, Friday happy hour, Soundmaker Lounge, John Antin, classical and contemporary piano, Tuesday through Saturday, Sheppard's Restaurant, Latin/Chilean, classical, jazz, Tuesday.

Smiley's Harbor Inn, 502 Fifth Avenue, downtown, 233-8338. Sue Palmer, free-former, boogie woogie piano music, Tuesday happy hour, the Hop Tops, jazz, Wednesday.

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Stewie's, 1000 Harbor Island Drive, Harbor Island, 291-2909. The Sons Brothers, rock, Tuesday through Saturday, the Soundmakers, vintage rock, Friday happy hour, Soundmaker Lounge, John Antin, classical and contemporary piano, Tuesday through Saturday, Sheppard's Restaurant, Latin/Chilean, classical, jazz, Tuesday.

Stewie's, 1000 Harbor Island Drive, Harbor Island, 291-2909. The Sons Brothers, rock, Tuesday through Saturday, the Soundmakers, vintage rock, Friday happy hour, Soundmaker Lounge, John Antin, classical and contemporary piano, Tuesday through Saturday, Sheppard's Restaurant, Latin/Chilean, classical, jazz, Tuesday.

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The Trojan Horse, 6079 University Avenue, East San Diego, 562-1020. The 1's Band, rock, Thursday through Saturday, live rock, Sunday and Tuesday, call club for information.

Thru Mark's, 2501 University Avenue, North Park, 265-9826. Larry Chumney and the Hot Sauce, jazz, rock, jazz, 10 p.m., Friday, followed by Blue Girl, rock, Friday, and live rock, Saturday, Harmon and James, acoustic and electric folk and rock, Sunday, evening.

Tom Hays' Lighthouse, 2700 Harbor Island Drive, Harbor Island, 291-0419. Dunes and Warren, contemporary, Wednesday through Saturday, Dunes Cole, contemporary, Monday and Tuesday.

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U.S. Grant Hotel, 126 Broadway, downtown, 232-1221. The Blues Hotel and Richard James, jazz and blues, Thursday through Saturday, Peter Robertson, tri-tone pianist, performs from 2-4 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-4 p.m., Friday, also performing in the Grant Grill, Lounge, a piano trio, from 5 to 7 p.m., Tuesday through Friday.

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Wagner Hotel, 1055 Second Avenue, downtown, 238-1818. Lobby, jazz piano music, nightly, Le Fontaine, candlelight dining with dinner piano music, 8-10 p.m., reggae, piano music is featured during the Sunday brunch.

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**\$1.00 MARGARITAS
ALL DAY, ALL NIGHT**

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GEORGETOWN EXPRESS

NOVEMBER 8 & 9



MIAMI & THE ERGE

NOVEMBER 10-14

Complimentary hors d'oeuvres beginning at 6:00 pm daily
Dancing begins at 9:00 pm

MONDAY NIGHT FOOTBALL

November 9, Seattle at NY Jets
11:30 a.m. T.V. • Free hot dogs, chili and popcorn
\$1.25 well drink and draft beer, pitchers \$4.50

GABRIEL SUPER FASHION AUCTION

Wednesdays and Fridays, 7:00 pm

BAHIA BELLE MOONLIGHT CRUISE

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Sailing Fridays and Saturdays at 7:30 pm and every hour on the full moon through 12:30 am. Passage \$5.00.
Board, dockside at the Bahia Resort Hotel, Mission Bay.

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Tonight, Thursday, November 5

THE CHRISTINE LAKELAND BAND

"An evening of Modern Blues" from L.A.



GROUND ZERO

5-piece horn section - from L.A.

Friday & Saturday
November 6 & 7

OPEN JAM SESSION

Sunday, November 9

BIG CITY BLUES

Monday, November 9

BIG CITY BLUES

Tuesday, November 10

RHUMBOOGIES

Wednesday, November 11


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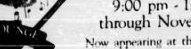


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Rock and Roll Revue

Tuesday - Saturday
9:00 pm - 1:30 am
through November 27

Now appearing at the Bay Lounge



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MAUI & SONS NIGHT

Thursday, November 5
T-shirt and full clothing giveaways. Also gift certificates for T-shirt Stores, courtesy of Cal State. And membership premiums from Gold's Gym, Pacific Beach 91st Hawaiian Punches.

Every Friday & Saturday
NO COVER UNTIL 9:30 PM AT BOTH DIEGO'S

Sunday, November 8

RESTAURANT AND HOTEL EMPLOYEE NIGHT

Free admission with proof of employment
\$1 MARGARITAS • \$1 WELL DRINKS
Complimentary appetizer buffet, Priority Pass
Vip Card sign-up for all restaurants and hotel employees with proof of employment. Family Fancies t-shirt and membership giveaways along with tapes and other prizes.

SIGN UP FOR THE CHAMPAGNE TRAY LAY-1ST PRIZE - WEEKEND FOR 2 AT MEXICO'S RANCHO LEANOR REST.

Monday, November 9 • Dance Party with

BORRACHO Y LOCO

featuring "NAME YOUR DRINK" special • All beer, wine, well & call drinks \$1.25



DANCE CONTEST

Every Wednesday
Sign-ups 8:30-10:30 pm
Weekly 1st place prize of \$100 cash
Cover includes complimentary glass of champagne.

Dance in the sky! At the Town & Country Hotel



JESSE DAVIS

Thursday-Saturday night
beginning at 8:30 pm

Dance to soft contemporary sounds at the elegant Le Pavilion Lounge. View the beautiful lights of Mission Valley from the top floor of our guest tower.

Pavilion Lounge



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Sunday & Monday



Tuesday & Wednesday

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Drinks • \$4.95 • 11:30
Lunch • \$5.95 • 11:30
Dinner • \$12.95 • 11:30

John Ingram: Kelly's Pub

The Peter Jay Band: Peter Jay's

Gary Jennings: Viceroy's

The Larry Hand Band: The Larry Hand Band

Cam: New Lax: Ray Deans Club

Country: Country Club

Mix: Lax: Abby Restaurant

Gary Lehman: Pizzeria's

The Dick Lopez Trio: Standard Hotel

Lower and lower: Lax: Ray Deans Club

Lower: Meadow: Robert E. Lee's

Mix: B. Haven: Moline Country

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Charles Rutherford: Milligan's

Second to None: Kelly's Pub

Sharon: Sharon's

Sentimental Journey: Gable's

Shaker: Rusty Pizzeria

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CURRENT MOVIES

gives in to the unspeakable vice of the

When at Cambridge, the author uses his initiator to a respectable male and consoles him self with the latter's dark young gamekeeper. There is a certain antiquarian charm, but no longer much of the social and political implications of the social climate, and the whole thing plays surprisingly well as a bit of gay nostalgia, recalling a period when homosexuality was futile and unlawful and was empowered to sentence you to imprisonment (with flogging?), but where at least there wasn't the spectre of AIDS. The upper classes of it all (the author is a member of the country's gardeners' cricket match) is much more to the air of escapism than that of social commentary. There is no escaping, however the bookshelves of the world are full of books that pretty illustrative, but essentially unimaginative, uncinematic, and dull. With James Wiliott, Rupert Graves, Dermot Elliott, and Ben Kingsley in a series of films, it is a pity that the distracting American accent 1987 *(i)PARK*

Nazarin — Luis Buñuel's picaresque tale about the impossibility in this miserable world of following the path to Christian perfection, told with an unrelenting De Sade-an nastiness but with a much nicer sense of irony. A movie that gives sustenance to long-suffering believers and merciless scoffers alike. With Francisco Rabal, based on a novel by Benito Pérez Galdós. 1958.

**** (USD, Salmon Lecture Room)

Near Dark In the wake of things like *THE LOST BOYS*, *VAMP FRIGHT*, *NIGHT*, and *TRANSYLVANIA 6-5000* is heartening just to see vampires tag-dragged again. This is no small accomplishment when the vampires are as lame as the ones who log the vagabonds out of the Mad Max series and who patrol the Bible Belt in a Winnebago. [Very soon and very sensibly the Winnebago is ditched to something smaller.] Nor does a help from the FBI make sense, since the posse of a clan of mountain men or buffalo hunters on the old GUNSMOKE show. And the occasional out-and-out gag, seemingly specially written to the dialect, couldn't be resisted. [I hate to comment on one of them before pitching in to a prospective threat; and afterwards: Finger-lizard good. But

the best things in the movie have genuine power. The ominous flirtation that opens the action ("You remember that a long time before I was like you...") and an overconfident Oklahoma state is agonizingly prolonged — to such lengths, and to such an inconclusive conclusion, that we know early on we are in a better-than-average class of horror film. And there are a couple of unusually intense action set pieces. The first derives its impact from the amount of attention paid to the utterly realistic reactions of the normals in a roadside bar, as the band of vampires sets about taking

own sweet life feasting on each of

ment in ruins, and laughing off such minor inconveniences as a shotgun bullet through the back of the head. Highway Patrol patrolman (Beverly Sills) and Clyde-type motel hideout, make great play on the movie's main innovation — the flesh-scorching effect of sunlight — as the bullet holes in it wash the landscape play no mind the bullet's thermodynamics in the deadliness of daylight. This just mentions innovation, which comprises a complete range of effects from smoldering to flaming to finally exploding in a ball of fire, the sort of thing you can't find in any other movie. (It is in a deadliness that any respectful but self-respecting genre piece will feel honor bound to attempt.) And NEAR DARK easily makes the Transylvanian-honor roll of American pastels: Jenny Wright, an Elm-Turn-of-the-century, directed by Kathryn Bigelow. 1987.

*** (Studio 3 Cinemas)

A Nightmare on Elm Street 3: Dream Warriors — Still trying to make sense of Freddy Krueger's (Robert Englund) biographical tobi about him ("the bastard son of a hundred maniacs"), provided by a now-you-see-her-now-you-don't-hun. (Guess who she turns out to be.) Is it possible that old Freddy wanted was for his old bones to rest in hallowed ground? We'll see about that. Meanwhile, there are some high-tone gags (a bar named Little Nemo's, after the roccoco dreamer of the old Winsor McCay comic strip), and many more inelegant ones. (Let's on kids the

motherfucker's ass all over

No Man's Land — Car: Trafficking (Porsche); exclusively with more than normal character interest: the person, largesse and peacockery of the well-thrill seeker behind the ring, the susceptibility to the whims of the underdog, the cop and Ray Gaud's good in the standard supporting role harassed and harassing superior officer. The details of the actual operation, on the other hand, are secondary at best; the car chase scenes were perhaps the most entertaining. A ride ought to have been undelivable. Charlie Sheen. D.B.

No Way Out — The second screen adaptation of Kenneth Fearing's suspense novel. **THE BIG CLOCK** was in 1948, and only a fool would dare to invite comparisons with it. The fool responsible for the remake, Roger Donaldson, avoids these for a while, with forty-five minutes of roundabout plotting... or, as it were, back-story.

1. suggestive 'hot' scene in the trailer

of a limousine, while Paula Arns and Julia Migenes sing the title tune in the background). The relocation of the story in Washington, DC, gives this thriller an aura of Costa Gavras topics, but other alterations have turned it into a ship into a life. The surprise twist at the end is a surprise all right; you imagined that the storytelling was a sleight of hand, but not that the most resplendent character in the novel would turn out to be an intuitive sleuth on the level above that of Sherlock Holmes. With Kevin Costner, Gene Hackman, Sean Young, and Will Patton, it's a thriller to watch.

(C)Century Twin, UA Chula Vista/Vineyard Twin. (from 116)

Prince of Darkness — Graduate students (plus one professor and one priest) are trapped in a dormitory. Brotherhood of Sleep to fend off the Anti-Christ, now ready for action. A

ASSAIL ON PREJUDICE 13 out of 14 THING. John Carpenter conceives the situation as a sort of Howard Stern meets George Carlin, without the bond of a profession to unite them, or much of any other sobond either. (Some of the Higher Physics stop talk, or double talk, is dizzying; amusing, however.) And chief function of the "group," so-called, is just to provide plenty of stray lambs for slaughter. Pretty tepid most of the way, though it comes to a full boil at the end. With James Parker Lisa Blount, Donald Pleasence and Victor Aronson.

1. *Journal of Management Studies*, 1997, 34, 1, 1-14.

The Princess is the novel for many actually been at this point a good cover up for a while he's still tied to semi-fidelity (accidentally as an act FAMILY), all the punking closest to be talking at. He does seem to be something a little doing something that seems to be possibilities of swaying trucking

Richard Quinlan
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and The Pit of D

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1000

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...Christopher Cain

Robocop fantasy, but the hero's invulnerability is mustered for Stallone or Schwarzenegger, implacable (and painfully murdered) Detroit with the snarls and fifted with Schwarzenegger makes a stark

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word.

A black and white portrait of a man with a beard and mustache, wearing a patterned shirt. The image is partially cut off on the right side.

...an army revenge
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1987
)
Billy Crystal and
partners on the

CURRENT MOVIES

He is the
thunder warrior.
Carving the future
with the sword.



Patrick Swayze
IN
STEEL DAWN

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TRAFFIC MATTERS
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Includes round trip air and ground
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lodging, meals, ski pass,
equipment, and lift tickets.

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and a devoted
can wait a broken
embodiment of
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to be working

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257-5533

MANN PLAZA BONITO
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Her life hasn't been the same since her



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HER
AG**

GONE TODAY. HERE

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MELINDA (PG)
LORD OF THE DANCE (PG)
— JULIA GALT

PG PARENTS STRONGLY CAUTIONED
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EDWARDS FLOWER HILL CINEMAS
10000 UNIVERSITY AVE. • HOUSTON
PACIFIC'S LUX ATRIUM VILLAGE
10000 UNIVERSITY AVE. • HOUSTON
MAYNARD 10000 UNIVERSITY AVE. • HOUSTON
YOUTH BAY DRIVE IN
10000 UNIVERSITY AVE. • HOUSTON

SUNSHINE BLAZE CARNOI REAL
JULY 10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31

COLLEGE FOUR PLEAS
JULY 10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31

MAINE OFFICIALS DENY A
JULY 10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31

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MORROW.**

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1404 Village Drive
452-7766
AMC WALKER
875 Walker
AMC SANTI
9625 Mission C

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Russkies — Three Florida boys find and protect a shipwrecked Russian sailor, directed by Rick Rosenthal (Aero Drive In, Carousel Cinema 6, College, Fashion Valley, Mox Mox Cinemas, San Marcos Cinemas, Santos

be needed to rest on it just like Your Average Jon (Fucking A!) and the Witness is A Real Lady (vegetarian). There's something between them besides the social gap; however, or rather there develops something once her nerves get the better of her. The

Stakeout — Virtually a steal from Richard Quin's *RUSHOVER*, an unusually neglected film noir of the Fifties (respectively neglected as a voyeuristic

Suspect — Reviewed this issue: With Cher, Dennis Quaid, Liam Neeson, and

GODFATHERS: The situation here, after some initial adjustment to it, emerges very soon as unproblematically repetitive and predictable. Easy and obvious solutions must be rejected arbitrarily just to keep it going...and at one juncture we go off on a long detour into

STA

AND OUT

FROM THE
CROWD

What

SAFETY

UP!

STAND

OUT! FROM CR

THE
DOWD

What a Sc

Get-UP!



JENNIFER HAS AN UGLY SECRET...

all of her friends think she's perfect, but she lives in fear that someone will discover she has an eating disorder. Many young women suffer from the binge/purge cycle of Bulimia.

Symptoms include:

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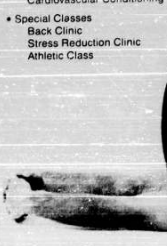
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NOVEMBER 3, 1981

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GAME

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FM 104 K-JOY wants to send you to the "hottest" vacation spot on earth . . . AUSTRALIA! Visit the Great Barrier Reef. See tropical rain forests and exotic wildlife. Spend two days at the World Expo '88 located in the heart of Brisbane. Catch Australia in style as your trip includes \$1000 worth of the latest safari clothing from the Ivory Coast Safari Club. Play the Mystery Song Game through November 22nd. This year's contest could be the greatest adventure of your life.

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FM 104 K-JOY.
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HOW TO ENTER AND WIN:

1. Listen to the radio at 104 K-JOY. 2. Hear a song that you know the lyrics, make a note of it, and the time and date you heard it. Put the information on the official entry form along with your name, address and telephone number and mail it to FM 104.

3. JUNE 8-25 Broadway, Suite 1000, San Diego, CA 92101. Complete contest rules may be obtained by sending a separate self-addressed, stamped envelope to: FM 104, c/o.

Name _____			
Address _____			
City _____	State _____	Zip _____	
Home Phone _____	Work Phone _____	Age _____	
Song Title _____			
Date Heard _____		Approximate Time Heard _____	



SECTION 3 SAN DIEGO READER CLASSIFIEDS

NOVEMBER 5, 1987

DISPLAY ADS

AUTOMOTIVE	27
HELP WANTED	1
RESTAURANTS	42
SERVICES	4
SPORTS AND FITNESS	24

FEATURES



ERIN POK'S COMEY	5
LIFE IN HELL	7
PUZZLE	7
OFF THE CLIFF	9
PICTURE STORY	13
PI. MUELLER	13
HUGE MOUTH	17
THIS MODERN WORLD	19

PHOTO CLASSIFIEDS

CARS	38
REAL ESTATE	40

RESTAURANTS

BEGIN ON	42
----------	----

CLASSIFIED ADS

BIKES	24
BUSINESS OPPS	6
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CAR SERVICES	27
COMPUTERS	25
FOR RENT	14
FOR SALE	14
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JOB TRAINING	2
LESSONS	27
MOTORCYCLES	8
MUSIC	2
NOTICES	2
PERSONALS	25
PETS	22
PHOTOGRAPHY	39
REAL ESTATE	39
ROOMMATES	31
SERVICES	23
SPORTS	23
TRADE	14
TRAVEL	14
WANTED	21

FREE CLASSIFIEDS

Free ads are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (placed inside an envelope or on a post card). Free classifieds are limited to 25 words or less. Ads of more than 25 words cost 40¢ per extra word, and payment must accompany ad.

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 8:00 am Monday, three days in advance of the intended issue. Reader Classifieds, PO Box 60003, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 for 25 words or less plus 60¢ per extra word. The deadline is 6:00 pm Tuesday.

DON'T CALL US

Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

PHOTO CLASSIFIEDS

Photo classified ads cost \$3.00 each and are available to private parties and businesses selling cars or real estate. Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser. Additional copy and special graphics are not allowed.

Photographs must be prints, preferably high-contrast, black and white, and snapshot size (3 1/2" deep by 5" wide). All photos are subject to Reader approval. Sorry, photos that are accepted for publication will not be returned.

All ads must be submitted by mail to the address shown below, and photo and payment must accompany ad. The deadline is 8:00 am Monday, three days prior to issue. Ads received after the deadline will be printed in the following week's issue.

PAID CLASSIFIEDS

Businesses (including paid services or functions and on-going profit-making enterprises) must pay in advance for classified ads at the rate of \$12 for 25 words or less plus 60¢ per extra word. Discounts are available for ads placed for consecutive issues and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

MAILING DEADLINE

Paid classifieds can be mailed to the following address and must be received by 8:00 am Monday, three days prior to issue. Reader Classifieds, PO Box 60003, San Diego, CA 92138.

WALK-IN DEADLINE

Paid ads may be brought to the Reader office, 635 State Street, downtown, before 6:00 pm Tuesday, two days prior to the issue. Office hours are 9:00 am-5:00 pm, Monday through Friday, except Tuesday when the hours are 9:00 am-6:00 pm.

PHONE DEADLINE

Paid ads may be placed over the telephone before 6:00 pm Tuesday, two days prior to the issue. Phone orders are via Visa or MasterCard only. Phone hours are 8:30 am-5:00 pm Monday through Friday, except Tuesday when the hours are 8:30 am-6:00 pm.

231-4350

(Display advertising 231-7821)
Please do not call us regarding free classifieds.

HELP WANTED

THANESDAY DEADLINE CHANGES

From Monday, November 23, to the last day of the month, ads for help wanted must be received by 8:00 am Monday, November 23, to be published in the November 23 issue. Ads received after 8:00 am Monday, November 23, will be published in the November 30 issue.

ABOUT \$100,000 PER YEAR

As a salesperson, you can earn \$100,000 per year. No experience necessary. Training provided. Call 1-800-855-1234 for more information.

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Winchell's has special opportunities available for Managers/Assistant Managers in the San Diego area.

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INSURANCE BILLING

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Call 1-800-855-1234 for more information. No experience necessary. Training provided. Earn \$100,000 per year.

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• Cold head: stabilizer

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You know whose
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2 FREE VISITS
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and save

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876-5544

plus tolls

**TELEPHONE
ANSWERING
SERVICE**

\$17.50/MO.

- Personal telephone number
- No extension numbers
- 24-hour answering service
- First-ring answer, no holds

224-3727 • 726-8300

USAR Systems

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we'd like to

TAN YOUR HIDE



We'll give you
2 FREE VISITS
with purchase of
10 VISITS FOR \$38
(a \$78 value)

MESA

- With this ad
- Expires 11/25/87

WOLFE SISTERS
John
TANNER

4344 Conway St., Suite M • 541-0123
Nearby Mesa • (1 block south of Balboa)

NOVEMBER 5, 1987 29

28 NOVEMBER 5, 1987





your car's
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PACER 9 FMS

are a stylish
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convertible

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77
San Diego
n-Sat.

on available
1-800-Motorola-7-2889

32 NOVEMBER 5, 1987

7

6000

**WINDOW
TINTING 10% OFF**

YEAR SEALANT \$99
YEAR TEFLON \$169
COMPLETE EXTERIOR \$39

MOTOR, INSIDE AND OUT \$75
NSTRIPS SPECIAL (PAINTED) \$69

"KEEP IT CLEAN!"
MOBILE AUTO DETAILING

10 East Second Street
7471 Gateway, Kearney, Missouri 67430-3430
Tupperware, Pottery, Bed & Bath, WASH
Specials good with coupon
Open Monday-Sunday

V-192

Simply

The Best...



Radioman offers and installs the best in mobile electronics

- Quality car audio
- Security
- Telephones
- In-car videos



ADS



ALPINE



BLAUPUNKT



DEKOR



HARMAN



JVC



KARAOKE

• **Competitive pricing** • **Creative installation** • **Competent repair service**

Mobile Electronics

Radioman

3054 Rosecrans Place (next to the Loma Theatre) 223-5530

EUROSPORT



Car customizing accessories. High performance wheels and tires, steering wheels, lowering kits, front spoilers, styling kits, wood accessories, gold emblems, styling.

Come in today and find out what's new for your car.

Auto Technik

3054 Rosecrans Place (next to the Loma Theatre) 223-3500

[illegible]

PHOTO CLASSIFIEDS

NOVEMBER 1, 1987

[illegible]

Tahiti Nui
Logan

NEW!
LOX AND BAGELS
\$4.50



Introducing offer
LOX & BAGEL \$3.50
Good through December 10, 1987.
Coming soon: Breakfast outlets

Also try our fresh gourmet coffee, pastries, sandwiches and salads.
Mon-Fri., 8 am and pm; Sat. & Sun., 10 am and pm.
2474 N. Ninth Highway 101, 3rd doors north of the Trans. Solaria Bldg. #441-1168

Authentic cuisine of Africa
All You Can
Lunch Buffet

featuring

- Two selected entrees each day including chicken curry, and one other menu item
- Two delicious rice dishes prepared with basmati rice imported from India
- Three of our distinctive vegetable dishes and two soups (one vegetarian) and deserts

Lunch buffet served Monday through Friday, 11:30 am - 2:30 pm. **\$2.00 off your dinner menu** served from 5:30-10:00 pm. **Private and Semiprivate reservations required.** Limit 2 per person.

HYPER 1987
4447 Canyon
Clayton
278-3930

Recommended by:
The "Top 100"
of the "Top 100"
of the "Top 100"

**UNLIMITED WINE
WITH SEAFOOD FEAST
OR LOBSTER \$10.95**

...there is no equivalent to these meals at these prices in San Diego."
—Elliott Widener



MR. FISH

6000 Agua Caliente Blvd. Take Revolution Inland freeway,
street name changes to Agua Caliente, look right after passing turn signposters.
English spoken. 7-706-6666. Expires November 30, 1982.

FREE Vietnamese Special
with any dinner. Good through November 30, 1982.

NEW LUNCH SPECIAL ... \$4.95
Includes one entrée, soup of the day, fried rice, spring roll &
fruit.

FAMILY DINNER SPECIAL ... \$12.95
For 2 persons. Includes Vietnamese spring rolls, chicken salad, shrimp
soup, satay shrimp or fish, steamed rice, coconut
dessert.

WEEKLY DINNER SPECIAL ... \$5.95
Choose one of 15 different items, example:
shrimp lemon fillet with potatoes, salad & tomatoes, or shrimp & rice.

KIM'S RESTAURANT
Vietnamese & Chinese Cuisine
Mon-Thurs 11:30-10:00 Sat. 10-11:00 Sun. 12-10:00
7-706-6666

942-4816 Best of Wines

SEP 5 1987

[illegible][illegible]

CHINESE DINNER
FOR TWO \$13.95
 4 imperial rolls, asparagus soup or cream of corn soup, steamed rice and your choice of chicken with lemon grass, pork or vegetables or beef with sour pork or chicken.
 Over 170 side orders available.
 Monday-Friday
LUNCH SPECIAL \$2.95
A CHAU
 RESTAURANT
 Chinese-Vietnamese Cuisine
 Open Mon-Thurs 11 am-10 pm
 Fri-Sat 10 am-11 pm
 Sun 10 am-10 pm
 4642 E. Capon Blvd.
 (next to Vagabond Motel)
 227-2337

2 for 1 coupon
FREE DINNER
 When you buy one combination dinner, get one of equal or lesser value free.
 Good at lunch time too!
 Special good through 11/18/87.
 Excluding Fridays. Not valid on food to go.

Cuban
 Buy 1 get 1 free
 Get the lesser val
 Offer thro
This week
 famous por
 with tradit
 —And—
 Open for lunch an
 reservations 275-

WINGS 'N' THINGS

RESTAURANT



GREATEST HORS D'OEUVRES FOR SAN DIEGO'S CHICKEN LOVERS

Served in our Special Sauce
(mild medium hot x-hot)
with celery stick and homemade
blue cheese dressing.

Let us supply your party needs with our **PARTY PAC** special

HOLIDAY SPECIAL

50-PC. PARTY PAC

\$1.99

One signature per customer. Expires November 19, 1987.

Now serving 3 locations

6717 El Cajon Blvd.
(S184)
462-WING (9416)

1128 Plaza Blvd.
(Bay Plaza)
474-7077

1404 Garnet Ave.
(Pacific Beach)
453-5331

Call ahead for take out

[illegible]

Cuisine

anner entree —
nd of equal or
ue at 1/2 price.
ed with this ad
gh 1/19/87.

try one of our
dishes served
nail black beans.

res  Cuban
Restaurant

dinner. Please call for
114 1235 Morena Blvd.

HEER'S
FROZEN YOZURT.

Right!

Buy one Heer's Frozen Yozurt
receive the second of equal or
lesser value **FREE**

One coupon per customer.
Excludes not included. Limit \$300.
Valid at Heer's Plaza and Nilcrest
stores only. Expires 11/15/87.

Heer's Plaza • 574-5644
de Nilcrest area

■ Coupon

THANKS SAN DIEGO

for choosing us your #1 Japanese Restaurant in the County.
(San Diego Magazine, August '87 issue)

FREE DINNER

Buy one special combination dinner and get the second special combination FREE.

Valid Sun-Thurs 5-11 pm, Sat, 5-6 pm. Expires 11/21/87.

Excludes sushi, specials and locations only. Valid at La Mesa and downtown locations only. Please present coupon before ordering. Banquet facilities available.



STEAKS/SEAFOOD/CHICKEN
Featuring San Diego's finest steaks and seafood.

LA MESA DOWNTOWN
8024 La Mesa Blvd 462-3100 1533 Pacific Highway 239-8103

Winter's

RESTAURANT

Announces unbeatable **EARLY BIRD DINNER SPECIALS**
Served every day from 5 to 7 pm

Choice of top sirloin steak	Grilled filet of sole
\$4.95	\$3.95
Ground round	Grilled liver & onions
\$3.95	\$3.95

All dinners include soup or salad and baked potato or vegetable and garlic bread and beverage and dessert.

Also try the barbecued ribs to go. Free delivery near SDSU. Also private rooms available for banquets or parties.

5880 El Cajon Blvd. • 582-1813
Offer may be withdrawn at any time.

Fabulous 8-course Dinner 2 for \$8.95

Dinner served every day and includes:

- Hot & sour soup or egg flower soup
- Cashew chicken or ragin' pao chicken
- Fried shrimp
- Sweet & sour pork
- Fried rice or steamed rice
- Egg roll
- Fried won ton
- Tea & cookies

For 4 people add: Broccoli beef
For 6 people add: Lemon chicken

Jade Inn
The very finest in Mandarin, Szechwan cuisine
5943 El Cajon Blvd., near S.D.S.U.
266-6734
Hours: 11:15-10:15

through Sunday, early closing. **EL CAMINO** 1640 El Camino, 295-8800. The best Thai restaurant in San Diego is named El Camino, which is located in the heart of the city. Open daily, 11:30 a.m. to 10:00 p.m. The menu is a mix of Thai and Chinese dishes, and the food is delicious. The service is friendly and attentive. The atmosphere is casual and relaxed. The prices are reasonable. The location is convenient. The hours are long. The food is delicious. The service is friendly. The atmosphere is casual. The prices are reasonable. The location is convenient. The hours are long.

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READER'S GUIDE TO RESTAURANTS

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The Abbey
Corner of Fifth and Olive
Sun to Sat 11-10

Sunday Brunch

A la carte menu 10 am-2 pm
Includes champagne
Indoor and patio dining
Featuring delicious ROBERTO VALDEZ
For reservations 291-4779
2401 FIFTH AVE.

the ITALIAN connection
DINNER FOR TWO \$14.95
Choose from any two dinner entrees on menu, each valued at \$10.00 or less. Includes soup or salad, pasta and fresh vegetable. (Does not include tax, tip or beverage) Expires Nov. 1, 1987.

We are open 11 am to 10 pm Mon-Fri.
4 pm to 10 pm Sat, Sun.
530 UNIVERSITY AVE. 291-8919

AFGHAN CUISINE SPECIAL LUNCH MENU

Beef Shawarma	\$4.75
Chicken Shawarma	\$4.25
Vegetarian Shawarma	\$4.00
Beef and Chicken	\$5.50
Beef and Chicken (Combination appetizers)	\$5.50
Chicken and Beef	\$6.95
Special Combination Plate	\$7.95

RAVINDA
DINING ADVENTURE
1100 Tennyson Road at Hartschell
For reservations call 534-9273

Now! COWABUNCA!
Surf's up at Rubio's as we salute "Old Surfers" (i.e., all dudes and dudettes, 30 years old or over)

Every Thursday night this month (except Turkey Day), we will be serving **50¢ Fish Tacos & 10¢ Pepsis** from 5 pm to closing

ONLY AT OUR GRAND AVENUE STORE

Gnarly babes, ragin' waves, and tonite **RODGER HEDGECOCK** as your surf host (7 pm)

Prizes by: BEACH CHISLS TRAVEL THE SURF CLUB & PENGUIN DEL MAR

Trips to Mexico, surf equipment, sportswear & more! Prizes for everyone in a Hawaiian shirt!

Rubio's
Home of the Fish Taco

At Grand Ave. Store Only!
910 Grand Ave. at Bayard in Pacific Beach 270-4800

Now! Breakfast Tacos
Which came first — the chicken or the egg?

Now, each morning at Donatelli's, it's the egg! We're serving up our delicious BREAKFAST TACOS to help jumpstart your day! A warm flour tortilla wrapped around an egg, stuffed with pork and cheddar cheese — all for 79¢! (Or try one of our extra-special loaded tacos below!) Fresh, fast and healthy! Fast food just got a little healthier.

Breakfast Tacos

All breakfast tacos are filled in a warm flour tortilla	
1 Egg, jack and cheddar cheese	89¢
2 Egg, jack and cheddar cheese	99¢
3 Egg, jack and cheddar cheese	1.09
4 Egg, jack and cheddar cheese	1.19
5 Egg, jack and cheddar cheese	1.29
6 Egg, jack and cheddar cheese	1.39
7 Egg, jack and cheddar cheese	1.49
8 Egg, jack and cheddar cheese	1.59
9 Egg, jack and cheddar cheese	1.69
10 Egg, jack and cheddar cheese	1.79

Also available: 20¢ taco, 30¢ taco, 40¢ taco, 50¢ taco, 60¢ taco, 70¢ taco, 80¢ taco, 90¢ taco, 1.00 taco, 1.10 taco, 1.20 taco, 1.30 taco, 1.40 taco, 1.50 taco, 1.60 taco, 1.70 taco, 1.80 taco, 1.90 taco, 2.00 taco.

Now you don't have to leave the beach for San Diego's favorite Mexican food. Because now there's an El Indio in Pacific Beach, right in the Promenade on Mission Boulevard at the foot of Pacific Beach Drive.

For 47 years, El Indio in Ocean Street has been the place for home-style Mexican food at low prices. And we intend to carry on that tradition at our new location. Right along with the fun we're famous for. So come on down, and bring a friend to enjoy a special 2-for-1 Taquito Combination Plate.

El Indio Shop

4120 Mission Blvd.
2-hour FREE underground parking with validation.

2-for-1 Taquito Combination Plate
Present this coupon and get 2nd Taquito Combination Plate for only \$2.40. Valid at Pacific Beach only. Offer good Nov. 21 - 1987.

BANKRUPTCY

~~ESCONDIDO GROWER GOES BANKRUPT,~~
NOT US.

6" Plants
Reg. \$6 - \$8 each

\$3.50



Dallas Fern

A new fern that will grow in a hot, dark room.

Rosary Plant

Yes, the rare String of Hearts plant.



Also: Pothos
China Doll
Silver Queen
Lipstick Plant
Ficus Benjamina
Spider

& 1,800 more
6" Plants,
all at \$3.50

Plant Close-Out

\$20



Bamboo Palm

Best plant buy - grows 2'-3' per yr in a hot, dark, stuffy room.
Reg. \$35.00

Dragon Palm
4' tall.

Reg. \$32.50



\$150 Wicker Close-Out

Rattan Wreath
10" diameter.
Reg. \$3

Wicker Placemats
Reg. 6/\$3.00
6/\$1.50



\$10 Wicker Close-Out

Picnic Basket

13" long,
9 1/2" wide,
8" deep.
Reg. \$19



Bottle Wine Rack
Reg. \$18.50



\$27.50 Close-Out

Princess Chair

Reg. \$32.50
with
18" diameter
Cushion
Reg. \$15.00
Now both for

\$27.50



In Cushions 'n' Things Store
right next door to
Basket Case.

Hours 9-6

7 DAYS A WEEK

180 E. Washington
(3rd & Washington in Hillcrest)
291-0215



Everything must go

FINAL DAY NOVEMBER 25TH