

The Many Miles from Lowgap



ON COMING OUT AND LOOKING BACK

While looking at old photographs, there is the run-down frame house in Lowgap, North Carolina, where Charles, born in 1949, lived for three years. Next in the stack is Charles's first school picture: blond hair combed into a high pompadour above a wide forehead, above Dumbo ears, pug nose, plump cheeks.

This evening, more than thirty years after that school photo was snapped, Charles — six feet, six inches tall — ducks under the door frame of his San Diego home as he walks out of the living room into the kitchen to grab another Miller Lite. The now concave cheeks show the last of a summer's sun. Bare the flat, blond highlights come compliments of a hairdresser. He wears a plaid wool Pendleton, jeans, and on his index finger an antique Chinese ring gleams as he twists open the beer cap.

Told he was a "cute tucker" back then, Charles exhales a swirl of cigarette smoke then proffers one of his characteristic self-mocking observations: "Yeah, but it was little low-headed Lance who got to be the basketball team's mascot that year. I was just crushed. Now Lance works for the FBI." He doesn't say it, but the implication is, "And look at where — and who — I am." For the past year, Charles has been the manager of a San Diego bookstore.

Charles's maternal grandfather was a sharecropper, and his paternal grandfather preached. His parents, who married di-



rectly after World War II, didn't finish high school. His mother, a gaunt, nervous beauty, stayed home. His father, one of twins — Earle and Pearl — worked as a sweeper in Burlington Industries' mill. "We were hillbillies," says Charles, his voice tinged by plaintive hill twang.

A crinkled brownish snapshot shows the house Charles's mother and father built: four rooms, a brick chimney out of which the pot-bellied stove's smoke swirls, a one-seater outhouse in back, the wellhouse where metal milk jugs sweated in cool darkness. His father's vegetable garden, his father's blue tick house, the apple trees that blossomed into celestial whiteness in late spring, persimmon, black walnut, the wide-branched locust, lilac, pepper tree,

(Continued on page 8)



By Judith Moore

ALPHA TWO

BY PAUL KRUEGER

This time last year, Bob McElroy and Arlene Workman were cruising through Balboa Park in a \$37,000 BMW, handing out hundreds of homemade sack lunches to vagrants. They were paying hotel bills for homeless families and literally giving the clothes off their backs to downtown's poor. McElroy, a big, handsome, thirty-two-year-old ex-pro football player, led 250 placard-waving men and women in a boisterous protest at city hall, where they jettied Mayor O'Connor and demanded the use of Balboa Park's old Naval Hospital as a temporary shelter. Workman, a stunning thirty-two-year-old blonde, didn't let her silk blouses and designer sunglasses keep her from hugging the grimy street people. She and McElroy spent their waking hours adding the poor and promised that every penny donated to the "Alpha Project for the Homeless" would help the destitute. This beautiful couple loved each other, they loved downtown's homeless legions, and the press loved them. It seemed too good to be true.

McElroy and Workman are now fervent enemies. Workman says her relationship with McElroy began unraveling last February when McElroy, she claims, admitted that he'd taken \$20,000 worth of her jewelry and sold it for \$2,000 cash, thinking the spending money would "impress" her. (She reported the disappearance of the jewelry and McElroy's supposed confession to police. Detective Jim Bolen said:



Arlene Workman and Bob McElroy, before the funding began

Monday that Workman passed a police-administered lie-detector test in which she was quizzed on her version of how the jewelry disappeared, but Bolen said that the case is "inactive" because there's insufficient evidence to take it to trial.

Workman says McElroy "promised, begged, and pleaded for me to give him another chance," and the two continued working together on their Alpha Project, which helped jobless, homeless men and women find places to live and earn money clearing brush and cleaning houses. But Workman says she and McElroy were soon fighting over his decision to open a small Alpha Project office on lower Fifth Avenue in downtown's Gaslamp Quarter. "We couldn't afford it," says Workman. "And

[the office] is right in the heart of downtown's crime and drug dealing."

As for Workman's version that McElroy hasn't contacted her at all since he moved to Los Angeles, McElroy angrily says, "I haven't got a trigger down from this."

Last summer the two funded over Alpha's finances. Workman says she repeatedly asked McElroy to let her inspect the project's records and see for herself how he'd spent the approximately \$7000 she says the project had received from various

contributors. "He'd lock the checkbook in his car and wouldn't let me see it," she says of McElroy's response. Convinced that McElroy didn't really care about the destitute, Workman severed her relationship with him and the Alpha Project last fall. "I had taken the unauthorized biography of Frank Sinatra out of his hand and put the Bible in it," sums up McElroy. "But \$7000 turned him against me, the homeless, everyone." Striking out on her own, McElroy moved a dozen homeless people into a Kensington-area house owned by her mother.

McElroy denies all of Workman's charges in her version of their split. "It's a crock of crap," he says of her allegation that he admitted taking the jewelry. "It was Arlene who sold it, and she spent every dime on partying, most of it for my birthday party." Though he says it's "not going to matter," Jim and Tammy Bakker thing. McElroy claimed in an interview last week that Workman had a sexual liaison with an Alpha Project worker and drank heavily despite his pronouncements that she wouldn't share the Alpha Project workload, he said, and often flamed her family's wealth. "She started fighting with volunteers and talked down to them," he recalled. "A number of them walked away because of her rude remarks." He said Workman showed up minutes before the start of a fundraiser staged last year in Escondido "prancing around in a designer miniskirt and designer cowboy hat," and one Alpha Project board member recalled how "all [Workman] could think about was [whether he had enough toilet

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THE PANEL

BY KARL KLEING

In early November, Frank Morlyn, representing the Humanist Fellowship of San Diego, wrote to thirty-four San Diegans, inviting them to participate in a January 22 panel discussion on the topic: "Is America a Christian Nation?" He explained that "the panel of speakers will comprise those who accept this invitation."

About half of those invited shared Morlyn's humanist views. The others — the ones Morlyn really was after — did not. They included Hassan al-Khaddi, a journalist and a Moslem; Jim Batze, a Baptist minister; Russell Hollingsworth, an evangelical leader; Fred Jappe, also an evangelical; Stephen McCaskey, an Episcopalian priest; Forrest Rodgers, a local leader of the John Birch Society; and Henry Phelps, who speaks frequently on American history and is a former submarine officer. Phelps was the only non-humanist to show up to the panel at the Henry George Center in Linda Vista on the appointed night, and he found himself seated with seven humanists whose views did not differ markedly from one another's.

Morlyn, acting as the evening's moderator, was disappointed. This wasn't what he had hoped for. "Our panel is really tilted. It is biased in favor of five thinkers," He explained to the

After further give-and-take, he glared around the room and said, "I have something for all of you. I'd pray for you."

"Who cares?" said someone in the audience.

small audience that all the other non-humanists had declined, each with a reason that seemed sensible on its face. From the one of his voice, though, Morlyn seemed somewhat unimpressed. After all, half of the invited humanists had shown up, but only one of the non-humanists. Could so many have had other plans for the evening? Or was it that they just didn't want to associate with humanists?

Ralph de Sola was the first panelist to speak, and he began with a quotation from George Washington: "The government of the United States is in no way founded on the Christian religion." This line was taken from a treaty signed with Tripoli in 1797. "America wasn't a Christian nation, isn't, and shouldn't be,"

He was seconded by Joe Engleman, who said, "I believe there was a great moral leader and teacher and lived an exemplary life, but America isn't in the pages of books that we ourselves have hidden on shelves between other books; or they themselves hidden on shelves wandering in isolated worlds, their voices disappearing in the generous flow of time and space." (continued on page 32)

IN THE IDEA STAGE

BY NEAL MATTHEWS

Excerpts from a reporter's sketch book, containing last week's story leads, interviews, and other strange encounters. Four children in Southeast San Diego saw a strange vision in the night sky Monday. (I believe them.) On their way to 7-Eleven to get dad some 10¢ bag of Raisin Bran, eleven: "It was a big white circle, and another circle inside, and in the middle a deep tunnel. Underneath were like stairs you could walk up."

Raushanah Hamed, eleven: "It was not an airplane, it was a circle kind of thing. I saw it open up, it

a UFO. It wasn't no UFO. I think it was a gate to heaven."

I think it was a flare, or fireworks.

A tip from Leslie. Her brother was trapped with five other men in San Diego Bay for forty-eight hours during the big storms of January 16 and 17. They spent two harrowing nights on the bait barge just below Shelter Island after being trapped while fishing from a small aluminum boat. "A survival story, right in the bay," Leslie says. "My brother's quiet and conservative, and I've never seen him so scared."

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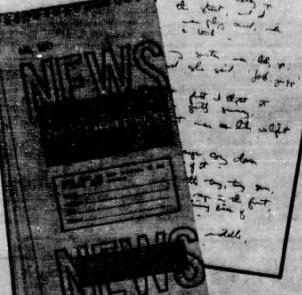
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in his life." They saw the boat drifting and breaking up, they thought they saw a body floating by. They made it to shore at one point during a fall in the storm, where they encountered people begging to be taken out to their drifting sailboats. They did go back out to retrieve their fishing gear from the bait barge, but the storm came up and capped them again, for all of Sunday night.

On telephone Alan, confirms how awful it was but refuses to elaborate and declines to be a story subject.

A hunger strike in Baja State Penitentiary. Six Americans quit eating Sunday the 17th to protest American government's refusal to transfer them to American prisons. Field trip to prison scheduled for Wednesday.

Pull up along dirt road beside prison walls, guard in lower looks down and takes notice, intense interest in me. Turns around and brings rifle muzzle in general direction of my Jeep. Keeping hands visible, with slowly to prison gate. Mothers, lawyers, hussies lined up. Channel 10 TV news arrives late time. Dead!

They do story tonight. I do same story eight days later! No story. Go in anyway, who the hell. Sitting at desk beside gun case brimming with semiauto rifles and a Tommy gun, wonder how Luis Garcia Figueroa is pleasant, relaxed. Wouldn't you be? Less us talk to one hunger striker, Diego Boten, born in Colombia,

just disappeared. At first I thought it was a gate to heaven. Then we thought God was coming down, or someone was going up to heaven. I think, somebody disappeared up into it."

Could they have made up this story? "We wouldn't do nothing like that," Raushanah replied, disgusted. "I swore to God to my father! He thought it was a joke at first, but now he thinks it was

naturalized U.S. citizen. Cocaine smuggler. Served forty-four months of life-year sentence. Fifty-two years old. Common-law wife is also a prisoner. Eighteen-month old son also jailed. Ah, Mexico.

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There were two transfers of prisoners per year from Mexico, down from four a year prior to Meese, but the transfer scheduled for December 1977 was canceled. First cancellation of transfer ever in the program. Cuban prison riots (November) had closed

conditions in foreign countries; it was somewhat of a rescue operation at first. There was a lot of sympathy for young people caught in unfortunate situations in foreign countries in the 1970s. But now that sympathy has dried up."

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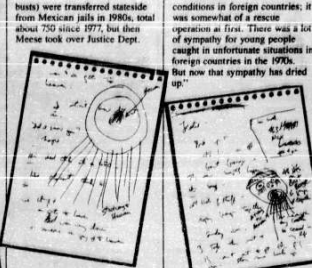
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Source in American Consulate, Tijuana: "The Justice Dept. rubber stamped the transfer until about two years ago. Now they take a much harder look at the individuals. There's been a change of attitude in congress, DOJ, and in society's view of the individuals. The impetus for the treaty was based on prison

several county planners interviewed last week. But this past December, the county board of supervisors took some action by approving the temporary ordinance, which is now being fine-tuned into a permanent ordinance by the county staff. The current revisions, according to a spokesman for the planning department, will involve more precise wording and clearer exemptions for farmers. The penalty for unauthorized removal of vegetation will probably remain the same: \$1000.

"That's just a drop in the bucket for developers," says Al Frowis, a spokesman for the San Diego Citizens Planning Group. Developers will gladly pay \$1000 to clear the land if faced with the greater expense of protecting a threatened species of bird or cactus, says Frowis. If the developer gets caught, he can repair or replace the damaged habitat and get the fine waived, according to the ordinance. But when an environmental resource such as hillside chaparral is gone, it's often too late to bring back the deer, mountain lions, bobcats, and other animals that lived

ordinance may show it to be a laudable deterrent for developers holding environmentally sensitive lands.

The grading and clearing ordinance, as it is being called, was authored at the urging of the San Diego Citizens Planning Group. A year ago last fall, one of the group's members discovered patches cleared of vegetation next to Lindero Creek, a tributary of the San Diego River in the Rancho Santa Fe area. Streamside vegetation has a high environmental value because it hosts a number of animal and plant species and because it is rapidly dwindling in San Diego County. The citizens' planning group formed a committee to study the matter, and the committee found other places along the San Diego River where vegetation had been cleared. It reported its findings to the county in early 1987.

The development industry has used this brush-clearing tactic for a number of years, according to

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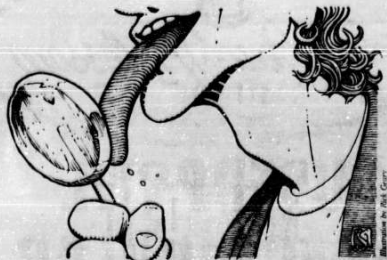
STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I've always called lollipops lollipops. I've noticed people (Californians in particular) call them suckers. Someone told me that a lollipop was flat, and a sucker was round. I guess it all depends on where you're from. (I'm from Boston.) What do you call them?
Victor E. Bishop
Rancho Bernardo

Well, I'm not from Boston, and I call 'em lollipops. And so do most of the people questioned in my informal, unsentimental survey. It didn't seem to depend on where a person was from. But lollipop is a British word. The term and the candy appeared in the 1780s, first in England and then in America, so that might argue for it being somewhat more entrenched in the north-eastern U.S. The word sucker (referring to candy) appeared in our vocabulary about fifty years later and is strictly an Americanism. It first referred to any large piece of hard candy, especially the all-day sucker — the enormous lollipop that were supposed to take all day to eat. The shape of the candy doesn't seem to have anything to do with it. Lollipop, by the way, was arrived at by combining the sound "pop" with the British slang term "lolly" referring to the tongue.

Dear Matthew Alice:
I'm trying to learn how to type. It will be easier if somebody could explain why the keys are in alphabetical order. It doesn't make sense the way it is.
Asaph
San Diego

You're about a hundred years too late, my alphabetical friend. The early typewriters did have all the letters in the usual order. But if you think you're confused now, some of those models also had more than fifty-two keys, one set for the upper-case letters and one for the lower-case, although most just offered you the upper-case alphabet. Perfect form for an early-day typist was the two-finger, hunt-and-peck style. They got so good at it that pretty soon they were complaining about the keys jamming, particularly on common letter com-



binations, such as sh or wh. The typewriter folks went back to the drawing board and scrambled the keys to put the letters in those common combinations on opposite sides of the keyboard from one another where they would be less likely to cause the letter bars to jam. For instance, the key containing the letter 'T' would strike the paper from the left side, and the 'H' would strike from the right side, and they would be less likely to get tangled up. Now that modern typewriters use type balls, daisy wheels, and electronic keyboards, there's no reason for the standard typewriter keyboard to be configured in that old-fashion "QWERTY" system, so it's called. But it's not likely to change anytime soon.

Dear Matthew Alice:
My husband and I are one of the few couples I notice who argue in the laundromat. All of the other parents put their clean clothes into the dryer, wait until the time runs out, and then take their dry clothes out to be folded.

My husband insists on opening the dryer at intervals, removing a few dry things, closing the dryer door, and folding the clothes as he goes. He insists that this makes the time pass more quickly.

And here's the source of the argument. I say that this "dryer interruption" takes more time; he says my way takes longer, because we have a big pile of clothes to fold at the end. I thought you would have a scientific way of determining which one of us wins. Linda Beth Kane
San Diego

A few years ago, M.A. did have the pleasure of studying some duds in College Park, Maryland, where folks have a much more enlightened approach to laundry. In a large room adjacent to the laundry facilities, the laundromat had a snack bar, TV sets, carpenter, plenty of tables and comfortable chairs, video games, a magazine rack, and a pool table. And most amazing of all, the place was clean. If I weren't so busy answering questions, I'd run right out and open up one of those babies right here in San Diego.

There, I feel much better. As for who wins your little laundromat spat, I actually washed and dried the same load of clothes twice to make sure the test was fair. I used the same dryer both times. The first time, I left them in until the time ran out, then folded them. Thirty-eight minutes was the score for the traditional method.

Then I repeated the process, this time taking items out a few at a time when I thought they'd be dry. After twenty-seven minutes, I had a neatly folded stack of clothes, about a fourth of which were still damp. They sure felt dry when I took them out, but by the time they cooled, it was clear they weren't. By then, of course, there weren't any dryers available. A small flat fight had broken out over who was next in line for the machine I'd vacated. I wasn't about to try convincing the winner that she was standing in the way of scientific progress (if she didn't let me put my damp duds back in, I just grabbed everything and got out of there).

Does any of that answer your question? If you go by the numbers and don't count the segregation factor of second-guessing when your things are dry and don't consider the wear and tear on the dryer, then I guess your husband wins, you lose, and Matthew Alice just got a massive headache. But at least my clothes are cleaner than they've ever been.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90053, San Diego, California 92138.



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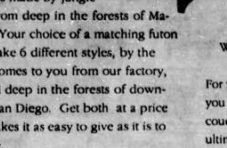


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THE INSIDE STORY

BY PAUL KRUGER

AN AUDACIOUS NEW PROPOSAL THAT WOULD transform nearly all of downtown San Diego into a redevelopment area has provoked surprisingly little response so far. But the city planners and redevelopment experts who support the plan will soon be hearing weighty questions and hard demands from property owners, civic leaders, competing politicians, and other local agencies.

Of downtown's 1200 acres, 300 are currently under redevelopment jurisdiction, which allows city officials to condemn private property, dictate the designs and uses of new buildings, and spend property-tax revenues for new sidewalks, parks, and other public improvements in those areas. Redevelopment allowed the city to tear down seven blocks of old buildings along E, F, and G streets and sell that vacant land at a heavy discount to developer Ernest Hahn, who built the Horton Plaza shopping center. Redevelopment helped build the Park Row and Marina Park condominiums, and it cleared the way for a proposed convention center near the Kettner Boulevard Amtrak station. (The center was instead placed on the bayfront, but developer Douglas Manchester built a bold reflective glass

high-rise office tower near the site of the proposed center.) Redevelopment law also gives the city a way of paying back \$59 million in public debt associated with these projects, since all property taxes paid on new construction within redevelopment boundaries go to pay off that debt.

Those taxes on new construction are considerable. This year alone, property owners in the Horton Plaza, Columbia, and Marina redevelopment zones paid more than \$7 million in new taxes to help retire the \$59 million debt. But county government, city schools, and city services, such as police and fire protection and trash collection, didn't get a penny of those revenues. County officials say that must change before the redevelopment zone is expanded to take in downtown's remaining 900 acres. "The county was an easy mark back then," says county Supervisor Brian Bilbray, in recalling that his predecessors failed to negotiate a cut of the new taxes that flow from the Horton Plaza redevelopment area, which was formed in 1972, and the Columbia and Marina areas, which were incorporated in 1976. "Now there are different players [in the county], and it's a different game," Bilbray warns. He says the board of



Downtown San Diego

supervisors will demand a goodly portion of any new redevelopment tax revenues, which it will use to build a new downtown civic center. City officials say they're willing to part with a portion of the new taxes, but Bilbray and county staffers will try to grab as much as they can. "The [City of San Diego] just can't go on and take all the money," he says.

"They have to negotiate; otherwise we'll stop the process." If city negotiators balk, the county could haul the city into court by challenging the proposal to add four additional downtown areas to the redevelopment map. Those prospective neighborhoods are Centre City East (bounded roughly by Sixth Avenue,

Seventeenth Street, City College, and J Street), Bayside (from J Street south to the bay); the downtown Core and Cortez (north of Broadway up to Balboa Park); and Harbor View, which includes India Street's Little Italy colony, the County Administration Building, and adjoining bayfront docks. The county would argue that the city has abused its power by including within new redevelopment boundaries neighborhoods that aren't really "blighted." (State law prohibits cities from imposing redevelopment on an economically vibrant area.) Officials of the San Diego Unified School District said this week that they, too, will demand their share of any new taxes generated by an expanded redevelopment zone.

The influential San Diego Tapper's Association may also oppose the city's proposal, but on more philosophical grounds. Tapper's executive director Mark Nelson says that while the association's board of directors supported the Horton Plaza, Marina, and Columbia redevelopment efforts as the best method of building a downtown convention center, new housing, and a shopping center, it may well question whether a sweeping extension of redevelopment is justified. "It would be a quantum leap forward," says Nelson. "And a tough one" to support. Nelson says his directors will also discuss the wisdom of expanding redevelopment before the costs associated with the Horton Plaza shopping center and the Marina area condominiums are repaid.

(Some \$57 million has been spent from the city treasury to finance downtown revitalization, in addition to the \$59 million in redevelopment-related debt.) "We should finish what we're doing before we expand it," says San Diego's Inc., a group of downtown civic leaders who in 1984 opposed a similar effort to extend the boundaries, will support only an "incremental expansion to meet a proven need," says Roy Potter, the group's director. Others who have expressed initial skepticism about the planning department's new proposal can be expected to raise their voices as the score of studies and reports justifying the expanded boundaries are completed by city staff. A

lawyer representing the Little Italy neighborhood has told reporters that merchants there are extremely skeptical of the city's proposal. And that warning has already tempered executives at the Centre City Development Corporation, the public agency that would oversee any new redevelopment projects. "From a planning and long-range financial perspective, there's valid reasons for considering the Little Italy area in redevelopment," says CCDC spokeswoman Kathy Kalland. "However, we would want to be very sensitive to the concerns of the community there." The tough-talking San Diego Unified Port District has already said it has no interest in letting the city encroach upon

its valuable tidelands, and any plan to greatly expand redevelopment would mean enlarging CCDC's million-dollar-per-year bureaucracy, which would roll fiscal conservatives. Though assistant city planner Michael Stepper says he's "surprised that there's been so little response" to the initial proposals for enlarging the redevelopment map, Stepper's taking a flexible position on what areas will be included in a new map. Stepper acknowledges that the B Street financial corridor, which houses several new high-rises, would be excluded from any redevelopment plan because of the absence of blight, and he says C and A streets are

problematic. The final plan could contain numerous exemptions, giving it a "look unlike Swiss cheese." Although he defends the proposed mammoth expansion of redevelopment as "a useful tool to foster revitalization," other government sources chalk up the idea to the inherent desire of bureaucracies to expand their turf. City planners, these sources say, would also like local government to have maximum power to approve or reject the designs of proposed new buildings, something they can do inside redevelopment boundaries but not beyond them. For example, preliminary drawings for the Best Western Columbia hotel on Ash Street

within the Columbia redevelopment area were rejected by CCDC, but city planners had little control over the design of the controversial John Burroughs & Company building, which lies one-half block northeast of the hotel, just outside the redevelopment boundaries. Though Stepper believes that the Burroughs building's design "lacks what it takes to make a good building," he says a recently enacted city ordinance gives the planning department much more control over proposed building designs throughout downtown, and he denies that either his department or CCDC harbors any ulterior motives for expanding the redevelopment boundaries.

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Many Miles

(continued from page 1)
rhododendron, huckleberries, raspberries, sweet-smelling honeysuckle.

Bit by bit, Charles's parents added on to the four rooms. By the time Charles entered junior high, they had indoor plumbing. His parents live still in this same house. Earlie Cloo, almost dead from his years in the cacophonous mill, is retired.

Last summer, Charles visited. The three of them — father, mother, Charles — sat on the front porch, rocking in slat-backed rockers. It was evening, getting on to night. Plinkering in the far corner of the front yard were the lightning bugs that have fascinated Charles ever since he can remember. Shorten bread with cracklins in it that Charles had asked his mother to bake still tasting salty-sweet in his mouth, little girls of cornmeal rough on his tongue. Charles "came out" to his parents. He told them, "Mama, Daddy, I'm homosexual."

Lougap was the most rural, backwoods, backward place you could be from. Nearest town of any size were Mt. Airy, size of Burlington's mills, and Galax, Virginia, across the mountains. "It's *Look Homeward, Angel* country," says Charles, holding up his yellowed paperback copy of Thomas Wolfe's thick first novel, whose hero, a Wolfian alter-ego, Charles sometimes quotes.

Under lamplight, we examine a black-and-white photograph of two men and two



When Charles heard rumors that the high school cheerleading squad smoked cigarettes, he demanded that squad candidates be "screened" for morality.

women knee-deep in water. The women wear white dresses. The men are dressed in trousers, white shirts, ties. The trousers of one are held up by garters. The water is dark, the bank roughly cut by flood. "That's *Rainey Creek*," says Charles, "and Mom and Aunt Hattie and the preachers, Quincy Higgins and Ed Billings." Seconds after this photo was taken, the preachers plunged the two young women under the slow-moving water. "Mama being baptized

when she was thirteen," says Charles, smoothing down the photo's turned-up corner. The church to which Charles's family belonged called itself "regular" Baptist, to differentiate its membership from "hard-shell" Baptists, who believed man was preordained to be saved. "Regular" Baptists, says Charles, "had to get saved by their own 'prayer initiative.'" The "regular" Baptists' self-educated, Holy

Ghost-annointed preachers taught that salvation had to be worked for. "It wasn't just done for you, like for the hard-shell Baptists."

Public confession, shouting ("getting happy"), and ecstatic visions were not uncommon. Members washed one another's feet "like Jesus did at the Last Supper," says Charles gravely. No piano or organ stood in the "regular" Baptist's spare sanctuary. Musical instruments ranked high among works of the wicked world. Hymns were sung unaccompanied. "Would you be free of the burden of sin? There is power, power, power in the blood, in the blood of the Lamb. There is power, power, wonder-working power in the precious blood of the Lamb."

"We're talking real poor people out in the country, to whom heavenly streets paved with gold were real gold, for whom emerald doors were real emerald. And hell — running rivers of blood — was real, too. You could truly burn forever in hell, with real fire." The fear of hell is hell itself, and when Charles says "fire," the shiver in his voice chills the room in which he sits telling his life story.

"My parents, their family and friends' lives were very hard. People were poor, died young, came to violent ends. The world was not good, nothing of the flesh pleasurable." In fact, the world was dangerous. It was the realm of the fallen angel, Lucifer, who was as real as your room and bed.

"But," says Charles, "there was Jesus. From the time I was knee high, I saw pretty pictures of Jesus praying. He'd be walking on the stormy water, sunbeams streaming down on his face from heaven."

How did Charles take this religion? "Literally," he laughs. Young "regular" Baptist males were expected to be good like Jesus and many like their daddies. Before puberty struck, goodness came easily for Charles. "I was," he says, "the most perfectly behaved growing-up child."

(continued on page 12)

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Many Miles

(Continued from page 30)

Being mean — cracking out a base hit, trucking jackrabbits, shooting deer — didn't come so easily. Charles gave off into a lamplight corner. "I really failed my dad," he says.

Escalating in school became "the only way up and — I hoped — off out." Like other Longwaps, he dropped g's from ing's. His nouns didn't match his verbs. He drawled. "I sounded like a hillbilly," he admits. He heard standard English spoken on radio and on television (which came over the mountains to Lowgap in 1959). He imitated it.

Schoolmates addressed Charles as "Professor." Girls, and some boys, liked him. But roughnecks teased him with "Stap." The "reggie" Baptist teachings kept Charles from swearing, drinking, going to movies, dancing, the "loose" behavior of his peers dismayed him. His once-plump frame was lengthening — alarmingly. He was six feet tall by the autumn he entered seventh grade, and the fact that he towered over his peers added to his self-consciousness and sense of being different.

In junior high he joined 4-H. Half serious, half joking, he recites, "I pledge my head to clearer thinking, my heart to greater loyalty, my hands to larger services, and my health for better living..." Charles began to take part in debate, 4-H became

his first path out of Lowgap, "a connection," he says, "to the other world." "Everyone around Lowgap, you see, was just some variation of Baptist." In 1964, when he was in eighth grade, Charles's 4-H club traveled to another part of the state on a field trip. "On our way, we stopped at a restaurant where all the food handlers



were black. I was truly scared of eating, was afraid the food might be spoiled or that they — the black people — might do something bad to me."

As Charles entered his teens, a not uncommon, savage strife between the Charles everyone greeted and Charles's "I, inside," announced itself. There was what his church demanded of him and what the world, Satan's world — and his body — seemed to want.

Among Lowgap's "regular" Baptists, it was customary that a child entering adolescence "get saved." The first step in this process was described by church elders as "getting this burden," a "consciousness of your sinfulness," says Charles. "That burden weighed on you. You had to pray with all your heart and soul that God would, in his mercy, roll away your burden. And then you'd get your ticket punched." Pleading to light a cigarette, he says, "Pussy, but I called it that, even then. 'Get your ticket punched.'"

"Everybody expected because I was so well behaved I was going to be the first to get my ticket punched. You were supposed to have an actual physical experience of the burden being lifted and the Spirit entering you. I prayed to have it happen. But I never, not even, had that experience, and I took it all too seriously to fake it."

So Charles entered high school without protection of the mantle of salvation. Sunday after Sunday, his preacher grandfather exhorted the gangly, scowling teen-ager to come to the altar. "Charles, don't you want to get this right? That's what he'd say. Then all these people would pray and weep over me."

We examine the photo of Charles taken when he entered consolidated North Surry High School, to which students from five surrounding towns were bused in. He wears white shirt, tie, dark jacket. The face has become more squared. Short hair is wet-combed flat. He's scowling behind black-rimmed glasses, and his full mouth is set and grim. "That's the young fascist tyrant," says Charles.

Setting the photo aside, he shakes his head and says, "I was so ambitious." When

he entered high school, he intended to become a "BMOC," the president of everything," he says. And once he grew up, he wouldn't work in a factory or farm, as men in Lowgap did. He would go to college, become a teacher, get married, father children, "become a pillar of the community."

In his sophomore year, 1965, Charles ran for student council. All but a few among his 200 sophomore classmates cast their ballots for him. His junior year he again won a student council seat, became Drama Club president, won the Pep Club award for outstanding school spirit, garnered awards for debate, and became the Young Patriots' president. This group, one of the school's largest organizations, was a "pro-America" service organization. "Our faculty sponsor," says Charles, "tried to get John Wayne to sponsor it."

During his junior year, when Charles heard rumors that the cheerleading squad smoked cigarettes, he demanded that squad candidates be "screened" for morality. An adult drive-in opened in Mt. Airy. Charles heard that pornography was shown there. He started a petition to shut down the drive-in. "It was part of my campaign to clean up America, to stamp out evil and sin," he notes with asperity.

Charles's parents didn't encourage or discourage him in these activities. "They were just astounded at everything I did in high school."

In his senior year, Charles was tapped for Honor Society. "I lived for that for years," he says. He was named a state finalist in debate, a finalist in 4-H public speaking — his topic, teen-age immorality and juvenile delinquency. "I wasn't voted Mr. North Surry High School. That went to Harold McGraw, whom I always detested — he was a milkweed, suppy person."

"I never fit in. Kids my age thought I was uppity, that I was just a poor country boy



who had forgotten his place, very affected in my language and interests. I refused to wear jeans. I wasn't into cows, or cars, or pussy. I was six feet six and wouldn't play basketball. Hated it. I spent a lot of time alone. I was miserable."

Lying in bed at night or trekking alone through the deep woods that grew to the edge of his backyard, Charles would ask God, "What do I need to do to be saved?" I had this game, my private version of *Let's Make a Deal*. There would be things I wanted — a good grade, to be president of something. I'd tell God, "If you let me get

(Continued on page 30)

"The psychiatrist said, 'Oh, you're going through this stuff earlier than most people your age.' He gave me tranquilizers and sent me back to my dorm."

Many Miles

(continued from page 15)

delic' art. Scared, fascinated, Charles had found "that dark area" where his parents and the church had forbade him to go. He went back to Wake Forest, finished school, graduated in 1975 with a degree in psychology. We find ourselves smiling as we look at the photo of Charles's parents, his father in a dark suit and his mother, gray-haired by then, in a red dress, grinning shyly into the camera. Charles, in academic gown, stands next to them. His hair, short and neatly combed in earlier snapshots, hangs down from the mortarboard almost to his shoulders. "My folks were just thrilled. I had a college education at last. The first one ever in the family!"

Over the next five years, Charles attended school, first seeking a graduate degree in art history, then in psychology.

He lived alternately in North Carolina and Boulder, Colorado. His picture of the person he wished to become had acquired sharper — if not yet sharp — focus. "I was still trying to find a place to fit into. And I still had no clear sense of who I was. A Quaker woman friend had turned me on to Simon and Garfunkel's 'Dangling Conversation.' I wanted to be the kind of person who could carry on a 'dangling conversation,' who could ask, 'Is the theater really dead?' Is analysis worthwhile? I visualized myself sitting in some dark café, smoking cigarettes, talking about things that mattered."

"There was a part of me that thought — that still does think, and hope — that I might do something in the world that would matter and last."

The adverbs are emptied, chicken bones are tossed into the garbage, freshly brewed coffee sits steaming in white cups. Under the lamplight, we study a black-and-white glossy of a mismatched man leaning over a page of music manuscript paper. The pen in his hand draws in the flags of eighth and sixteenth notes.

When did Charles begin to think it possi-

ble he was homosexual? "When I first loved a man," he answers. They met, Charles and Ken (a composer several years Charles's junior), through friends in Winston-Salem. After several months, they became lovers.

Their relationship was very different from what the younger Charles had seen and imagined such relationships to be. Because he had fallen in love with a man, he saw no reason, he laughed, "to buy a poodle or a ball gown." Loving a man didn't transform Charles into a "whishing queen," as he had once feared. He began to realize that such a relationship as his and Ken's was not that different from that of their straight friends. The two men shopped for groceries, cleaned house, cooked meals, paid bills, played the record player, went to the movies, rode their bikes, hiked. And while they did all this, they remained each other's "loving best friends."

Meanwhile, Charles decided that a career as an art historian was not for him. He had been working in a psychiatric hospital and concluded that he wanted to become a therapist.

Two years passed. The relationship between Ken and Charles came to an end. On the surface, it ended when Charles decided

to move from North Carolina to California to attend graduate school. Looking back to that time, he recognizes undercurrents unrelated to the academic decision that influenced his move. "I always felt when Ken and I were together, 'No matter what happens with me, Ken can always go back down with Mistress Music.' That was not going to be enough to me. I wouldn't be centrally important." Also, staying with Ken meant, to Charles, settling into what was in effect a marriage, with all opportunity cut off to "get out there and experience" what he felt he'd missed during his Lowgap adolescence.

A woman friend of Charles's had moved to San Diego. In 1976, when he came to California for the first time, it was to visit her. "I went to Pacific Beach, and there it was: everything I had imagined California was. There were all these beautiful California bodies. People were drinking beer, smoking hash, and listening to rock 'n' roll on their portable radios."

In 1980 Charles arrived in San Diego to enroll in United States International University to attain a Ph.D. in clinical psychology. Ken drove here with him from North Carolina, stayed a few days while

Charles got settled, then flew back home. The day Ken left, Charles went to Balboa Park, "that section along Laurel Street where the trees are garish." He thought, "I must be crazy to separate from this man. Then I walked over to the Brasserie Lipp to try to assuage my grief."

"I left Ken — this brilliant, loving, tender man, because unconsciously I wanted to have an adolescence — with men — that I never had. I got here to San Diego and still couldn't have that adolescence because, first, I wasn't any longer an adolescent. And secondly, I didn't know how to handle myself in the bars I couldn't be casual with people unless I was really drunk. I didn't know how to play the 'dating game' — chatting my way into a sexual encounter. Then the AIDS thing came down, and it became suicidal to have that kind of adolescence."

Charles's identification of himself as homosexual, he says, was further confirmed when he met a variety of gay men in San Diego "who weren't into screaming and swishing. I could be who I had always been and didn't have to assume that stereotype."

Although he was no longer involved in

romantic or sexual liaisons with women, Charles "hung on" to an image of himself as bisexual. "I truly didn't want to take on an identity that people found so hateful — that of the 'homosexual.' All my life, I had been so different from those around me, and I didn't want to compound that 'feeling different and alien' by adding this new difference to my identity."

After several years in San Diego (during which time he attended USIU and worked in Mercy Hospital's psychiatric ward), Charles ceased defining himself as bisexual. "It was really clear I wanted to be with men."

It seems to Charles that the heterosexual majority imagines, incorrectly, that for the homosexual the great life-struggle is that of coming to terms with sexual identity. For him, the most troubling, perplexing problems have stemmed from shame at being a poverty-stricken hillbilly, from the fear and guilt acquired in his "regular" Baptist church, and from his ongoing dilemma over vocation. (Two years ago, while working in the psychiatric ward, Charles was hospitalized after he hurt his back lifting a patient. During his recuperation, he decided to abandon psychotherapy as a profession and find work that would

permit him to pursue his interests in art and literature.)

When Charles sees picketers in Hillcrest carrying signs that read, "Hell, God's Closet for Queers," he recognizes that "there but for the grace of God go I." He knows that he hasn't entirely lost the sense of righteousness that, for example, led him to demand cheerleaders be screened for immorality. "I have to ever be vigilant about my own judgmentalism. It demands at times a tremendous exertion on my part to be tolerant."

In Hillcrest, the geographical center of San Diego's gay community, Charles finds himself sometimes disoriented. He sees men who are what he never wanted to be: "They're still campy and swishy. It makes me sad. That so many gay men are still caught up in superficial stereotypical images troubles me." It is not the image's "aesthetic" that pains Charles, but what that image says to him: "That many gay men are misogynistic and don't understand that their own oppression is tied up with the way the majority culture views and treats women."

Recently Charles went to a new Hillcrest bar. "It was, for me, a time warp. I could have dropped in the Anvil in New York ten

years ago and seen the same thing — an environment that is industrial looking — the corrugated tin, big, new beer cans boxes. People decked out in black leather pants, vests, boots, caps. Wearing spandex leather arm bands, leather harnesses, handcuffs hanging from belt loops. Nipple clamps were attached to bare breasts." This type of dress, says Charles, derived from "uniforms of men traditionally seen as oppressors," and it makes men who wear it look like "people who could have turned on the ovens at Dachau." He takes a long puff from his cigarette. "Maybe," he says, "this isn't the most appropriate costume at this time."

Some San Diego gay politicians, says Charles, have advanced their activist careers by exploiting the AIDS catastrophe. He says they are "almost neophobic" in their "opportunistic feeding on the AIDS issue."

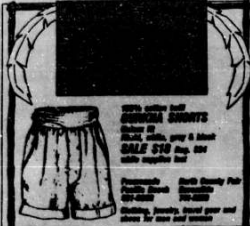
What in part jarred Charles in the new "industrial" looking Hillcrest bar, he says, were things written on the blackboard above the trough — about fist-fucking. With so many people dying around us from AIDS, so much pain and suffering, it's such a challenge to truly be loving with each

(continued on page 16)

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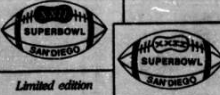


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Continued from page 17

other, and I saw so much happening in that bar that wasn't loving. Gay men have a unique opportunity to meet the challenge of this disaster with new ways of being and loving and healing each other — rather than the hyper-masculinized violence epitomized by fist-fucking."

There is a "daily terrorism" caused by fear of AIDS: "You get a cold and wonder, 'Is this it?' Or you find a bruise and ask yourself, 'Is this the first lesion? Is the bugger in my central nervous system?' AIDS," says Charles, "has invaded my subconscious. You ask yourself, 'What if I meet and fall in love with someone, only to have them die within a year?' And AIDS has meant, he adds, that "you can never really be able to abandon yourself with someone, because it could kill you. This virus is always there. Everybody you

look at, or love, or think about, could be dying."

Last July Charles found a knot under his right arm. "I was sure it was lymphadenopathy come home to roost. I'd catch myself, again and again, reaching up under my arm to feel if that knot were still there. I wanted to believe. The next time I felt for it, it will be gone." That magic thinking again. One of my deals with God: I went to the doctor. He said, "It's a benign cyst from your deodorant."

After that, Charles decided he would have the HIV antibody test. "I realized I couldn't possibly be more anxious than I had been about that knot under my arm and that I'd rather know, had I not had it not been exposed to AIDS?" Three days had to pass before he could get the results. If the results were positive, Charles would have to tell those with whom he had sexual relations, and they then would have to face the possibility of their own tests being positive. The test was negative, a good sign that Charles has not been exposed to the AIDS virus. "When I came out of there, I felt religious." But the relief was personal relief, not a generalized sense of at last being at ease. It was like having survived a horrendous storm at sea while many of

your fellow sailors went under. "AIDS," says Charles, "has made having sex like Russian roulette. I got an empty barrel, and some people get blown away."

Among gay men, those who are HIV-negative don't publicly celebrate that fact. Charles talks about the guilt felt by survivors: "There's the utter delight of one's own personal pleasures, of course, which you realize go on in the same instant that it's possible that someone you know is hearing from a doctor. After this first bout of pneumonia, you may have nine months to live. There's an embarrassment, and there's just this awful shame — and wonder — that I have escaped while a friend has been handed the AIDS death sentence."

"The other night I woke up in a sweat, and my God! The panic! — I was having night sweats [an AIDS symptom]! I remembered that I had gone to bed with a long-sleeve T-shirt on. I said, out loud, 'That's why I'm dripping sweat.' "With this HIV-negative result, the next cold I have can simply be a cold. It doesn't have to mean the beginning of the countdown of the last of my days. And if I'm going to be one of the survivors," he says in tones as passionate as one imagines his

"regular" Baptist preachers employed, "then I'm beholden to carry on gay culture, to carry on and make things better for future generations."

When he returns again to the stack of photographs, "Look at this," says Charles, showing a snapshot taken when he was home in North Carolina this summer. His father is seated in his recliner, and his mother, plump and white-haired now, sits on her husband's lap. Before last August, Charles had never mentioned his sexual preference to his parents. "But when I went home last summer, I had been writing book reviews for the local [San Diego] gay press. I had done a tremendous job in establishing a gay and lesbian book collection at the bookstore and was bringing lesbian writers in for readings. And my heart was broken over a man I'd love. I was just crushed, the most anguished I had ever been in my life." He pauses and laughs. "And I had also just met somebody new I was excited about. So if my parents were going to know about my life, if they were going to know me, they had to know this."

Before Charles ever bought his ticket home, he studied his Bible, for he believed

that the New Testament exhortation to love would provide a context within which his parents could better understand their only son's need to find a partner — albeit male — for life. Flying from San Diego to North Carolina, Charles rehearsed what he would say: that his life was full, that he had a "family" of friends, straight and gay; that he did not engage in practices that would make him a high risk for AIDS; that he would like to have somebody he really cared about to grow old with, and if he found this person, he wanted his parents to know and love him.

The first day Charles was home, he was busy. Most of the people he started first grade with and went through high school with still live around Longway. He visited with his cousin Pat. "She's a little mastermind with Avon," says Charles. He saw the cheerleader whose morals once concerned him. "She's a born-again Christian now, who bless her heart, looks a lot like Tammy Faye Bakker."

That evening, Charles, his mother, and his father sat out on the front porch. It was hot, still, the air was thick with the sweet smell of honeysuckle. In the dark corner of the front yard, the lightning bugs flickered. The rhythmic creaks of the three slat-

backed rockers filled the rural silence. "Mama, Daddy, I'm homosexual," Charles said.

"They said they were a little overwhelmed," says Charles. "I told them, 'My relationship with you has dried up because I've been hiding all this stuff.' I told them I knew how much they loved me, how much they'd sacrificed for me, that I loved them. I said, 'I'm not worrying about you all stopping loving me. What I worry about is that we'll talk about this now and then it will go underground, and we'll never talk about it again.' They said they weren't comfortable with it, with homosexuality. But they also said they were willing to stick with me with it."

In a rush of talk, Charles went on. He explained that his "gayness" had not changed who he was, and they agreed. He was still the same "sweet, loving, playful" Charles they'd always known. "He assured them he'd continue to have a family of male and female friends, to read and think, to take his spiritual life seriously. He said that it was not important to him that he didn't make much money, although he'd like not to be in debt. He said he didn't know why he wanted a man rather than a woman as a "life partner"; that he had never heard of

read an answer that satisfied him as to why some people prefer people of their own gender."

"We were passing bitten by mosquitoes, so we moved back inside. Mama made tea and treated me by warming up the ham biscuits she'd made especially for me — I'd been eating them practically nonstop since I got there."

"As we went to bed that night, Mama hugged me and I cried. I hugged her back and said, 'Now we have a chance to love each other better.' She agreed."

In his childhood bedroom, Charles tucked his long frame into the bed in which he'd slept for most of his first twenty years. A breeze had come up. It rattled through the apple trees, which had sat thickly with the red Jonathan Charles had always liked to bite into. He drew the patch quilt over him. He went over, in his mind, the last lines in *Look Homeward, Angel*, in which a man stands upon a hill above the town he has left, yet does not say, "The town is mine," but turns his eyes upon the distant, soaring ranges. Like that man, thought Charles, he'd never truly been at home here.

If he'd followed his first dream — to marry, become a schoolteacher, communi-

ty pillar — he would have still been here. His love for men would have "molded" himself. Eventually, he would have joined the church, maybe even preached on some Sundays. He would have loved his wife but would have "psychologically beaten" her, would have adored his kids but felt trapped by them. He would, he mused that night, have bought a little parcel of land, had his house built by his cousins-in-law. He would have encouraged his bright students, tried to push them out in the larger world that he hadn't dared to take on.

"But that's an awfully nice picture compared to what would have happened," says Charles, pulling himself up off the couch and gathering into a neat pile the photographs at which he'd been looking since early evening. "It would have been absolute death for me to stay there. I would've had to go to dissemble and squelch myself. I'd be swallowing massive doses of Elavil."

Now, he says, pulling on his coat, "I just want to get to Paris before I turn forty. Meanwhile," he says, standing on a San Diego porch, the palm trees behind him revealed by bright moonlight, "I have the ambiguity of the rest of my life to confront." □

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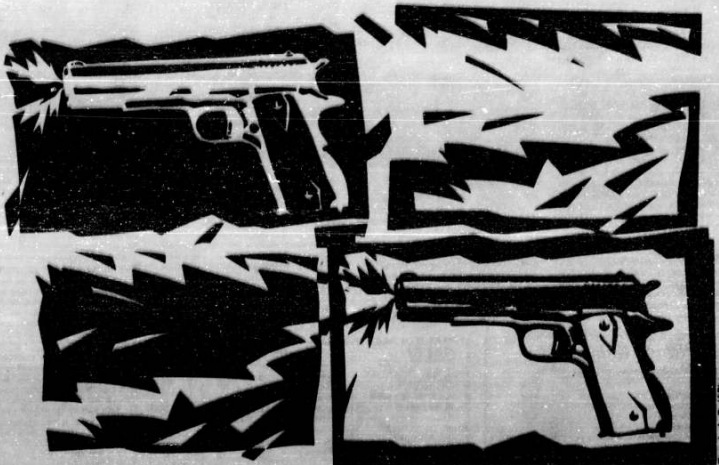
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ARMED & THE WEEN SHOOTING FOR HAPPINESS BY MICHAEL AHN

The indoor range was filled with good shooters and bad shooters. Indoor ranges are like bowling alleys, only smaller. On the first line, the two men in business suits shooting .38 loads in a 1971 Remington-Union City weren't shooting well at all, but they were having a good time. Over to the left was the Steady Guy with the Colt .45 Gold Cup, the precision shot. He was our hero. It took him a slow six seconds to squeeze off a shot, and he shot at the maximum distance of twenty-five yards. He had a nice, tight grouping. He had yellow glasses to protect his eyes from the muzzle flash and a baseball cap with different shooting pins stuck all over. A few lines down were three teenagers firing a shotgun at a paper silhouette. The Steady Guy next to us pointed at them and said, "Hard to miss, huh?" and laughed. We laughed too. They'd run out a new target and there'd be a BOOMBOOMBOOM and then they'd get the confused look in. Kerry and I shot a nine-millimeter Barrett and a Colt .45. The Colt was reliable and never jammed. The Barrett was another story. We bought the

handguns in Pacific Beach, at a gun shop that is now a flower stand. The day we went to buy the guns, it was hot and crowded in the little shop, and there was a line. Kerry thought about buying a spring-loaded shoulder holster so he could wear the Barrett around the house, and one of the other men in the shop, a fat man with a handsome mustache, said, "Why don't you buy two, and you can wear 'em cross-crowned like Primo Bandito." Kerry rolled his eyes as the men laughed. At the indoor range on India Street, Kerry and I are always mistaken for cops or sexy guys because we are young, have short hair, and we know about guns. Some of the others who come in, the curious, just want to feel what it's like to shoot a handgun. The way some of them act, it's as though they are waiting until the P. Best bookstore instead of a shooting range. They look at the men behind the counter, all wearing guns on their hips, and the "White the Assassin" poster, or the "No One Ever Raped a Thirty-Eight" poster, and it is all very funny but uncomfortable at the same time because it is also very, very sexy. They

inevitably rent Dirty Harry's .44 Magnum. For targets, they pass over the bull's eye design and instead point at the ones shaped like men. The Steady Guy came over and watched us shoot. He gave us tips, telling us how to stand and aim, and we all swapped guns for a while. His Gold Cup was a real work of art, a pleasure to shoot. He watched Kerry put three holes in the black center of the target with it, patted him on the shoulder, and said, "You got him. He's dead." Kerry blushed and smiled. We left the range and went to Kerry's father's house in University City. He told us that indoor ranges were too sterile. "You want to be outdoors to shoot," he said. A couple of weeks later, Wil called me and asked if I wanted to go shoot some assault rifles in the Anza-Borrego Desert with some friends of his from work. I said that would be fine.

It was long before the broken mirror in the bathroom that I came home to hear about what happened in San Ysidro. Jimmy told me what was going on, and that's when I first figured out who San Ysidro was. The news showed the McDonald's and described it all as a "massacre." Then, later that night, Phil came home from working on the newspaper with pictures of the dead. He had lots of those of corpses and golden arches and bullet holes. Phil said Hubert was packing that day; he had guns, lots of guns, and everything about it had the feeling of not being real, the feeling of something very far away. That was before the broken mirror in the bathroom.

Hiram's is a combination liquor store and gun shop in El Cajon. We were outside Hiram's early on Sunday morning waiting to buy ammunition. Boog said, "We must look like drunks wanting to buy drinks," because we were all standing around in the chill with cold, red noses. But we just wanted ammo. Anyway, drunks seldom wear camouflage fatigues and canvas combat boots like Boog's.

He had a Hecker and Koch HK-10 assault rifle, a Glock nine-millimeter handgun, and an AK-47 assault rifle. I had only my Colt .45 semiautomatic handgun, but I felt somewhat justified in having it over all that high-tech stuff because its basic design hadn't changed since 1911. That seemed like something to me. If Boog wanted to compare guns, he'd have to wait until his gun designs were at least half a century old. Anyway, we were talking ammo.

We needed all sorts of ammunition: 7.62 NATO ammunition, and .45 ACP, and nine-millimeter speed. We waited with rusty noses, grinning at each other and sipping our beer in the cold.

I said, "Have you seen those new Glaser slugs that go through hard things last episode when they saw anything 'liquid filled'?" "Yeah, actually, I have," Boog pointed to the window of the store, looking for signs of life. "Me and Norm had some of

that when we went shooting last time. We shot at a cactus." "What happened?" "Well, nothing, actually. We each took a shot, but the cactus didn't even budge." "Hmmm."

Later, Wil whispered to me, "I think he missed the cactus. Twice. I wasn't going to say anything; we're talking about a man's arm here, by God, but I think he missed the cactus or the cactus wasn't liquid-filled enough to explode when these bullets hit it."

I had read about Glaser bullets and their one hundred percent energy transfer and what they did to bodies. The destruction of bodies is what they were designed for, what they did best. The article claimed that of all the people that were ever hit by one of these things, each and every one of them has died. So, bodies we know about.

But cactus is a gray area. We're not quite sure what happens to cactus. Even if Boog was on target with one of these super bullets, it wouldn't matter. Because cacti aren't human bodies. Not by a long shot.

We got our ammo and packed ourselves in the back of Norm's four-by-four for the trip out to the desert. There were seven of us, two sat in front, and the rest sat facing each other with our legs stretched out across the bed of the truck. The back smelled like car exhaust, potato chips, and (most of all) grape bubble gum. Our heads bounced against the fiberglass shell. We couldn't wait to be there.

The two men in front are brothers. Norm drove and Boog rode shotgun. Norm is older and has kind of a gut. Boog is what some people would call "scrapping." They are in their late twenties, adults to be sure—they have jobs and wives, and I-arm has three baby daughters, but they looked like Boog. Scrounged that day because they were wearing canvas fatigues and canvas sneakers and webbing with places to keep everything, and they were like big guys playing war, pretending to drive a truck into a battle.

I was in back with Wil and Rudy and Rudy's two boys. Wil and I had just graduated from UCSD some months ago. Rudy has never been to college, but he had been in the army. Rudy had the any-go look of a tough, comfortable, hard-working man, but he looked anything but. Between thirty and fifty years old. Rudy's boys were the grape bubble gum chemo. Wil pointed to them and said to me, "But one these boys? They're points of references. We can look at them and say, 'We are not children because we are going to run around playing war in the desert wind, some of us wearing fatigues, all of us shooting guns. These are children right there. We are adults.' Okay?"

Rudy, Boog, and Norm are Wil's friends. They work delivering things around the school that Wil and I had attended. They are not fond of the college boys they pass as they deliver on campus, but Wil is the exception because, dammit, he put himself through

college, used his back to feed his mind, that sort of thing, and Wil is all right to see him, he is a good guy. The jury was still out on me. I wanted to tell them that Wil was a Communist, for chrissakes, but the thing about Wil is that he fancies himself to be a real charnelhouse, able to spot Marxist doctrine one minute and then turn into a good old boy the next. I could only quote Marxist doctrine and could quote a little Mao: "Political power grows out of the barrel of a gun."

I saw the broken mirror in the bathroom and then I saw the broken window over the bathroom, and I figured it out. I went into the bedroom and woke Tammy. She looked tired and disheveled and beautiful. She just smiled sleepily and said, "Hmmm!" and reached for me. So maybe they were after the TV, but maybe more. And I decided that if they wanted to take the chance, I'd be willing to cup the motherfuckers then and there as they stood in my living room. No one was doing anyone any favor here. So I decided on a handgun and got into bed. That's among the things love can do.

Our truck made it out Highway 8 beyond the San Diego County line, where it's legal to shoot guns outdoors. We drove off the highway up into the Inyo-Pah Mountains, and we scrambled up ghost trails to a place to empty that we knew we weren't in danger of shooting anyone except ourselves. When we got out to look around, I felt sorry. We had driven all this way, climbed over a mountain in a pickup truck loaded with five men, two children, and a half-ton or so of guns, to shoot rocks and cactus.

There is no glory in rocks and cactus. Rocks, unless in an avalanche, do not charge you. Cacti do not ambush. They sit and grow and evolve and erode and wait for human to destroy them. Hence the guilt. No cactus ever called me Jap. Which brings up another issue. After we climbed out of the truck, I wandered off a bit, looking at all the gray-colored rocks precariously balanced on each other as though some big, strong monster child had come along and stacked them as a joke. I was looking at the variety of sand, the sunburned, broken Corona bottles and what seemed to be millions of spent shell casings on the ground, more brass than in the Pentagon, when Boog said, "If you see anything brown come up over that ridge, go ahead and shoot it." What he meant was that we were close to the Mexican border, and if any refugee had the misfortune to run into our line of fire, feel free to shoot him. I had problems with the statement. First of all, it's murder. Second of all, I am an ethnic; my color is not far off from brown. Unlike the other people on this cactus-shooting expedition, my eyes are like silk. Theirs are nice and round and able to sight down their HKs. Forty-five years ago, people like Boog were saying, "Anything yellow comes running up that beach, shoot it." Except they wouldn't have been shooting with a German HK. It would be an American Colt .45. Like the one I have.

I was thinking thoughts like that as we climbed out of the truck in the middle of Anza-Borrego Nowhere, hanging out with these guys in camouflage fatigues who call Chinese "Chinamen" and mean it. I thought these thoughts to matter: how nice they were to me or how much coffee they offered me. The sight of the desert riffs being loaded and the fatigues makes all that nice politeness and right/wrong shit slip off the edge. But what am I saying? These were good men, overzealous to a fault, maybe, but not killers. Hell, Rudy is of Samoan descent. Wil is a liberal Communist activist actor. It was the guns that were making me nervous, the guns and the Anza-Borrego desert in dead silence, the broken beer bottles and the spent shell casings at our feet like seashells on a beach. Guns are what we suffered to get out here for. Guns are what could kill us. But they were here for us, too, and we wanted to do nothing more than to shoot them, to shoot the stationary rocks and the passive cacti. It was what we wanted more than anything at that moment.

So we did. We shot a lot. We shot until my ears were ringing, until my shoulder and the ball of my right hand were sore from the recoil. We shot until the corditis burned in our eyes. Millions of brass were sent skittering through the canyon, and every once in a while, one of the Cole cans we set up would pop and fall and there'd be the shooter's cheer and the back-pulling of his shooting comrades and we'd start up again until another can popped. I found it hard to stop.

The men in fatigues struck cactus shooting poses with their Heckler and Koch's, legs apart, right arm kicked out. They looked like big, intricately detailed toy soldiers. After a while, Rudy's boys took turns shooting his HK's. They picked right up on it, maybe from playing war on the movies. The little olive-skinned boys shooting men's guns looked familiar, like newspaper photos of boys around the world in real wars, shooting for keeps.

Wil, being a Communist, loved the Soviet AK-47. He was wearing jeans that must have been one hundred years old, completely creased at his body's sharp edges, with big knee holes and dried black ar splattered all over the thighs. His T-shirt was stretched too tight over his frame, and the front of it said "Coca-Cola" in Arabic. Shooting the AK, Wil resembled a terrorist.

Rudy shot steadily but without the intensity of the others. He was the very definition of "fire economy," in no hurry to pull the trigger, while we couldn't wait. With the hood of his hunting jacket up to shield his eyes from the sun, he looked like a lethal monk, or Yoda as a sniper.

Rudy was the best shot but didn't want to talk the talk. As the others started up a conversation about how the Soviet AK-47 was specially designed so that even ignorant Third Worlders would be able to break them apart and clean them, Rudy changed the subject to how he liked Wil because Wil ate bread sandwiches for

(continued on page 22)

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THE Babysitter

Hated,
like memory,
is often inexact

The following article was submitted to us as a response to Jeanette De Wey's cover story, "Did Steven Miller Molest His Two Young Daughters?" in the January 14 issue. Its author has requested anonymity.

— Editor

He was, by all accounts, a horrible child. Incessant chatter. Prior into things. Arm waver. Shitli questioner. Shelf climber. Never, never a nap taker. Screacher. A holy terror.

His mother said, "It's not as though I could hand him over to just anyone." To whom, then, should he be handed over? His mother has to get away, has to catch her breath, if only for a brief

reprieve in the braising states of a distant from-schools section.

Give him to the girl next door. The fat girl next door. Her sister would never have anything to do with him. Her sister is thin, blonde, wears boots (this is the Sixties), spends hours on a towel in the sun rubbing baby oil mixed with Mercurochrome onto her long, red legs. The fat girl has frizzy brown hair. She washes her sister drive away in a boyfriend's red Mustang. Fat girl stays home a lot.

Give this unruly child to the fat girl. If only now and then.

Afternoon. He was five years old. Left in the fat girl's care. They watch his mother leave. The fat girl wastes no time. There will be no walk to the park. In fact, there will be no discussion of the

afternoon's agenda. Fat girl had to do what she had to do. She sits him right down on a chair across from hers in the living room. She is seventeen. She has large breasts. She dumps in shame of them. But not in front of him.

"Wouldn't you like to see my boobies?" she asks.

No. And he says it like an idiot dog wagging its tail.

"Wouldn't you like to see my boobies?" she asks.

No. And years later, he wishes that she had hit him, knocked out his baby teeth, anything but this.

She wrestles them, grunting a little as she pulls them out of her bra from underneath her blue knitted blouse. She pinches her huge nipples and yags them, twisting them, wiggling her boobies.

"Come over and look at them. Boys like to look at them." She grins broadly. He watches her teeth. He can say nothing.

"Come over here." His hands are limp at his sides. She moves toward him, boobies bouncing, and takes him by the hand. Children are always, must always be lead by the hand when made to do something they do not want to do.

He stands in front of her as she peels her navy blue cardigan and pants to her ankles. He stands in front of her as she sinks to the chair and spreads her thick legs. She takes him by the hand. He watches his small hand. She holds his wrist and packs his small hand into her. Raw meat.

There is no sound. Black space burns up parts of his memory. He sees the little boy. Somewhere in this memory, later on, is physical pain. It beats against the shell of his memory like a bird beating against a window, trying to get in. Wings bruised against glass.

He is quiet when his mother gets home. He feels as though he has that in his pants and lied about it. He feels as though his body has been formed from shit.

He tells his mother something. The fat girl is sitting in front of him fully clothed and crying. Her measures are running over her face. She repeats and repeats that she is sorry. She rubs the spot running from her nose with the palm of her hand and says she is sorry.

In the manner of all sweet children, he cannot bear to have made an adult cry. He goes to her and kisses her. He presses his mouth to her cheek and will taste forever the salt and the bitterness. He will betray himself with this kiss. This memory of kissing her and saying, "I'm sorry, I didn't mean to make you cry, will scold him in his adulthood."

Within a year of that afternoon, he will try to hang himself on his mother's clothesline.

Decades will pass.

And he meets his parents for coffee one morning at Bob's Big Boy. His mother's hair is nearly white. His father is hard of hearing. The conversation starts innocently enough. They discuss grown-up issues like taxes. They discuss the news. He mentions that he has been reading many articles lately about children, about how horribly many people treat children. His mother agrees that the world has become a horrible place.

He says he doesn't know if it was any better: way back when. His mother looks stricken. He says he remembers the time when the girl next door...

Your babysitter, his mother says, you told me she had you take all of your clothes off. I felt so helpless, she continues, finishing his story, adding to it

with something he hadn't remembered, but he can barely hear it because he has started talking loudly, waving his arms as he talked like he did as a child take my clothes off oh my god take my clothes off I was a fucking five year old kid oh my why do people I was a fucking five year old boy a little boy he is waving his arms and nausea is rising in his stomach people across from their table are staring because he is talking so loudly waving his arms hitting his father beside him with his gestures the nausea coiling at the back of his throat he sees his father crying I never told your father his mother says I didn't know what to do I was so helpless I had her come and apologize her mother told me that she her mother had been raped by her grandfather and god only knows the girl herself was probably raped THERE IS NO EXCUSE he says his left arm wipes cups and

sauces spoons and toast to the floor he nearly slips in the mess and runs to the bathroom kneeling in a stall vomiting coffee through his mouth and nose his hands in the syrupy urine at the toilet's base...

He has retched so hard at something half remembered that the top of his head tingles, his testicles ache.

He has received a chain letter.

Staring into the murky water, he daydreams. He is a man himself back in the living room with the fat girl. He screams at her until his voice is gone and it burns to swallow. Whispering, he slaps her with the back of his hand. He does this again and again. And again until he can no longer remember her face but feels only his knuckles meeting her cheek. He goes out with a gun and finds all the rest of her sweaty, sticky-handed ilk. He empties every slug into each one

of them. He got off easy. Much worse has happened. Millions of other children. He burns down the rabid dogs. They attack, like weather, whoever happens in their path. Maybe they are human. Put them in a cage. Give them food, water, dirty magazines, Vasoline. Never let them out. Castrating them would do no good. You would have to remove their tongues, hands, and feet to make them safe.

Revenge is not publicly sanctioned. He knows this. Some people are wrongly accused. He knows this. It doesn't matter. He, son, happened to be in the wrong place at the wrong time. The wrongly accused can move, change their names; good and rational people would never agree.

He looks into the murky water, the drops of his past. This is where irrationality grows. In this water. In this past.

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Miss the Buss



Prelude to a Kiss

Rita is the girl Peter married; the only problem is that her character has been temporarily thrust into the body of an old man.

JONATHAN SAVILLE

Craig Lucas's new play, *Prelude to a Kiss*, is currently being staged at South Coast Rep in Costa Mesa. It is a play based on a single, potentially powerful dramatic idea. But the idea is realized only very feebly in the plotting, characterization, and dialogue. *Prelude* is, I think, the least achieved of the series of Lucas plays we have seen at SCR over the past several years, a series beginning with the splendid *Reckless* and continuing with the more conventional *Blue Window* and the even slihter *Three Potatoes*.

The idea here is the old folktale motif of possession by an alien soul: the body remains the same, but the informing spirit belongs to someone else. The motif probably has its ancient origin in the notion of possession by demons, an imaginative way of explaining psychotic behavior. Fairy tales (whether folkish or arthritic), such as *The Frog Prince* or *Beauty and the Beast*, extend the idea by imagining the displacement of beautiful souls into hideous bodies, and by depicting the

to contend with a female soul striving to take over his masculine body and identity. With such a long tradition behind it, and so many modern examples of its use, the motif demands that any respectable contemporary treatment must find something strikingly new in it — some new entertaining twist of plot, or some new insight into character, or some new perspective on what it means to be human. There is a weak attempt at such reinvention in *Prelude to a Kiss*, but it is not carried through with much invention or energy; neither in its dramatic form nor in its understanding of human nature does this play discover any fresh possibilities in the old idea of soul-transference.

Lucas's version of the motif is as follows. A young man and a young woman, in contemporary New York, fall in love and get married. At the wedding, an unknown old man kisses the bride, and the souls of the bride and the uninvited guest are interchanged. On the honeymoon, the husband discovers that his wife now has a new personality. He locates the old man (in whose body the soul of the girl he married is imprisoned), and through some simple intrigue the two of them succeed in getting the right souls back in the right bodies.

There are two areas in which Lucas seeks to find significant human meaning in these events. The surprises and disillusionments of the honeymoon, it is suggested, are symbols of the real experiences of young husbands and wives, who discover that the person they married has numerous traits (many of them disagreeable) that had not been at all evident before the wedding. The old man's invasion of the young woman's body is analyzed in terms of the poignant longing of the old to be young again. It is just these kinds of realistic, moral, psychological interpretations of the folktale motif that we expect from a modern version of it.

But Lucas's efforts at such interpretation are, for the most part, muddled and ineffectual. The loose problem directly posed by the plot of Gozzi's *King Sigis* is a real, universal one: will we go on loving someone when he or she has become old and ugly? In *Prelude to a Kiss*, the marriage problem ("We're not the woman I married") is shown by the plot to be not real and universal but the result of nothing other than a magical substitution.

Rita is the girl Peter married; her character is unchanged; the only problem is that her character has been temporarily thrust into the body of an old man; and that problem will be completely solved once she gets back into her own body. The symbolic suggestiveness of the plot device is thus to a large extent undermined by the working out of the plot, and the potentially useful moral lesson ("We must love and accept our spouses as they really are, not as we have imagined them to be") turns out to be one that neither Peter nor Rita has any need for.

The old man's motive, which presumably does have a good deal of truth and universality to it, is not similarly undermined by the plot, but its dramatic effectiveness is diminished by its being confined to a single, rather diffusely written speech. The center of interest, such as it is, lies in the marriage relationship, and the very end of the last act is too late in the day for us to become really interested in the old man and the human problems he embodies.

Aside from these fundamental flaws in Lucas's attempts to give meaning to the folktale motif, there are pervasive weaknesses in the writing, both in the structure of the action and in the texture of the dialogue. The basic anecdote is immensely stretched out in the telling without any corresponding enrichment. The characters are of an extreme blandness and sketchiness, with the two young lovers in particular exhibiting scarcely any distinctive traits. They are there, it is clear, only in order to be involved in the plot, but since they are so uninteresting in themselves, everything that happens before the plot gets under way is drastically superfluous and dull — and that means the entire first act ("Courtship"), until its final moments and the final kiss. The second act is inherently more dramatic, since it contains Peter's discovery of the weird thing that has happened — but instead of the constantly rising suspense and tension the plot requires, Lucas gives us a series of unexcitingly ambivalent conversations, for the most part lacking in the kind of shrewdly calculated momentum one can find in any well-crafted thriller. The third act, too, is relatively deficient in tightness and drive; the pacing of the action is still much too slow.

The language of the dialogue shares this

bland, ambling, diffuse quality. There is no sharp wit, no vivid imagery, no striking rhythm, no distinctive tone; flatness, repetition, and clichés are the characteristic features of everyone's speech. At the same time, these features are not sufficiently underlined or exaggerated to indicate that the playwright is satirizing the linguistic habits of a specific social class. Not, in spite of some vague initial suggestions, does the banality of the dialogue create the atmosphere of the theater of the absurd, especially since the uncanny elements here are completely clarified as plot events, instead of being left mysterious and unexplained (as in *Primer* and *Albee*, for example). Lucas just doesn't seem to care much about language, just as

he doesn't seem to care much about character (his double indifference was less in evidence in his earlier plays, particularly in the vivid and daring *Reckless*).

The routine nature of the language in *Prelude to a Kiss* goes along with a general lack of social focus. The specific social ambience in which the folktale motif is supposed to take on life has little color, pungency, or acuteness of observation; modern American society (with its professions, customs, values, tastes) is represented in a perfunctory manner and seems to be there merely as an easy environment into the enactment of the central plot device. Compare, for example, the dense specificity of social detail in something like *Rosemary's Baby*, where the thrill comes

from juxtaposing the recrudescence of an ancient mythical motif (sexual congress between supernatural beings and the daughters of men) with the thoroughly authentic-seeming life of modern New Yorkers.

It is not easy to distinguish the defects of Lucas's script from those of SCR's production. The director is Lucas's long-time collaborator, Norman René, so presumably the play has been staged close to the way the playwright imagined it, with its unemphatic tone throughout, its avoidance of melodramatic excitement, and its extraordinarily slow pacing. The acting, too, is to a large extent determined by the script. Peter, as Lucas has written him, is not much of anybody, and that is the way he comes off in Mark Amos's

rather monotonous and unenergized performance. Rita, too, is so blurred in contour and content that neither Lisa Zane nor Frank Hamilton (the Old Man), both of whom embody her character at various moments, ever succeed in giving her any notable presence. Hal Landon, Jr. and Teri Ralston are serviceable as Rita's parents — and then there are a lot of utterly minor roles one barely notices.

Loy Arcene's sets have some admirable touches (the ingenuity of the rapid set changes and the clever use of a natural scrim to create the effect of living paintings), but these are matters of external decoration and have nothing to do with illuminating the core of the script. The trouble is, I suppose, that there isn't much core there to illuminate. □

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"If I'd opened this store in Cleveland, I'd have done very well — there's nothing to do there."

JOHN D'AGOSTINO

Local rock and roll entrepreneur Todd Loren might soon be caught in the middle of a struggle between blacks and whites in which the problem is one of race, not racial prejudice. Loren, twenty-eight, is the owner of the Muscade, a rock paraphernalia shop that opened last April near the corner of Rosecrans and Sports Arena Boulevard.

In the sense that it specializes in those accoutrements-by-products of popular music that were at one time merely an adjunct to record sales — posters, T-shirts, photos, patches, pins — the Muscade exemplifies the systematic commercialization of rock that has taken place over the past two decades. In fact, the rock-collectibles business is by now so attuned to the promotional frequencies of the

record industry that T-shirts featuring specific images of a pop act — regardless of the demand for the item — are routinely discontinued and replaced with new ones to coincide with the artist's latest release.

While items bearing the likenesses of such predictably can't-miss artists as Madonna or Michael Jackson are kept current by shrewd manufacturers, certain "muscade" paraphernalia continue to sell well in any configuration. According to Loren, the original Motown remains the most popular among those groups featured on products, followed by the Beatles and the Grateful Dead. But for the past year, the market for rock and roll paraphernalia has been taken over by the swelling ranks of heavy-metal fans. Ironically, it's the metal-heads' cultish devotion to their heroes, not the band's image, and their readiness to spend fistfuls of cash on pertinent merchandise, that could hurt Loren's business.

Especially popular with metal-heads are T-shirts whose front-and-back graphics depict such "speed-metal" or "thrash-metal" groups as Metallica, Megadeth, Anthrax, and Slayer, with relative newcomers Guns N' Roses making serious inroads in recent months. Black is the T-shirt color of choice among metal-heads, in keeping with the music's sinister, rather-worldly associations. But black T-shirts are more expensive to produce than white ones, according to manufacturers, who for that reason alone are in the process of phasing them out. That move could produce unfortunate consequences for Loren.

"It's ridiculous [of the manufacturers] to think that they can get heavy-metal fans to buy white T-shirts just by making black ones unavailable," said Loren in a recent conversation. "Just today, I was telling one of my suppliers that kids who're into heavy metal won't wear anything but black; they're not going to accept these white shirts." Since manufacturers charge the same wholesale price for both colors, one wonders why they don't simply pass the extra cost of the black shirts — estimated at an additional four dollars per dozen — to retailers like Loren, who in turn could charge more than his usual twelve dollars per two-colored shirt. "Because [the suppliers] don't know or care anything about rock and roll," he explained, "and so they're completely ignorant of their own market. [The suppliers] think of the [discontinuation] as a cost-cutting measure, when in fact it's going to end losing them, and me, a lot of money."

News of the phase-out couldn't come at a worse time for Loren, who's been somewhat discouraged by the reception given his store by San Diego's rock and rollers. A native of Michigan, he came here in 1984 and for a while was running a rock and roll mail-order business from his condo. In October of 1986, Loren opened offices in Sorrento Valley, from where he continues to publish the sixty-four-page Muscade catalogue. The newspaper brochure contains more than 7000 items and is mailed every month to as many as 70000 people on the company's mailing list. The Sports Arena store seemed the logical retail extension of the catalogue business, but ten months later, Loren's mail-order revenue still represents about ninety-five percent of his total sale.

"I thought the store would be an instant success," said Loren. "But I've come to the conclusion that kids in San Diego just have so many things they can do, so few of them get into rock and roll stuff like this. If I'd opened a store like the Muscade in Cleveland, I'd have done very well, because there's nothing to do there."

It is also no help to a legitimate business like the Muscade that the increased popularity of rock commodities has encouraged the proliferation of bootleggers, who clandestinely mass-produce facsimiles of hot-selling items and sell them at swap meets and other quasi-retail outlets. But Loren seems resigned to the fact that such products have become big business, a fact that puts small retailers at a distinct disadvantage. "I can't buy black T-shirts and put heavy-metal [graphics] on them myself because corporations own the rights to the images," he said.

Nor could he afford to buy the rights, which can be prohibitively, almost absurdly expensive. For example, a company paid Michael Jackson's representatives more than one million dollars for the exclusive rights to produce and market a T-shirt that Loren began carrying last summer in anticipation of the release of Jackson's *Bad* album. As a further indication of how much importance is placed on such merchandise, concert promoter Bill Graham recently made a bundle by selling his rock merchandising company, Winterland Productions, to CBS Records — the megacorporation that was itself recently purchased by Sony.

It's been almost two years since guitarist Peter Dinklage released an album, so far fans of the popular playboy — he divides his professional time almost equally between L.A. and San Diego — 1988 is shaping up as a potential bonanza for Sprague's vinyl. In addition to his own follow-up to 1986's *Angel Choir*, at least two other imminent recording projects will benefit from Sprague's instrumental and compositional talents. First, there is his collaboration with performing songwriter Deborah L.J. Johnson, whose single featuring Sprague's tune, "The Beatniks of the Beatniks," and her own "Eight O'Clock Journey" was pressed two weeks ago and will be in stores any minute now. Second, there is an upcoming record

project that should be of special interest to guitarists.

Two months ago, Sprague landed a gig as a "visiting faculty" member of the L.A.-based Guitar Institute of Technology, whose broadened curriculum not long ago dictated a name change to the current Music Institute (most people still refer to the school as "GIT"). Unlike regular staff members, visiting teachers such as Sprague and the great Joe Pass hold occasional, informal sessions that mix casual performance with interactive discussion and simple "hanging out."

Not long ago, a graduate of GIT, Gary Ricci, got the notion to record an album that would feature individual tracks by several of the most distinguished visiting teachers. Among those slated for the all-star release

are guitarist Frank Gambale (who's been a member of the Chuck Cooper Electric Band for the past year), bassist Jeff Berlin, guitarist Joe Diorio, and Sprague. Later, Sprague, bassist John Lewicki, and drummer Joey Heredia have been arranging a new piece to contribute to the project, which is being funded by Ricci. The local threesome — Sprague is calling it his "power trio" — will be entering the recording studio sometime in the next couple of weeks. The "GIT" album itself won't be released for another four to six months.

Without question, Fatburger is a hit in their hometown. Their local pigs draw sizable crowds, and the rhythm-and-jazz group's second album, *Good News*, continues to sell well

in San Diego (an employee at Tower Records claims that they can't keep the album in stock). But now comes word that Fatburger is causing a stir on the other side of the Atlantic as well.

Good News was recently nominated for an Edison Award, which is the Dutch equivalent of the Grammy. Actually, Fatburger was nominated for Edison ("Edison") in two categories: jazz and jazz-fusion. To add complement to honor, overseas sales of the album remain relatively brisk, considering that *Good News* appears on the Inevitable label, a subsidiary of Enigma Records, an independent company. While *Good News* has sold about 30,000 copies in this country, 2800 have been purchased by fans in Denmark, Italy, France, Germany, Spain, and Great Britain.

Back here in the surf belt, Fatburger is making the sort of moves required of a band that has its crosshairs fixed on bigger game. With *Good News* perched in the Top Five on *Billboard* magazine's jazz charts, they just signed a management deal with Andy Howard, who represents the popular band the Rippingtons. Fatburger is also in the process of signing with the Willard Alexander talent agency, whose client roster includes the Beatste Boys, Alice Cooper, Rank and File, the Red Hot Chili Peppers, the Crusaders, Ruben Blades, Freddie Hubbard, Berry White, and Billy Cobham. Fatburger will have to wait until sometime in February to learn the results of the Edison awards. But with or without such recognition under their belts, the title of the band's current album is looking increasingly prophetic.

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Bowl Food



ELEANOR WIDMER

When Super Bowl Sunday passes into history, most people will have an anecdote, a story, some recollection that will shine brighter through the eyes of memory than perhaps it was in reality. But the preparation it takes to feed thousands upon thousands of visitors is testimony to San Diego's savvy and know-how. As early as one year ago, the Sheraton hotel — the Sheraton East with 712 rooms and the Grand with 350 rooms — were sold out because the corporate sponsors of the NFL were staying there. From Thursday, January 28, through Sunday night, C&E del Sol will be open from 6:00 a.m. to 2:00 a.m. and will serve at least 250 people each night. On the day of the game, there will be a brunch for 900 people in the Champagne Ballroom. But the Sheraton is also responsible for the party for bus drivers at the stadium itself. All the drivers who bring in buses, limos, caravans of people, will be fed. Although the food was contributed by outside sources for the party, the Sheraton is putting up a tent and is serving the following

amounts of food for the diners: 130 pounds of turkey, 407 pounds of knockwurst, 145 pounds of ham, 120 pounds of roast beef, 170 gallons of chili, some 5000 hot dogs, 4500 packets of cream for an endless amount of coffee. Guinness is supplying all the nonalcoholic beer that the drivers can drink. Everyone who works at the Sheraton will be on call for double shifts, and some employees will be sleeping in dormitories that have been set up on the fourth floor of the hotel until the clean-up is over. Yet what is even more fascinating than the manner in which every hotel in San Diego is utilizing its resources for this weekend is the story of what such an event can do for an individual restaurant. The Abbey, on Fifth Avenue and Olive, was scrutinized by representatives from New York and Washington, D.C., who considered several possible sites for their prestigious parties. At least eight months ago, Joanne Lisi arrived from New York to conduct site research for the after-game dinner on Super Bowl Sunday. Her client was ABC-TV, and she needed a place that could seat at least 300 people. Her first concern was that the kitchen be adequate for the size of the group. The kitchen

at the Abbey is one of grandeur. Its huge ranges and refrigerators, storage space, and immaculate condition could soothe the greatest skeptic. Having approved of the kitchen, Ms. Lisi liked the dining room as well. The Abbey's stained-glass windows and baronial seating arrangements — the restaurant was converted from an old church — lend it a feeling of capaciousness without being gimmicky. While the balcony may offer a harpist, the vaulted ceilings are not laden with ferns or other foliage often associated with California decor. The dining room can accommodate 6000 guests standing and well over 300 seated. These were favorable attributes. But the major question was whether Deborah Helm, the executive chef in her mid-thirties, could create dishes that would satisfy the allegedly sophisticated palates of the New York ABC crew.

For several days, Deborah presented one dish after another, waiting while Ms. Lisi uttered, "Yes," "No," or "Perhaps." But Lisi was quite taken, not only with Helm's culinary skills but with her visual presentations. After Joanne Lisi departed, an elaborate correspondence began about possible menus and alternate dishes. At last, after months of phone calls, letters, and visits, the final menu was determined. It will consist of a cold seafood bar that reveals 50 pounds of shellfish, 800 pieces of sushi, 20 pounds of salmon, a crisp station with freshly prepared, crispies stuffed with caviar, and a pasta station that offers mushroom ravioli and lemon-basil shells. The sit-down part of the dinner will offer carved filet mignon, potatoes Anna, ten cases of fresh vegetables, and tableside service of an Indonesian dish, near-ginger, prepared in copper pans with choices of lobster, veal, or chicken cooked in hot spices. The salad will be grilled lamb with feta cheese. Desserts will vary from berries dipped in freshly melted chocolate to truffle and assorted pastries, not to mention sixty-five pounds of exotic cheeses. The guests are intended to linger until midnight. On that very same Sunday, Deborah Helm will be doing a brunch for 400 people whose client demands confidentiality. "Most of the time, I'm very keyed up," she said, "but I worry about where we'll put all of this food. Because on Friday we will be hosting a dinner for the people from Dodge Corporation and on Saturday one for the Chrysler Corporation. This means four days of nonstop special menus and hundreds and hundreds of

meals. We're also keeping the Grill, downstairs, open for San Diegoans." And what will Deborah Helm do when this mammoth weekend of cookery is over? "I'm going to check into a hotel for three days and try to sleep, or at least not to move," the young chef sighs. "If I can bear to think of food, I'll order it from room service." This story is repeated at almost every one of the top restaurants in San Diego. Gustaf Anders had every table filled over a year ago (some of the guests will be from NBC-TV, ESPN, and General Electric), but many restaurants, such as George's at the Cove, hope to accommodate locals. According to Peg Nugent, the associate executive director for the Super Bowl Task Force, the NFL advised them not to take on the job of being responsible for restaurant reservations. Hotels and motels have lists of restaurants — all commercial-grade books or magazines containing restaurant lists were refused with thanks because the Task Force does not want to be involved in accepting gifts, even those donated with the loftiest intentions — and individuals can choose from those lists. The history of past Super Bowls has revealed that sports fans make individual reservations and often fail to keep them. They start to talk and have a drink with friends, and the thought of diners fly out of their heads. Therefore the Task Force can only make the information available via bus or plane and hope for the best. San Diegoans who wish to eat out that Sunday were well advised to select a small ethnic restaurant tucked away in an outlying district. Jerry Chang, of Chang Cuisine of China, reported not a single advance reservation for Super Bowl Sunday. His restaurant in Grossmont Center is a bit off the beaten path. No article about dining and Super Bowl Sunday would be complete without a quote from the inimitable sportswoman and restaurateur, P.J. Maculuso of Manhattan La Jolla. "The twenty-three years," he admitted with a laugh, "I've never missed going to the Super Bowl game, no matter where I was. And for twenty-three years, I could never get dinner until two or three in the morning. Last year in Florida, we ended up at Tony Roma's — and would you believe it, they were out of ribs! So this year when the game is in my own city, my restaurant will be open all night, and nobody will be turned away. We don't plan to run out of a single item." Happy Super Bowl, San Diego!

QUARTER NOTES

BY JONATHAN SAVILE

SAN DIEGO SYMPHONY

I attended two recent concerts of the San Diego Symphony, interested in the programs (Ravel's *Mother Goose Suite*, Beethoven's Fourth Symphony and Brahms's First, Mendelssohn's *Hebrides* Overture, the Prokofiev Violin Concerto No. 2, and the Mozart Piano Concerto No. 25), the conductor (Bernard Klee), the soloists (violinist Einar Oliveira and pianist Stephen Bishop-Kovacevich), and — of course — the perpetual question as to how well the orchestra is playing, after the prolonged strike of 1980-81 and the loss of conductor David Adornes. As for this last question, I'm happy to say that the yearning turmoil has not noticeably affected the quality of the ensemble, which Adornes had brought up to an admirable level before everything began to fall apart. The loss of some key personnel has been adequately compensated for, the division of the concertmaster position between Karen Dirks and Igor Grigunov (both good musicians) seems to be working well; discipline is first-rate; and — perhaps most surprisingly — the quality of the string sections is better than

it ever has been. The unanimity and accuracy of the string playing in the quasi *pastorale* *mobile* of the Beethoven finale, for example, was quite marvelous. The principal wind soloists remain excellent. This is altogether a fine orchestra, and none the worse for its turbulent recent history. Which is not to say that my enjoyment of these concerts was unclouded. The orchestral playing was highly responsive to Klee's leadership, but the musical personality of this conductor will certainly not have been to everyone's taste. He strives after elegance and shapeliness — virtues, indeed, but sometimes taken to the point of preciosity. His sense of sound includes nuances of clarity and sensuality, qualities particularly prominent in the Ravel performance and evident and presciently throughout both programs. What is lacking in his approach, however, is intensity and drive. Accented notes tend to have insufficient bite, swells are kept within overly tasteful bounds, dynamic contrasts are underemphasized, everything sounds small, neat, and restrained, and drama and passion are scarcely to be heard, even in the most dramatic and passionate of scores. This tone of polite elegance worked most effectively in the Mozart Concertos, which is itself

a work of relative restraint, but even there one would have enjoyed more energy, more underlining of motifs, a greater breadth in the phrasing. In a

admitted in the past, his firm intelligence in articulating musical thought has been his most impressive trait, evident in many of his recordings. In the

This is altogether a fine orchestra and none the worse for its turbulent recent history.

work such as the *Hebrides* Overture, Klee's avoidance of the dramatic proved much more damaging. A work purporting to depict the surges of the wild sea conductor will certainly not have been to everyone's taste. He strives after elegance and shapeliness — virtues, indeed, but sometimes taken to the point of preciosity. His sense of sound includes nuances of clarity and sensuality, qualities particularly prominent in the Ravel performance and evident and presciently throughout both programs. What is lacking in his approach, however, is intensity and drive. Accented notes tend to have insufficient bite, swells are kept within overly tasteful bounds, dynamic contrasts are underemphasized, everything sounds small, neat, and restrained, and drama and passion are scarcely to be heard, even in the most dramatic and passionate of scores. This tone of polite elegance worked most effectively in the Mozart Concertos, which is itself

piano. I would naturally prefer to blame Symphony Hall, which has known and undeniable defects, rather than Bishop-Kovacevich, who has given me so much pleasure in the past. Of all the performances in the two programs, the most completely satisfactory was that of the Prokofiev Violin Concerto. Here, as everywhere else, it would have been far better for the orchestral playing to bring out the bite and tension in the score — this is Prokofiev, after all, not Worszewski — but the conductor did not ask for such playing and he therefore did not get it. Einar Oliveira, however, had his own ideas about how Prokofiev should be played, and the warm, intense, vital sound he produced seemed to transcend the orchestral drabness of a flexible knife blade through former's cheese. It was not merely the sound, but the concept of the music, that differed so radically in the approaches of Oliveira and Klee. Oliveira seemed to understand the fundamentally mixed (and even contradictory) nature of Prokofiev's set: the acerbic European modernist countering with — and in a work like this, miraculously fusing with — the lyrical Russian romanticist. This was wonderful, exciting, and emotionally powerful playing, which deserved a more congenial conductor.

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already has restrictions in place to prevent illegal brush clearing. But it still goes on "all over the region," according to Tom Huffman, biologist in the city's planning department. "There's not a great deal of enforcement," he says. "The amount of fines for the infractions are not very high." Agricultural activity usually renders the soil incapable of growing back its original vegetation, Huffman explains. "We see cases where thousands of acres of land are used for agriculture for one or two seasons and then abandoned. It destroys the habitat."

In August of 1986, the City of San Diego filed suit against the Utegeva Brothers, a big farming operation in North County, for building roads and a bridge in McConigle Canyon (near Carmel Valley Road) without the proper permits. Hundreds of acres were illegally graded and cleared, according to the allegations, and a stream bed was partially destroyed. The Utegeva Brothers pleaded no contest to the charges in the spring of 1986; they were fined \$1000 and ordered to commit no more violations during a three-year probationary period. The land in question is leased by the growers but owned by the Perdue Construction Company. It is slated for development sometime after 1995. ■

LETTERS

continued from page 3)

Mr. Miller is guilty. In all cases I have dealt with, the more the person talks of love of family, the more I suspect they are trying to reinforce his standing as a person who would never hurt anything, to say nothing of his own children, the closer I look at their pattern of action. Are they currently in a job that will involve them with giving children advice or guidance? Do they have a steady marriage? Do they express storybook hopes of relationship? Is the amount of respect they get a very important factor in their life? Are they quick to show how sensitive and giving they are? I'm sorry, Mr. Miller. My father was a high school teacher, well liked, sensitive, a good leader for kids, soft-spoken, a "family man" (divorced now). I loved his children, and your spouse could have come from his mouth. I believe your daughter, because when I was three years to fifteen years old, my daddy hurt me, too. Now my heart burns for your girl!

Attn: Withheld by Request
San Diego

Many Nice Men

"Did Seven Miller Molester His Two Young Daughters?" He was indicted, convicted, and denied an appeal, yet we are expected to believe he is innocent because he is a "nice guy." "Nice" here means white, middle-class, and well educated. Unfortunately, many "nice" men molest, rape, and murder. Miller psychologically betters his wife, craps into physical violence when she changes the TV channel, angers a judge by sneering at a small child, and is called "persistently hostile and uncooperative" by his probation officer — definitely not a "nice guy" to me. Thank you for putting his photo on the front page so we can all stay out of his way.

The real hero of this story is Father, the mother who believes what her daughters tell her, endures a legal system stacked against her, and is more interested in healing her family's shattered lives than in granting interviews that smear their pain across headlines.

Debbie Zeng
San Diego

A Whimsical Partner

Neal Matthews, in his story of January 14 about the closing of the Coral Room, did a nice job of depicting the local, older, swinging-dancing crowd's attitude about the closing of the Coral Room dance bar. But if Mr. Matthews's editors think that the closing indicates that the last dance has come and gone, they are flat wrong. Since Mr. Matthews's story did appear to be about dancing, it seems only fair to address some beginnings, not just negative comments about what this closing means but to give credence to the positive developments that are a part of this story.

Almost immediately after the closing of the Coral Room, Crystal '75, which already sponsors happy-hour dance classes on Thursdays and Saturdays, announced plans to add Sunday night to the list. And yes, it's true that La Costa has reduced the amount of music they are offering during this winter season, but so, they haven't stopped offering good dance music: Thursday through Sunday, and they still have three dance floors for the dancers to use. Besides this, the dance studios from the Terry Clark Studio and Sherrill Studio in La Mesa to the Emerald Ballroom, the San Diego Ballroom Academy, and the Diamond Dance Club in San Diego, all offer nightclub survival parties. Nights where not only dancing takes place, but the dances are demonstrated, free instruction is given away, and lessons are sold. We could also count as a third alternative the Mustang Club of Port Wells.

They meet on Sunday at the Elk's Club Lodge in San Diego and also offer live music and lessons. Why the older dance crowd doesn't attend these studio parties on a regular basis is a question of another sort. If they did, maybe both they and the studios would enjoy the benefits. Studios close, too, you know. The Regency Ballroom is an example in the not-so-distant past. Maybe the older crowd doesn't want to go to a classroom, no matter how inviting, in order to dance? They already know how to dance. Besides, they like the atmosphere of the nightclub. They may not drink now, but that hasn't always been the case. That's partly why the Coral Room was so big in the first place.

Aside from the above, Mr. Matthews did represent local dancers very well. Dance people, dancers, and dance teachers alike do share a sort of skeptical belief that swing dancing is coming back. One of the biggest reasons for this is the incessant and lives that in granting interviews that smear their pain across headlines. Debbie Zeng San Diego

After they arrived at the hotel, suspect #1 asked the victim and suspect #2 to help him with his money. He continued the story saying that his spiritual adviser in South Africa had told him not to bring the money back to Africa. He was to give it to the needy black people here in this country. He wanted to give each of them \$35,000.00 (\$70,000.00 total). He was for each of them for their help. Suspect #2 then offered to prove his honesty by showing that he had \$35,000.00 in the bank and he would go and get the money. Suspect #1 agreed that he would first better if suspect #2 would put his money with suspect #1's money. Suspect #2 left the hotel lobby and returned a short

ASSAULT WITH DEADLY WEAPON

Weapon: Knife
Location: University Ave., San Diego
Date: 12-18-87
Time: 1700

Crime Description: The suspect attempted to steal a clock radio, the victim stopped the suspect and the suspect stabbed the victim. The victim reported the suspect told me the following: "I saw this guy leaving the store. One of the K-Mart clock-radio's was sticking out of his shirt. I contacted him outside the store and asked him to come back in. He said 'let me pay for it.' I told him to come back in and he took off running. I chased him and grabbed him. I got back the radio he said 'let me go or I'll stab you.' 'let me go or I'll stab you'."

He then hit me in the leg and took off running. I ran after him. I felt a pain in my leg and knew I was hurt.

GRAND THEFT

Item: \$5000.00, U.S. Currency
Location: Broadway, Downtown
Date: 12-24-87
Time: 1000

Crime Description: Victim reports the loss of \$5000.00 by way of trick and device.

Crime Details: The victim reports that at approximately 1000 hours on December 24, 1987, she was standing on the corner of 6th and Broadway when she was approached by suspect #1. He asked her if she could tell him how to find the African Baptist Church. He claimed that he had just arrived from South Africa. The victim told him she did not know the location of the Church and began walking southeast on Broadway. The suspect continued walking with her and asked her to help him find the address of the church in the yellow book. She agreed to help him find a phone booth and help him look up the address. As they walked, the suspect began telling her a story of how his brother had been killed in an airplane crash here in the United States. The suspect was here to pick up a \$50,000 insurance settlement.

After talking approximately one block, the suspect suggested they talk somewhere where they could find a phone booth. He stopped a second black male who was also walking southeast on Broadway. Suspect #2 answered that he knew of one in the lobby of the U.S. Grant Hotel. As the three of them were standing on the sidewalk, suspect #1 began telling the same story to suspect #2. While telling the story, suspect #1 pulled what appeared to be a large roll of one hundred dollar bills from inside his coat pocket. Suspect #2 told him to put it away that it was not safe to carry that much money on the streets. All three continued walking to the U.S. Grant Hotel.

After they arrived at the hotel, suspect #1 asked the victim and suspect #2 to help him with his money. He continued the story saying that his spiritual adviser in South Africa had told him not to bring the money back to Africa. He was to give it to the needy black people here in this country. He wanted to give each of them \$35,000.00 (\$70,000.00 total). He was for each of them for their help. Suspect #2 then offered to prove his honesty by showing that he had \$35,000.00 in the bank and he would go and get the money. Suspect #1 agreed that he would first better if suspect #2 would put his money with suspect #1's money. Suspect #2 left the hotel lobby and returned a short

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CRIME INCIDENT

BATTERY
Weapon: Teeth
Location: Imperial Ave., San Diego
Date: 12-18-87
Time: 2000

Crime Description: Johnson hit Avery on the left breast. Victim Statement: This girl that I know only as Tanya was lighting the grass on fire by my apartment, looking for her rock that she dropped (rock contained 1 went outside and told her to stop lighting the grass on fire and to get out of the apartment complex. We got into a fight and she bite me on my breast.

time later with what appeared to be a large sum of money. Suspect #2 gave the money to suspect #1 who placed all the money in a brown scarf and tied it into a bundle. Suspect #2 then took the bundle and supposedly returned to his bank. A short time later he returned and suggested that the victim do the same to prove she could be trusted. She at first refused telling them she did not have that much money. She finally agreed to put up \$10,000.00 and went to her bank and withdrew it. Her \$10,000.00 and the suspect's money was placed in the same brown scarf. After the money was placed in the bundle, suspect #1 placed the bundle inside his shirt pocket while telling the victim he wanted her to carry it inside her blouse. He then handed her what she believed to be the same bundle of money. She refused to place it in her blouse and the suspect agreed to her carrying it in her purse. All three of them then walked to the victim's bank, Home Federal at 600 Broad-

way, where she entered the bank alone while the two suspects remained outside. Shortly after entering the bank she discovered that the scarf contained only folded newspaper. It was at this time that she called the San Diego Police Department and this report was taken.

BATTERY

Weapon: Teeth
Location: Imperial Ave., San Diego
Date: 12-18-87
Time: 2000

Crime Description: Johnson hit Avery on the left breast. Victim Statement: This girl that I know only as Tanya was lighting the grass on fire by my apartment, looking for her rock that she dropped (rock contained 1 went outside and told her to stop lighting the grass on fire and to get out of the apartment complex. We got into a fight and she bite me on my breast.

ASSAULT WITH DEADLY WEAPON

Weapon: Car
Location: Lebon Dr., San Diego
Date: 12-24-87
Time: 1650

Crime Description: The above described suspect used the vehicle to assault R. and displayed a gun at him in a threatening manner. Victim Statement: R. was leaving the La Jolla Village Mall parking lot and was turning right onto Nobel Dr. from the northeast most exit. As he turned onto Nobel Dr. the suspect was coming from the shopping center just north of R. He too was turning right onto Nobel Dr. R. said the suspect came from the parking lot at a high rate of speed and nearly collided with him. R. was still continued on his way, heading toward Lebon Dr. When he stopped for the red light at the intersection the suspect pulled beside him on the left and began yelling obscenities at him because of the near collision. R. told him "you're just drunk," and turned right onto 3400 Lebon Dr. R. was about 50 feet from the intersection when the suspect rammed his rear bumper. R. stopped to check the damage. As he exited this car the suspect pulled around from behind and tried to run over R. who dodged him by jumping close to his car. R. said he got back in to head home. The suspect made a U-turn in front of R.'s complex, to go back onto Lebon Dr. R. was in the turn lane to enter his driveway as the suspect completed his turn. R. said he saw the suspect point a large automatic handgun at him and rack the slide. R. accelerated into his complex and last saw the suspect on Lebon Dr.

DEAULTING (an Imkeper)

Location: Hotel San Diego, Downtown
Date: 1-2-88
Time: 1445

Crime Description: They went to the restaurant at the San Diego Hotel, ordered a meal and did not pay for it (after eating the meal). Offense investigation: Upon arrival we took custody of Tracy and contacted the cashier at the Hotel San Diego restaurant. The cashier said Tracy had ordered (and eaten) a Cheese steak, a margarita and a cup of coffee. When payment became due, Tracy said, "I don't have any cash. Home Federal at 600 Broad-

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EVENTS THEATER MUSIC & FILM



Mountaineer Lou Whittaker

CLIMBER

When he was twelve, Lou Whittaker started climbing mountains after someone innocently suggested the clear air would help his asthma. Forty-six years later, he's conquered nearly everything worth climbing and still looks for unchallenged peaks. He's ascended Mt. Rainier 160-plus times as chief guide for Rainier Mountaineering, has been

buried by an avalanche, climbed K-2 and McKinley, led an expedition of archaeologists along a thousand-foot sheer cliff face in the Peruvian Andes, and guided the first successful American climb of the Tibetan wall of Mt. Everest, an expedition that left him blind for five days when a blizzard froze his eyes. Whittaker, whose life has been a series of physical and psychological challenges, the average person could never fully imagine, will make an appearance in San Diego next

Thursday, February 4, when he presents a slide-illustrated lecture about his recent climbs in Peru and Tibet.

Whittaker's first assault on the Chinese-controlled north face of Everest came when he led an American expedition in 1981. One woman climber died in the attempt, and weather conditions eventually forced the party back 1500 feet short of their 29,000-foot goal. In 1984 Whittaker led a second attempt. Ironically, other members of his expedition completed the climb, but he again was stopped short when seventy-mile-per-hour winds penetrated his protective goggles and blinded him. He did manage to descend 3000 feet before his sight returned.

One of Whittaker's most recent expeditions found him leading a group of archaeologists on the Rio Abasco project in Peru. He continues to be the climbing consultant for this ongoing study of pre-Incan burial sites located on a thousand-foot cliff face in the Andean cloud forest. And at age fifty-seven, the six-foot-five, 200-pound, indomitable snowman is looking forward to getting permission to tackle the previously unclimbed 25,500-foot Nanche Barwa peak in Tibet. His application

(continued on page 16, col. 4)



MEXICAN ELECTION '88

Mexico will hold presidential elections on July 6 this year, and although the official Institutional Revolutionary Party's (PRI) candidate, Carlos Salinas de Gortari, is virtually certain to win, growing opposition to the government's policies and practices has sparked unprecedented challenges to Mexico's ruling elite. The situation is serious enough that President Miguel de la Madrid even expressed concern over the specter of social unrest in his New Year's message to the Mexican people earlier this month.

These are some of the issues to be discussed at a dinner meeting of the World Affairs Council of San Diego next Wednesday, February 3. Three experts from the Center for U.S.-Mexican Studies at UCSD

will address the topic "The 1988 Presidential Election in Mexico." Wayne A. Cornelius, director of the Center (and Salinas's doctoral thesis advisor when the candidate was at Harvard) will talk about the factors that influenced the selection of Salinas and the challenges confronting the PRI in 1988. Peter H. Smith will discuss the 1988 presidential succession in the context of previous transfers of power, and Gabriel Barba will address the implications of the Salinas nomination for public policies in Mexico and for future U.S.-Mexico relations.

The Mexican people are currently suffering their worst economic crisis since the official party was founded in 1929, and the impact of many of the PRI government's practices (especially since 1970) are today nearly insufferable. While Mexico fights to pay the interest on a \$110 billion foreign debt, inflation has become hyperinflation, unemployment

(continued on page 17, col. 4)

THE WAY IT WAS

There is going to be a wake this coming Sunday afternoon in San Diego Jack Murphy Stadium attended by 75,000 waiters and observed worldwide by billions. Super Bowl XX will celebrate the passing of San Diego into the next world — where everything is reduced to the level of business, a world in which even the smokers curl off the

breakers will be a commodity. So the way I figure it, this Sunday is the day to see San Diego as it once was, before the civic boosters finally figured out a way to bottle it. Before the Super Bowl spreads the thin film of commerce that will forever separate this town from its residents, let us recall San Diego's fragile charms. It was never a great city, by late-twentieth-century standards, and that was its main attraction. Sputtering sports

(continued on page 16, col. 5)



misadventures of unexpected pleasure and pain and loss. Only this time it's being played by three saxons and a lone trombonist and a rhythm

section lacking a piano, so the sound is throaty and bottom-heavy. Still it works, probably because it's odd — the way a meal from whatever's on hand can be better than ordinary — and the smiles of the musicians provoke smiles from the listeners, and the one is the all, and the all is the one.

If jazz is like speech, gauding its players of various voices and dialects, then the jam session is the celebration of the mysteries of this speech — a comingling of the listener who work without a text, whose speech is often eloquent because there is no text, just understanding. A lot of people think jazz is first hand, then written. A lot of people think it can't even be written. It's the jam session where you can find those happy accidents of language forming, what Robeson Roland Kirk might have called bright moments, and we all have a chance this Tuesday to celebrate those moments when KIDS offers a jazz jam tribute to seventy-four-year-old one-time trombonist Bob Oka, for the past several decades, has bowed, in his Ocean Beach home, to Sunday afternoon sessions of leading local and many national jazz musicians. At one time or another, guitarist Kenny Burrell, pianist Mike Wolford, drummer Johnny Cuente, even Louis Armstrong have dropped by Oka's house

(continued on page 16, col. 5)

THE OAKS SESSIONS

Uh-h, one...uh-h two, three, do-TWHEEEEE, tubere-dap, doo-suh-re. TWHEEEEE, tubere-dap, doo-tuh-re. Once more it's "On Green Dolphin Street" sounding pretty much as you know it, a little plaintive and sweet, conjuring urban



Bob Oka playing saxophone

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR**, P.O. Box 80823, San Diego CA 92138.

Super Bowl Extravaganza. Walkabout's salute to the Super Bowl is a super walk — a forty-one mile amble that covers 11th, Monument, Shelter and Harbor streets, Seaver Village, the Embarcadero, the Glendale Quarter City College, Golden Hall, Balboa Park, Mission Cliffs (for a look at the stadium), and back to Point Loma. The trek begins at 7:45 a.m. Saturday, January 10, at the corner of Rosecrans Boulevard and Canon Street, Point Loma (by Great American Savings Bank). Bring water and a snack (and a flashlight, if you plan to make the whole trip). You'll be back on Point Loma by 9 p.m. Free. For information call 231-7463.

Bird Hike, bring binoculars and a field guide, if you have them, and join the Friends of Los Peñasquitos Canyon in search of winter birds in the preserve, Saturday, January 30, 7:30 a.m. Meet at the east end of Sorrento Valley Boulevard, Sorrento Valley. Free. 271-6710.

walk. The winter months in the South Bay bring varieties of terns, ducks, herons, egrets, black skimmers, and loons. Bring your binoculars or a scope, if you have one, and meet the guide, Guy Deeks, at 8 a.m., Saturday, January 30, in the parking lot of the Biological Study Area on the Silver Strand, about 1.6 miles south of the Coronado Cays and one mile north of Imperial Beach. Free. For information call 531-0615 between 10 a.m. and 12:30 p.m. on weekdays.

Catch the Full Moon Rising just after sundown, Tuesday, February 2, over Seaport Village and the new waterfront hotels. The best vantage point is Coronado's tiny boyside park at First Street and I Avenue.

Mexican Coral or naked coral, *Eusmilia fastigiata*, is already

Erithalis *Compositae*. It is a small, bushy plant with many small, yellow, bell-shaped flowers. It is commonly found in the coastal areas of the state, particularly in the San Diego area. It is a very hardy plant and can survive in a variety of soil conditions. It is a very attractive plant and is often used in landscaping. It is a very common plant in the coastal areas of the state and is often found in the San Diego area. It is a very hardy plant and can survive in a variety of soil conditions. It is a very attractive plant and is often used in landscaping. It is a very common plant in the coastal areas of the state and is often found in the San Diego area.

continue into March or April. Eight- to ten-inch-long, spade-shaped leaves will cover the tree by early summer, just in time to provide shade for the warm months.

San Diego County's Waterfalls, already swollen with runoff and snow-melt from recent storms, should be at their very best during the next month or two. Three of the most accessible are Green Valley Falls at Cuyamaca Rancho State Park, the falls below the first

palms grow in Borrego Palm Canyon (Anza-Borrego Desert State Park), and the falls at the headpoint of Los Peñasquitos Canyon Preserve — a three-mile walk from either its east or its west entrance. San Diego County has at least three dozen falls that are worth exploring, some with heights up to 100 feet.

DANCE
Improvisational Dance and Music, dancer Tandy Beal and

McFerrin in an evening of a cappella vocalizing and improvisational dance. Beal, a former member of the Nikolais Dance Theatre, is best known for her humorous and inventive

choreography, including a piece for life-size puppets for the premiere of Frank Zappa's orchestral work with the Berkeley Symphony. Real and McFerrin have worked together since 1985 and are now beginning a national tour with their performance in San Diego. The show is set for Friday, January 29.

Family Polka Dance, adults and youngsters are invited to dance to the music of the Polka Family Band, Saturday, January 30, 8 p.m. to midnight, St. Therese Social Center, 4014 Camino Real.

FILM
"Festival of Animation," it's

Improvisational Dance and Music, dancer Tandy Beal and company will appear with the acrobatic-voiced jazz singer Bobby

"Festival of Animation," it's back in town for the ninth season. This year's program includes

TABLE 1

JANUARY 26, 1968

JANUARY 26, 1968

LOCAL EVENTS

will convene on Friday, January 29, 9 p.m. to 1:30 a.m., Plaza International Hotel, 1515 Hotel Circle South, Mission Valley, 921-8790.

Jazz Duo, local favorites Mike Wilford, piano, and Tom Asztalos, bass, entertain, Friday, January 29, 8 p.m., Words and Music, 3808 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

Mandolin Orchestra, the San Diego Mandolin Orchestra performs Sunday, January 30, noon to 2 p.m., and Sunday, January 31, 2 p.m. to 4 p.m., Horton Plaza, downtown. Free.

Banquet, a diverse group of musicians perform in an evening of music to benefit the guitar fund of the First Lutheran Church. Cacti Little plays Chopin. Improvisation. George Strubbs offers classical guitar selections. Steven Foster leads the Chorus. Tickets

Freeable, and Daniel Ratelle direct the early music ensemble Bachanale Baroque, among other performers. A reception follows the concert, Sunday, January 30, 7:30 p.m., First Lutheran Church, 4190 Foster Street, Hillcrest. For ticket information, call 298-9978.

"BanjoJammin'." Wade Richards, Brad Roth, Gary Oakes, and Steve Simpson play the banjos. Dan Zellinger plays the songbook. The good-time music show is set for Sunday, January 30, 8 p.m., at Words and Music, 3808 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

Beethoven Sonatas, the full cycle of ten violin sonatas and piano sonatas will be presented in three concerts, the first set for Sunday, January 30, at 9 p.m. Violent Andrus Carlinson, Sonnet, concertmaster of the San Diego Symphony, and pianist Karen Follingstad are the featured performers. The program for the first concert is Sonata No. 1 in D Major, Sonata No. 6 in A Major, Sonata No. 8 in G Major, and Sonata No. 3 in E-flat Major. The second concert, on Tuesday, February 1, will feature the sonatas No. 2 in A Major, No. 10 in G Major, and No. 7 in C Major. Performances are held at the San Diego Symphony's Episcopal Church in La Jolla, 743 Prospect Street, La Jolla. For ticket information, call the sponsors, the

San Diego Music Center, 574-0100 or 498-5678. The remaining concert is scheduled for Sunday, February 10.

"Mozart Plus" Series, the next program in USDL's Mozart series features pianist Bryan Perzone and the USDL's International orchestra playing the composer's overture. The Abduction from the Seraglio. Piano Concerto No. 20 in D Major, and Symphony No. 35 in D Major (Haffner). The concert will be held Sunday, January 30, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 440-2277.

Organ Concert, civic organist Robert Plimpton plays selections by Scarlatti, Vivaldi, and others, in this week's organ recital, Sunday, January 31, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Guitar Duo, the Avalon Guitar Duo, Douglas Rabo and Paul Roundels, will perform classical selections, Sunday, January 31, 3 p.m., Words and Music, 3808 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

Jazz Standards performed by Charles McPherson, Gunter Bagg, and Harry Pickens are on the program in a miniconcert scheduled for Monday, February 1, noon to 12:30 p.m., and 12:30 p.m. to 1 p.m., Arhman Music and Arts Library, 1000 Wall Street, La Jolla. Free. 454-5872.

San Diego Japanese Community is the subject of a half-day community workshop, sponsored by the Japanese American Citizens League and the United of Pan Asian Communities. The event will study the past, present, and future of San Diego's Japanese community. San Diego's Japanese community is estimated to be larger than that in San Francisco. Dan Kato, professor of political science at San Diego City College, will present a slide-illustrated lecture on the history of the Japanese in San Diego. Following the slide presentation will be panel discussions that include speakers who are active in education, social services, politics, and other aspects of community life in the county. A traditional Japanese lunch will be served. The workshop is scheduled for Sunday, January 30, 10 a.m. to 3 p.m., Lauderbach Community Center, 133 Oxford Street, Chula Vista. Pre-registration is required. Call 212-6454 or 230-0114.

"Fire and Lightning at the Super Bowl." Hunter S. Thompson calls his most unique eye on the Super Bowl happening in a lecture scheduled for Saturday, January 30, 9 p.m., Symphony Hall, 1245

Seventh Avenue, downtown. For ticket information, call 699-4205 or 278-8467.

"Defense Work and Job Security in San Diego," Pete Zachelski, chief negotiator for the seven NASSCO unions and business representative for the International Association of Machinists Local 389, is the guest speaker at a meeting sponsored by the San Diego Economic Convention Council. Zachelski will give his views on job security in San Diego's defense-related industries and planning for economic conversion planning as a way to increase job security in the event of cutbacks in defense contracts. The SEDCC is an organization interested in fostering the conversion of the economy from defense-related production to the production of goods and services for the civilian sector. The lecture, which is free, is scheduled for Monday, February 1, 7 p.m.,

lower building, room 6, First United Methodist Church, 2111 Camino del Rio South, Mission Valley. For information call 299-5315.

"First Amendment on Trial," the United States has instituted deportation action against eight immigrants, seven Palestinians and one Korean, under the anti-Communist provisions of the 1952 McCarran-Walter Act. The INS cites national security concerns as grounds for deportation; the defendants cite their First Amendment rights to political advocacy. A panel discussion, which includes defense attorneys and defendants, will outline the issues in the pre-deportation setting. It is scheduled for Tuesday, February 2, 7 p.m., University Center, 1380 Alcala Park, Linda Vista Road, Linda Vista. The event is sponsored by the community's chapters of the ACLU, National

LECTURES

Sudan, Lori Parmer will present a slide-illustrated lecture of her experiences in resettlement camps in Sudan working with the Save the Children Federation. The Republic of Sudan, experiencing its own drought and famine, bears the added burden of absorbing refugees from the Ethiopian famine. Parmer's talk is scheduled for Friday, January 29, 7 p.m., conference room, second floor,

lower building, room 6, First United Methodist Church, 2111 Camino del Rio South, Mission Valley. For information call 299-5315.

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EVAN DAVIS
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Thursday-Shows at 8:00 and 10:00 pm
Friday-Shows at 8:00, 10:00 and 11:45 pm

*This week only!

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8:00 pm show
"BEST OF SAN DIEGO"
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For auditions call
Mondays after 3:00 pm
483-4522

READER'S GUIDE TO LOCAL EVENTS

Box, Hall of Champions, Balboa Park. Reservations are required. Call 234-2544. Proceeds benefit the museum.

Composer and Music Theorist
Douglas Leedy will discuss tuning systems in this week's USCD music department noon seminar, next Thursday, February 4, noon, room B-110, Mandeville Center, USCD. Free. 534-5135.

"The Stock Market, the Dollar Crisis, and Latin American Debt," Pedro Pablo Kuczynski is managing director of the First Boston Corporation and a specialist in international economics and

debt management. He will address the current problems and future prospects for the world economy and the growth and development of the Latin American economy. Kuczynski, who has degrees from Oxford and Princeton, has served as the minister of energy and mines for Peru, chief economist with the World Bank, and a vice president of Kuhn Loeb International. His lecture, sponsored by the Institute of the Americas, will be held next Thursday, February 4, 5 p.m., at the institute at 10111 North Torrey Pines Road, La Jolla. For reservations and ticket information, call 453-5580.

World Federalism is the subject of a two-part program sponsored by the San Diego Chapter of the World Federalist Association. The first speaker, Tom Hagler, former air force and commercial pilot, will address the fallacies of the idea of federalism - what it is, the history of the concept, and the view from Russia, based on his recent visit with leaders of the Russian peace movement. Hagler will speak next Thursday, February 4, 7 p.m., First Unitarian Church, 4190 Front Street.

Hillcrest. Free. For information call 295-7729 or 481-8864. The second lecture, by association regional director Ted Leutinger, is scheduled for March 10.

"What Can We Do about a Bad Law?" James Buchanan, last year's Nobel Prize winner in the field of economics and current director of the Center for the Study of Public Choice at George Mason University in Virginia, advocates a cautious approach to changing our laws - even "bad" laws. He will support this view in this year's Sharon Sigman Memorial Lecture, next Thursday, February 4, 7:30 p.m., Grace Courtroom, USD School of Law, Alcala Park, Linda Vista Road, Linda Vista. Free. For information call 262-4682.

"From the Himalayas to Peru," mountaineer Liza Whittaker, as chief guide and co-owner of Rainier Mountaineering, has made more than 100 ascents of Mount Rainier. He also led the 1984 China Everest expedition of the unclimbed north wall and recently was chief guide for an archaeological expedition to study pre-Incan burial sites on a thousand-foot cliff face in the Peruvian Andes. Whittaker will be

down at sea level for a slide-illustrated lecture about his adventures, next Thursday, February 4, 7:30 p.m., Sport Chale, 5695 Midway Drive, Point Loma. Free. 244-6777. (See the "events highlight" on page one of this section for more information.)

IN PERSON

"Living on the Edge of Chaos," Whoopee Goldberg, known for years to locals as a singing member of the company of the San Diego Rep (and crack waitress at the Big Kitchen), returns to San Diego in two nights of fund-raising performance on behalf of her alma mater. She'll be previewing her new one-woman show, *Performances are scheduled for* tonight, Thursday, January 28, and Friday, January 29, 8 p.m. and 10 p.m., the Lyceum Theatre, Horton Plaza, downtown. Tickets probably will be scarce. For information call 278-8492 (a limit of two tickets per order). A champagne reception is scheduled

to follow the 10 p.m. performance on Friday night. For information about these prize dinners, call the Lyceum box office at 235-8025. All proceeds benefit a matching fund for the San Diego Repertory Theatre.

Comedy, storyteller Brad Camer is the headline nightly through Sunday, January 31. He's joined by Barry Sklar and Ronny Anglin. On Tuesday, February 2, Evan Davis begins a six-night run. He's at his best as improvisation (comedians should hang on to their purses - one of his favorite comedy inspirations). Davis shares the spotlight with Jeffrey Joseph, a regular on *Family Ties* who has also appeared on film with Whoopee Goldberg. Paul Dillery opens the show, at the improvisation, 812 Quince Avenue, Pacific Beach, 481-4310. Show times are Sunday through Wednesday, 8 p.m.; Thursday, 8 p.m. and 10 p.m.; Friday, 8 p.m., 10 p.m., and 11:45 p.m.; and Saturday, 7:30 p.m., 9:30 p.m., and 11:15 p.m. Monday night has been dubbed "Best of San Diego" night, with local comics featured, along with amateur audiences.

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West Coast Swing 8-9 pm
Hustle 9-10 pm
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For membership information and a newsletter about San Diego's most exciting night, call 234-4300.
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Current issues in maternity care, pregnancy, prenatal care
 - Sat., Feb. 20 and Sun., Feb. 21
Assessment of normal labor and delivery
 - Sat., Mar. 12 and Sun., Mar. 13
Complication and pathology of labor
 - Sat., Mar. 26 and Sun., Mar. 27
Newborn and postpartum care, CPR certification
- For seminar location and times, call 434-2619 or 444-4712
Gentle Birth Associates



PRESENTS

A SUPER PARTY WEEKEND OPEN TO THE PUBLIC

FRIDAY, JANUARY 29

8:00 PM-8:30 PM - HALL OF FAME BUFFET
Elaborate all-you-can-eat buffet featuring each team's hometown cuisine. In the Continental Room. \$12.95 per person.

8:30 PM-1:30 AM - BROADWAY BE-BOP BASH

High energy '50s and '60s rock 'n' roll music for your dancing mania in the Continental Room.

8:30 PM-1:30 AM - AFTER THE STREET PARTY ACTION

The big band sound live with Tuxedo in the San Diego Room.

SATURDAY, JANUARY 30

8:00-8:30 PM - HALL OF FAME BUFFET
Elaborate all-you-can-eat buffet featuring each team's hometown cuisine. In the Continental Room. \$12.95 per person.

8:30 PM-1:30 AM - BROADWAY BE-BOP BASH

High energy '50s and '60s rock 'n' roll music for your dancing mania in the Continental Room.

8:30 PM-1:30 AM - DIXIELAND JAZZ WITH

SOUTH MARKET STREET JAZZ BAND
Returns live to the Hotel San Diego featuring Dixieland entertainment in the San Diego Room.

SUPER SUNDAY JANUARY 31

8:00 AM-1:00 PM - HOTEL SAN DIEGO'S TAILGATE BRUNCH

The perfect pregame warm-up.
\$10.95 per person in the Continental Room.

2:00 PM UNTIL THE GAME ENDS SUPER BOWL AT THE HOTEL SAN DIEGO

Enjoy the Super Bowl in the big screen setting in the San Diego Room. Appetizers and drink specials while we cheer on our favorite teams.

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5th & "K" 4 p.m. to 8 p.m.
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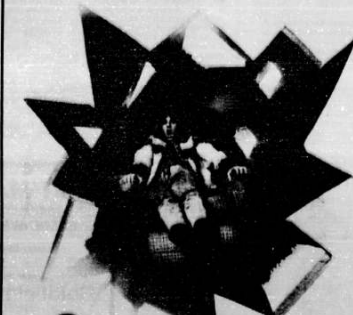
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LOCAL EVENTS

Comedians Agus Hamilton, Dave Corral, and Rick Zany (left) are appearing through Sunday, January 30. Brenda Ferrar is added to the program Friday and Saturday at the Comedy Store, 216 Sixth Street, La Jolla. 454-9178. Show times are 8 p.m. Tuesday through Sunday, with additional shows at 10:30 p.m. Friday and Saturday. Tuesday in "Punk Night" where amateur comics can have their turn.

Improvisational Theater, the UCSD Culture, an improvisational troupe of first-year graduate students, opens its winter season with an evening dubbed Tamed

Solid. Hagan, Spoonful. The group is proud to say they've been described as "raucous, irreverent, sophisticated, irresponsible theater." Performances are scheduled for Friday and Saturday evenings, at 9 p.m. and 11 p.m., with a new show each weekend. Tamed Solid gets their own way on Friday, January 20, and Saturday, January 21, in the 400 Studio on the Warren Campus of UCSD, co-creator of a mile past the center union on Russell Drive. And it may be rude, but at least it's free. 534-7791.

Auditions, seniors (50 years and over) are invited to register to perform in the annual Talent Show for Senior Citizens sponsored by Senior Citizens Professionals of San Diego County. Professionals and amateurs are welcome — solo acts or groups with any type of age-appropriate talent. The show is scheduled for March 17. Performers can sign up between Monday, February 1, and Friday, March 4, by calling the sponsor at 236-5765.

Post Johanna Drucker is the next guest at UCSD's New Writing Series. She will read from her work,

Wednesday, February 5, 4:30 p.m. Revell Formal Lounge, UCSD. Free. 534-2553.

RADIO & TV

"Superweek Report." Gloria Ferrer is the moderator of a panel discussion of the true impact of the Super Bowl on the San Diego area. Panelists are members of the local media assigned to cover the event from various angles, including reporters from the San Diego Union-Tribune, Los Angeles Times, Newhouse, and KSDO radio. The final program in the three-part series are Sunday, January 30, at 3 p.m. The program repeats Tuesday, February 1, at 11 p.m., and Wednesday, February 1, at 11:30 p.m., KPBS, Channel 15.

Sockers Soccer, their final game this week is in St. Louis. The game is broadcast live on XTRA AM (900), Saturday, January 30, 9:30 p.m.

"How Do Conservatives View 1988?" On this installment of

Fring Line, William Buckley's guests are Harriet Pilpel, Mark Linn, and Michael K.O. Buckley. The program airs Saturday, January 30, 8 p.m., KPBS, Channel 15.

"Room at the Top," director Jack Clayton's 1959 drama, adapted from the John Galsworthy novel, is the story of a man who will stop at nothing to get ahead. Laurence Harvey stars as the single-minded opportunist. Simone Signoret is the woman whose love he rejects when he marries the boss's daughter. Signoret won an Oscar, as did the screenwriter. The film will be broadcast on Sunday, January 30, 9 p.m. to 11 p.m., KPBS, Channel 15, as part of the station's "Finest 15" series.

Philharmonic Concerts. The weekly broadcasts of performances by the Los Angeles Philharmonic continue this Sunday, January 31, 2 p.m. Andert Pevni conducts the orchestra in Tchaikovsky's Violin Concerto in D (Viktoriya Mallory, violin) and Mahler's Symphony No. 1 in B-flat Minor. The weekly broadcasts are on KPBS-FM (89.5).

Super Bowl. Washington meets Denver. Live from San Diego Stadium, Sunday, January 31, 1 p.m., KCTV, Channel 10 and KFMB-AM (680).

"Jazz Live," Kerry Russell headlines a jam session that features other national and local musicians, all in honor of the birthday of Bob Oltz, host of a local jam that's been a must-see weekly for years. The session is broadcast live from the San Diego City College theater on Tuesday, February 2, 8 p.m., KSDS-FM (88.3). (See the "events highlight" on page one of this section for more information.)

"Values and Violence," this week's installment, the second of a series of three, examines the life and work of Eric Foner, one of the most controversial and influential of all American poets. Following the program, San Diego poet Deborah Harding will read from her work. The show airs Tuesday, February 2, 10 p.m., repeating Friday, February 5, 1 p.m., KPBS, Channel 15.

"In the Shadow of the Law," the locally produced documentary depicts four families who have been

living illegally in the U.S. for many years and the effect the new amnesty laws have on their lives. Paul Espinoza produced the show with Leo Chavez and Frank Christopher. The program airs Wednesday, February 3, 10 p.m., KPBS, Channel 15.

SPORTS

Atenas Men's Basketball, SDSU meets a strong Wyoming team, tonight, Thursday, January 28, 8:30 p.m., at the San Diego Sports Arena. For ticket information, call 224-4178 or 263-7778.

Just in from Mars? That maybe you don't know that the Super Bowl is this weekend — the Redskins against the Broncos, right here at San Diego Stadium, Sunday, January 31, 1 p.m. Tickets

are rumored to exist, but no one actually knows anyone who has seen them.

Sockers Soccer. This week's home game should be a good contest against L.A., Tuesday, February 2, 7:30 p.m., San Diego Sports Arena, 224-4497.

Racing. The year-round thoroughbred season continues north of the border, with twelve races every Saturday and Sunday. First post time is noon. The greyhound take over the track night except Tuesday at 7:45 p.m., Caliente Racetrack, Boulevard Agua Caliente, Tijuana 421-0378.

Jai Alai. The french is open nightly, except Thursday, featuring singles' and doubles' matches, with pay-per-view being promoted. Matches begin at 8 p.m. The jai alai palace is located at 701 Revolution in downtown Tijuana, 260-0452.

SPECIAL

Tijuana Fiesta. In honor of the Super Bowl, a fiesta, with local, national bands, dancers, and other entertainers will be held daily through Sunday, January 31, in downtown Tijuana. For the first time in history, Avenida Revolución will be closed to traffic after 6 p.m. For tourist information, call 299-8518.

Super Bowl Kickoff Party. Everyone is invited to invade downtown San Diego on Friday, January 29, from 4 p.m. to 8 p.m. for a party. One of the highlights will be a giant fireworks and laser-light show over San Diego Bay at Seaport Village Harbor Drive at Kettner Boulevard at 6 p.m. There will be celebrities and entertainers at three centers: Horton Plaza, Seaport Village, and in the

Galapag Quarter. For additional information, call 696-3215 or 231-3151.

Slide Projections on Buildings. artist Krystof Wodicko has planned two outdoor slide projections for buildings in the San Diego area. The artist will be on hand at both events to answer questions and discuss the work. The projections have been specially designed to reveal something of the nature and purpose of each of the buildings. The first projection, Friday, January 29, from 6 p.m. to 11:30 p.m., will be on the facade of the Museum of Man in Balboa Park. (Rain date will be Monday, February 1, between the same hours.) The second, on Saturday, January 30, from 7:30 p.m. to midnight (rain date, Sunday, February 6), will be on the Chumash dome of the Centro Cultural Tijuana, Paseo de los Héroes, Zona Rio Tijuana, in Tijuana, less than a mile south of

the San Ysidro border crossing. (From the border, follow signs to "Rio Tijuana/Rio Zona Rosarito/Ensenada," exit at "Rio Tijuana/Rio Zona Rosarito," turn right-hand lane, and follow the signs to "Ave. Pantoja de los Héroes." The dome will be seen on the left, follow the traffic circle around to the main entrance.) These free events are held in conjunction with an exhibit of documentation and photographs of other Wodicko projections held around the world and are sponsored by the La Jolla Museum of Contemporary Art. See "Museums" in this section for more information. 454-3541.

A Salute to FDR. members of the California Conservation Corps remember the three million members of Roosevelt's Civilian Conservation Corps who helped establish state parks, camping facilities, historic-site preservation,

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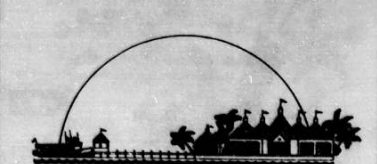
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Dance, Food, Fun • Amigo!
Don't forget our all you can eat buffet lunch
11:30 am till 2:30 pm Monday-Friday \$5.95
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Sports Arena at Roscamars
Valet Parking Available
225-9090
JANUARY 28, 1988 11

READER'S GUIDE TO LOCAL EVENTS

sculptures, murals, and other civic projects during the ten-year life of the CCC. The program begins at 11:30 a.m., Saturday, January 30, at the FDR House in Balboa Park at the corner of Balboa Drive and Quince Street. The arts hand will perform, there will be speakers saluting the corps, a picnic, and other entertainment.

Old Town Fiesta. San Diego's Old Town State Park offers a feast with music, dancing, and other entertainment. Saturday, January 30, 11 a.m. to 5 p.m., in various locations throughout the park. For information call 391-4903.

Gallery Tour. Another of the monthly guided walking tour of downtown galleries is scheduled for Saturday, January 30, 1 p.m., beginning at Spectrum Gallery, 744 C Street, downtown. For ticket information, call 222-9076.

Super Bowl Pay Rally. This will probably be the first time you'll ever see the wave in Symphony Hall. The San Diego Symphony will be on hand to play some inspiring pay-rally-style music, "Stars and Stripes Forever" and the themes from *Ricky, Star Wars*, and *Chariot of Fire*, among other inspirational tunes! Sports celebrities, gymnasts, and cheerleaders will also be on hand. A downtown-style tailgate party before the rally begins at 3:30 p.m. in front of Symphony Hall. Hot dogs, drinks, and other refreshments will be available for purchase. So you don't have a ticket to the game — so who does? So go anyway. The festivities are held on Saturday, January 30 (the indoor rally begins at 5 p.m.) at Symphony Hall, 1243 Seventh Avenue, downtown. For ticket information, call 699-4205.

Magie and Music. A fundraiser party for the San Diego Peace Resource Center begins with an informal light dinner and concludes with folk songs. Peggy Wason and Larry and Jo Ann Stricker, and magician Lock David Crane. The family party will be held Sunday, January 30, 4 p.m., College Park Presbyterian Church, 5075 Campanile Drive, near SDSU. Tickets will be available at the door, or call 265-0730.

"Queen Awareness Marine Plans" is the theme of this Saturday's hands-on demonstration at the Natural History Museum. Marine biologist Robert Van Maier

will explain about the plant life off the coast of San Diego and offer some samples for inspection. On Friday, January 31, Cancha Park offers various natural materials that feel very distinctive and very different in the program "A Touch of Nature." The demonstrations are from noon to 3 p.m. each day at the museum in Balboa Park, free with museum admission. 232-3521.

"Creative Games." Judge Lowell is holding another evening of active games to help adults exercise their creativity and humor. The event is scheduled for Tuesday, February 2, 7:30 p.m., Oakwood West Apartments rental office building, lower level, 3800 Ingraham Street, Pacific Beach. For details and ticket information, call 981-0050.

FOR KIDS

Puppets. Three Cherris for the Super Bowl is this weekend's show by the Marie Hitchcock Marionettes. Friday, January 29, 10:30 a.m., and Saturday, January 30, and Sunday, January 31, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Balboa Park (on the Palmside area near the Aesop Center). 466-7128.

Meet the Padres. From now through February 8, various members of the Padres club and

staff will be appearing at signing sessions for the Junior Padres Club for the 1988 season. This weekend, Friday, January 29, 6:30 p.m. to 8:30 p.m., kids fourteen and under can sign up at the Escondido Village Mall. On Saturday, January 30, from 1:30 p.m. to 3:30 p.m., they will be at Tri-City Community Center in Oceanside. For information call 233-7294.

Film. *Ten Minute and the Country Mouse*, *Flying Fish*, *Goat*, and *Goat II* will be shown Saturday, January 30, 10:30 a.m., University Community Branch Library, 4155 Governor Drive, University City. Free. 453-9122.

Garden Tour. Free tour of Quail Botanical Gardens for children ages three through six will be held on Tuesday, February 2, at 1:30 p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. The tour is free, but there is a parking fee. 436-3036.

MUSEUMS

Centro Cultural Tijuana. A new exhibit of four-foot-by-five-foot color photo-elongations of cave paintings from the Baja peninsula will be displayed through April 15. The twenty-two photos are the work of Enrique Hernandez Van Bussel. Paintings by twenty-two contemporary Mexican artists, works completed between 1970 and

1987, are displayed in a show called *Tuadon de Bafon*. The exhibit remains through June of 1988. A film, *Grand Canyon, the Hidden Secret*, will be shown through Sunday, January 31. It screens daily at 4 p.m. in the Oremax theater. Continuing in the Oremax theater are the films *People of the Sun* and *The Dream Is Alive*. They screen in English at 7 p.m. daily. A permanent exhibit of artifacts representing all phases of Mexican culture is on view in the Centro's Museum of Mexican Identities. The 751 pieces include Mayan and Aztec antiquities, costumes, crafts, and artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and until 8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Paseo de los Héroes at Avenida Independencia, Zona Rio Tijuana. From the San Ysidro border crossing, follow signs to "Rio Tijuana/Rio Zone," and then to the "Ave. Paseo de los Héroes," and look for the Oremax dome on the left. For information call 1-706-684-1111 or 1-706-684-1132.

La Jolla Museum of Contemporary Art. "Permanent Collection I" is an exhibition of selected works from the museum's permanent collection. In this first segment of a two-part exhibition, the artists are Carl Andre, Donald Judd, Robert Mangold, Sol LeWitt, Agnes Martin, Richard Serra, Robert Rauschenberg, Edward

ONE DAY CRUISE TO MEXICO

- ★ Saturday - Family Day
- ★ Children under 12 travel free with 2 full fare adults
- ★ Kids' movies
- ★ Sunday Champagne Cruise
- ★ Unlimited champagne
- ★ Continental breakfast
- ★ Valentine's Day - \$203 per couple
- ★ Overnight package
- ★ Unlimited champagne
- ★ Hotel accommodations for 2
- ★ Cruise for 2
- ★ Whale Watch charters
- ★ Weddings
- ★ Corporate mixers



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CALL RESERVATIONS and INFORMATION

Always free admission and the lowest prices in Tijuana!

- 18-year-olds and up with I.D.
- We stay open until 3 am on weekends
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- 12-oz. beer 80¢ daily
- Beer Bucket with 6 beers only \$4.00

Rio Rita Fashions and accessories will be raffled on Super Bowl Weekend.



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744 Revolution, between 3rd and 4th
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THE MAGIC OF A LEGEND

An Urgent
Message to
Senator
Pete Wilson:

PEACE... OR WAR IN CENTRAL AMERICA

The Choice Has Never
Been So Clear.

*"Send our people plowshares instead of swords, pruning
hooks instead of spears."
President Oscar Arias Sanchez of Costa Rica,
1987 Nobel Peace Prize Recipient.*

For months, since the signing of the historic Central American Peace Accord, the world community has implored the United States to cease its funding of the Nicaraguan Contras.

Sadly, a coalition of right-wing Senators has worked with the Reagan Administration to secure further Contra Aid, in explicit violation of the Peace Accord. Saddest yet, San Diego's own Pete Wilson has joined with these Senators in voting for war in Central America.

Next week Pete Wilson will have another chance. On February 4 the Senate will vote on the Reagan Administration request for tens of millions of dollars in Contra Aid.

We call upon Senator Wilson to reject the path of military intervention in Central America; to heed the call of President Arias, and "support the efforts for peace instead of the forces of war in our region."

FRIENDS OF THE OLD TIME CAFE AGAINST CONTRA AID

Allison Atkinson	Deborah Liv Johnson	Ron & Susan Robby
Judy Berfield	Owen Kane	Renee Kitchetts
Evan Carawan	DeAnna Layne	Ivan Schreiber
Vickie M. Cottle	Beverly Leigh	Pat & Ron St. John
Deborah J. Davis	Judy Lipnick	Sprouty Company
Gregory Dennis	Donna London	Carol Swift
Tom Erickson	Brian Maxson	Jonathan M. Scanto
Catherine Espinoza	Marys Melhouse	Ron Thurler
Edmund Fantino	Karen Mitchell	Marti Tucker
Stephanie Fantino	Joanna Moorhead	Ron Unger
Liane Flohr	Sara Nelson	Jill Watkins
Bill Goldsmith	Sue Palmer	Kent & Lanna Wilson
Chris Goldsmith	Dodie Ponsell	Karen Winston
Jennifer Jeffries	Barbara & Bruce Reid	Pearl Wolfe

Tell Pete Wilson Now.
Give Peace a Chance

NO CONTRA AID

(202) 224-3841 (619) 557-5257

I WANT TO HELP.

Here's my pledge to help continue your work to bring peace to Central America.

\$25 \$50 \$75 \$100 Other

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Mail to: Central America Information Center
P.O. Box 50211, San Diego, CA 92165

Printed by: Central America Information Center, P.O. Box 50211, San Diego, CA 92165

DEAR SENATOR WILSON,

I urge you to give peace a chance in Central America and vote no on Contra aid on February 4.

Name _____

Address _____

City _____ State _____ Zip _____

Mail to: Senator Pete Wilson
Senator's Mail Building
Washington, DC 20510

Printed by: Central America Information Center, P.O. Box 50211, San Diego, CA 92165

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2 NIGHTS & 3 DAYS

Spend a weekend romancing the pyramid,
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*Based on double occupancy valid 2/13/88

14 JANUARY 28, 1985 JANUARY 28, 1985

DAVID LINDLEY
with JACK TEMPCIN
& THE DECISIONS

Friday, January 29 at 9:30 pm

SOUL PATROL
with DR. FEELGOOD
& THE INTERNS OF LOVE

Saturday, January 30 at 9:30 pm

BONEDADDYS
BORRACHO Y LOCO

Sunday, January 31 at 9:00 pm

MOTORMEN

Monday, February 1 at 9:00 pm

L'IL ELMO
& THE COSMOS

Tuesday, February 2 at 9:00 pm

TIPPA IRIE
& THE TEMPLE OF RHYTHM
with PITO BANTON

Wednesday, February 3 at 9:00 pm

JOHN CALE
and guests
COUNTRY DICK ROYALTY
& JOE HARRIS

Thursday, February 4 at 9:00 pm

DOVONAN
RICHARD STEROL

Coming up
Sunday, February 7: DAVID GIBSON QUARTET
Tuesday, February 9: BUBBA RINOTT
Wednesday, February 10: DAVE VAN DYKE
Thursday, February 11: BEAT FALLEN
Friday, February 12: THE WALKERS
Saturday, February 13: JOE BATHORY
Sunday, February 14: TIMOTHY LEARY

THIS WEEK'S AFTERNOON CONCERTS
Friday, 5:30-8:00 pm—Datedand Jazz—CHICAGO ABE
Saturday, 5:00-8:00 pm—BOB LONG
Wednesday, 6:00-8:30 pm—TOBACCO ROAD

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

Tickets available at:
Jazzercise, Belly Up and Off The Record

(continued from page 2)

Phi, the oldest Greek-lettered, black fraternity in the country. Proceeds will be applied toward scholarships, drug education, and other youth programs in Southeast San Diego.

Benefit III brings two bands to the Rios club in Loma Portal for a late-Friday-afternoon show billed as "The Drug Abuse Awareness Concert." The acts are Nick Pizow and the Fire, an up-and-coming Orange County band that plays Springsteen-ish material, and the Colors. The latter is a fairly progressive-sounding rock-jazz-funk group that won last summer's "Rock Wars" competition at the Bacchanal and placed fifth in the national "Seagrams Talent Search."

Benefit IV is actually a tribute to Bob Oakes, a jazz musician during the Thirties, Forties, and Fifties who for years has hosted jam sessions at his home featuring local musicians. "Jazz Live Jam" will be held as part of the regular series of Tuesday-night jazz concerts presented at the San Diego City College Theater and will bring together an interesting mix of both national and local performers. Among these are Henry Burwell, Joe Martillo, Padres pitcher-guitarist Eric Shaw, Mike Wolford, Mark Augustin, Dave Millard, Gary LeFebvre, and Tony Martillo. The Tuesday-night show will be simulcast on the KSDS-FM radio station (88.3).

In other attractive bills this week, Mojo Nixon's sidekick, Shid Roper, leads the Whirlie Spins onto the Rios stage tonight, Thursday, for a gig that also features Prey for Hate. On Friday, the very fine Mike Wolford Trio, featuring drummer Jim Plank and bassist Bob Magnusson, does a one-nighter at Words and Music bookstore in Hillcrest, while jazz vocalist Bobby McFerrin joins the Tandy Beal Dance Company in a special presentation at UCSD's Mandeville Auditorium. Saturday's schedule of notable shows includes one in which the Paladins team with the Mighty Penguins and Shid Roper at Rios. For a complete listing of other artists in town this week, see "Concerts" on the following pages.

"Buddy Hays," featuring the L.A. cast of *Footloose*—Catalina Beach Hotel, 3999 Mission Boulevard, 488-1081.

David Lindley and El Roper-K and Jack Temple and the Decisionists. Belly Up Tavern, tonight, Thursday, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Shid Roper and the Whirlie Spins and Prey for Hate. Rios, tonight, Thursday, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-8559.

Henry Butler, with Jim Plank and Bob Magnusson. Elmer's, tonight, Thursday and Sunday, January 12, 8 p.m., Friday, January 29, and Saturday, January 30, 9 p.m., Summer House Inn, 7055 La Jolla Village Drive, La Jolla, 459-0281.

"The Drug Abuse Awareness Concert," featuring Mike Pizow and the Fire and the Colors. Rios, Friday, January 29, 8 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-8559.

The Mike Wolford Trio. Ultra Plank, Bob Magnusson's Words and Music bookstore, Friday, January 29, 8 p.m., 3808 Fourth Avenue, Hillcrest, 258-4011.

The Connells. UCSD's Old Café, Friday, January 29, 9 p.m., UCSD campus, La Jolla.

the OLD pacific beach CAFE

Thur Fri	KATS CARAVAN Jump Blues as you like it Thursday—\$1.99 Fish Tacos	R B
Sat	DR. FEELGOOD & THE INTERNS OF LOVE	R B
Sun	DR. CHICO'S ISLAND SOUND Cajun & Ragtime dance party "Super Party" Call club for info. Hosted by Art Good.	D A N C E
Mon Tues	NOTICE TO APPEAR Monday—KINGS FM Night Host 100 people to FREE "Machans Book of Records" Hosted by Jim McGinnis.	R O C K
Wed	DR. FEELGOOD & THE INTERNS OF LOVE Wednesday—Machans lounge Night 8:00—Harpist's \$1.75	R O C K

OLD del mar CAFE

Thur Fri	NOTICE TO APPEAR Rock and Roll • Dance • Thursday—Fish Tacos \$1.99	R O C K
Sat	DR. FEELGOOD & THE INTERNS OF LOVE KIDS 94.9 "Super Party" Call club for info. Dance • Oldies • Rhythm & Blues	R B
Sun	THE BALANCE Monday—Lighthouse Night (Dance club)	R O C K
Mon	MOTOR MEN	R O C K
Tues	NOTICE TO APPEAR KIDS "Deep Snow Party" Ski pass giveaway and more! Hosted by Sam Lane.	R O C K
Wed	NOTICE TO APPEAR Tuesday—Both cafes—Prime rib \$5.99	R O C K

Bobby McFerrin with the Tandy Beal Dance Company. UCSD's Mandeville Auditorium, Friday, January 29, 8 p.m., UCSD campus, La Jolla, 534-4559.

Jack Temple and the Decisionists. Belly Up Tavern, tonight, Thursday, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Frank Sinatra and Lisa Minelli. Sports Arena, Friday, January 29, and Saturday, January 30, 9 p.m., 2787TSS or (213) 480-2252.

Peter Spagnuolo and Seven Letters. Bella Via, Friday, January 29, and Saturday, January 30, 8:30 p.m. and 10:30 p.m., 2091 Highway 101, Cardiff, 942-1108.

"Superstuds On Super Saturday," featuring Jimmy Smith, Mary Wells, Wolfman Jack, A Tribute to the Shirelles, Boats (of the Originals), Jo. Houston, Ernie Andrews, Ben Thack, Brownie Wom, and the Central Avenue Rhythm and Blues Band. Starlight Bowl, Saturday, January 30, 11 a.m. and 2 p.m., Balboa Park, 263-3141.

The Paladins, the Mighty Penguins, and Shid Roper. Rios, Saturday, January 30, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-8559.

The Bonedaddies and Borracho. Levee Belly Up Tavern, Saturday, January 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Peter Spagnuolo, Seven Letters, and John Leftwich. Pechu, Sunday, January 31, 4 p.m., 1925 Prospect Street, La Jolla.

Accommodate and Debbie's Sports Arena, Monday, February 1, 7:30 p.m., 2787TSS.

"Jazz Live Jam," featuring Henry Burwell, Gary LeFebvre, Mike Wolford, Tony Martillo, Joe Martillo, Dave Millard, Mark Augustin, and Eric Shaw. San Diego City College Theater, Tuesday, February 2, 8 p.m., Fourteenth and C streets, downtown, 234-1882.

Albert King and Joe Elmer. Backlund, Tuesday, February 2, 8:30 p.m., 8022.

Current. Monrovia, 560-8022.

Rock and Tommy Sham Sports Arena, Wednesday, February 3, 9 p.m., 2787TSS.

John Cale and Joe Harris and Country Dick Royalty. Belly Up Tavern, Wednesday, February 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Bad Shazki. Bella Via, Thursday, February 4, and Friday, February 5, 8:30 p.m. and 10:30 p.m., 2291 Highway 101, Cardiff, 942-1108.

Kenny Barrell, with the Mike Wolford Trio. Elmer's, Thursday, February 4, through Sunday, February 28, Thursday and Sunday at 8 p.m., Friday and Saturday at 8 p.m., 481-9022.

BOB MARLEY BIRTHDAY CONCERT
(Beginning African American History Month) with

MIKEY DREAD DREAD AT THE CONTROLS
Plus
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SAT., FEB. 6, 8:00 PM

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FRIDAY - NO COVER BEFORE 9 PM
SATURDAY - NO COVER BEFORE 9 PM

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A VERY SPECIAL EVENING OF BLUES ROCK
ALBERT KING AND JOE ELY
WEDNESDAY, FEBRUARY 3
THE COMEDY OF JERRY SEINFELD
PLUS SPECIAL GUESTS RUSS T. NAIZL AND RENE SANDOVAL
"THE FUNNIEST YOUNG COMEDIAN IN AMERICA TODAY"
—TIME MAGAZINE

THE CALL
MONDAY, FEBRUARY 8
PLUS SPECIAL GUESTS TALKBACK AND TREMORS
TUESDAY, FEBRUARY 9
THE ROCK 'N' ROLL SUMMIT '88
FEATURING THE RAINMAKERS AWTOGRAF

THE CURRENT
SUNDAY, FEBRUARY 14
BILL SIMA PRESENTS THE HIRAM BULLOCK BAND
FORMER GUITARIST FOR SANBORN, HILES AND STING
TUESDAY, FEBRUARY 16
AVALON ATTRACTIONS PRESENTS MISSION U.K.
WEDNESDAY, FEBRUARY 17
BUSTER POINDEXTER AND HIS BANSHIES OF BLUE
UPCOMING CONCERTS:
RONNIE LAWS 2/21
KITTY GRITTY DIRT BAND 2/28
ROBIN TROOPER 2/29 • HERB & MACDONALD 3/1
PIECES OF A DREAM 3/2 • HOT TUNA 3/8
UNCLE FOSTIVE 3/23 • LYLE LOVETTE 3/27
LEON REDBONE 3/28

Tilly's

THURSDAY, JANUARY 28



San Diego's favorite dance band
live in T.J.'s cabaret
CASABLANCA
featuring Judy Ames
live, easy-listening trio
in the cantina

FRIDAY, JANUARY 29

**KGB CARD
NIGHT**
with host Sue Delaney

**TILLY'S
BOWL BLAST**
with the **Automatics** in the
East Wing,
doors open 7:30
DISCO DANCING
(8:30 pm-2:00 am in T.J.'s Cabaret)
CASABLANCA
(8:00 pm-midnight in the cantina)

SATURDAY, JANUARY 30

Automatics
in the East Wing, large dancing floor
**92.5 FM
SUPER SUNDAY
PARTY**
9:00 pm in T.J.'s Cabaret

SUNDAY, JANUARY 31

**TILLY'S
\$1 DAY**
Hot dogs, chili, Conchas
\$1 all day. Free munchies
Big screen TV with multiple monitors
Avoid the Bowl traffic jam.
Park and watch at Tilly's.
Doors open at 9:00 am. No cover

9 p.m., Summer House Inn, 2955
La Jolla Village Drive, La Jolla.
459-0261

The String Trio of New York
National University Theatre, Friday
February 5, 8 p.m., 2022 University
Drive, Vista. 441-2533

**The Fastones, the Miracle
Workers, The Fourtunes, Hale
Theatre, and the South City Café**
Saturday, February 6, 8 p.m., UCSD
campus, La Jolla.

Bob Morley Birthday Celebration
with **Mike Dred, the Kurbles**
Raiders, and **George Jackie Robinson**
YMCA, Saturday, February 6, 8 p.m.,
151 North Forty-fifth Street, Southeast
San Diego. 250-0802 or 481-1041

The San Diego Folk Festival Benefit
Jam, featuring **Maje Nissen and Shad
Beyers**, Sunset Country with **Buddy
Bliss and Mighty Joe**, and the
Forbisher Pigeon, Saturday,
February 6, 8 p.m., 4258 West Point
Loma Boulevard, Loma Portal.
225-0555

The Calfs Bacharach, Sunday,
February 7, 8:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont.
560-8022

The David Griesman Quartet, Belly
Up Tavern, Sunday, February 7, 9 p.m.,
143 South Cedros Avenue, Solana Beach.
481-9022

Casa W' Blues and T.B.Q., 50401's
Montecito Hall, Monday, February 8,
8 p.m., Astor Center, San Diego State
University campus, 353-0477 or
278-7135

The Unbreakables and Talk Backs
Bacharach, Monday, February 8,
8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont. 560-8022

"Jazz Lines", featuring **Walloo Country**
and **Ready Parker**, San Diego City
College Theatre, Tuesday, February 9,
7 p.m., Fourteenth and C streets,
downtown. 254-1062

"A Rock and Roll Detective", featuring
Autograph from **Autograph** and the
Reinhardt from **Kansas City**
Bacharach, Tuesday, February 9,
8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont. 560-8022

Sugar Miso, Belly Up Tavern,
Tuesday, February 9, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022

Leo Kurbles, UCSD's Mandeville
Auditorium, Wednesday, February 10,
8 p.m., UCSD campus, La Jolla.
534-4555

Dave Van Buren, Belly Up Tavern,
Wednesday, February 10, 9 p.m., 143
South Cedros Avenue, Solana Beach.
481-9022

Workshop Spirit, Friday, February 12,
9 p.m., 1130 Buena Avenue,
downtown. 276-5993

South City Club Mirage, Friday,
February 12, call for time, 824 Camino
de la Reina, Mission Valley. 222-1963

Barbie Bites, UCSD's Mandeville
Auditorium, Saturday, February 13,
8 p.m., UCSD campus, La Jolla.
534-4555

Hiram Bullock, Bacharach, Sunday,
February 14, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022

**Chris Hillman and the Desert Rose
Band**, Bacharach, Sunday,
February 15, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022

The Mission Uki, Bacharach, Sunday,
February 16, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022

Booster Polka, Bacharach,
Wednesday, February 17, 8:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont. 560-8022

"Battle of the Stars", featuring
Charlie Musselwhite, William Clark,
and **Red Piazza**, Belly Up Tavern,
Thursday, February 18, 9 p.m., 143
South Cedros Avenue, Solana Beach.
481-9022

"The San Diego Jazz Party", featuring
Paul Smith, Ralph Sutton,
**Dick Hyman, Warren Vaché, Ed
Parker, Sonny Young, Al Grey,**
**George Mann, Bill Winters, Scott
Hamilton, Flip Phillips, Buddy Tate,**
**Marshall Royal, Kenny Drew, Red
Allen, Francis Taylor, Herb Ellis,**
Bucky Pizzarelli, John Clayton,
**Bobby Huggins, Bill Hume, John
Hanna, Gus Johnson, and Butch
Miller**, Town and Country Hotel,
Saturday, February 20, 1 p.m. and
7 p.m. and Sunday, February 21,
1 p.m., Hotel Circle North, Mission
Valley. 454-4294

BAHIA RESORT HOTEL

998 W. MISSION BAY DRIVE • 488-0551

January 28-30



MIAMI & THE ERGE
Complimentary hors d'oeuvres beginning at 5:00 pm
Every Friday **Gabriel Super Fashion Auction**
beginning at 7:00 pm
Music begins at 9:00 pm

Every Sunday & Monday
**GEORGETOWN
EXPRESS**

**SUPER BOWL
SUPER BRUNCH**
with **RAMA LAMA**
See our ad in this section

SUPER BOWL PARTY
In the Mercedes Lounge 11:00 am-2:00 am
Super Happy Hour 3:00 pm-7:00 pm.
Free super hot dogs, chili con carne, popcorn.
Pitches \$4.95. 3 super screen TVs. Cover \$5.00.
Immediately following the game, dance to
Georgetown Express. Music begins at 7:30 pm.

February 2-6



RAMA LAMA
Complimentary hors d'oeuvres
beginning at 5:00 pm.
Every Friday, **Gabriel Super Fashion Auction**
beginning at 7:00 pm.
Music begins at 9:00 pm.

**PIANO BAR
JIMMY FONTANE**
Tuesday-Saturday
BOB MACLEOD
Every Sunday & Monday
Music begins at 9:00 pm

**BAHIA BELLE
MOONLIGHT CRUISE**



Sailing every Friday and Saturday night
at 7:30 pm and every hour on the
half hour until 12:30 am
**COCKTAILS • DANCING
LIVE MUSIC BY
GEORGETOWN EXPRESS**
Friday, January 29
THE ROCKAWAYS
Saturday, January 30
Passage \$5.00
Board dockside at the Bahia Hotel, Mission Bay

Squeeze, UCSD Gym, Saturday,
February 20, 9 p.m., UCSD campus,
La Jolla. 534-4555

The Wayne Johnson Trio, Belly Up
Tavern, Saturday, February 20, 8:30 p.m. and
10:30 p.m., 2591 Highway 101, Cardiff.
942-1086

The Hellenettes, Belly Up Tavern,
Sunday, February 21, 5 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022

Squeeze and 10,000 Maniacs
Symphony Hall, Sunday, February 21,
8 p.m., 1245 Seventh Avenue,
downtown. 278-7135

Beats Low, Bacharach, Sunday,
February 21, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022

David Lindley and El Paso, Sunday,
February 21, 8:30 p.m., 8022
Claremont Mesa Boulevard,
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Gene Lewis, Bacharach, Sunday,
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The Walkers, Belly Up Tavern,
Tuesday, February 23, 9 p.m., 143
South Cedros Avenue, Solana Beach.
481-9022

Alter Cooper and Motherhead, Sports
Arena, Wednesday, February 24, 8 p.m.,
278-7135

John Cougar Mellencamp, Sports
Arena, Saturday, February 27, 8 p.m.,
278-7135

Joe Louis Walker, Belly Up Tavern,
Saturday, February 27, 9 p.m., 143
South Cedros Avenue, Solana Beach.
481-9022

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CLUBS

Club listings are compiled by Ron
Jennings. If you wish to be included,
please call 263-8302 Thursday
afternoon or Friday before 5:00 p.m.
The listings are free.

North County

Bella Via Restaurant and Nightclub,
2591 Highway 101, Cardiff. 942-1086
Peter Sprague and Kevin Lettice, jazz.
Friday and Saturday, 8:00 p.m. to
1:00 a.m.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach. 481-9022
David Lindley and El Paso, rock,
and Jack Tempchin and the Seals.
March 6, 8 p.m., 1245 Seventh Avenue,
downtown. 278-7135

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Gene Lewis, Bacharach, Sunday

JANUARY 28, 1988


ing • Check it out! 232-6358

Atop th

Summerhouse Inn • 7955 La Jolla S

es Drive • 459-0541

1



TOWNS 29

Colman Hotel, 2999 Mission
Boulevard, Mission Beach, 438-1391.
Carnival Lounge: *Reckless* (Lani
Angelo) cast: rock, Thursday the
Fahadha Mar Dela, vintage rock,
Friday; Lili Elmo and the Cousins,
vinyl rock, Saturday; Joe Cool and
the Rumbles, vintage rock, Sunday;
Borache & Lani, tropical rock,
Tuesday; Holly Gentry's Neon, jazz,
Wednesday.

Chic Cafe, 3001 Camino, UCSD
Gibson Drive and La Jolla Village
Drive, 534-2131. Skunk, reggae, types
etc., reggae 9 p.m., Friday.

Chick's Steak House, 1250 Prospect
Street, La Jolla, 454-5225. Secret,
jazz, Thursday through Saturday; To
Go, contemporary, Sunday; Zaig, jazz,
Wednesday.

Deann Street, 2228 Bacon Street,
Ocean Beach, 222-8023. Specialty Bar,
European pop, Friday.

Elmer's, 7055 La Jolla Shores Drive,
La Jolla, 439-4541. Holly Butler with
Bob Natanson and Jim Tark, jazz,
Thursday through Saturday.

Hilltop Hotel, 1175 East
Mission Road, 438-1391. The People's
contemporary, Wednesday through
Saturday; Holly Gentry's Neon, jazz,
Friday; happy hour live jazz during the
Tuesday and Wednesday happy hour,
call club for information.

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 435-6611. Ocean
Tavern Lounge: The Elements,
contemporary, Tuesday through
Saturday; Don Miller, pianist, performs
Wednesday.

at 8 p.m., Sunday. Palm Court: James
Patterson, pianist, performs 9 p.m.
throughout, Friday through Sunday;
and 5:30 p.m., Monday; Jerry Melnick,
pianist, 5:30 p.m., Tuesday through
Thursday; the Variations,
contemporary, 6:30 p.m., Sunday; Crown
Room: Jerry Melnick, 8:30 p.m., Friday
and Saturday.

Huall Island Hotel, 1441 Quince
Haven Road, Mission Bay, 224-1234.
The Sander Hink Show: Blues and
Sister and country music, and
costumed shows, including her famous
Lucy and Emmy La Charlene,
8:30-10:30 p.m., Tuesday through
Thursday; The Sander Hink Band, The
40, contemporary, rhythm and blues,
Fifties and Sixties songs, cover songs
and originals, Friday and Saturday.

Jazz Nine Records, 5706 La Jolla
Boulevard, La Jolla, 434-8622. The
Forest City Jazz Band, Disneyland jazz,
7:30 p.m., Thursday; Bobby Gordon
and Johnny Best, jazz, 2 p.m., Sunday;
Joe Marillo Quartet, jazz, Wednesday.

Joe Murphy's, 4302 Mission
1, 434-2947. Pacific Beach, 270-3220.
The Sun Brothers, rock, Tuesday
through Saturday; Automatic, rock,
Sunday and Monday; the Blonds: Bruce
Rand featuring saxophonist Johnny
Vito, blues, funk, blues, and rhythm
and blues, from 4-8 p.m., Sunday.

La Jolla Tapers, 528 Prospect
Street, La Jolla, 436-2147.
Cottonmouth 4 A's Jazz Vibe,
Disco jazz, Friday evening; Linda
Chase and Roger Dempsey, jazz and
classical (no live music), noon-3 p.m.,
Sunday.

La Jolla Village Inn/Hotel's
Lounge, 3299 Holaday Court, La Jolla,
433-5500. Kevin Green, piano, variety,
Tuesday through Saturday.

La Valiente Hotel, 1332 Prospect
Street, La Jolla, 434-1771. Bob
MacLean, piano and vocal variety,
6-10 p.m., Tuesday through
Saturday; jpm's, 1107 Orange
Avenue, Coronado, 435-5280. Mike
Reine and the Commodores, blues and
rock, Saturday live music, on all other
nights, call club for information.

Nick's P.B. Nightclub, 4300 Mission
Boulevard, Pacific Beach, 561-2038.
Music in America, rock, Wednesday.

Milligan's, 5706 La Jolla Boulevard,
La Jolla, 439-7111. Charles Rutherford,
standards, contemporary and requests
performed on keynotes, Tuesday
through Saturday.

Many Many's, 3500 Sports Arena
Boulevard, Long Point, 223-5596.
Safari, rock, Thursday through
Saturday; Rockola, Brazilian music and
other Sertanejo classics, Sunday and
Monday; Matt and the Eggs, rock,
Tuesday and Wednesday.

Maloney's, 1011 Orange Avenue
Coronado, 435-4460. Brian Whitman,
contemporary, Friday and Saturday.

Old Pacific Beach Club, 4287 Mission
Boulevard, Pacific Beach, 270-7522.
Kat's Caravan, blues and rhythm and
blues, Thursday; Dr. Ferginoid and the
Insects of Love, blues and rhythm and
blues, Friday, Saturday and
Wednesday; Dr. Chico's Island Sound,
calypso and reggae, Sunday; Tootsie
and Johnny Best, jazz, 2 p.m., Sunday;
Joe Marillo Quartet, jazz, Wednesday.

Paradise Bay, 1035 Quince Road,
Marina Village, Mission Bay Park,
223-2335. The Reflections, rock,
Thursday through Saturday; Ties, rock,
Wednesday.

Pearl's, 1025 Prospect Street, La Jolla
434-9711. Pearl Lanchester, soca,
reggae, ska and other world rhythms,
Thursday through Saturday; Peter
Simpson and Kevin Lettau, jazz,
4-6 p.m., Sunday.

Patterson's Colonial Inn, 309 Prospect
Street, La Jolla, 434-2191. Pierce
Westbrook, pianist, performs standards
and jazz, 4:30-7 p.m., Friday and
Saturday.

Reapelle's, 4260 West Point Loma
Boulevard, 223-1603. Sherry Ellis, jazz
dance revue, Wednesday evening.

Rocky's Babes, 4601 Alhambra
Street at Garret Avenue and Mission
Bay Drive, 270-6500. The ultimate
sports bar and restaurant presents all
NFL and college football games and
other sports on big-screen television
daily, dancing every Monday, Friday
and Saturday, and piano bar singing
Sunday.

Rio's, 4258 West Point Loma
Boulevard, Long Point, 224-5506.
Skid Roper and the Whittier Show,
rock, and Paul Karamita's Free for
Rain, rock, Thursday; Nick Pyle and
the Fire, rock (beginning at 6 p.m.).

Jack Mack and the Heart Attack, rock
and rhythm and blues, Friday; the
Philadels, rockabilly and rhythm and
blues, the Mighty Puggins, blues and
rhythm and blues, and Skid Roper and
the Whittier Show, rock, Saturday;
Island rock, Sunday, rock and blues,
Monday; the Mighty Puggins, blues
and rhythm and blues, Monday;
Eleventh Hour, rock, Tuesday; Gene
Taggart, Perry / Su Orquesta Afro
Rumba, Latin salsa dance music,
Wednesday.

The Rusty Pelican, 4340 La Jolla
Village Drive, La Jolla, 587-3866.
Domino, contemporary, Thursday
through Saturday; Skid Roper and
the Whittier Show, rock, Wednesday.

Salmon House, 1970 Quince Road,
Marina Village, 223-2224. Dancing to
the classic hits from the Fifties to the
Eighties, Friday and Saturday.

Sandwich Lounge, 1272 North
Mission Bay Drive, Mission Bay,
274-3314. Ed Ellis and Tapes, jazz,
contemporary, blues, and contemporary,
Thursday through Saturday and early
evening Sunday.

Silver Fox Lounge, 1885 Garnet
Avenue, Pacific Beach, 270-1343. Rick
Caldwell and his Super Barracudas,
blues and rock, Friday and Saturday;
Rick Caldwell and his Super Barracudas,
blues and rock, Sunday.

Tahiti Flanerie Nightclub and
Restaurant, 3607 Del Rio Street,
Pacific Beach, 463-2703. Live funk
music and dancing, 7:30 and
9:30 p.m., Wednesday, Thursday, 7:30,
9:30 and 11:10 p.m., Friday and
Saturday.

Tanaka Landing, 4250 West Point
Loma Boulevard, 223-9156. Norman
and Company, contemporary,
Wednesday through Saturday; the
Jazz Moon Duo, Latin jazz, Sunday
and Monday.

Texas Tobacco, 4970 Veterans Street,
Ocean Beach, 222-6800. "Ten-Cat"
Carmen, blues, Thursday; the
Paradise, roadhouse country music,
Saturday; the Bluebirds, rock,
Wednesday; live music is featured on
all other nights of the week, call club
for information.

Top of the Cove, 1216 Prospect Street,
La Jolla, 434-7778. Bill Wright,
contemporary, rock, and pop, on the
piano, Wednesday through Sunday.

Truman Park, Student Center, UCSD,
Gibson Drive and La Jolla Village
Drive, La Jolla, 432-7221. The
Correia, rock, 5 p.m., Friday; Free
concert.

Victor's Bar and Restaurant, 2625 Fir
Avenue, La Jolla, 456-3789. Joe
Cahern, jazz piano, 6:30 p.m.,
Tuesday; the Rockaways, contemporary,
Thursday; Meraj, contemporary,
Friday and Saturday; live music for
dancing, Wednesday, call club for
information.

Victor's, 1403 Rosecrans Street, Point
Loma, 228-1871. Downtown, Paul
Eustace, contemporary, Friday and
Saturday.

Whiskey, 1921 Bacon Street, Ocean
Beach, 222-6822. CoCo's, blues,
clues and rhythm and blues, Thursday;
the Homebrewers, blues and rhythm
and blues, and Cha Cha, blues and
rhythm and blues, Friday; the Christine
Lafayette Band, blues and rhythm and
blues, and Walnut Talent, blues and
rhythm and blues, Saturday; Tobacco
Road, vintage jazz, lounge, swing, and
swing, 7 p.m., Sunday; Culture, jazz
rock fusion, Monday; the Rhin
Bongles, blues and rhythm and blues,
Tuesday; Shilo, reggae, Wednesday.

Your Palace, 3282 Governor Drive,
University City, 423-4444. John
Englen, piano music featuring
classical, movie themes, and show
tunes, 6-9 p.m., Wednesday through
Friday, and 10 a.m.-1 p.m., Sunday.

Dance in the sky! At the Town & Country Hotel



JESSE DAVIS

Tuesday-Thursday nights
beginning at 8:30 p.m.

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

Pavilion Lounge

Top of the East Highway
at the Town & Country Hotel
300 Hotel Circle North • 297-7111

Town & Country Hotel
San Diego

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Truman Park, Student Center, UCSD,
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Your Palace, 3282 Governor Drive,
University City, 423-4444. John
Englen, piano music featuring
classical, movie themes, and show
tunes, 6-9 p.m., Wednesday through
Friday, and 10 a.m.-1 p.m., Sunday.

Truman Park, Student Center, UCSD,
Gibson Drive and La Jolla Village
Drive, La Jolla, 432-7221. The
Correia, rock, 5 p.m., Friday; Free
concert.

Victor's Bar and Restaurant, 2625 Fir
Avenue, La Jolla, 456-3789. Joe
Cahern, jazz piano, 6:30 p.m.,
Tuesday; the Rockaways, contemporary,
Thursday; Meraj, contemporary,
Friday and Saturday; live music for
dancing, Wednesday, call club for
information.

Victor's, 1403 Rosecrans Street, Point
Loma, 228-1871. Downtown, Paul
Eustace, contemporary, Friday and
Saturday.

Whiskey, 1921 Bacon Street, Ocean
Beach, 222-6822. CoCo's, blues,
clues and rhythm and blues, Thursday;
the Homebrewers, blues and rhythm
and blues, and Cha Cha, blues and
rhythm and blues, Friday; the Christine
Lafayette Band, blues and rhythm and
blues, and Walnut Talent, blues and
rhythm and blues, Saturday; Tobacco
Road, vintage jazz, lounge, swing, and
swing, 7 p.m., Sunday; Culture, jazz
rock fusion, Monday; the Rhin
Bongles, blues and rhythm and blues,
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SAN DIEGO'S SUPER BOWL PARTY SPOT

DANCE 6 NIGHTS A WEEK NEW VIDEO SYSTEM RUNWAY BUFFET WEEKDAYS 5 PM-7 PM

SUPER BOWL WEEK '88
\$1.50 MILLER LITE ALL WEEK!

THURSDAY, JANUARY 28

GABRIEL FASHION'S SUPER FASHION AUCTION

(beginning at 7:15 pm) Plus
**BEST MALE CHEST
IN SAN DIEGO CONTEST!**
WEEKLY 1ST PLACE PRIZE \$50

Also
JOSE CUERO NIGHT!
\$1.75 Jose Cuervo drinks and
\$2.75 Cadillac Margaritas
7 pm til closing

FRI. & SAT., JAN. 29 & 30

PARTY SAN DIEGO STYLED

Drink specials once an hour starting at 8:15 pm

SUPER BOWL SUNDAY

6 FT. BIG SCREEN APPETIZER SPECIALS \$1.00 BUD DRAFTS \$1.50 MILLER LITE BOTTLES! DOOR PRIZES!

AFTER THE GAME STAY FOR SKIES' POST-GAME PARTY!

Dancing and drink specials all night long

EVERY WEDNESDAY

SKIES' LIP SYNC CONTEST!

GRAND PRIZE:
5 DAYS, 6 NIGHTS IN HAWAII
Weekly 1st place prize \$25

Skies is located in the new
Montgomery Field Holiday Inn,
located at the corner of Kearny Villa Road and
Aero Drive, where I-805 and Hwy 163 intersect at
Montgomery Field Airport.
277-8888

MONK'S

FORWARD MOTION
Thursday-Sunday, January 28-31

DEVOCEAN
Starting Wednesday, February 3

Celebrate
SUPER BOWL COUNTDOWN
here at Monk's
We're within walking distance to the stadium

BELLA VIA
ITALIAN RESTAURANT

**Welcomes Super Bowl Fans
Jazz & Italian Cuisine
overlooking the Pacific**

January 29 & 30 • 8:30 & 10:30 shows

Peter Sprague & Kevyn Lettau

Upcoming acts:
Feb. 6 - Joe Marillo
Feb. 14 - Valentine's Night with Holly Gentry's Neon
Feb. 19 - Mark Murphy
Feb. 20 - Wayne Johnson Duo • Mar. 4 & 5 - Bud Shank
Mar. 18 & 19 - Tom Grant • Mar. 25 - Mark Leeman
Mar. 26 - Holly Hoffman & Spike Robinson

Spectacular Sunday Brunch on our deck

2591 Highway 163, Cardiff • Ocean View • 943-1188
Open for dinner 7 nights

PARADISE BAY
Seafood Restaurant & Oyster Bar

**Wednesday-Saturday
January 26-31**

REFLECTORS

Coming Wednesday-Saturday, February 3-6

TOYS

JOIN US FOR SUPER SUNDAY
Game viewing on 7 TVs and our big screen!
Happy Hour drink prices and free food
throughout the game!

DEL RIO BAR & GRILL
presents

**Saturday night join us for a
Sons of a Gunners' Cool Jazz Trix
CATALINA TRIP
GIVEAWAY
FOR 2**

Friday & Saturday, January 29 & 30
**JAZZ with
HOLLY HOFFMAN &
RON SATTERFIELD**

911 Camino Del Rio South • Mission Valley
692-0094

**Live Wide Screen Action
Super Sunday Football Fiesta**

BORDERTOWN
Tuesday-Saturday
One of La Jolla's hottest groups!
Come on in and listen to this
dynamic ensemble.

At the
Bordertown Inn
2591 Highway 163
943-1188

and at
Catalina Mission Valley Inn
Alas Hotels

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 Flight Seven.
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EO

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479. Linda Sherwood and Surefire, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista, 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; Gold'n West, country and contemporary, Monday and Tuesday.

La Mané, 1441 Highland Avenue, National City: 474-3222: Carol Crawford, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday

Marisol Lounge, 1680 Broadway (at

Mr. D's (formerly the Lantern), 1322 Third Avenue, Chula Vista. 427-4200.

Oasis Bar, 1121 Third Street,
Chula Vista. 426-2977: Shenandoah
country, Thursday through Sunday;
Midnight Fire, country, Monday

through Wednesday.

PERFORMERS

performer listings are compiled by Pam Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll
The Agents: Red Coach Inn, Time
Machine/Chez Orleans
The And: Split
Automotives: José Murphy's, The Juana
Tilly's, Dance Machine

Backstep: *Fouray Mine Company*
The Balance: *Old Del Mar Cafe*
Beatlemania (Los Angeles cast):
Bacchanal
The Balala Boys: *Home's*

Bohannon/Dallas: Carlos
Murphy's Grossmont Center
Cafe Fleah: Spirit
John Cale: Holly Up Tavern
The Cat-illacs: Sheraton Harbor
Island East
Circles: Bullfrogs
The Classics: Bull and Bear, Lorenzo's
Club Bongo: Carlos Murphy's La Jolla
The Concellor, Bitter Dub

The Corvettes: *Wanda's Drop Inn*
Crossfire: *Mt. D's*
The Drive-Ins: *Spirit*

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The Corvettes: *Wanda's Drop Inn*
Crossfire: *Mt. D's*
The Drive-Ins: *Spirit*

WASH STATE

LOUIE LOUIE

Nightclub

Sunday, January 31

FIRST ANNUAL SUPER BOWL PARTY

• Free Food • No Cover • Drink Specials

LA MESA'S FINEST JAZZ

featuring

THE P JAZZ ALL STARS

(following the game)
with special appearances by S.D.J. Peggy Minette

EVERY SATURDAY!




Live 80's and 60's
featuring
PASSAGE
Tuesday through Saturday
8:30 p.m.

Every Thursday • Swing Dance Contest!

5286 Baltimore Dr., La Mesa 652-0533
(Corner of Fletcher Parkway, behind Baker's Square)

Fat City
TROPICAL CAFE



FLIGHT 7
(Formerly New Shoos)
Thursday 8 pm-12 am, Friday &
Saturday 9 pm-1 am

Super Bowl Party
Sunday, January 31 3 pm-7 pm

\$100
margaritas & Draft Beers
free appetizers
4 TV screens
Post-party super 8 pm-12 am with jazz by Secrets
Super Bowl Sunday Champagne Brunch
10:30 am-2:30 pm **\$8.95**

2137 Pacific Highway & Downtown by the bay & 232.0966

**VERY FRESH SEAFOOD
LIVELY ENTERTAINMENT**

presenting
DOMINO
*Thursday through Saturday evenings
through January 30
Coming February 3 - Shaker*

SUPER SUNDAY HEADQUARTERS:
5 TVs • 2 BIG SCREENS
STEREO SOUND • "QBI"
DOORS OPEN AT 1:00 PM

*San Diego's best Happy Hour
Monday through Friday 5-8 pm*

TVA
SUPER

Thursday-Saturday
Sunday & Monday
Tuesday & Wednesday

SIERS BROS.
SIERS BROS.
SIERS BROS.

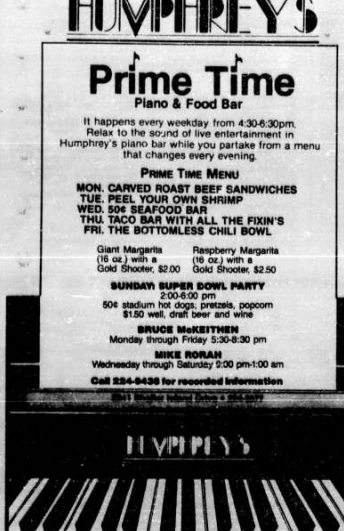
AUTOMATICS

Sunday, January 31
on our 5 TV monitors
and large video screen
while you feast on . . .

CHEF CARLOS' SUPER BRUNCH
All-you-can-eat buffet featuring fresh fish, roast beef, ham and
Mexican entrees. \$8.25. Served 10 am-4 pm.

Don't forget
Monday night: **RED LIGHT** \$1.50
Tuesday night: **RED TAP** \$1.50
& pre-2 am

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



HUMPHREY'S

Prime Time

Piano & Food Bar

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

PRIME TIME MENU

MON. CARVED ROAST BEEF SANDWICHES
TUE. PEEL YOUR OWN SHRIMP
WED. \$50 SEAFOOD BAR
THU. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a Gold Shooter, \$2.00	Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.50
--	--

SUNDAY: SUPER BOWL PARTY
2:00-6:00 pm
\$0.50 stadium hot dogs; pretzels, popcorn
\$1.50 well, draft beer and wine

BRUCE McKEITHEN
Monday through Friday 5:30-8:30 pm

MIKE MORAN
Wednesday through Saturday 5:00 pm-1:00 am

Call 224-8436 for reserved information

HUMPHREY'S

**WE'RE OPEN
FOR THE BIG
GAME**

3 Big Screens - 6 TVs
Pre-game Specials - Noon - 3:00
\$1.25 Bloody Marys, Screwdrivers,
Draft Beer
No cover noon - 2:00
75¢ Hot Dogs,
\$1.25 Pize
'til the game is over
Free game parking
(San Diego buses stop
at corner of
Mission Reina and
Camino de la Reina)
Doors open at noon.
Arrive early for
best seating.


Confetti

5377 Mission Center Rd. • Must be 21 with proper ID and attire to enter • 291-0655

COME JOIN US FOR

OUR "SUPER" PARTY

Sunday, January 31



Set up your lawn chair
in front of our


2 BIG SCREENS

- ★ Halftime Give-aways
- ★ Tailgate Buffet (\$2.00)
- ★ Drink Specials

Mannikin is proud to
present direct from L.A.
the original men
of Chippendales and
Playgirl Magazine

"Muscles in Motion"

Tuesday, February 2
8:00 pm • \$3.00 cover



A nightclub for 21 and over • Spirits • Video • Dancing
945 Garnet Ave. • Pacific Beach • 279-4653
Hours: Tuesday-Saturday, 8:30 pm-2:00 am

Diego's

8660 GARNET AVE • PACIFIC BEACH • 272-1241

BEACH & BUD CLUB

Thursday January 28
9:15 NIGHT
 Jan 9/95 point 119 at Diego's for a night of fun and dancing
 FREE giveaways including 91X T-shirts, hats and other prizes
 on magazine

SAN DIEGO

FRIDAY @ SATURDAY NO COVER before 9:30 pm
 Sunday, 12:00 am-2:00 pm
 free for our

**SUPER SUNDAY
 BRUNCH**

Supper buffet including complimentary champagne \$8.95
 per person. Watch the P-Club activities on one of our 11
 monitors or bring on our cocktail carts.

101 KFM

**PACIFIC BEACH @ SOLANA BEACH
 SUPER BASH**
 with your best beach Buds

Win a 5 day, 4 night **PARK CITY VACATION!**
 Includes airline, accommodations at the Yovine, car rental
 from Hertz, & all meals from Song 55 Wine, Plus
**75 DRAFTS @ \$1 W/ DRENDS @ \$1 MARGARITAS
 BLISS HOT DASH WITH FRIES**

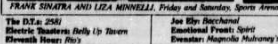
Paseo join KFM's Fire Martini
 for a night-long P-Club Party

PARK CITY

SUNDAY

PAC-CLUB GARNISH PARTY

THE GARDEN

[illegible]

24 tracks
Digital outboard
Monitors: Tannoy,
Westlake, NS-10
MCI console
Lounge/game room

Use our MIDI bay
No extra charge!
Roland D-50
Yamaha DX-7
Emulator 2
Oberheim Matrix-6

Mike Harris • Engineer
292-1333

Host - Sue Delany
KGB Card Night
 Card members - No cover before 9:00 pm
 Doors open at 7:30 pm
 In the East Wing with huge dance floor
 Featuring live
Automatics
Dance 'till you drop!

- Video cassettes of HBO's "The Not-So-Great Moments in Sports"
- **Off The Wall** football-shaped alarm clocks
- **L.A. Gear** designer footwear
- Usual plethora of albums, cassettes, T-shirts
- Drink specials


Su Casa
La Jolla • Since 1967

**SUPER BOWL
CELEBRATION!**

**3 TV SCREENS!
CONTESTS! PRIZES!
FREE HORS D'OEUVRES!**

Stop in and sign up for our Super Bowl pool

Winners
A delicious Cold
Water Award for the
Sweet F. Selection



Original Inland and Mexican specialties • 6700 La Jolla Village, La Jolla 624-0202

METRO

THURSDAY "The Gallery"

With Mike and Dave of Cheese Productions, incorporating live performance art 9:00 pm-2:00 am.
No cover, change before 9:30.

FRIDAY "Activity"

Assorted drink specials until 11:00 pm. No cover charge before 9:45 with this ad.

SATURDAY "1051"

Our V.I.P. Lounge is now open.
Ask for details. No cover charge
before 9:30 pm with this ad.

February 4, 1988

Wild and Wicked Wednesdays

Metro proudly presents a special evening for all bar and restaurant employees - **B.A.R.E.** All intense party individuals are invited to come out from 9:00 pm till close for this terrific evening. Just bring along your bar/restaurant I.D. and we'll take care of the rest!! While you're with us, ask how you can join our exclusive "**B.A.R.E. CLUB**" that qualifies you for gifts, prizes, and travel adventures to wild and weird destinations.

1051 University Ave. • 295-2195

[illegible]

Enter the
\$1,000.00
"Miss Corona of San Diego"

**Bikini
Contest**

Held Every Friday
Night at 10 p.m.
(except on High
April 29)
at Dos Amigos.

Weekly Winners
Complete in Flats
on
Cinco de Mayo.

See hostess
for entry form
at Dos Amigos.


The image shows two women with dark hair, wearing white bikinis, standing on either side of a large, stylized logo for 'Dos Amigos'. The logo features the words 'Dos Amigos' in a cursive, script font, with 'Dos' and 'Amigos' stacked. Below the logo is a banner that reads 'CAPE & CANTINA'.

CAPE & CANTINA

Sports Arena at Rosecrans 225-9090

BLUE MARBLE
THE NEW YORK CITY
RECORDS
IMPORTED FROM HOLLAND
MOBILE
MA 01
MA 01

**CASH OR CREDIT
FOR YOUR CLEAN
45s, LPs, CDs,
TAPES, BOOKS & MAGS**

- We can special order records, tapes & CDs at no extra cost.
- For the finest selection of new, import and second-hand LPs, 45s, tapes & CDs Come give us a visit.
- Also check out our Rock 'n' Roll Museum and autograph wall!

[illegible]

POWAY MINE CO.
**BUS TO
SUPER GAME**
Reservations only — Call for info.
Wed. Thurs. & Sun. — Country
MISS B'HAVEN
Fri. & Sat. — '50s & '60s
BACKSTEP
SUPER SUNDAY BUFFET
All day • Roast Boned of Beef • Chicken
Cold cuts • Salad • AND MORE! \$6.00
WIN A TV! Door prize drawing
Prime rib & cocktails specials all week
12735 Poway Rd., • 748-7296

= SUPER BOWL =

at the Hungry Hunter

Get in on no charge

FOOTBALL POOL!

Final score / Dinner for two
Drawings

75¢ Draft • 50¢ Hot Dogs
\$1.50 Rotation Shots

Hungry Hunter's own pre-game entertainment

HUNTER
RESTAURANT & BAR
SERVING HUNTERS SINCE 1968

Open at 12:00

5130 Baltimore Dr., La Mesa • 589-2333

18 & UP
THE NEW
18 & UP



See why people from all over San Diego
are checking out the new hot spot!

See the ultimate lighting
by Richard Fialli





Thursday Ladies' Night

All ladies get in free

Friday Macho Man Contest

Ladies, watch the hottest ones
in S.D. compete for big money

You can come to Thrinks or
Thinks can come to you
For more info call Sherry
at 743-4055

DJs J.C. & TY

Will drive you insane as they play
nonstop dance music.



9620 Campo Road
For more info call club 697-8262



JOE KEEF: Thursday, Backchannel

Greg Glover: Round's, Humphrey's
Bobbie Gold: Round's, Humphrey's
George Jory: Round's, Humphrey's
Greg Harrison: El Comandante
Ellen Hays: Jim's History House
Baroque

Heartbeat: Nite Owl East
Here and Now: Nite Owl East
The Sunday Night Show: Nite Owl East
Mandala: Nite Owl East
Anthony: Nite Owl East

The Sunday Night Show: Nite Owl East
Mandala: Nite Owl East
Anthony: Nite Owl East
Mandala: Nite Owl East
Anthony: Nite Owl East

Jacobs and the Flame: Shorston
Harbor Island
Barbara Jameson: Gabby's Grill
Rick Jones and Terry: Escape
Lounge
Mike Lantz: Abbey Restaurant
Gary Lohman: Puppets
Local Vocal: Carlos Murphy v/a
Jelly
Loud and Loose Change: Jory's
Love Affairs: Anthony v/a Jelly
Jesse Harris and Gary Lohman:
Escape Lounge
Mark Meadows: Jody's E. Lee's
Melissa McCracken: Hudson Hotel
Merrill: V's Bar and Restaurant
Full Moon Nightclub and
Restaurant
Mistake Delight: Sunday's Downtown
Miss B. Hayes: Prowl Nine
Carmine: Adams County Saloon
Charlie Hesse: Hamburguesas
The Most Valuable Player:
Hampshire's, Anthony's Harbor
Jonathan Murray: the Wellstone,
O'Hanry's
Night Heat: Tapes from
The People Messes: Wilson Hotel
Pier Group: Stormwater Showboat
Pete Sled: Anita and the Hot Fun
Band: Monterey Bay Camera
Power Play: Lohman's
The Premier: Round's Escandido
Joan Robles: De Vito's
The Backstage: V's Bar and
Restaurant

Rustick and Washburn: Kelly's Pub
Charles Rutherford: Milligan's
Second to None: Jelly
Super Escandido
Sharon: Round's Puppets
Sharon: Gourmet Lounge/Room and
Country Hotel
Shari and the City Street Band:
Atty: Round
The Slim 'n' Joe Rock 'n' Soul
Shari: Carlos Murphy v/a Escandido
Sofia: Escape Lounge
Something Special: Puppets
Tony Savel and Company: Henry's
Sound Investment: Rancho Hernandez
Jelly
Street Feet: the SO's
Don Tension: Moonlight
To Go: Chuck's South House
Bert Torres: Standard Hotel
Trade Secret: the Cove
Deany Travers: Gentleman's
Clubhouse: Murray
The Variations: Hotel del Coronado
David Watson and the Gathering
San Diego Harbor Excursion
Brian Whittaker:
Makings of Coronado
Joshua Williams: To Let's/William
George

Country/ Country Rock

Alvin and the On the Border Country
Lodi: On the Border Inn
Don Bell: On the Border Inn
The Wellstone

Winston
beach club
4241 Ocean Blvd.

Happy Hour
all day
Mon.-Fri.
noon-7 pm

Drink
specials
Sun.-Thurs.

ORIGINAL BAND NIGHT every Monday - COLOURS
RHUMBOOGIES every Tuesday \$1 cover
SHILOH - Reggae - Every Wednesday \$1 cover
TONIGHT: COCO MONTOYA'S
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SUNDAY: TOBACCO ROAD 7-11 pm
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Friday & Saturday, Jan. 29 & 30
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Friday & Saturday 8:30-10:30 pm

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Friday, January 29 • Live music with
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Saturday, January 30 • Super Bowl Party
BROTHER YOUNG BAND
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COME WATCH THE GAME ON OUR
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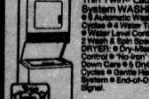
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