

# READER

VOLUME 18, NO. 3 JANUARY 26, 1987  
SAN DIEGO'S WEEKLY



## Act I

(Christmas day in Tijuana)

*"The birth is not only an opportunity for celebrating, for exchanging gifts, it is a time for us to think about what the world would have been like without the Nativity."*

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## Act II

(The day after Christmas in Horton Plaza)

*"I'm in a bad mood about it all. About Christmas, about having to take stuff back, about traffic, about bills, about the Christmas tree mess ground into the living room carpet. My husband told me this morning, 'You need to take Midol.'"*

Page 24

# The Acts of Christmas

story by JUDITH MOORE & ABE OFINCAR snapshots JUDITH MOORE photographs by ROBERT BURROUGHS







# ROSES

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## CITY LIGHTS

### FECAL POSITIONS

(continued from page 4)  
flies," and throws it back to the city. The O.B. planning board looked at the issue and decided it was too "huge" for them to be involved, and the new president of the local town council says he'll "represent the majority's will" but has no idea what that is.

In the past, council and supervisor offices have defended any hazards at Dog Beach by pointing out that there have been no documented outbreaks of disease directly related to the beach. But according to stephany at environmental health services, "That doesn't mean there hasn't been any." For one thing, the symptoms of illness caused by exposure to dog feces are likely to resemble those of flu, he says. For another, the diseases outlined by the county vet "are not specifically required to be reported in California," thus no documented cases despite the fact that "nice warm beaches are perfect for transmission of these diseases."

\* Disease or no disease, for attorney Bob Burns the solution to Dog Beach is "a giant dog-litter box" is simple: enforce the city ordinance that requires dog owners to dispose of feces or face penalties of up to \$1000 in fines and six months in jail.

\* Hector Canales, assistant director of Animal Control, says it's not so easy. "It's a law that's on the books, but frankly, it's very difficult to enforce." State law requires that an officer observe the violation. However, he offered a personal suggestion: "On the entry area, the community could put up a little station and say, 'Free baggies for picking up dog poop. Please use.' Have a receptacle when they leave again. Dump your baggie here."

\* Lifeguard Jim Dubois has worked at O.B. off and on since 1973. Sometime ago he submitted a suggestion that would make cleaning up after dogs easier: "a garbage can with disposable scoopers so when a lifeguard goes over there to enforce the ordinance, there is no excuse for the person not to have taken care of their own dog shit." The scoopers could be made by people on Workfare from "cardboard that's consistently

thrown away," Dubois says. So far, his suggestion has been ignored.

\* Megan Lester, who takes her German shepherd to Dog Beach from El Cajon an average of once a month, says she'd rather pay an extra dollar or two for her dog license as a way to fund a cleanup service specifically for Dog Beach. The scheme circumvents conflict between people who do clean up after their dogs and those who don't, she says, and it also gives the owners freedom to nap, read, and visit since they wouldn't have to watch their dogs constantly.

Still, all the studies and suggestions may be moot if one group of people has its way. Rich Grouch, for years an O.B. activist, is considering coming out of "retirement" to lead a campaign to turn Dog Beach into Children's Beach, complete with playground equipment paid for with grants. Grouch says there are "hundreds of people" who support the idea of Children's Beach, which he credits to Ed Riel, also a one-time activist who has turned his attention to family and career.

Riel says the idea stemmed from more than just a concern

(continued on page 8)

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(continued from page 6)  
about sanitation. "Any summer you'll notice there's probably one-fifth the amount of people on Dog Beach as the other side of the jetty. People don't like the dogs. They can't enjoy themselves at the beach with the dogs." He calls Dog Beach "a waste of a good beach" and says, "Whenever a minority of people prevent larger numbers from using the facility, I think that's wrong."

## LOCKER BANS

(continued from page 5)  
of books, some students have replaced their lockers with portable luggage carts. Gym lockers are still considered a necessity, and some schools have instituted book lockers on a merit system. The decision to include lockers in new facilities is made on a case-by-case basis, according to various school districts. San Diego Unified has no definite policy and is currently planning one school with lockers and one without. A spokeswoman for the district said that students seem to have an easier time adjusting to the renovations than their parents do. "Parents have an emotional attachment to lockers," she says. "They see them as a rite of passage."

## SKYLARK PLIGHT

(continued from page 5)  
complained to police about the noise from the bars on the street, so Radovich moved to undercut opposition to his liquor license transfer by mailing 600 copies of a personal letter to his potential neighbors. ("Our new enterprise will be targeted toward a mature clientele, [and] I will personally oversee the venture and strive to make our establishment an asset to the area," he wrote.) Radovich visited the manager of Fleck's, a gay bar five doors west of his proposed site and recalls how the man was "really enthused about our plans." With just a week

remaining in the 30-day protest period that accompanies a license transfer application, the police department's vice squad had filed the only formal opposition to the Skylark's proposed transfer.

The vice squad cited "aggravated public problems" as the reason for contesting the transfer, and on the advice of an investigator from the state Department of Alcoholic Beverage Control, Radovich quickly struck a compromise. He agreed to help limit late-night noise by not playing live music and by prohibiting patrons from entering or exiting through the alley door and back door and to reduce public drunkenness by not selling six-packs of beer to go. The vice squad then promised to drop its protest.

But several days later Radovich learned of two new license protests. One, filed by Robert Ruane, urged in part that the liquor license transfer be denied because of Skylark Lounge's "would interfere with the quiet and enjoyment of their property by residents of this area." The second protest, which cited similar reasons, was received from Timothy Tallent. Radovich and his bartenders noticed that Ruane and Tallent listed identical phone numbers on their protest forms, and they later learned that the two are partners in Peacock Alley, a very popular gay bar located one block east of Radovich's proposed storefront.

Radovich says the ABC investigators assigned to his case asked Ruane and Tallent if a compromise could be struck and their protests withdrawn, but the men weren't interested in discussing the matter. He didn't talk with them personally because "if the investigator couldn't get through to them, there's no sense in my trying." Though Radovich could challenge the protests at an ABC hearing, he's worried that he might end up losing his liquor license, which is worth an easy \$25,000. So he decided to wait away from the University Avenue building, cut the \$80,000 worth of alterations he's made, and look for a new location. Nevertheless,

he took the incident public last week by paying \$225 for a full-page ad in the gay weekly *Golden*. Though Radovich says the ad was designed to thank his customers for their patronage, it notes how "unfortunate circumstances have made it impossible for us to reopen at this time" and reveals that the license transfer "was blocked by a protest launched by a gay-bar owner." An accompanying letter to the editor, written by Radovich's office manager, is less circumspect. "We consider this action appalling, selfish, and totally unnecessary," the letter reads, "[and] once you learn the facts of this heinous injustice, we feel certain each of you will find your own way of expressing your feelings of disgust."

Neither Ruane or Tallent was available for comment on why they protested the license transfer, but Radovich figures that Ruane "doesn't want any competition." Former Skylark bartender Steve Lewis agrees with his old boss, though he also thinks the Peacock Alley owners might be motivated by other considerations. Their bar, he notes, caters to a younger, wealthier, and more WASPish clientele than did the Skylark. "I hate to say it, being gay myself, but some people don't like downtown gays," Lewis explains. "They think we're sleazy."

Pete Case, the ABC's district administrator, says it's not unusual for competitors to file such protests. "If they can delay a guy six months, string him out while he's paying rent," the would-be competitor might just go away, as Radovich has. But Radovich says such tactics are unheard of. "I've been in this business since I was a little kid, and no bar owner would ever shoot down another bar owner," he says. "It's just not done." Two other gay-bar owners apparently share Radovich's disdain. He says they phoned him this week to say they'd discuss the protest with Ruane and pledged to picket Peacock Alley if the challenges aren't withdrawn.

## LITTLE KINGS

(continued from page 5)  
to San Antonio, Texas, or Orlando, Florida, to help populate penguin exhibits at Sea World parks there. Sixty-nine of the hatchlings died.

So 42 percent of the eggs taken from the Falklands ultimately produced exhibit-quality penguins. LeBlanc says Sea World is proud of this survival rate, since "50 to 80 percent" of bird eggs laid in the wild don't produce birds. A volunteer who worked in the penguin hatchery while the king penguin eggs were hatching has come forward to report that many of the chicks had a bacteria-induced stomach problem that was usually fatal and that penguin program directors decided not to send cultures and other diagnostic samples to outside labs for additional consultation.

"They tried to do everything in-house," explains the former volunteer, who asked that his name not be published. "So it took substantially longer than it could have to figure out what the problem was. They were just arrogant and didn't want outsiders involved."

A former Sea World biologist who worked on three separate batches of penguin eggs brought from the wild says that of the 69 king penguin hatchlings that died, "15 or 40 probably died from the bacteria." This source, who also requested anonymity, says Sea World bird experts spent an enormous amount of time and effort trying to determine the source of the bacteria but never really figured it out. "There's reason to believe it came from the wild," he explains, "because some chicks had it when they hatched, and the bacteria does exist in the wild. But eggs are so temperamental — the bacteria can travel through the egg — so we were never certain if the eggs picked up the bacteria before or after they were collected." After first denying that any birds had died as a result of the bacteria, Dan LeBlanc checked with Sea World's curator of birds, Frank Twy, who confirmed that

35 to 40 chicks did die from the bug and that several others were cured. LeBlanc insists that the bacteria were carried into the penguin hatchery from the wild. "We fumigated before the eggs arrived," he says.

The way penguin chicks are raised may have contributed to some of the deaths, according to the biologist. He says that in the wild, penguin chicks cluster together in large groups called "creches" and that Sea World tried to mimic that by grouping the chicks together. "But if they didn't show evidence of having the bacteria until two days after you put them together in a group, then it was too late because the bug had spread to the other chicks," says the biologist. "This [spread of bacteria] hadn't happened on this scale before; it was something fairly new. It wasn't very pleasant to work with animals that were dying, obviously."

The biologist says Sea World didn't call in outside help because "Who the hell are you going to call? Frank Todd and Frank Twy? Sea World's main penguin experts. Todd was fired in last fall's purge; he's the most knowledgeable penguin people in the world. Hatching king penguins like this hadn't been tried before. Plus, you can send out cultures, but it's more helpful to examine the birds themselves. But they were under the 30-day USDA quarantine, and say vet who came in would be prohibited from working with other birds for five days after that. So it was impractical to try to bring somebody else in."

Some of the birds who had the problem were isolated, but the biologist says a tough decision was made not to isolate all the birds separately. "If you completely put them in a foreign environment and then isolate them, you have no guarantee they'd survive that. Everybody who was there was living, breathing, eating, sleeping, and shitting these penguins; they'd do anything to help these birds survive. It was really interesting the birds dying, but it was a pioneering effort, and all in all it worked out well."

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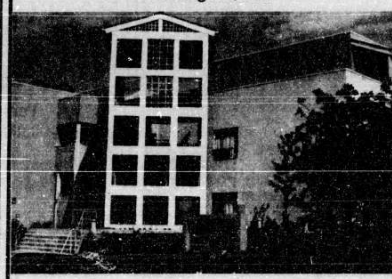
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## STRAIGHT FROM THE HIP By Matthew Alice

Every day, people stop me on the street and ask, "Hey, Matt, just how do you pick those questions you answer?" A fair enough query. Of course, to maintain my image as a mysterious and uncooperative punk, I'm not going to tell you. But the story behind this week's selection may give you a clue. Consider it a little peek inside the rock 'em, sock 'em world of contemporary *per null-tum*, in which I'm mired right up to my mini-floppies.

Seems I'm sitting around the ostentatious executive suite high atop the Reader Towne Centre Corporate Complex (if you've not yet dropped by to see it, you really should), running the usual preliminary safety check on my mail and mulling over potential space fillers for this week. Should I tackle that one from the guy who wants the combination to the safe in a large downtown bank? Maybe it's time to answer the lady who's written to ask how many Republicans it takes to change a thousand points of light, and do the lights come in yellow so they won't attract mosquitoes in the summer? Selecting a question isn't easy when you have such a tree of sparklers from which to choose.

I'd nearly given up when I happened upon a note from someone who, apparently, will never be mistaken for an advertiser) in which I was addressed as "you shithead." "Shithead," shithead... I mused. It seemed to ring a bell. Of course! That question from Susan Osborne. Not one to ignore cosmic signs, especially when they'll save me a little work, I fed the fan letter to my bomb-sniffing dogs and struck out to rake some muck.

**Dear Matthew Alice:**  
The public has become almost numb to the weekly (or more) reports of sewage spills into our bays, rivers, and ocean. With 1988 at an end, just how many gallons of that disgusting effluent fouled our waters this year?  
Susan Osborne  
San Diego

You've come to the right place, Susan. Just consider this Sewage Central for the next few



Illustration by Rick Gray

minutes. I have here the straight poop, if you will. That makes me, for the moment, the *Savant of Sludge*, the Einstein of Effluent. (I had considerable help from a crack staffer at the California Regional Water Quality Control Board, I must admit.)

Last year, into our surface water and tributaries, there flowed from various treatment systems 17,204,255 gallons of waste water. That's a countywide figure of reported spills, including one humdinger from Tijuana that excluded the regular flow from that city that originates from outside TI's sewer system (about 5 million gallons a day). Not to minimize the situation but just as a point of reference, consider that, in November 1988, the average daily inflow of sewer water into the Point Loma treatment plant was 17,000,000 gallons. So last year's spill total came to about ten percent of one day's volume in one treatment plant (although Point Loma is the county's largest, by far).

Wading through the stream of data obtained from the state, I've attempted to extract some nuggets of selling information. Pretty nasty

business, but here's a look at our year in sewage, 1988.

From beginning to end, there were 145 spills reported to the state water-quality board, an average of about 12 a month. Most occurred in February (23); September had the fewest (5). Of course, the Pacific Ocean was most often fouled; 73 spills were directly or secondarily into the ocean. Mission Bay got dumped on 23 times, San Diego Bay 20 times, and the San Diego River 17 times. (The navy rates San Diego Bay as the third filthiest in the nation.) It wasn't a good year for Oceanside, either, with seven spills into the San Luis Rey River, five into Loma Alta Creek, and three into Buena Vista Lagoon. Few parts of the county escaped an overflow of some sort. Three times, outfalls into ponds on Rancho Bernardo golf courses gave new meaning to the term "water hazard." Probably the least palatable events were the two sewer-line breaks at Dog Beach in O.B.

And the finger of blame? Mostly it's covered with disgusting globs of kitchen and

industrial grease, the culprits in 25 of the year's spills. Mechanical failures figured in 22, main breaks and overflows in 20, and tree roots in 19. Twenty overflows were caused by toilets paper, paper towels and napkins, trash, and other debris too revolting to specify in the summary report. Screw-ups by contractors and construction crews caused 16; vandals were blamed in 8. Other interesting causes? A vast of rags and avocado seeds, lightning, and burrowing animals.

The largest spill of the year was 10 million gallons of waste water that emptied into the Tijuana River from a 42-inch main in Mexico that was broken by a bulldozer. The smallest spill was ten gallons of treated water from the ocean hydro facility on Point Loma, caused by a faulty gasket. That spill is colorfully labeled a "bug" in the summary report. If that answers your question, Susan, I think I'll go take a shower.

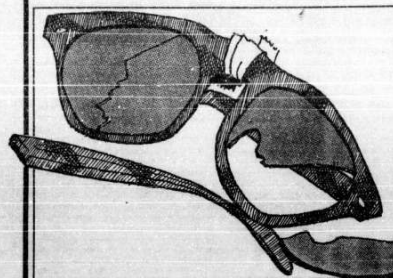
**Dear Matthew Alice:**  
Someone told me that the Bobby McFerrin song "Don't Worry, Be Happy" actually comes from some Indian guru. Is this true?  
Rita  
San Diego

This "musical equivalent of a happy-face sticker," as one friend calls the mindless ditty (the Grammy nominated middle-aged ditty), does take its title from the motto of one Jamar Meher Baba. The Persian-born religious leader was a follower of Sufism, the mystical offshoot of Islam. He took a vow of silence in 1925 but communicated through hand gestures and an alphabet board until his death in 1969. The injunction he was most fond of communicating was the aforementioned song title, a shorthand version of his larger philosophy. If that sums up your philosophy of life, the "don't worry, be happy" headquarters in the US can be found at Myrtle Beach, South Carolina.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 98993, San Diego, CA 92138.

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## THE INSIDE STORY

BY PAUL KRUEGER

WHEN GARY UNDERWOOD JOINED THE FIGHT against a proposed housing development near Miramar Lake, he saw his opponents as the Canadian real estate company that will build the 3360 new homes and the seven San Diego city council members who voted for the controversial subdivision.

Underwood has since identified another important factor for the Miramar Ranch North Planning Committee. Though the 1800 acres east of I-15 and west of Pomerado Road are unpopulated, this city-sponsored planning group speaks for the future Miramar Ranch North community, and its endorsement of the proposed subdivision was cited by council members who approved the 3360 homes last December. When Underwood and fellow homeowners in nearby Scripps Ranch launched a petition drive aimed at reducing the number of new homes near the lake, the developer invoked the planning committee's support as an effort to scuttle the petition effort. But Underwood insists that the Miramar Ranch North Planning Committee is biased because at least two of its seven "community interest" members have ties to the local building

industry.

Planning committee chairman David Prewett, a "community interest" member who owns a real estate firm, was the first member singled out for criticism by Underwood. Though Prewett acknowledges that his company may build a day-care center in the new Miramar Ranch North neighborhood, he dismisses Underwood's complaint as "idiotic" and says Underwood is "equally biased" because he owns a Scripps Ranch home that looks out on the now-virgin acreage surrounding the lake. At a public meeting of the planning committee held last week, Underwood took aim at Karen McElliot, a "community interest" member whose husband is a local land developer. McElliot delivered a spirited rebuttal, arguing that "I make my own decisions" and noting that her husband's company has no projects in the Miramar area, but Underwood remains unconvinced. "It's obvious that her indirect financial state could cloud her judgment" on issues such as the Miramar Lake housing development, he says. (A third member, John Rick, is the son of Rick Engineering chairman Bill Rick, whose company works for the Miramar Lake

developer. John Rick notes that he was elected to the planning committee after it endorsed the proposed subdivision.) Underwood's comments haven't moved Prewett or McElliot, but they could lead to John Cheney, a Linda Vista resident who dismisses the community planning groups as "a tiny band of pretenders who essentially elect themselves." Though Cheney has opposed managed growth ballot measures and describes himself as a "dyed-in-the-wool Republican," he demonstrated his distaste for the Miramar Ranch North Planning Committee at last week's meeting by handing Underwood a \$5000 check to help underwrite the San Miramar Lake petition effort. Cheney's contribution, by far the largest received by the group, also demonstrates his dislike for Councilman Ed Strickman, whose Fifth District includes the Miramar Lake area and who frequently invokes the planning committee's support in defending the subdivision. (Cheney, a former chairman of the Linda Vista planning group, says it and other planning committees in Strickman's district are "nothing more than little groups that make a better rubber stamp" for the



Gary Underwood at Miramar Lake

councilman.) Similar problems have cropped up in other "new" neighborhoods north of Interstate 8, and community activists claim, North City West resident John Dean says that while homeowners may technically outnumber investors and landowners on that neighborhood's planning board, two of its homeowner members were in fact "very pro-development people," including a vice president of the Newland California development company. "To this day, I feel those two were intentionally appointed by developers," Dean

charges. He notes that the two former members sided with builders "not just a couple of times, but every vote," and a fellow planning board member believes that more homes and fewer parks were built in North City West as a result. Dean says the planning board has since attained a true developer-resident balance because its members demanded that candidates for seats on the board reveal their occupations and other professional connections. The University City planning group has been the object of similar criticism, and vice

chairman Harry Mathis says it took the construction of a dense condominium project in the Regents Park project as evidence of his claim. Benn is also critical of a city policy that encourages residents who live in adjoining neighborhoods to hold seats on the boards of planning groups in the city's "new" communities. Scripps Ranch homeowner Bob Diogenes, for example, is a member of the Miramar Ranch North Planning Committee.

process, and she points to the reduction of promised residential units in the Regents Park project as evidence of his claim. Benn is also critical of a city policy that encourages residents who live in adjoining neighborhoods to hold seats on the boards of planning groups in the city's "new" communities. Scripps Ranch homeowner Bob Diogenes, for example, is a member of the Miramar Ranch North Planning Committee.

He's been an outspoken proponent of the Miramar Lake housing development that Underwood opposes, and Diogenes defends the subdivision by noting that its developers have agreed to help pay for a new library and roads that will service Scripps Ranch. But Benn thinks the subdivision is badly planned. "Here you have a group of Scripps Ranch people who are willing to trade away environmental amenities [such as Miramar Lake] for a

few hundred thousand dollars to their library fund," she says. "That will come back to haunt them." Benn's solution to this perceived imbalance is to include members of environmental groups such as the Sierra Club and Audubon Society on the planning committees in "new" neighborhoods such as Miramar Ranch North. Underwood agrees, and he also calls for a more thorough disclosure of the

financial interests of prospective members; a developer resident split that is weighted more heavily toward residents; and the allotment of city funds that will allow publication of the pros and cons of proposed projects before the planning group votes on them, a move he hopes would increase attendance at the group's meetings. These and other possible changes are scheduled for discussion next month by a city council committee.

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# SMALL

## AND SEARCHING

# BIG

## AND FINDING

BY  
MARY  
LANG

Natasha Josefowitz  
a **working** poet,  
a **living** woman



Having buzzed open the wrought-iron security gate of her La Jolla home, Natasha Josefowitz greeted me with outstretched arms and apologized for having postponed our interview two days in a row. She is a busy woman in the process of acquiring a new puppy, and her time, recently, had been devoted to "doing puppy things." Best known to San Diegoans for her weekly KPBS Radio segment, Dr. Josefowitz also fills her time teaching at San Diego State University, lecturing around the country, appearing on Channel 9's Sun-Up, San Diego, and writing a syndicated column, textbooks, management books, and poetry.

In November of 1986, Warner Books published a trilogy of Natasha's poems: *Natasha's Words for Friends*, *Natasha's Words for Lovers*, and *Natasha's Words for Enemies*. A quotation from the *San Francisco Examiner*, on the cover of one of the volumes, describes Natasha's poems as "... witty and witty, like a haiku that lingers in the mind..." Coffee cups in hand, Natasha and I installed ourselves on a plump beige couch in her living room. In front of us, through the sliding glass doors to the patio, a cerulean-tiled pool, the Pacific Ocean, and Mission Bay. The walls behind us displayed ancient Greek Orichon scrolls, a Byzantine triptych, Oriental ivory figurines. Dr. Josefowitz spoke sparsely, with a management consultant's efficiency. Her first poetry collection, now unavailable, was published in Paris in 1950. *Impossible* poems. "It never really went anywhere. I don't know what happened to the distribution. I was not living in Paris at the time."

It would be 30 years before Natasha would publish poetry again — 30 years during which she took a bachelor's degree at Scripps College, married, had a master's degree in psychiatric social work from Columbia University and a Ph.D. from the University of Lausanne,

Switzerland. She became a management consultant, moved to San Diego, and gradually found the field that has become her specialty: women and work — specifically, their struggle against stereotypes, double standards, and male domination. A course she was asked to teach at SDSU prompted her to write *Push to Power*, now, according to Natasha, in its 11th printing. Its publication marked her return to writing poetry. "I didn't mean to write the book. But there were no business books for specific women's issues... so I decided to write my own. I'd only have to be a week ahead of my students!" The university secretary who

Attending another cocktail party, Natasha had met Dr. Jonas Saik. "We got so excited talking to each other—it was such fun!" — that he called Françoise [Gilot] in Paris that night, from the dinner party, to say he met a woman that she would just love meeting. "Françoise and Natasha met for dinner soon after and 'clicked.'" And she said, "You write poetry the way I paint." And she gave me a poster which I have hanging, and on the poster she has written, "It is wonderful indeed to meet a friend, but even more wonderful to meet a friend so

typed Natasha's material was contacted by an editor at Addison-Wesley Publishing, who was, according to Natasha, in the habit of calling university secretaries to see if they were typing anything interesting for their professors. This wildly coincidental phone conversation resulted in a book contract. As Natasha struggled to write chapter one, it occurred to her that she "could use the whole chapter in four lines," hence the poem entitled "Dual Career Family."

When he brings home the bacon, she fries it

Because of the book's success, Natasha was soon in demand as a lecturer. Speaking to groups — from paralegal secretaries to the National Security Council — around the country, she found that the "little kernels of truth" with which she had headed her book's chapters were also useful for opening and closing her talks. "The way to teach people things they don't want to learn," Natasha explained, "is use humor, or change the medium — use verse. You use verse, you let people to the right brain, where the defenses haven't been built up. The left brain, you have defenses. The

purpose of my verse is to educate people about things they don't want to hear about very often."

"First Vet Dream" He wonders from a stage dream his bed dampened by an infirmity's embrace he remembers his father explaining when this happened he would be a man, that he could have children now

Natasha began to devote more time to her writing, and "it kind of grew into other things." She wanted to "talk about issues that are universal, especially for women." The sources for inspiration were varied. "Some later poems of mine are because friends of mine had intimacy issues with their husbands, and they don't know how to talk about it. Here's one I like a lot:

Women make love when they feel good Men make love to feel good. But, and there's a world there you can talk about. You can use it as a springboard."

A HUGGLE is a struggle with a hug Huggles are the best

Natasha's *Words for Lovers* Audiences clamored for copies of the poems she read at her lectures. She found the copying too time-consuming, so in 1982 she took about 50 poems to a printing shop in Pacific Beach. There Natasha was advised to bind them between glossy covers, use offset printing, and put an illustration on the front. Her work appeared as *In A Nutsell*, feminine/feminist verse.

I am my sister's I AM MY SISTER'S KEEPER!

"People scream... it's incredible what people say to me. It's wild. It's out of proportion. It's not connected to any reality. I give people permission to be who they are."

She sold, by her estimation, 7000 copies of *Nutsell* out of her home. Chance encounters led to the publication of her next work. At a cocktail party, Natasha met a woman to whom she gave a copy of *Nutsell*. Soon after, Natasha was telephoned by Freddie Isaacson, senior editor at Warner Books, whose neighbor had been the woman at the cocktail party. Warner Books wanted to publish Natasha's poetry. "I thought someone was pulling my leg," Natasha said. "Poetry was Shakespeare!"

If one defines poetry simply as "a rhythmic arrangement of words in verse," and if one defines rhythm as "a pleasing flow of the sounds of language," it follows that any prose that is agreeable to the ear could be classified as poetry. Warner Books sent a copy of *Nutsell* to a literature professor at Harvard, who confirmed that the verses were, indeed, poetry. Natasha can't remember the name of the professor but does recall that she was a woman.

Natasha knew just the person to illustrate the proposed book: Françoise Gilot. Attending another cocktail party, Natasha had met Dr. Jonas Saik. "We got so excited talking to each other — it was such fun! — that he called Françoise [Gilot] in Paris that night, from the dinner party, to say he met a woman that she would just love meeting." Françoise and Natasha met for dinner soon after and "clicked." And she said, "You write poetry the way I paint." And she gave me a poster which I have hanging, and on the poster she has written, "It is wonderful indeed to meet a friend, but even more wonderful to meet a friend so

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Warner Books published Natasha and Françoise's collaborative effort, *Is This Where I Was Going? ... and other questions that may change your life* in September 1983. "It sold 90,000 copies, which is breaking all publishing records for poetry," Natasha said. "It's in its 11th printing — something crazy like that."

Natasha frowned in concentration. "It's something about, 'I am small and searching at the same time I am big and finding'... Anyhow!" She continued, turning to her assistant, "Put the thought down somewhere."

"Okay!"

"Katherine assessed."

"It's a great idea. I like it."

The publicity department of Warner Books had declined to confirm these figures.

Natasha is a versatile font of poetic inspiration. In a total of six published volumes of poetry under her belt and more on the way. Yet her creative process

As a result of a robbery not long ago, Natasha was forced to confront her grief over the loss of objects, an emotion which people tend to discount as "shallow" and materialistic. She hopes, through her poetry, to

"honor and dignity" it somehow.

is a mystery to her. "It just gets written. I become aware of a truth — I'll tell you what I'm working on right now, which isn't getting. Let me tell you what the core is. Youth thinks it knows Old age knows it thinks. This was this morning. I don't think it's done yet. I don't think it

word. "But the poem, the core, is there." Natasha reads her poems to her husband, Herman Gidon, early in the morning. Natasha's assistant, Kathryn Conklin, who works out of Natasha's home, hears them later in the day. "I tried out my children's poems on all my grandchildren and friendly children. The other poems — I have some fairly raunchy sexual poems — I tried them out on my children. They vetted them. So now they don't hear them... Gae I like is, 'Young men may do it more often. But older men last longer!'" After testing and refining, Natasha's assistant sorts and categorizes the poems.

Natasha says that all her poetry draws in some way from her personal experiences. "I've had such varied lives... that I can pick from where I've been, inside myself, right from the gut. If you read my books, you really know me well. I'm willing to be vulnerable; that also taps into where the reader is vulnerable — where you live inside — a universal experience."

Perhaps this explains the standing ovations Natasha receives "nine times out of ten" at her lectures. "People scream... it's incredible what people say to me. It's wild. It's out of proportion. It's not connected to any reality. I give people permission to be who they are. Because I say that's what I am. I am all of these things."

(continued on page 16)

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JANUARY 26, 1989 15





## Act I

Christmas morning. East of downtown Tijuana, along a swamp behind the Cruz central bus station. An hour past first light. Roosters crow. Dogs bark. Rain, an inch of which fell last night, still falls now into deep, churning mud. Two men, ankle deep in that mud, ragged clothes colored by mud, look up at the sky and then down. Shoulders bent, they go back to deepening the trench they hope will divert black water sewage, sulphurous swamp, from their packing-box homes beside the crèche.

Reynaldo Martínez Cruz, 32, came from Oaxaca to Tijuana three years ago. Bearded, heavyset, dressed in layer upon layer of threadbare clothing, Cruz stretches out his arms toward the crèche. Cruz calls it "el nacimiento" — "the birth." About of nacimiento, he says, open mouth pink in the black beard. "We all made it. We improvised. We made it for the Baby, for our God, because we love God."

The crèche is displayed in a structure not unlike a puppet theater. Carpenters together from scrap lumber and box panels, this structure rises six feet high and stretches five feet wide. A flowered curtain, flapping in the wind, forms the roof. On what would be a puppet theater's stage, Cruz and his neighbors arranged a Nativity scene. At the scene's center is a peaked hut. A cross has been nailed at the peak, and silver swags and glass Christmas tree balls festoon the roof line. Wind whips the silver swags; the glass balls clatter. The hut's interior shelters three plaster figurines. In attitudes of prayer, the figurines bow toward baby Jesus. The baby is a gringo doll scraped and worn by time and children's play. His expressionless blue eyes rolled back, the infant is swaddled in white plastic, nestled in wood shavings. His feet stick out. The pink toes are stubbed.

"We have been only two months here from another colony. It's only our first Christmas here," Cruz says, looking away from the crèche. His eyes follow smoke rising from breakfast fires, smoke spiraling above the blue plastic secured to roofs by rocks, smoke drifting toward the hills that surround Tijuana, hills that are still green.

"These people would be almost middle class in Calcutta. They have walls, you see. A place to live."

At Cruz's feet, icy rain strikes pools collected in the tire tracks and in hollows left by shoes and dog paws. Farther on, a rooster and two hens peck at a water-soaked tortilla. Wind frets at the rooster's bright tail. A rangy dog — a black, scabrous sack of bones — barks and chases a calico cat. The cat is a mother. Her pink dugs sway from side to side; she pirouettes, turns, faces the dog, raises a paw, unclenches her claws, hisses. The dog bares sharp teeth.

"It's here that we're going to build our homes," says Cruz softly. There are, he says, some 200 families living here. The name of this colony is Arenales.

Above Arenales, to the north, a hill rises ten-foot-high white letters: PARQUE INDUSTRIAL CALIFORNIA. Arenales is



residents are *marginales* — individuals "marginally" incorporated into Mexico's economy. Many of those living in Arenales are employed work in the border facilities, the *maquiladoras*. These factories import duty-free, raw materials and export their finished products. U.S. tariffs are paid only on the value added by the work.

Cruz runs blunt, callous fingers across the plaster-of-Paris turkeys, the lambs who surround the manger. "Next year, we are probably going to make el nacimiento a little bigger and a little better."

Cruz's neighbor leans in the doorway of his house. The house, like other houses nearby, has no windows, no running water, no plumbing, and has been crafted from wood and cardboard packing boxes, weathered billboard, tar paper, scrap lumber, and plastic on which "Made in Taiwan" is stamped. The floor is dirt.

The neighbor drinks from a beer can, listens to Cruz. Three barefoot children chew on tortillas and cling to the neighbor's knees. Behind Cruz's neighbor, in the darkness of his windowless house, over an open fire, a woman stoops. Above a flame, she jitters a smoking skillet, its handle wrapped in rags.

The neighbor shakes off his children and lurches through rain across the rutted mud — mud splattering his trousers and his split shoes — and comes to stand by Cruz, who opens his eyes wide as he notes, philosophically, "You have to start somewhere."

The neighbor, from Michoacán, has been in Tijuana, he says, since 1973. His mother, father, brothers, and sisters still live in their home village. For many years, no, he hasn't seen them. His children, chewing the last of their tortillas, have tumbled out the door. Their bare feet make sucking noises in the ooze. They wrap themselves again, circling like vipers, around their father's knee. Their faces match his face. Same eyes, nose, mouth. Mud.

For Christmas, he says, sighing as he crumples his empty "Beate" can, "I'm pastor" (the Missionaries of Charity Fathers, a male branch of Mother Teresa's Order of Sisters of Charity) on the hill gave food to his family and candy to his children. When Cruz's neighbor says, "up the hill," he points the crushed "Beate" can toward a muddy rise on which a cluster of buildings stand out, new and raw and white.

Downtown from Cruz's home, past the crèche, past created and rutted Plymouths and Chevys and Fords dug wheel-deep in the maledororous bog, past houses in which people talk, sleep, and eat unimpaired, the small store has opened. Like the houses, the store is built from scrap and surrounded by splattered mud. The storefront is a rectangle cut out at waist height. At the rectangle's bottom edge is a ledge.

"We just got wet," shrugs the woman who runs the store. She is talking about the Christmas Eve downpour. From behind her



on the wooden shelves — stacked with rice, corn chips, tortillas, pop, candy bars, cigarettes — she hands a man a pack of Delicados, takes his wrinkled pesos, smooths the pesos, stacks them in a metal box.

The store's owner came from Mexico City. "Actually," she says, "I am from a town five hours out of Mexico City." She has been in Tijuana a little more than a year. "The land on which we're building these houses apparently belonged to a former governor of the state of Baja, and he recently turned it over to the people here."

For ten years the cigarette-buyer has lived in Tijuana. He is here with his wife and three children. He has two more children in the south, in Michoacán, where his father and the rest of his family also live. He has been only a few weeks in Arenales. "We moved from over there," he points south, where rain clouds clot the horizon, "to here."

He scoots under the store's wooden canopy, out of the rain, which is turning to fine drizzle. He lights a cigarette. Exhales. "There are a lot of people here from Michoacán. He doesn't know if people from Honduras, from Nicaragua, Salvador, Guatemala are living in the houses around him. I hardly know any of the people here yet."

The store's owner leans over her ledge. "It seems to me there's nothing but Mexicans here. A lot of people from Mexico City. Everyone," she smiles, "says they come from Mexico City."

Following behind a family of mother, father, and five children, pink-faced, stocky Brother David picks his way through mud. His feet are in sandals. Mud coats his socks, sticks to the soles of his sandals. As do most of the Missionaries of Charity priests and seminarians, Brother David wears gray trousers, gray shirt, gray sweater, a crucifix pinned above his heart. Brother David, 27, is Canadian. The order's members are from countries as far away as England, Poland, and India.

Brother David carries a cardboard box heaped up with Christmas gifts for the family behind whom he walks. The box contains oil, flour, cornmeal, rice, red beans, and packages of pretzels and candy canes donated by a man from the States. Brother David has offered to take the gifts along the treacherous half-mile up-and-downhill climb to the family's house. The mother, Josefina, 35, is one month from delivering her sixth child, and her husband, Carlos, a wizened 30-year-old, must carry their 18-month-old son, who can't yet walk.

Even as he struggles to find firm footholds in the mud and shifts the box in his arms, back and forth, Brother David smiles and puffs out his cheeks. His cheeks are rosy. Good health and exertion. "I spent last Christmas in the South Bronx," he says. "This one has been totally different. So different."

The order of which Brother David is a member is composed of some 25 seminarians and 6 priests. They moved this fall from their mission in the South Bronx to Tijuana. Explaining the move, Brother David says, "We're such a new community, so young, only four or five years old, that our superiors want us all to build and have the same vision, the same charisma, to build that spirit that searches out the poorest of the poor to bring them the good news." Brother David says "good news" artlessly, unaffectedly.

"From the States, people come here to help alleviate the material poverty, and when they help, they find that they are spiritually fed." Certainly, he adds, that is true for him, too. He is spiritually fed, by the people.

"Those living in Arenales, even those who are able to work, they make very little money. Carlos, Josefina's husband, for instance, he makes what's called here a minimum wage, \$25 in U.S. currency. For working all week."

"What we're trying to do in Tijuana is to meet people's needs for food and clothing and shelter. Right now, since we don't have any word, we are trying to make do with plastic coverings. But plastic lasts only a few weeks, and the wind rips and tears at it. That," concludes Brother David, "is really difficult."

As he treads the mud, past house, past house, past the ingenuity with which Arenales's residents use discarded materials. Sliding on the slippery, stinking mud, rights himself.

(Continued on page 20)

# STOREWIDE LIQUIDATION

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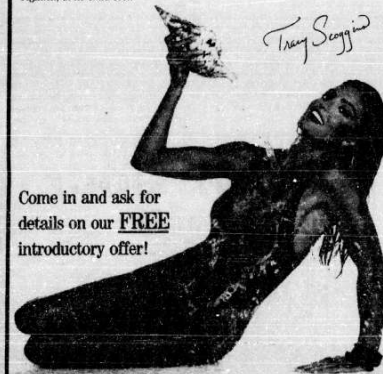
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## Act I

(continued from page 18)

"The longer we are here, with the people, the more we see it is not just material poverty that must be addressed. The United States is spiritually poor. But here, it is not only material poverty, but a spiritual poverty too. What we try to do, after we meet that immediate need of lifting up the dignity of the person who is materially poor, we try..."

He's not able to finish his thought. Two young girls and a boy, the boy a toddler, have followed behind him, running in circles. The little girls, in dresses and bare-legged, have stopped, every few feet, to whisper with one another, then erupt in giggles. The trio has come closer and closer. Now they are upon Brother David, standing on tiptoe in worn mismatched shoes, stretching their grubby necks, to look into the box of gifts.

Mud covers their faces, their thick, black hair, dresses, the boy's pants, the boy's shirt (on which is printed: "SURF'S UP"), their legs, arms, hands. They smell sour, shiver in their thin clothes. Under mud on their arms, gloves, bangles have risen.

The three sets of dark eyes study the box's contents. "Pura por familia," Brother David, his Spanish melodic, pleads with the children, "pura por familia!"

Brother David hoists the box onto his hip, leaving his right hand free. He reaches out, touches the elder of the girls. "Your little brother needs a sweater."

"Mama!" she says, not understanding. "Tell them," Hermano David says to give him, your little brother, a sweater." Brother David cannot make the two understand. The girls shake their heads. "Ode ago," they don't understand. The boy's hand reaches into the box. He watches Brother David while his hand plunges into the box.

From his pocket, Brother David pulls a white rosary and hands it to the older girl.

"Rosario from Hermano David." He points toward his order's buildings. "Go there. Give to the *hermanos*, *los padres*, and they will give you a coat, a sweater." He plucks at his own grey cardigan. "For your brother. Tell them," he pleads, "that Hermano David wishes you to give your little brother a sweater. A coat. Anything to keep warm." He takes a deep breath, smiles, touches each child's head. From the boy's forehead,

"It's good, because Jesus, he always touched. He took up mud from the earth and touched the blind man and healed him. "You watch little children, their hands are always on their mothers. There is a sweetness to touch. Sweetness lives in everybody's heart. I think that's what loneliness is, is the sweetness and beauty of each person that has been buried. The goodness living in everyone's heart has died

Brother David plucks at his own grey cardigan. "For your brother. Tell them that Hermano David wishes you to give your little brother a sweater. A coat. Anything to keep warm."



Brother David draws back the tank hanks. "Crucifix," he says to them, "crucifixes." Running toward the buildings on the hill, the trio takes off. From the elder girl's hand, Brother David's rosary swings.

Clouds have parted, revealing blue sky. Brother David picks up the box. His effort of communication with the children has drawn perspiration. For a moment he appears daunted. On the rutted path ahead, Carlos, Josefina, and their children no longer can be seen. Brother David brightens at his strides. It is good, he believes, that the brothers and the people touch one another.

and been buried. It can be resurrected, brought back."

Puffing, Brother David reaches the top of the incline toward which he has been striding. He points out the glittering expanse, the water rippling under wind, almost a lake, which has filled with rainwater. At its edges, people dip buckets. "This is where the people wash their clothes," he notes.

Some steps on, at the water's edge, he introduces a sad-faced, subdued woman and her two daughters. The three are on their way uphill to the store and then to Mass, which will begin in an hour. After the mother and her children pass out of earshot,

Brother David says, "She's having a lot of trouble with her husband. He's beating her." Seconds later Brother David stops to examine a packing-box home near the water's edge. The woman we just met, she and her husband and children were living here on this spot. They were living between those two trees, on bare ground, under a tarpaulin. Their children suffered with bronchitis.

"I came here one day and it was raining, and I said to the husband, 'Let me get you some wood to build for your family a house.' He agreed. I got the wood. We felt it would give him hope, to build his family a house. He did build the house, but he still beats his wife." Brother David sighs, then brightens. "But the family does now have a house, which before they did not have."

Brother David seems, then, almost to be talking to himself, instructing himself, urging himself on. "We've got to build families, too, as well as houses. We have many spiritually poor fathers of families."

Engrossed with his story, hunched by the box, the necessity of carefully picking his way through slick mud, Brother David fails to notice, between two houses, the black dog. The dog is stretched out. Between his front paws are the muddled head and front feet of the calico cat.

A few days earlier says Brother David, a man living in Arenales "got killed on the other side" in the U.S. The man was rumored to have supported his family by going across the border and robbing houses and bringing the money back. "But he had unfortunately left his first wife and children and was living with another woman who lived two blocks away. He would apply the first wife with food and then would return to the second woman. Now that he has been killed, we must look after the mother and four kids so they will have food coming in."

Brother David's own family is far away. "In the northern part of Canada, it's very cold there. My father works in the mines in Yellowknife. He writes enough letters. He never wrote to me before. I went to the seminary. I get three letters a month now. My family prays for me. That's what keeps me going."

Topping the rise on which Carlos and Josefina's home stands, surrounded on all

sides by other homes like it — packing boxes, a hodgepodge of wood scraps, battered metal signs, grayed and gouged lumber nailed in blue plastic — Brother David says, "This is the poorest section of the community. The woman who lives next door to Carlos's family is mentally deficient. She shows herself to people, and she becomes very angry, throws things at them. Her husband is also somewhat mentally deficient. The people here want her moved out. He feels concerned about Josefina, fears she is on the edge of some emotional, spiritual disaster. "We need to give her some hope. Some poor people have that hope," he strikes his breast, "that guts, inside them. They just keep going. She, Josefina, has lost it."

The children in nearby houses, hearing Brother David, rush out through the canvas flaps that cover their doors. They hang on his arms, pull at his legs.

Clouds sail north. Skies clear. Brother Francis, from India, had also helped the family make its way back from the order's offices. His own journey to Arenales began in Calcutta, where he spent two years at the Home for the Dying. There is, he explains, standing outside Carlos and Josefina's home, a spectrum of poverty. "These people," he says, "would be almost middle class in Calcutta. They have walls, you see. A place to live. Walls are very important."

Josefina stands framed in her door. Scarcely five feet tall, no more than 100 pounds, even eight months pregnant, Josefina's belly protrudes only slightly beneath the carigan falling to her knees. She smiles timidly, extends a dirty hand.

Yesterday, several brothers brought Christmas decorations and hung them in Josefina and Carlos's home. "Es bonita," says Brother David, touching silver rings hung with red, blue, green glass balls.

Josefina agrees. "Si, es bonita." Her home is divided into two rooms: a dark, windowless kitchen and a darker, windowless bedroom. The door leads directly into the kitchen. A rusted barrel is Josefina's cookstove. Brother David explains, "You put wood in under the barrel's top, and then on the top, you put the cooking pots."



Nearing the station, Brother David discovers, hunkered on the ground against the station's wall, what appears, from a distance, to be a human figure. The brothers quicken their steps.

Cardboard panels make kitchen carpeting. At the kitchen's far end, blanket rolls — the children's beds — are stapled against the wall.

A double bed mattress, heaped with blankets, takes up one-quarter of the bedroom. Boxes form the remainder of the furnishings. Through the walls, wind blows. The room is cold, damp. For Christmas, Josefina has been given a kerosene lamp. She scrapes a match, carefully inserts its flame into the lamp. Flickering light creates a brown glow in the darkness, picks out the figure of the family's next-to-youngest son, on his knees in dirt, pushing a red Ford

truck. Josefina lifts the lamp, holds it aloft. To Brother David, she says, "Felic Navidad!"

Across Arenales for the past hour, the bells announcing Mass have been ringing and ringing. From their homes in the muddy valley, families have been making their way uphill to the chapel.

The sign on the gate leading into the chapel reads: SEMINARIO de LOS PADRES MISIONEROS de LA CARIDAD. Only two hours before Christmas Eve

Mass, the community of brothers and fathers bunched in the last nails here, says the community's superior, Father Joseph. The chapel, a wall-less shed structure covered over by corrugated sheetmetal panels arching steeply upward to the roof's peak, smells sweetly of new lumber. The floor is raised sand. Concrete blocks with boards placed across them form rows of pews. Concrete block buildings, housing the community's offices, library, and dormitories, are at the chapel's north and south sides. A house trailer has been pulled along the chapel's east end. The altar stands several feet in front of the trailer doors. Last night, says Father Joseph, 400 people from the area packed in here. "Imagine, 400 people, all dressed in their best. For each family we had food packages, but for the children, until the last minute, we had nothing. Then, late yesterday evening, a man drove in with enough candy for everyone."

Father Joseph, 31, a broad-shouldered, ruddy San Diego native, knew when he was six that he wanted to be a priest. He laughs, confessing that as a boy he went to read, in Catholic magazines, the advertisements for vocations — not, he says, gently mocking himself, that as a teen-ager he remained steadfast, rock-solid of his vocation. He considered becoming a ballplayer, then a psychiatrist, getting rich and having a vacation home in Acapulco.

Stiff wind buffeting their ankle-length white habits trimmed in blue, the Missionaries of Charity sisters step into the chapel. "This is poverty! It's a palace, no!" a beaming sister says to Father Joseph, who nods happy agreement.

The sisters, nuns associated with Mother Teresa, have worked now for less than two years in Tijuana. The nuns are divided into two orders, one active and one contemplative.

Some 20 women — identically garbed in spotless white habits, navy blue sweaters, blue-trimmed white veils, sandals — file in. One hands to Father Joseph a wicker basket packed with sweets. The sisters unload the lace altar cloth, array the altar with Mass book opened to the liturgy appointed for the Feast of the

(continued on page 22)

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# Act I

(continued from page 2)

Nativity set out gleaming chalice, cruets, paten. Brothers and priests, skin tones and hair color exhibiting genes of a dozen different nationalities, stand at entreeways and hand out service bulletins to the families, who have now begun to arrive. Exuberantly, the people greet the brothers. "Feliz Navidad!" Father Joseph remains at the back of the chapel, gazing proudly at the results of the order's handwork. Some among the worshippers seek him out and, heads bowed slightly, faces rapt with adoration, kiss his hand.

Like the houses they've left behind, houses assembled from a jumble of discards, the people's dress is a motley runnagame of garments given away by the well-to-do. Men's shoulders stretch ill-fitting madras jackets or disappear into dark shapeliness suits. They wear faded polo shirts with brood's crocodile, Ralph Lauren's polo player. Some men, some women have muffled themselves into molding barietas. On children, T-shirts offer "PORSCHIE," "SAN DIEGO ZOO," "MIAMI VICE." Holes and stains riddle the youngsters' jackets. Some among the women have made the long uphill walk from houses to chapel in high heels and stockings. Mud clings to the heels, splatters hosey. Everyone bears the smell of acrid woodsmoke, of sewage. Almost everyone sneezes, coughs. The coughs struggle up from deep in chests.

At several minutes before 11, as clouds again mass across sky with rain drumming against the fiberglass roof, a trio of brothers, one strumming a guitar, sing out the processional hymn's first strains. The crucifer leads to the altar the train of priests, brothers, servers, the two men bearing the

six-foot-high portrait of Mexico's patroness, the Virgin of Guadalupe, her frame stuck with brilliant paper flowers.

The epistle for the day is read, hymns and responses sung. Then Father Joseph, the white chasuble's deeply cut sleeves flowing from his wrists, leans forward over the pulpit. He stretches out his hands, palms upturned. He speaks Spanish easily, his tone alternately confidential, impassioned. "If Christ had not come, there wouldn't be a single church in all the world, not baptisms, not Communion, nor anyone to forgive us for our sins."

"The Nativity was a moment of great poetry. The birth is not only an opportunity for celebrating, for exchanging gifts, it is a time for us to think about what the world would have been like without the Nativity. What sadness!" Father Joseph searches out the congregations' eyes, eyes that are all on him. "What desperation! How heavy life would be."

In the next to last pew, a brother from Poland, made extraordinarily handsome by an aquiline nose and the bluest eyes, sits between two young girls, the elder no more than six. While Father Joseph preaches, the Polish brother keeps his arms around the two youngsters. With one hand he rubs the smallest child's filthy cheek. With the other hand he cups her sister's chin. The younger wriggles to her feet, stands up in the raw lumber pew, puts an arm around the

brother's pale neck. Her hand is coated with mud dried to a color lighter than her brown skin. Her fingernails have grown and curled over her fingertips.

"It's easy for us to go to Mass year after year celebrating the birth superficially. But the birth is not a superficial event. Thank God, he came, he became a man, to save us, to give us hope. We have hope, we are a people of hope, of happiness."

Cold wind huffs the roof. Rain strikes at a slant, hitting shoulders of worshippers on the pews farthest back. The Polish brother picks up off the sand floor the blanket that served the younger child as a coat. Wordlessly, he urges her to sit back

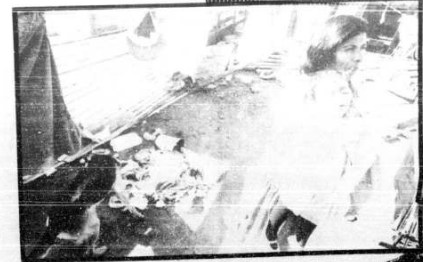
down. Around her shoulders, he wraps the blanket. She looks up toward him, she smiles down at her.

"Before Jesus' birth, before he came, the world was closed in hatred. After his birth, with his birth, I am given. I have the ability to love — if I want to love. I can. Because of him, I don't have to live a life absorbed in myself, in my own selfishness — I can change myself. Because of him, I can change; it all depends on me. I can open myself to God. I can hope. This is a very powerful thing, this possibility, the ability to know God, to love God. Thanks to his birth, I can be reborn!"

The bread is consecrated then, the wine is consecrated. Father Joseph elevates the paten, on which rests the consecrated host. The bread, for Roman Catholics, has now passed the shadow of any doubt, become the Body of Christ.

In Spanish, she celebrates and congregation recite the *Agnus Dei*. "O Lamb of God, Who takest away the sins of the world, have mercy upon us."

The congregation kneels on the chapel's sand floor. At every pew, from the chapel's rear to the altar, everyone is kneeling. The soles of all shoes are turned up, facing



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The congregation kneels on the chapel's sand floor. At every pew, from the chapel's rear to the altar, everyone is kneeling. The soles of all shoes are turned up, facing

sideward. The soles are thin and worn and show many holes. Mud coats every shoe. In response to Father Joseph's proffering of the Body of Christ, the congregation says, "... Speak the word only, and my soul shall be healed."

Pew by pew, while wind blows and rain strikes a din against the chapel's roof, the

congregation comes forward to receive the living flesh of his savior. Father Joseph proclaims, "Body of Christ!"

In this light, on this day the possibilities seem particularly dramatic, particularly ripe, for the making of bread into Jesus, for the feeding of multitudes by salvation, through faith.

Mass over, Brother David and Brother Francis walk their two guests from across the border to the central bus station. The guests are tired, nauseated from the omnipresent odor of raw sewage, unwashed bodies. The soles of their sturdy boots heavy with mud, the guests slog up slippery inclines, down hillsides. Brothers David and Francis walk slowly, accommodate their guests' weariness.

Nearing the station, Brother David discovers, hunkered on the ground against the station's back wall, what appears, from a distance, to be a human figure. The brothers quicken their steps. Leached of color by clouds clotting the sky, a Jovian sunbeam discloses a plaid blanket beneath which a woman's body writhes. Brother David introduces himself, "Hermano David." He pulls back a corner of the blanket. The brown face is puffy, teeth are missing. She is a mother of four children, she cannot go home to her husband, her children. She is too frightened. Something is wrong with her mind. She might hurt her children. Brother David sits on his heels, brushes back tangled hair from her face. "The mission over there" — he points out the far-off buildings — "invites you to come with us, to get warm clothing, perhaps a place to sleep? Food?"

Act II begins on page 24

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## Act II

The morning after Christmas, the mother who had been sleeping so soundly in a doorway on the Fourth Avenue side of Horton Plaza sat up, startled, and looked around. People were walking past her bed. At her eye level, skirts' hems billowed. High heels clicked. The mother flinched as heel after heel struck cement. She sat up further and pushed back her dark hair from her pale face. She pulled away a quilt. Out of a nest of dirty garments, Burger King sacks, Christmas wrapping, and crumpled newspaper, the mother lifted up to her breast her baby. Tears coursed down the baby's cheeks. The tears were not clean. Horton Plaza's four magnet stores promised to open at eight. There were to be sales, 30 and 40 and 50, 70 percent off original prices. By 7:45, while a chilly wind blustered, doors to the Broadway, to Nordstrom, Mervyns, Robinson's and to the others, many carried bags and boxes that held gifts they wished to return.

Heading out of the parking area on their way to Nordstrom, Gary and his wife, scarves wrapped round their throats, strolled arm in arm. Gary had to take a red sweater. "It's a size extra-large and it should be large." "One look at Gary," said his wife, pressing Gary's arm, "and anyone could tell, should know. That's large, not extra-large."

"It's a \$50 sweater. From Eddie Bauer. I'm gonna return it," Gary smiled, "and hope I can get another just like it in the same color." "But before we do that," said Gary's wife, "I'm going to spend my Christmas bonus at Nordstrom."

After Michael and Carol's presents had been opened and ribbons and wrappings were tossed away, while turkey roasted and Michael helped his wife set the dining room table, the couple, Michael confessed, had "one hell of a fight."

He regretted, now that he'd answered Carol truthfully, told her the brown-and-black checked sports jacket she'd given him "just wasn't his image." He brushed the lapel with work-hardened fingers. "I should have lied. Said, 'Great, honey.' But I didn't. I'd say yes. I ruined the whole day. This jacket," he fit the top back over the box, "was the big ticket item from her to me."

Michael planned to return the jacket, her charge account credited. "Too late," he shrugged, as he stepped on an escalator.

"Our mother spends literally thousands on presents, maybe out of guilt over our childhood. I don't know."

headed down, "to do anything else." A blonde, her eyes lined in blue pencil, breathily explained, "I'm returning a pair of pants and a shirt because it's over and above what I could ever need. I got so many gifts from my husband — just too much. I got so many wonderful things from him. These things are beautiful." She stooped, sat on her heels, took the lid from the box. She drew back tissue, revealing pale pink, wool trousers, matching pink silk shirt. "Aren't they gorgeous? Who wouldn't want them? We've been married only a year." She closed the box, got to her feet. "I know too good to me."

Perry and his sister Miriam, UCLA students, he in social sciences and she in pre-med, spent Christmas with their mother and step-father. "Our new stepfather," said Miriam, whose arms were drooped down by Nordstrom shopping bags. "Our mother spends literally thousands on presents, maybe out of guilt over our childhood. I don't know. I do know I'm willing to accept her gifts, whatever reason they're offered. But Perry here," she laid her head on Perry's shoulder. "This is his stuff we're returning."

"I just want to get rid of this goddam stuff!"

But one thing Mom could always do she did again, and that is cook. So we did have a good Christmas dinner. She sighs, rubbing her simple belly across which brook trout roils. "Christmas stuffing, goose and turkeys, brussels sprouts, honeyed yams, three kinds of pie, and one cake!"

"I went home," said Laurie. "That's what I've got to take back. They're beautiful, but they didn't fit me. They're size seven and a half, and I need size eight. A friend of mine gave them to me. When she bought them, she knew they wouldn't fit me, but she didn't want to leave me without a present. She wanted me to have something to open up, so she saved the receipt and everything. I also have some lingerie from Victoria's Secret that I'm returning. A lovely, jewel blue. My sister gave it to me, in medium. I have to get it in a small."

A tall, slender blonde, outfitted in a pale green sweatshirt, high-top Reeboks, her narrow face made more angular by a severe wedge haircut, belted off the escalator near Laura Ashley. Behind her, her two blonde, teen-age daughters, eschewing the escalator's last step, jumped to the walkway. All three faces wore terror. Were they pursued by gnomes? Demons?

Shopping bags, two apiece, burdened the trio's shoulders. Out of one of the mother's bags spilled a floral-print down comforter. Alarm and panic heightening her voice, she screamed, as if for aid from her daughters, from passersby. "I just want to get rid of this goddam stuff!"

"An entire set of Christmas china, a joint present from my two godly, married sisters, and don't ask me why they gave dishes to me," offered Matt agreeably enough. "And don't," he pleaded, "ask me to get it out and show you what it looks like. It's white china, painted with your basic Christmas tree and Santa motif. What else can I do but take it back? A single guy needs Christmas china like a hole in the head. What I'd rather have is a laundry hamper."

The self-polluted, flushed brunette, garbed in a handouted cashmere blazer, stood beneath Jessep's clock and unwrapped a box, revealing a caramel leather purse made by Gurka. "It's a \$250 bag. My husband got it and didn't know better — I know another store where I can get it for 20 percent less. Twenty percent of \$250, that's serious money. I explained it to him, Christmas morning. It's okay with him."

Carla, middle aged, had stood by listening to the tale of the Gurka. As the purse's temporary owner scurried off, Carla shook her head and said, "Five years ago, because a Jehovah's Witness, I'm so glad, I don't have to worry anymore about Christmas! I'm so glad I have nothing to return. It's just one more way in which my conversion has made my life better."

"I got this sweater," Julie held up a Venetian cardigan, "and it is too small. I ended up getting three sweaters, and they are all too small. I don't know what I'm going to do. Get other sweaters? A credit? Money? I'm in a bad mood about it all. About Christmas about having to take stuff back, about traffic, about hills, about the Christmas tree mess ground into the living room carpet. My husband told me this morning, 'You need to take Mido.' You can imagine, I guess, what I told him."

Norma scowled. She clutched, beneath her arm, a green Brentano's bag. "Self-help books from my sister-in-law. She's, frankly, a bitch. Right after I opened them, Christmas morning, I told her, 'I hope you've got the damned sales slip, because I'm taking these books back.'"

Behind the counter in the Village Hat Shop, the tall clerk in a pale, slender hand through his crest of black hair. "We've already had some returns." During his break, he planned to take some of his own gifts back. "For Christmas, I got a rectangular vase from my brother. My family often gives me gifts I can't return. I just can't bear to do it. So I put them in my house where they can see them when they come over. I feel bad about returning gifts unless it's clothing that's really awful that I could never wear. For instance, I got a sweatshirt with saltbats on it that says 'San Diego I'd never wear it.' Christopher opened the cash register, put in a check from a wide-shouldered, bearded man who had purchased a brown fedora.

Outside Abercrombie and Fitch, in whose window a life-size toy brown bear brooded, a blond surfer — tanned Alex — waggled fur-lined boots, a plaid Pendleton scarf, fur-lined leather gloves. He snarled, "I don't feel the need to wear boots, scarf, gloves in Southern California. They're going back to the store."

"Well," said dark-haired Roger pulling his parka tight against a gust of wind. "I'm returning shirts and jeans that my two boys got. They are actually my wife's boys from a previous marriage. They're 20 and 22 years old. But I've loved them like my own since the summer of 1980, when I met their mother. Their real father hasn't seen them since 1986, and all we can figure, looking at the size of this stuff, is he thinks they haven't grown for two years. He called yesterday, from L.A. He's a drinker. He said to the oldest guy that being away from them was eating him up, that holidays are a time to be with family, and he didn't have anyone. It hurts up my wife, this stuff. 'Sure it's sad,' I tell her, 'but basically, it just pisses me off. You get my drift?'"

By 10:30 Jennifer had already exchanged gifts. "My dad gave me a poplin coat from Adventure 16. It was blue with gray lining. I exchanged it for green with pink lining. I brought it back because it was the wrong size and because I wanted a different color." Jennifer looked sheepish, added, "I was supposed to go with my dad when he bought the coat, but I couldn't make it."

Regina, an exuberant mid-thirties charmer, ran a hand through her dark curls. "Let's see. I have a sweater that's too small and a food chopper I'll never use. My mom gave me the chopper. She gave it to me because I make a lot of salads. I told her that I was going to take it back and get a can opener — you know the little cute kind that hangs from under the cupboard?"

Regina emphasized, however, that she did get a lot of things for Christmas that don't have to be returned. "A beautiful ring, a garnet — that's my birthstone; clothes; a heap of money that I'm getting ready to spend." Regina whooped and disappeared into the Broadway's doors.

"I'm always late, everywhere," Susie pouted, pulling up bright pink leggings over her black jeans. "So what I ended up

getting was three watches. I'm taking back two. Who needs three watches? I'm going to get cash back. If I can, and put it in my vacation savings. I'll use their money," she giggled, "to get away from them. I'll be late in distant countries."

As Rosemary and her husband, he carrying a hat box, walked out of the Village Hat Shop, the sun was nearing the meridian. Sky was clear. The wind had died down, and shoppers and gift returners bustled shoulder to shoulder along Horton Plaza's top level. Offered a jubilant Rosemary. "We returned a hat we gave to a friend. It was too big. What we've got here," she took the top from the box, "is a kind of safari hat. It's even better than the one we first bought him." Rosemary talked back the hat's brim, grinned. "This hat has a wire in the brim so you can shape it any way you want. Neat, huh?"

Behind the counter in the Village Hat Shop, the tall clerk in a pale, slender hand through his crest of black hair. "We've already had some returns." During his break, he planned to take some of his own gifts back. "For Christmas, I got a rectangular vase from my brother. My family often gives me gifts I can't return. I just can't bear to do it. So I put them in my house where they can see them when they come over. I feel bad about returning gifts unless it's clothing that's really awful that I could never wear. For instance, I got a sweatshirt with saltbats on it that says 'San Diego I'd never wear it.' Christopher opened the cash register, put in a check from a wide-shouldered, bearded man who had purchased a brown fedora.

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"Self-help books from my sister-in-law. She's, frankly, a bitch. Right after I opened them, Christmas morning, I told her, 'I hope you've got the damned sales slip, because I'm taking these books back.'"

"My family often gives me gifts I can't return. I just can't bear to do it. So I put them in my house where they can see them when they come over."



Christopher doffed his own wide-brimmed black hat, flung back his blond ponytail, showed white teeth. "If money were tight, I'd return something just to get the money for it. If I didn't really love it, it's resuscitated. Last year my sister gave me a beautiful set of gloves and a scarf, and I returned them. I needed money. I got \$150!"

Sitting on a bench across from the Broadway, waiting for his mother and sister, a weary man in his mid-20s said he'd returned several pairs of jeans. "They were too small. I got fat last year. Gained an inch in my waist. An inch can be a big deal when you wear jeans. My mom gave me both pairs. He leaned back against a post and smiled. "But I also got a huge train set. Next year, I'll put it around the Christmas tree."

The train owner's mother and sister sat down next him. "My mom," he hugged the small, plumpish woman, "returned a purse that my dad's wife gave her. It was ugly."

His mother, joined by her daughter in laughter that rendered them almost helpless to speak, told her tale. "It was like a little lady's purse. It had a shoulder strap and was shaped like a rectangle, but it had this great big flap over it so it was very awkward to reach into it. I hated it. She, my ex-husband's wife, said she was giving it to me because I always carry an ugly purse. I was really insulted. We've been divorced for 13 years, their father and I. She, his new wife, and I are good friends, actually most of the time. I like what she gets for me. I bought her a beautiful black sweater with a lot of printing on it."

(continued on page 26)



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## Act II

"It had a shoulder strap and was shaped like a rectangle, but it had this great big flap over it so it was very awkward to reach into it. I hated it. She, my ex-husband's wife, said she was giving it to me because I always carry an ugly purse."

(continued from page 25)

A slightly built young man rounding the corner of Dushoff's Fine Jewelry Ltd. had come to return a sweatshirt. "What people do is that when they buy a sweatshirt, they want, say, a size medium pair of pants and a size large jacket, so they take the hanger on which the size medium sweatshirt is, take off the medium pants, and stick large pants on the hanger. Then they leave the mismatched set there on the rack for some unsuspecting customer who wants medium. My guess is that overweight people do that so they can take a large jacket that will zip over their guts. It oughta be against the law."

Petite Carmen and tall, tall, long-necked Fred seemed congenially familiar, looked sleepy still warm, as Larry explained the packages they carried. "What we've got here," said Fred, rapidly, "is basically a case of either a duplication of items or non-desirable items. The non-desirable items, he briefed, turning his green eyes down onto Carmen, "are all the clothes I gave her. We've known each other for nine months. We weren't together last Christmas. But I got her a lot of gifts. A lot."

Petite Carmen wasn't about to be made to feel guilty. "Do you want to see the men's boxer shorts Freddy here gave me?" With thumb and forefinger she plucked out a silky garment, held it up. She laughed.

Fred swallowed hard. His Adam's apple bulged. "I could tell by her face she didn't like them."

A short woman, eyes downcast, clung to a tall man's hand. He brought her a black jacket when what she really wanted was a coat. "I took hours, shopping for it!" His



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gaze fell on the top of her head, the crown of which, in mid-morning sunshine, shone golden.

"It broke his heart," she scuffed one Bass Weatin toe against another. "When I told him."

Langlois Gerald was bringing back a Lladro Christmas ornament, fashioned in a blue-and-white Wedgwood design, that he'd given his girlfriend. "It's real nice. It has the baby Jesus on it and everything. But my girlfriend's Jewish. I mean," Gerald stammered, "I didn't know she wouldn't want an ornament with Jesus on it or anything. It was pretty expensive. I'm also returning some Chanel No. 5."

By noon, winter wind had calmed to breeze. The mother and baby who had been sleeping in the doorway along Fourth Avenue are gone. Scattered across the doorway's brick tiles are a child's T-shirt, a Burger King cup from which a straw protrudes, Christmas wrapping paper.

Paul, brown hair graying, sits on a black metal bench smoking a cigarette. He warms one hand on his belly beneath his blue Yale sweatshirt. The Koles on his hairy wrist glitters. "I'm a dad. I'm relating while my kid's shop. They were at their mother's for Christmas, and today's my gift to them. I let them get what they want. With the sales, they can get twice as much anyway and save me the headache of having to pick stuff out for them."

But what did he get for Christmas? "It's always difficult to buy for kids — I know it was hard to find something for mine. Let's see, I got a garage-door opener from my brother — a gift he'd promised me last year. A very nice mahogany pencil box and scratch pad holder for my desk from one of my daughters. A Rival crock pot slow cooker for stew that I can cook all day while I'm at work and a Honey-Baked ham from my mother, who knows I can't boil water and wants to make sure I eat. Two dozen Christmas cookies my other daughter Melissa made and put in a metal container — I guess she made about 15 dozen cookies and gave them to everyone. And a book from my ex. The Twelve Steps and Twelve Traditions, which is, I guess, an AA book."

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## BY JONATHAN SAVILLE

The single San Diego performance by the visiting Children's Theatre Company of Minneapolis was attended mainly by children and their parents — only natural, given the company's name and the program (the African tale *Kalulu* and *His Money Furm* and an African-style adaptation of *Rumpelstiltskin*). This was, however, a major event of our theatrical season, and everyone interested in the art of theater should have been there. I myself was already in the doldrums from the new year's local offerings, which make one wonder whether the theater as an art form deserves to survive. But the show I saw on the stage of Mandeville Auditorium refreshed my jaded soul.

Theater for adults, these days, tends to assume that audiences know and care about nothing but their own everyday world, the world reported on in daily newspapers. Reality, for such theatergoers, is supposed to be fixed, given, and unproblematically intelligible. Its nature is more or less completely described by science, sociology, and psychology, with a dash of conventional — mainly utilitarian — ethics. The theater reflects these unexamined presuppositions, showing us nothing that we do not already know, confirming as in our self-imposed limitations. Such theater becomes continually more superficial, since so much serious drama can be efficiently replaced by psychotherapists and social workers, and so much of what passes for light entertainment can be superseded, in its ability to engage our attention and our emotions, by football, discos, or a barbeque at the beach.

In contrast, the Minneapolis company's *Two African Tales* gives us the essence of theater, not replaceable by any other kind of experience. It renews those impulses in our psyche that theater was originally created to nourish: the sense of play, the sense of awe, the sense of magic. Its stories take place not in the world you can see outside your window, with the SDG&E truck going by, but "in a time when things were more like each other, and the sky was closer to the earth." Animals, then, were not mere lower organisms operating according to mechanistic natural laws but were more like people: they could talk, dance, and (in the manner of *Kalulu* the Rabbi) scheme to defeat a rilly king of his gold. The magical powers we now attribute only to invisible beings in the heavens (if we countenance them at all) were to be found everywhere, in the forest, in the hut next door, in the rhythmic patterns of a drum, in the power of the storyteller to fascinate his listeners by filling their minds with tremendously vivid existent-nonexistent images — and even in theatrical performances, which, like the religious rituals out of which they grew, were at once a play-acting by your neighbors in gaudy disguises and a real manifestation of divine and demonic forces.

Children, of course, can still think this way. Their imaginations have not yet been fully subjected to either-or logic, rules of evidence, the scientific world view, or the system of evaluating activities according to how practically useful they are. They don't feel embarrassed by their dreams and their fantasies. When a dancer comes on stage in a fantastic, stylized, almost abstract mask, and the narrator, sitting at the side, tells them that this is a lion, they actually see a lion, even while they are also seeing a dancer in a mask, and they fully appreciate the joyful mental liberation in being able to encounter a paradox without having to take sides. Even though they have heard the story a hundred times before and



Rumpelstiltskin

the selling of a cherry orchard formerly sustained by serfdom? Nothing, for their chosen audience. But for an observer seeking theater, rather than "children's theater," *Two African Tales* is nevertheless far closer to the most profound theatrical vision and techniques than is the ordinary fare on stages catering to supposedly more sophisticated audiences. Seven Kennedy's and Carry Thomson's set — with its elegantly naive painted figures in styles going back as far as the Cyprian period (perhaps 1000 years B.C.), its frankly pastboard trees, its mixture of

We are forcibly lifted into the realm of legend, myth, and dream.

know exactly what is going to happen, they undergo immense excitement in wondering whether the Princess will be able to guess the "crooked little man's" name and so save her baby, because they understand that the current re-enactment is not only an imitation but also the real thing and that in a mysterious way the outcome is of crucial importance, for each of them and for all of them. They are, in short, the ideal theater audience.

Unfortunately, they are also quite limited in their knowledge and experience of the world, so that theater enjoying the imaginative freedom made possible by such an audience's openness must pay the price by confining itself to simple stories about fundamental situations. What could even so inventive and so thoroughly professional a company as these visitors from Minnesota do with the artistic and emotional problems of an American woman artist (*Alfred Steigler's Lover O'Keefe*), or the temptations to discreet adultery among yuppie couples (*Romance/Romance*), or — rising above the sub-basement in the temple of art — the reactions of a fearless, declining gentry to

the playful and the occult, the homely and the monstrous — immediately creates an environment of imaginative energy, in which any event must necessarily be seen as both singular and universal, taking place right now among these drops and props and also in the time before, after, and beyond.

Similarly, when the actors come on, their individual personalities thoroughly absorbed into the symbolic and generic identities indicated by Ricu Blum's unadorned costumes and by Mark Hegnauer's fabulous masks, we are forcibly lifted into the realm of legend, myth, and dream, where the vitality of the permanently real is not diluted by the contingent, ephemeral details of the merely actual. What we encounter is the eternal spirit of the rabbit-trickster or the boastful warthog or the wise old turtle ("the oldest turtle in the world"), not creatures with a specific address, a specific date of birth, a set of idiosyncratic traits, and the illusion of unquenchable such superficial details would imply.

Furthermore, the actors speak in Swahili, which serves to distance the action from our

everyday lives by enhancing the exotic Africanness of the tales and their telling. At the same time, this device compels us to a clarity of perception independent of national, ethnic, or historical particularity, since we find ourselves easily understanding the meanings even though we cannot understand the words. The understanding is so strong and so certain that, from the point of view of communicating the story, the narrator's role is often superfluous.

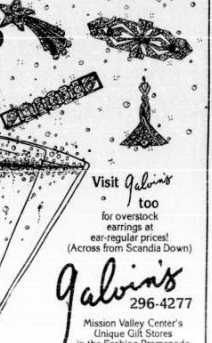
His real theatrical function is of a different sort. As he speaks the dialogue of all the characters in English, even while they are declaiming or chattering in Swahili and giving concurrent physical expression to what they are saying, the realistic cliché of the integral, encapsulated self is dramatically demolished. The King, for example, is actor Peter Mason, center stage, with his superhumanly lofty, grim-and-comical, Easter Island-like mask. But the King is also the narrating Lester Perry, with his engaging, audience-oriented, completely human personality, which never disappears even as Perry's voice takes its virtuosic spin through a flamboyant variety of characters.

And the King is at the same time a creation of still another — and more fundamental — narrator, the Ju Ju Man, the erish-shaman, who conjures the characters and the story out of the darkness, brings them into being through the force of his imagination, presents them to us as embodiments of our own imaginative existence, and does all this not through words but through dance. This presiding intelligence, danced with athletic and expressive magnificence by Bruce Thompson (to sensational choreography by Marvette Knight), prowls and leaps about the action, imparting his exuberance to it, and reminding us with each of his appearances that this is not a story but art. That the whole theatrical work should be, in this sense, generated by dance (and by the galvanic musical accompaniment composed by Roberta Carlson and Bruce Winterfeld) draws *Two African Tales* even closer to the very origins of theater.

Finally, in a truly brilliant stroke, for the second of the two tales, adapter Timothy Mason and director Richard Thompson have chosen to cast the Ju Ju Man as the demon who spins straw into gold and subsequently demands a dire price unless the dancer the opportunity for some glorious exhibitions of choreographic grace and rare, and it also reinforces the notion of the art-maker as magician, transforming material that in other hands might remain inert and worthless into something of supreme value. The Princess, as the Grimm tale (dubly Africanized) demands, wins the match of wits by guessing that the grotesquely masked Ju Ju Man is named Rumpelstiltskin — an identification goal enough to satisfy the children in the audience. But a grown-up desperately longing for the rejuvenation of a degenerating art knows that the real name of this dancing, storytelling magician is the Spirit of Theater.

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## With Master Fripp



Robert Fripp

BY JOHN D'AGOSTINO

Robert Fripp is an ingenious fly who's been buzzing about the ears of a dozen record industry for 20 years. As founding father of the British band King Crimson in 1969, he ushered in an entire subgenre of avant-garde music: eccentric instrumental textures and arrangements, stinkpot rhythms, brain-stretching lyrics, and gothic atmospherics. As a solo artist, the guitarist introduced "Frippertronics," a quasi-conceptual umbrella term he used to describe the tangle of tape-delay, tone-modifying, and other effects gadgets he employed. The trippy, Balinese-gamelan-like music he created with them, and the on-stage-and-show he performed in record stores, art galleries, and "performance spaces" throughout Europe and the States.

In his early-'70s collaborations with experimentalist Brian Eno, Fripp brought ground in the now-overlooked field of ambient ("atmospheric") music, then waited through a decade of advances in music technology before re-splicing those ideas with Pirelli guitarist Andy Summers (*Advanced Masters*, 1982). As leader of the short-lived League of Gentlemen in early 1981, Fripp tentatively entered the rather-world-of-art-punk dance music (which he dully referred to as "Discoconics").

Later that year, he stepped up the creative pace by re-forming King Crimson with drummer Bill Bruford, bassist Tony Levin, and guitarist Adrian Belew. Melding Belew's playful, onomatopoeic guitar style (he can make his guitar sound like most of the beasts of the jungle, the rhythmic section's steady rock, and his own fetish for precision. Fripp forged an outfit he would later call "possibly the best performing rock band in the world."

Between these escapades, Fripp, ever the iconoclastic inventor, returned to his inclusive ways. While his artistic reformed grew voluminous, it was as much because of his iconoclastic characteristics and activities that Fripp became an effete, cultish figurehead in contemporary music. He was

Robert Fripp - In the alloy in P.R.

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spiritualist who, early in this century, preached the benefits of conscious labor and intentional suffering as the means of achieving transcendent human limitations. Fripp has adopted Gurdjieffian principles in his work to the extent of being obsessive about discipline and self-denial (the first album by the re-formed King Crimson was titled *Discipline*). The far-flung cells of Guitar Craft instruction, then, are the musical equivalents of Gurdjieff's Institute for the Harmonious Development of Man, at which his pupils' daily regimen consisted of intense manual labor followed by question-and-answer sessions with the "Masters." At Guitar Craft, monomaniacal devotion to instruction and practice — which includes what many would find extreme forms of self-denial and abstinence — is substituted for physical labor.

Now, if all of this sounds a bit onerous for something as benign as music education, it is. Obviously, some degree of discipline is a requirement, but the notion of a six-string forced-labor camp is another matter. Nonetheless, more than 600 aspirants have studied at Guitar Craft schools, and the system's expansion attests to the popularity of the approach. Last Saturday night, local fans of Fripp were given an up-close-and-personal peek at the results of Guitar Craft indoctrination, when the "Master" brought to the Bachanal 14 of his student disciples — billed as the League of Crafty Guitarists.

In keeping with his obsessive, control-freak ways, Fripp demanded certain concessions from the Bachanal folks that set the tone early on. There's nothing unusual (especially in California) about stipulating only vegetarian food, herbal tea, somnolent beverages, and water for the backstage spread. But Fripp also insisted upon the following: before and during the concert, the bar would proffer no blended drinks (blenders make noise); no witnesses would be allowed to work the club's middle aisle (where they might cause distractions); no smoking would be allowed in the front section of seats; and no cameras would be allowed in the club — not even on a limited basis for newspaper coverage. There were many more Fripp-imposed rules and regulations. Possibly spirit-damaged by such restrictions — if only by consensus — most in the near-capacity audience sat in stony (reverent?) silence and stared at a grinning Fripp beaming only a large semicircle of folding chairs.

Into this atmosphere strode Fripp and followed. He entered from the rear door of the club and paraded in stilette heels with the Master in the lead. From what

ing and overseeing intensive instruction on guitar technique for legions of would-be virtuosos. At last, it would seem, that colossal bully of a music biz had swayed even Fripp for good.

In the last four years, Fripp has "franchised" his no-pain-no-gain guitar seminars, known as "Guitar Craft," into several areas of this country and Europe. Soon there will be an outpost in Argentina. The most important question, requirement — aside from 750 bucks — is, as Fripp puts it, "commitment." In his lexicon, of course, that innocent-enough term takes on a slightly perverse connotation. Fripp is a devotee of George Gurdjieff, the Russian

I could tell, all 15 musicians were carrying the same make of electro-acoustic guitar. All were similarly dressed in casual, conservative clothing. All wore blank expressions in submission to the "collective" ethic. All sat bolt-upright, placed both feet squarely on the floor, cocked their guitars at the same angle, and stared into the audience. The audience stared back.

There was no sound for a long time, as though this were an orchestra awaiting the conductor's entrance. Then suddenly, Fripp — who sat on the extreme-right end of the semicircle — gave a cue, and 90 strings sprang into spontaneous activity. Some of the ensemble played in the instrument's lower register, some in its middle, and some at the high end of the guitar neck — each musician retained a separate riff, manner-like, that were in and out of the others like cars on a busy cloverleaf.

It didn't take long to realize that Fripp had transcribed for a small guitar orchestra the various parts in his solo-oriented "Frippertronics" — in which, with the help

of echo devices, clusters of notes and strings of melodic fragments would join like tributaries and swirl around a central, harmonic island. Presuming one's receptivity to it, the mesmerizing effect of this variation on "trance" music is undeniable. When the parts meshed well in Saturday's concert, it sounded as though thousands of guitar notes had been assigned to describe an intricate lace pattern. At times, the results were quite beautiful.

Not all of the musicians played all of the time. There were passages for solo and duet guitar and, as with a chamber orchestra, alternating components were brought into play in various groupings. Actually, Fripp could have accomplished the same or better results with fewer players; one was constantly aware of an element of overkill. Still, some of the most compelling moments came when most or all of the guitarists were engaged, especially when they were picking in two or more means simultaneously. In a piece late in the show, during a passage dominated by a 5/4 meter, some players

strummed a series of downbeats and others the upbeats, creating crazy, ricocheting rhythms that elicited one of the evening's few spontaneous bursts of applause.

Indeed, spontaneity was in short supply throughout the performance. With few exceptions, the extended instrumental pieces were virtually indistinguishable one from another, each characterized by subtle harmonic shifts and the spinning, mirror-ball effect created by 30 sets of fingers articulating complementary, interlocking lines. Even the dynamics were more mechanical than musical; transitions from large-ensemble to smaller-ensemble interplay are a poor substitute for the gradations in volume and intensity that give music shape and dimension.

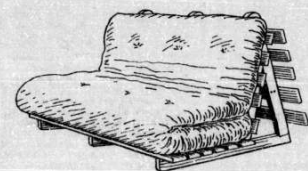
More than midway into the program, the previously mute Fripp rose to stand at a center-stage microphone, and this first acknowledgment of the crowd's presence drew a hoarse ovation that did anything in the evening's repertoire. After an abbreviated and relatively unproductive

question-and-answer exchange, during which Fripp referred to inquiries as "gentleness" and "ladies," the maestro regained his chair and led his charges through a few more pieces. This half of the concert was musically more interesting than the first in that it offered more rhythmic and modal variety.

One piece even featured an *improvised* solo by one young guitarist, who strayed from accepted form by appearing to put some genuine emotion into his playing. The fact that his physical movements, albeit subdued by rock-performance standards, seemed boldly out of line, led to the most damning observation of the evening: These people didn't seem to be having any fun making music. All of the qualities that Fripp finds invaluable — discipline, restraint, obedience, discretion, precision, concentration — were in abundance. But for all the joy and *esprit* these people exhibited, this assemblage of musical ascetics might more appropriately have been called the Heinrich Himmler String Band. □

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BY ELEANOR WIDMER

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Adrian Romero was born in Mexico City, but he spent his formative years in the United States. Though he dreamed that he would grow up to become a veterinarian, after attending bullfights in Mexico City, Adrian was simultaneously fascinated and horrified. When he was 17 he announced his decision to be a bullfighter.

Three years later, after training in Mexico City, bullfighting fans shouted his name. Romero, ROM-ER-O! Now 40, he explains the origin of his youthful fervor. "It was shocking that I was doing this. I was like a kid at a rock concert, like someone who is transformed. It was like falling in

love. I couldn't stop myself. I had to do this. I saw myself as being able to paragon more bulls [referring to deliver the death blow] than anyone else."

Pictures of him as a youthful matador reveal him as slim and graceful, but most of all marked by passionate, concentrated intensity. Twelve years later, though his fame had spread throughout Mexico and Spain, he retired. He had been injured badly seven times, hurt in the groin and in the spine. His left elbow had been crushed. In Tijuana he lost his front teeth and suffered a mangled right leg.

When he quit bullfighting, he went fishing to calm his soul and to achieve inner harmony. He was no longer Adrian Romero the bullfighter, but Romero the fisherman.

His one remaining contact with bullfighting is his best student, Paul Dobson, the restaurateur, whom he has trained since 1983.

Romero now sells fish to wholesalers throughout Mexico and Los Angeles, as well as in San Diego. He prides himself on providing the best halibut, yellowtail, bass, and other seafood that can be caught in the Pacific or in the Gulf of Mexico. But he has always dreamed of having a small, informal café where the freshest fish is available for breakfast, lunch, and dinner. "You know," he laughs, "I want it to be like Mazatlan, where you go over to a stand and get a lobster taco or a fillet or whatever it is the morning's catch."

The opportunity presented itself about

four months ago when a tiny taco shop, adjacent to his wholesale supply locker, became vacant. He and his partner, Jesús Acuña, who calls himself James, opened Mazatlan Seafood without fanfare, on Hollister Avenue. You simply take 1-5 to the Coronado Avenue turnoff, proceed to the first stop light, and across the street as you approach Hollister Avenue, you will see a large sign for Nestor Liquor store. Right behind the liquor store is a tiny sign that reads "Mariscos, Mazatlan Seafood." Considering the modesty of the sign and the café itself, it's a miracle that anyone has chanced upon it.

The chef, Manuel, is from Mazatlan, and if you've ever dined in that area, you know what to expect at the local restaurant: very fresh fish or seafood, served raw, grilled, or cooked in garlic butter. The small quarters hold an open kitchen, about eight tables covered with blue and white checkered cloths, and the place is permeated with the heady aroma of sizzling raw fish soup, grilled shrimp, and whole fish that's deep-fried. The room has no heat, so wear your warmest clothes. What Mazatlan Seafood lacks in amenities it makes up for in food that's sensational. Many of the dishes can only be obtained in Mexico, but now you don't have to cross the border to obtain them.

We began with shrimp as well as scallop ceviche served on corn tortillas. I rarely eat ceviche in restaurants any more because, unless raw fish is extremely fresh, it becomes contaminated easily. The ceviche here is better than in my own kitchen, at the peak of flavor and texture. Prepared with garlic and cilantro, either shrimp or scallop ceviche costs \$1.95, and a combination of both is \$2.50.

The ceviche was followed by a cold seafood platter (\$3.50 for two people, \$7.50 for four). It consisted of the best oysters I've ever had, raw butterflied shrimp, cooked shrimp, and scallops. The oysters proved immensely tender, due to the fact that it's pond-reared to relax the muscles, cooked for an hour and a half in vinegar and water, and then plunged into ice water. This was

also my first experience with raw butterflied shrimp, which we dosed with lime, a real treat. The fresh salsa was very fine.

Although we loved the cold seafood platter, we preferred the fried seafood and fish plate that held a fish fillet, shrimp, and squid steaks that were fork-tender and a marvel. Everything was done in garlic butter and parsley and served with plump lime (approximately \$7.00). The seafood fry is over-typical of Mazatlan and not to be overlooked. It's served with rice and refried beans—the beans were the only item about which I had reservations—I prefer whole beans. The minister of the evening proved to be a whole, deep-fried fish called *luchuango*

that is found in Baja waters and rarely appears in San Diego. Prices for a whole fried fish range from \$5.25 to \$9.95, and we were knocked out by the look and taste of it. Needless to say, we couldn't possibly eat all of it and took most of the *luchuango* home. Its only rival was the fish fillet (\$4.95 a la carte), whose sweetness I can still taste as I write.

While we were chatting with the owners and admiring the pictures of their young children, I saw someone being served *siete mariscos* (seven seas wrap), and we couldn't leave until we had sampled it. A vast bowlful, which is a meal in itself, costs \$5.75. The incredibly tasty broth is replete with shrimp, octopus, fish, and vegetables.

The use of fresh oregano gives it some punch. What distinguishes this soup from other versions is that it's not made from rattle-tangle odds and ends, but from first-rate ingredients.

Ordinarily, James's wife bakes the cheesecake, but since one of their four children was sick, we were served a rich commercial cheesecake brought to our table with two lighted candles—it was my friend's birthday. Marina, the dedicated and cheerful waitress, led the singing.

We had an extraordinary evening, not only because of the freshness of the food, but because everyone was treated like family. At dinner we had been imported from Mazatlan, served icy cold. Those who

prefer beef can have carne asada or a beef and seafood combination. When we opened our leftovers, we found salsa, paper napkins, and packets of crackers, which was a thoughtful touch.

As we left, we applauded the chef and I gave kisses all around. Mazatlan Seafood has room for about 35 people, so be sure to phone before starting out. But go there you must, and don't miss the eggs and seafood breakfasts. There are no frills, only fresh, marvellously prepared, simple food at low prices. My one regret is that my old Tijuana connection friend, Marty Outfitter, couldn't have lived to enjoy Mazatlan Seafood with me. He always dreamed of such a café close to home. □

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## Of Age

BY JEFF SMITH

"The trouble with middle age," wrote George Bernard Shaw, "is that you get all the things you wanted as a youth." To which my soon-to-be-vegetarian father replied recently, "Through true, the real trouble with middle age is that you outgrow it." In his still-remembered comedy-drama, *A Thousand Clowns* (1962), Herb Gardner gave us Murray Burns, a nonconformist who flat refuses to become a responsible adult, and Nick Burns, a 12-year-old allowed to change his name and identity at will. In *I'm Not Rappaport*, currently being produced in fine style by the Gaslamp Quarter Theatre Company, Gardner gives us "Nat Meyer" (which may not be his real name), a mortally silly, 61-year-old Jewish man able to spawn proven identities at will. Like Murray Burns, Nat will come back to reality "only as a tourist." And like Burns as well, Nat will tilt at the windmills of the Establishment as long and as hard as he possibly can. In many ways, *A Thousand Clowns* is a funky hymn to the charms of youth. With *Rappaport*, Gardner has written a sequel, this time about the pain and fire of old age.

According to Midge Carter, an 81-year-old black man who, seemingly reluctantly,



Don Alan Croll, Lance Roberts

The production is a deft blend of vaudeville and high seriousness without creating a murky middle ground.

shares a bench with him in New York's Central Park, Nat isn't "even friendly with the truth." Nat much prefers what he calls "altercations." These are tallorings of the truth "till it fits." Nat decided on this policy in his 90th year, when he died for

six minutes. Up to that point, he says, he was one person. For the next five years, he promises to be at least a hundred others. And as the play unfolds, it would seem the only person Nat isn't Rappaport — the doped figure in an old vaudeville gag. Nat

is Hernandez, an escaped Cuban terrorist; Tony "the Cane" Donato (an underworld don from Phoenix nicknamed "the Cobra"); an Italo-Italian; Dr. Friedrich Engels, therapist; Ben Reissman of the Human Rights Strike Force; and 20 others. He is also a God-that-failed socialist who reacts instinctively to social injustice and who, during the course of the play, risks life and limb — both his and Midge's — to correct inequities on the spot.

White Nat has created waiting for Godot and has decided to make things happen. Midge — short for "midget," which he isn't, except to the third of his five ex-wives — has seen enough for many lifetimes. He's much less eager to cry foul. Nat believes that the proper response to outrages is to be outraged. Midge prefers compromise. And peace and quiet. If a local dog demands protection money, Midge obliges. Nat may entertain strap-on-erotic romantic notions, but Midge is a realist all the way. Fifty years ago, their paths would never have crossed. Other than their ages, about the only thing they have in common is that both are almost blind. And yet they form a kind of team. Though it's the last thing he wants to do, Midge functions as a straight man for Nat's serious clowning, a sounding board for his whims. Often in the play, Midge also reveals a rare and admirable courage.

Like the jokes of old vaudeville Willie Howard, whom Nat resembles a great deal, *I'm Not Rappaport* is often funniest when it is most serious. Gardner has always had a knack for melding elements of comedy and tragedy together, and here he combines a very graphic, thorough depiction of old age with some very funny material. And the jokes don't hide the pain. They heighten it. For example, the play mentions the Amterdam several times. Or creating

building for the aged that is straight from Dante's *Inferno*. As Midge says, "Amterdam's 90 percent foolish people. Ever been in the lobby there? Ever seen 'em stin' there? Only way you can tell the live ones from the dead ones is how old their newspapers are." And Gardner can also epitomize a condition with an unforgettable line. When Danforth, a communications teacher with no talent for communicating, tries to retire Midge from a job he's had for 42 years, Nat fires from the hip: "One day you too will join this weird tribe. Yes, Mr. Chairman, you will get old. I hate to break the news. And if you're frightened now, you'll be terrified then. The problem's not that life is short but that it's very long, so you better have a policy. Here we are. Look at us. We're the coming attractions."

One of the best features of the Gaslamp's in many ways fine production of *I'm Not Rappaport* is that it has captured the complex tone of the play, a deft blending of vaudeville and high seriousness without either canceling the other out. Or creating

a murky middle ground. Gardner's work demands total precision, and the Gaslamp has delivered it. Credit must go to director James A. Strait. The production has some pacing problems early on, details here and there could be (and probably are by now) sharper, and some minor choices are questionable. But overall, Strait has done a solid job with a difficult piece — so solid, in fact, that one can easily forget that *Rappaport* wasn't Strait's directorial debut with a "regular" drama. Based on his efforts here, Strait merits more work as a director, and soon.

In keeping with the production's tone, Robert Earl's set also combines elements of vaudeville whimsy and realism. A bridge in Central Park, with its massive stone archway center-stage, the set becomes less realistic the closer it comes to the proscenium. The autumnal trees are two-dimensional, and scenic elements at the edge of the proscenium are painted black, as if they have turned their backs on us. Laid handsomely by Matthew Cubitto's designs

(this guy has mastered the lightboard at the Hahn!), the set is obviously working on a "concept." But its mixture of elements makes more of a Brechtian comment on the play than is necessary, since this is Central Park, and they are (or should be; they aren't yet) thugs, and the comedy works best when sprung from a realistic base. Juli Robo's costumes and an uncredited sound track (carnival music off in the distance) also enhance the production.

The acting is uneven, though the key roles are in good hands. As yet Ken Parratt hasn't worked out completely how Danforth-the-communications-can't-communicate, but he's close. Further away are David Wright as the Cowboy, whose Wright plays in a very stock manner (Gardner's dialogue for the character doesn't help much, podna) and Andrew Marvel, who at present poses no believable threat as Gilly the thug. A punk haircut and black boots do not necessarily a mugger make. Dana Case has little to do and does it passably. On the plus side, and these are real pluses,

Allison Brennan has a walk-on part as Nat's daughter Clara that she performs splendidly. In maybe ten minutes max, Brennan creates a frustrated, understanding, loving person who will be the wrong thing — inaccurate her father in a "home" — for what she feels in her heart are the most humane of reasons. Equally strong is Lance Roberts as Midge (a man maybe 50 years Roberts' older; Dianne Holly's makeup work is excellent). One could quibble some about his timing early on, but Roberts gives the character a kind of quiet dignity that is most impressive. He also works well with Don Alan Croll, who is simply outstanding as Nat. When you go to the Hahn Cosmopolitan Theatre to see this first-rate show — and, a word to the wise, call for tickets soon — look at Croll's place in the program. A reasonably young guy, right? But refer back to that picture at left, and you'll swear that Don Alan Croll has been bound and gagged in the green room and that the real Nat Meyer (or Willie Howard) has been playing himself all along.

# JOHN BAKER

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(continued from page 3)

**Working Blue**  
Regarding Buddy Blue's letter in the January 19 issue of the Reader, talk about "battered" and "javeline" playing contents! Apparently, anyone who does not share your viewpoint of the local music scene is "misguided."

Jeff Becker has more talent in his little finger than you do in your entire body, including the biggest part of you — your mouth. The "two-faced existence" of club bands that you abhor has been in existence as long as rock and roll. The Beatles, Simers, and Springsteen, to name but a few, took this very route to fame. Despite your ranting and raving, it is a historical fact that many performers unashamedly played and will continue to play those club/cover gigs until they get a break.

To refresh your memory: you pay the dues (this sometimes includes these nasty club gigs). If you're deserving or lucky (not necessarily in that order), you achieve some fame or notoriety. THEN you rest on your laurels. Like a spoiled brat demanding dessert before dinner, you keep trying to skip steps one and two. Perhaps you personally have never booked Four Eyes to open

for the Jacks. However, I did attend a show at Rio's once with both hands on the ball. The truth of the matter was that Four Eyes had a substantial crowd who seemed to enjoy their original music as well as their "concocted" antics. When the Jacks took the stage, much of that crowd filtered out the door. I know because I stayed through your entire set. Some of the handful of people remaining (evidently the hardcore "Jacks fans" you referred to) were earlier dancing to Four Eyes.

As for the famous Buddy Blue recording career: you are no longer in the Beat Farmers. The best move they ever made was replacing you with Jay Harris (now there's talent!) You also know that it's not just making a record, but getting a decent record deal. And then up, Buddy! How many Jacks records have you sold? It only believing made it so.

Buddy Blue, you're a legend in your own mind. You view yourself as a famous recording artist, as well as San Diego's only local original music promoter, critic, and writer extraordinaire. Perhaps you can also envision yourself as a double jointed. This would enable you to bend over and kiss your own ass, because you're the only one who ever will.

C. Edwards  
Normal Heights

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BY RICHARD MELTZER  
PHOTOGRAPHS BY CRAIG CARLSON

JANUARY 26, 1989 39



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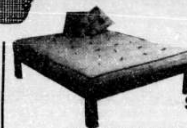
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# SECTION TWO EVENTS THEATER MUSIC & FILM



Tom Warren and Tug's in 1983

## SPIRITS OF A BYGONE BAR

Ghosts haunt the corner of Emerald Street and Mission Boulevard in Pacific Beach, the hallowed ground where Tug's Tavern operated between 1959 and November 10, 1983. The site is part of the Hennessey's chain now, and PB, where the carcass '80s have driven beach consciousness to the point of extinction, ain't what it used to be. Holmes. But the ghosts of the last real beach bar remain, and if you close your eyes and listen hard enough, you can still hear the Dead plinking loudly from the corner speakers, competing with the ball game on the fuzzy TV screen behind the bar. There in the mist sit a group of young hoddadites, ogling the kinetic blonde prancing down Emerald Street, whom they can see through the open windows. Two biker chicks are shooting pool, their faded denim pockets providing points of interest for three scraggly-bearded dudes sharing a pitcher and swapping tumble stories. Fraternity dorks, married couples, regular like Stan the Man, Racetrack Paul, Kenny I-Am-the-Linenman-for-the-County Oliver, and Spike occupy their customary places around the "homeshoe" at the west end of the bar. Hungry-eyed women paw lipstick-stained

beer mugs as they glance furtively toward the door. The bartender isn't wearing shoes. A bumper sticker reading "Indulge" does the old in-and-out at the end of the cash register drawer. Indulge. Indulge. Indulge. Wherefore art thou, 1970s? As the 1990s rush up at us like sidewalk toward a suicide, the '70s don't look so empty after all. At least we still had Nixon to kick around (pre- and post-resignation), and the Chargers were watchable, and city politics was halfway interesting. As for the beach, Tug's was the crucible of the interesting values of each tribe that claimed the shore as its own. The aging surfer, the balser (with hearts of gold) biker, the desperately single, the happily married, the young and confused. Tug's was the place where they all, finally, fit in. Fourteen hundred of them would show up for the Spanish

(continued on page 3, col. 4)



## US THREE AGAINST YOU THREE

If your idea of great basketball is the standard schoolyard shoot-out or a down-dirty playground scuffle, then oil up your slickest moves and prepare to neckle some twice because this weekend the Gus Macker comes to town.

In case it's been a long time between dribbles for you, the Gus Macker is roundball shorthand for what has been called "the largest three-on-three basketball tournament on earth." Though new to San Diego, the 15-year-old event is a way of life, a raison d'être, for armies of Heartland hoopers, and its '88 All-World Tour reportedly drew over 20,000 players and nearly 100,000 spectators. Think of it as Hoovers directed by Cecil B. De Mille.

This Midwest version of over-the-line, set for Saturday and Sunday in the southeast parking lot of San Diego's Jack Murphy Stadium, had its humble beginning on the driveway B-ball court of Scott McNeil (a.k.a. Gus Macker) in the tiny Michigan town of Lowell. There, in 1974, a young man with a jumpshot and a dream rounded up several neighborhood buddies and organized a rudimentary "tournament." The Macker contest caught on, quickly outgrew Lowell, and in subsequent years has evolved into a traveling backboard

(continued on page 3, col. 5)

## VIDEOKIES

One day, Onal Roborn walked across a prairie outside Tulsa, near the five-story Prayer Tower held erect. Oklahoma is a flat state. The sky there is big. Onal looked at the big sky. He saw a 900-foot-tall Jesus. The big Jesus told Onal to build a hospital with 777 beds.

Onal built his hospital in Tulsa. It is part of a complex called the City of Faith. Onal also has a television program. It is broadcast nationwide. On his television program, Onal has shared other visions with his viewers. Once, God appeared to Onal and threatened to kill him if he did not raise 35 million dollars. Once, Satan attempted to strangle Onal in the middle of the night.

Perhaps its fitness lends Oklahoma to vision-seeing: 69,919 square miles of oil fields. Prairies. Waving wheat. Hawks making lazy circles in the sky. Land of the Durbowl. Okies. The Grapes of Wrath. Endurance. Faith.

Dan Boord and Greg Durbin

once lived in Oklahoma, too. They also had visions. But Greg and Dan do not tell people about their visions on television broadcasts. They record them on videotape. The videotapes are shown in art galleries. In Oklahoma, Boord and

Durbin made a videotape called *Democracy in America*, or *Everyone is Welcome*. A dry wind blows over the prairie. We are informed that Oklahoma's Penn Square Bank collapsed in 1982. At the trial, a lawyer quoted Alexis de Tocqueville, a

(continued on page 3, col. 1)



"The Great Frontier" Dan Boord & Greg Durbin, 1982

## STANDARD STUFF

Scene: Living room. UNCLE HERMAN — my Uncle Herman — reading newspaper, seated stage right in Las-E-Bos



AUNT JOYCE — my Aunt Joyce — enters stage left, crosses stage right, stands, enters at UNCLE HERMAN. He does not notice her.

AUNT JOYCE: Herm! UNCLE HERMAN: (startledly) Yes, Peanut... (He has always called her "Peanut.")

AUNT JOYCE: (apropos of

nothing at all, really) Do you believe in God? UNCLE HERMAN: (after nearly 30 years of marriage, nearly 30 years of questions, child-rearing, hard work, poverty, prosperity, cannot quite understand just what, on this particular Saturday afternoon, has prompted this query) Huh.

AUNT JOYCE: (voice rising) Herman, I asked, "Do you believe in God?"

UNCLE HERMAN: (realizing there may be no quick and simple end to this) Er, I don't know. Humm, yet, I guess I do believe in a higher intelligence — if that's what you mean when you...

AUNT JOYCE: (caught up in snow-balling self-progression)

Well, that's good, because I was thinking that if there weren't a God, why people would just run around killing and stealing and robbing and raping... sort of like... they do... (225)

UNCLE HERMAN: (more puzzled by their exchange than disinterested) Yes, well...

AUNT JOYCE: (vexed) Yeah, well, I'd better get back to work on this thought.

CURTAIN

This excerpt from an ongoing familial drama illustrates quite nicely the current discussion over the choice between right and wrong. Suddenly, our nation has evinced a growing concern over its citizenry's ability to discern left from

(continued on page 4, col. 3)



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**Monday**  
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**Tuesday**  
8:00 p.m. - 12:30 a.m. - Anthony's Harborside

**Wednesday**  
8:00 p.m. - 1:00 a.m. - The Catamaran

**Thursday**  
7:00 - 11:00 p.m. - "B" Street Cafe

**Friday**  
5:30 p.m. - 7:30 p.m. - San Diego Hilton

**Saturday**  
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## VIDEOXES

(continued from page 1)

"visionary" Frenchman of the 1800s.

Boord and Darbin envisioned a camera crew meeting Alexis de Tocqueville in Tulsa International Airport in the 1980s. In their vision, Alexis is a young, round-faced woman with a thick "barned" accent. The camera crew hands Alexis a can of Coke. They hand her a restaurant menu. She reads it, saying, "Cheekens fried stick."

"Hooch pappies," "Turkey gravy." Her eyes are round. She has pouting lips. The camera crew films her lips.

unapologetically American words. Eventually, Alexis leaves town; Oklahoma's banks collapse.

An electrical storm. Grain elevators. Quotes from newspapers explain that in 1982, an Oklahoma county

commissioner was indicted for taking bribes from local merchants. In The Gong-Booy Perry, Boord and Darbin envision a party for the jail-bound public official.

At that party, guests eat a cake that looks like the "Go to Jail" card from Monopoly. They talk about the public official's truck, his house, his wife's jewelry. Cut to a big blue sky with fluffy clouds.

Later, party guests turn and speak to the camera. They testify to the corrupt official's fine character, say, "He may be a crook, but he's our crook."

Cut to a dirt road on which a truck drives slowly toward the camera. A woman sings "Four Cleanin' Heart." Bugle blares around a light bulb against a dark sky. Credits roll.

The Great Frontier is rife with more heartland images: more prairies, water towers, landrills fluttering beside decrepit barns. The host of a television talk

show interviews a man about the films of one Bill Jenkins, a turn-of-the-century train robber/biographical candidate. The films were Westerns. Cut to still photos of Oklahoma in 1910. Grainy footage shows Bill Jenkins on the set of a Western. He orders people around.

The talk show host also interviews a historian, who says the Westerns were full of lies. The historian and his man argue. Then we see houses on a prairie, a tax hidin' mine on broken-down porches, and... blue skies with fluffy clouds.

Scenes 1: A komatideer, particularly in the Western United States, who makes a claim before the proper time for doing so, thus gaining an unfair advantage in location. 2: Any person doing something before the proper time for doing so, thus gaining an unfair advantage over others. 3: A native or resident of Oklahoma. Perhaps, compelled by the

propensity of Oklahomans for seeing the improbable in their dusty plains, fluffy clouds, and blue sky, Webster's Dictionary will one day list "Oklahoman" as a third definition of "visionary." Until then, we must rely on the evidence presented by television broadcasts and videotapes to gain an understanding of the "Oklac." As part of its Urban Cinema series, the Installation gallery downtown will show the Gong-Booy Perry and Dan Boord videos introduced above. The total length of the videos is 72 minutes. An opening reception is scheduled for 7:30 to 9:00 p.m. Saturday, January 28. Thereafter, the videos will screen Wednesday through Saturday at noon and 2:00 p.m. through February 18. The phone number of Installation, located at 930 E. Street downtown, is 232-9915.

— Mary Lang

## US THREE AGAINST YOU THREE

(continued from page 1)

spectacle nonpareil.

One important aspect of the Gus Macker is that it is a people's basketball. This is no glitzy showcase for the overpaid athletes of the NBA, but rather a half-court forum open to nearly anyone willing to lace up his or her sneakers and fire the ball. (During the regular basketball season, high school and NCAA players are ineligible.)

Tourney rules are a study in athletic egalitarianism. Each team is made up of three players plus an alternate. Squads are computer-sorted into men's and women's divisions according to age, experience, height, and weight. The Macker at the Marjory will even feature special divisions for intermites.


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**Saturday \$10 cover • Showtimes 8:00 pm & 10:30 pm**  
**Sunday \$6 cover • Showtime 8 pm**  
**2 drink minimum • Sorry, you must be 21 or over**

(continued from page 1)  
scouties, and military personnel. Equal competition is the byword here, and for its \$50 entry fee, each team is guaranteed three games, a Macker T-shirt, and other keepsakes.

While an opportunity to run, gun, and have some fun, the weekend games will also attract a healthy contingent of serious players, and the top three teams in each division get to take home trophies. The senior court jester becomes eligible for a dubious award known as the Toilet Bowl trophy.

Games are played to 20 baskets, one point per. It's win-by-two, call your own foul, and change possession after each score. There are no referees, but a corps of court monitors known as Gushers will be on hand to watch for flagrant mugging, overactive elbows, and, well, attitudes.

A basketball jones is not

required to enjoy the sphenoid ball, so bring out your lawn chairs, kick back, and spectate, because admission is free. The show starts at 8:00 a.m. As many as 400 teams are expected to shake 'n' bake on the 36-court setup, with some even dribbling in from out of state. For added viewing excitement, there's a slam-dunk contest slated for Saturday.

If you want to play, however, you'll need to hurry to get your hoop group registered. Do that by calling the Police Athletic League's Michael Brunker or Dave Kruk, co-chairmen of the event, at 231-9567. The Gus Macken have traditionally raised and donated money to local charities, and a share of the proceeds from the San Diego tournament will go to benefit PAL.

— Bill Owens

## STANDARD STUFF

(continued from page 1)

illicit action. Business schools and liberal arts colleges have begun coyly sporting "Ethics" classes in their curricula. America being first and foremost a capitalist country, this morality vogue has been prompted, no doubt, by certain shady dealings on Wall Street and by highly questionable sales transactions conducted by the elected and appointed officials of an administration that's, quite recently, resigned itself to history's dustbin.

The entire spectacle — the rampant vice, the hunger for virtue — is rather diverting. The cat has been out of the bag for some time now, thousands of years, actually. Since Cain slew Abel and lied about it to God. Since Lot's daughters slept with him. Since Joseph's siblings tore the coat from his back and sold

him into slavery. Yes, it's been pretty much all downhill since Creation. If today's headlines mean anything at all, they serve simply to tell us that, for the moment, certain institutions have grown more clever and adept at discovering and exposing wrongdoing than others have at concealing same.

Still, fashion is fashion, and if people want to pretend that they are more concerned about what used to be called "sin" than they have been in the past, one might as well let them. Their motto-mouthing about it will, at the very least, distract them and keep them out of trouble — for the time being. And it is comforting to see this concern percolated before society in the form of televised "ethics" forums featuring individuals in positions of authority. As long as they remain on camera, we know

what they're up to. Besides, given enough limelight, their hubris blossoms with amazingly ironic results: the broadcast becomes a high-minded version of The Gong Show.

Starting next Tuesday, January 31, at 10:00 p.m. on KPB's television, San Diego will be able to tune in for the first of a ten-part series entitled Ethics in America. Those already acquainted with the other issues-and-answer-type programs authored by former CBS president Fred Friendly (The Constitution, The Delicate Balance, Managing Our Minutes, Health Care in America) most assuredly will not want to miss this one. In this first episode, an all-star celebrity panel munches with perplexing scenarios involving cheating on tests, pilfering friends, and honest tempus. Those on hand to tell America exactly what they might do if confronted with such sticky

situations include Surgeon General C. Everett Koop, Boston Globe columnist Ellenberg, Boston Globe columnist Ellen Goodman, Supreme Court Justice Antonin Scalia, and many others.

Much of the fun to be had from the show depends on how much the viewer knows about the backgrounds of each respective celebrity. For the well informed, Ethics in America can be a regular lullaby. Take the lovely and well-spoken president of Planned Parenthood, Faye Wattleton, for example. When asked if she would sexual on an adulterous husband, Faye says, straight-faced, she wouldn't because the "doesn't believe in interfering in people's private lives." Given that Faye, a black woman, heads an organization that is the bastion child of eugenics boosters and racial supremacists, an organization committed to advising young black women to abort their "unwanted" fetuses, her

response achieves the sort of "intellectual" naivety, if ever, seen on television. And there is more hilarity to be found on the other end of the political spectrum. When the program's moderator ups the ante by asking the panel what they might do if the adulterous husband's 15-year-old paramour came to them for advice, right-wing senator Midge Decter fires off an incomprehensible rant about "calling the police" and "why are we letting ourselves be bullied by this [theoretical] 15-year-old, anyway?" While her loopy confusion of reality with television is entertaining enough, Midge is even funnier when one considers the checkered moral crusades of her past. As an admitted agnostic, Decter has punned, nonetheless, a one-woman campaign against male homosexuality in America. For some unknown reason, gay men really get her dander up and

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— Abe Oppenheimer

## SPIRITS OF A BYGONE BAR

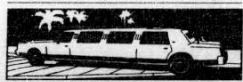
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onster specials on Sunday morning, taking the heaping paper plates out the back door and walking one block to eat along the beach. The Thursday night specials, where you get three rolled tacos, a souada, and a plate of salad for \$1.10 (it started at 50 cents in 1969) drew a record 159 patrons one night in 1981. Beach folk still talk about the cheap eats and camaraderie of those bygone times. Former "Tag" owner Tom

Warren says he still sells Tag's "Tahini" on the beach, out the back of his motorhome. "People are always asking me about 'Tag,'" he relates. "Hah! You took away my Sunday breakfast!"

Well, Hennessey's and Tom Warren are offering some relief. The second annual Tag's reunion will offer at least a taste of the gilded past. Thursday night, January 26, Hennessey's will be selling burrito dinners for 99 cents, and another buck will get you 16 ounces of beer in Tag's old yellow plastic cups. Okay, so Nixon is now respectable. The Chagans are a joke, city politics is painfully funny, and you just bought a washing machine. At least you can go yuck it up one more time at an imaginary Tag's and look for yourself among the ghosts.

— Joe Terrebomme

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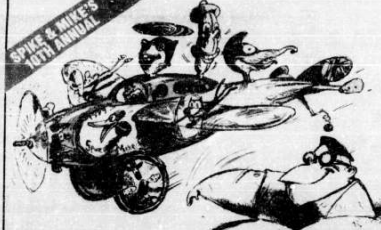
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Fri Jan 27 Sat Jan 28 Sun Jan 29  
7 & 9:30 7 & 9:30 2:45, 7 & 9:30

WEEKEND 4  
Sat Feb 4 Sun Feb 5 Mon Feb 6  
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Jan 27 & 28 meet Bill Plympton, premiering his latest film *How to Kiss*  
Feb 4 meet Everett Peck, who's cover art for the Festival of Animation has won a San Diego Award. Come and have this well-known artist autograph a Festival t-shirt.

ADMISSION: \$5.50 Advance Outlets • \$6 At The Box Office • \$7 Fri. and Sat.  
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## READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 80863, San Diego, CA 92158.

## OUTDOORS

**Birding.** Loons, grebes, goldeneyes, black skimmers, cormorants, terns, and several species of ducks should be seen in and around the wetlands and surrounding shorelands. The San Diego Audubon Society's bird

walk this Saturday, January 28, beginning at 8 a.m., will be at the Biological Study Area on the Silver Strand in Coronado. From San Diego, take the Coronado Bridge to the Coronado, turn south on Orange Avenue, and continue on Coronado until it becomes Silver Strand Boulevard. About 1.6 miles south of the Coronado Cays condominiums, turn left (east) into the study area's parking lot. From the South Bay for a non-rolling route, take the Palm Avenue exit from 15 in Imperial Beach, drive west, and then head north on Silver Strand Boulevard at the west end of Palm. The lot is about one mile north. Bring binoculars or a scope. Fee: \$31-615 (weekdays, 10 a.m. to 12:30 p.m.).

**Zoo Reunited.** Tours, which have continued to monthly narrated strolls through the San Diego Zoo grounds this Sunday, January 29, beginning at 9:30 a.m. The guide will identify and describe some of the exotic plants in the Zoo's collection. The Tiger River exhibit is included on the tour. Group size is limited, and reservations are required. The event is free, although admission to the zoo is not. For reservations and details on the meeting place, call 297-0289.

**Strolling for Whales.** One of this weekend's Walkabout strolls will have as its goal some migrating gray

whales they hope to spot from the Raptor Point and Yucca Point overlooks in the Torrey Pines State Reserve, above the beach between La Jolla and Del Mar. This casual stroller is scheduled for Sunday, January 29, beginning at 11:30 p.m., at the north end of the parking lot to the Torrey Pines Inn, 11480 North Torrey Pines Road, La Jolla. Bring binoculars and water. Fee: \$23-1463.

**Rainfall Totals for San Diego County** stand at near-normal levels as we pass the midpoint of our rainy season (the rainfall "year" runs from July through June). Eighty-five percent of the rainfall along the coast occurs from January through March, with the yearly average amounting to a little less than ten inches. Rainfall records for San Diego, kept since the year 1850, show that years of "average" rainfall are a rarity, with well over half of the years showing a deficit from normal (less than three inches fell during the driest season, 1960-61) and the next showing greater than normal precipitation (6.5 inches fell during the wettest season, 1960-61). As is usual for this region, dry, sunny periods should continue to alternate with rainy spells for the next couple of months.

**San Diego County's Waterfalls.** swollen with runoff from the recent winter storms, should be flowing at near-normal levels during the next few weeks. Three of the smaller but only accessible falls are Green

Valley Falls at Coyamaca Rancho State Park, the falls below the first palm grove in Borrego Palm Canyon (Anta-Borrego Desert State Park), and the falls at the midpoint of Los Peñasquitos Canyon Preserve—a three-mile walk from its east or west entrance. Hikers and climbers can explore many other waterfalls (some with heights up to about 100 feet) in remote areas of the county.

**Mexican Coral** ("tubed coral") (*Erythropora*) is already showing off its scarlet, flame-like flowers on the tips of its stinging, leafless branches in some parts of town. Commonly planted as a park and freeway landscape, beautiful specimens of this medium-sized tree can be seen at the zoo, San Diego City College (downstairs), and San Diego State University. The bloom should continue into March or April. Light to mid-morning, shade-shaped leaves will cover the tree by early summer, just in time to provide shade for the warm months.

## DANCE

**Country Dancing.** The monthly New England style country dancing event, featuring live music by the Vintage Music Company and caller Joseph Taulman, has relocated to a new home. The next session of

contradances, squares, running sets, and couples' dances will be held Friday, January 27, 8 p.m., at the Polynesian Hall, 1914 10th Street, North Park. Beginners are welcome. For more information, call 484-0811 or 422-3236.

**"Face Changers."** New York choreographer/dancer Donald Byrd will appear in two shows at South City, in collaboration with Mito Morales, in a work that incorporates a film by George Lockwood. Face Changers is a multimedia, theatrical dance performance that is based on the metamorphosis of characters, building "from ritual to humor, pathos, and mystery." Performances are set for Friday and Saturday, January 27 and 28, 8 p.m., at the performance gallery at 551 Eighth Avenue, downtown. For ticket information, call 233-6666.

**Dance Jam.** A session of participatory, free-form dance and movement to recorded music is held every Friday night from 9 p.m. to midnight, at the studio at 2551 Fifth Avenue, Hillcrest. For more information, call 239-1713.

**Chugging.** The first dance of the new year sponsored by the Southern California Chugging Association and the Blue Ridge Chugging will be held on Saturday, January 28, from 7 p.m. to 10 p.m., at the Imperial Beach Elementary School, 601 Elm Avenue, Imperial Beach. During the evening, Randy

Devis will give a couple of short introductions to the contemporary western dance style. Contact you with city-slicker feel. 281-1101.

## FILM

**"Anthropology Projected,"** the Museum of Man continues its periodic series with three films on American Indian art and artists. *Moana* is a work that incorporates a film by George Lockwood. Face Changers is a multimedia, theatrical dance performance that is based on the metamorphosis of characters, building "from ritual to humor, pathos, and mystery." Performances are set for Friday and Saturday, January 27 and 28, 8 p.m., at the performance gallery at 551 Eighth Avenue, downtown. For ticket information, call 233-6666.

**"High School Confidential!"** As if this 1955 grade-2 Republic Pictures chugger needed the help, the comedians from the L.A. Connection will provide their own review during the movie screening (without the original soundtrack) on Friday, January 27, 8:30 p.m., at the Ken Cinema. The plot has something to do with an undercover agent infiltrating a suburban high school gang that's selling drugs. Jerry Lee Lewis may be the best of this cast, which also includes Ray Tinsley, Jan. 28, 8 p.m., at the Ken Cinema. The Ken is located at 4061 Adams Avenue, Kensington. 235-5969.

**"Urban Cinema" Series.** The next entry in installation's series of new videos and films is a set of three videos by Greg Dalton (of SDSU) and Dan Berni. The three works use Oklahoma as the setting for a dismemberment of the art of the American West Coast and the West Coast, using the familiar format of American TV. The Great Frontier (1988) compares the image of the West from the silent cinema with historical documentaries and TV talk shows. The work was produced by WNET's New Television series. *Democracy in America*, or *Everyone is Welcome* (1988) contrasts the Tocqueville with bank failures and Okie stereotypes of the '80s. The *Chug-Away Ferry* (1987) takes

the program includes Tin Toy by computer-animation specialist John Lasseter. Bill Proctor's *How to Kiss, Smooch or Drive in Chicago* Simon, set to music by Wan Toot We and an animated film done with a typewriter (*Primo Too Too*, from Canada).

This week's guest animator is well-known cartoonist Bill Proctor. He will be present at the Friday and Saturday screenings, January 27 and 28. Show times are at 7 p.m. and 9:30 p.m. on Friday and Saturday, and 2 p.m., 4:30 p.m., 7 p.m., and 9:30 p.m. on Sunday. Tickets are available through Ticketmaster (278-9477), or call 454-8777 for additional ticket information.

**"Shadows Old Lady"** (La Velle Dine, 1984). Rene Allio's 1966 comic French production stars Sylvie as a woman who discovers the pleasures of life only after her husband dies. The film, based on a Brecht story, will screen in French with subtitles. Monday, January 30, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

**"Murders among Us: The Simon Wiesenthal Story."** Brian Gibson directed this biographical drama, which stars Ben Kingsley. The picture was made for Home Box Office Pictures. The film

a look at a community's odd pride in its county commissioner, who was indicted in a corruption scandal concerning misappropriated tax revenues. The theme could be summed up in a quote from the video: "He may be a crook, but he's our crook."

The first screening of the video will be at a reception for the artist, Saturday, January 28, 7 p.m. to 9 p.m., after which the works will be shown twice daily, at noon and 2 p.m., from Wednesday through Saturday, through February 18. The gallery is located at 950 E Street, downtown. For more information, call 232-0915.

**Side Programs and Films** are on the schedule for the next meeting of the local chapter of the Photographic Society of America—an all-day event—set for Sunday, January 29, from 8 a.m. to 4 p.m. San Diego Zoo photographer Ron Carmon offers a slide show titled "Photo Tips on Safari through Africa." Jacques Rivette's slides are of "Japan, the Beautiful." Wayne Zook shows his film *Raise*, and Martin Feld presents a coordinated slide-and-music show, *Sounds of Music*. Opus 6. The event is open to the public and will be held at the Radisson Hotel, 1433 Camino del Rio South, Mission Valley. For reservations and information, call 583-6269.

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screens (in 35mm). Wednesday, February 1, 8 p.m., Sherwood Auditorium, La Jolla. Tickets are available at the Museum of Contemporary Art, 700 Prospect Street, La Jolla. Fee: \$44-0267 or 454-1541. This is a short film in a weekly series of five films made for HBO Pictures.

**"Easy Rider."** Dennis Hopper and Peter Fonda set out to look for America. And they find it. Hopper's much-mimicked 1969 film also stars Jack Nicholson and Karen Black. It will screen next Thursday, February 2, 7:30 p.m., room 107, Third Lecture Hall, Third College, UCSD. 534-4450.

## MUSIC

**Chinese Opera Excerpts.** The Peking Opera Company, a troupe of 60 singers, musicians, acrobats, and performers is currently on its first tour of the U.S. Reviews so far have suggested that the show is a visual feast, including everything from elaborate costumes and traditional face painting to martial arts, fencing, horse twirling, and a virtual circus of activity. The company will perform excerpts from four ancient and traditional operas: a narrative will introduce each of the story's background. The remaining local performances by the Peking Opera Company, sponsored by the San Diego Opera, are scheduled for today, Thursday, January 26, 8 p.m., Civic Theatre, 202 C Street, downtown. For ticket information, call the box office at 236-6510 or Ticketmaster at 278-9477.

**Symphony.** The fifth of the San Diego Symphony's "Oration Series" concerts has as its program Rossini's overture to *La Italiana in Algeri*, Mendelssohn's *Symphony No. 4 in A Major* (Berlioz), and Rameau's *Suite from Daphnis*, and two suites from Ravel's *Daphnis et Chloe*. Yusef Talmi conducts, tonight, Thursday, January 26, and Saturday, January 28, 8 p.m.,

Symphony Hall, 1245 Seventh Avenue, downtown. At 7 p.m., before the concert, there will be a lecture on the evening's program. For ticket information, call 699-4205.

**Guatemala** George Svoboda and Fred Bessetti perform an all-Bach program, including the Suite in A Minor and the French Suite No. 3 in B Minor, Friday, January 27, 7 p.m., World and Music, 3806 Fourth Avenue, Hillcrest. For reservations and ticket information, call 238-4211.

**Informal Recorder Recital.** Activities at the next meeting of the San Diego County Recorder Society include an informal program of music—William Byrd's "Hare Day," 11 dance tunes by Henry Law, and other selections—Friday, January 27, 7:30 p.m., room 152B, Mandeville Center, UCSD. Free. 212-4666 or 212-8216.

**The 90 Opera Season** is under way with the first of productions by the San Diego Opera, Donizetti's *Lucia di Lammermoor*. Soprano Gail Dubois, who has sung regularly with the New York City Opera since 1984, makes her local debut as Lucia. Jackie Goodrich, who has appeared here in the role of Faust, sings the role of Edgardo. Blodh Levine directs the production, and Edmund Muller is the conductor of the orchestra. The remaining two performances (in Italian, with English text projections) are set for Friday, January 27, 8 p.m., and Sunday, January 29, 2 p.m., San Diego Civic Theatre, 202 C Street, downtown. Tickets are available through Ticketmaster (278-9477) or through the theater box office (236-6510). For program information, call 232-7636.

**The Sounds of Software.** computer technology is combined with traditional acoustic instruments in this concert by UCSD's new-music ensemble.

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Ski Breckenridge Utah Feb. 17-20, Mar. 18-21 \$189  
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**SONOR.** Music for the concert is by Jaak Saaristo, Lejane Hiller, and Kari Chudade. In her compositions, Saaristo, a Finnish composer now in residence at JCU, uses modeling techniques and harmonies that evoke visual images. SONOR will perform a work for chamber orchestra, prepared tape, and electronics. Hiller's *Algorithms I, II, and III* is a computer-music piece based on algorithms that specifies the type of input data and how it is to be manipulated.

Chudade has turned the personal

**SONOR.** Music for the concert is by Jaak Saaristo, Lejane Hiller, and Kari Chudade. In her compositions, Saaristo, a Finnish composer now in residence at JCU, uses modeling techniques and harmonies that evoke visual images. SONOR will perform a work for chamber orchestra, prepared tape, and electronics. Hiller's *Algorithms I, II, and III* is a computer-music piece based on algorithms that specifies the type of input data and how it is to be manipulated.

Chudade has turned the personal

computer into a performance instrument with software that enables the composer to hear his music as he works. Many performers, including rock bands, use Chabadi's software. He is joined by percussionist Jan Williams and the SONOR ensemble for a performance of *Many Mornings, Many Moods*, a mix of music based on various themes, including Ellington's lovely "In a Sentimental Mood." The concert will be held Friday, January 27, 8 p.m., Mandeville Auditorium, UCSD. For ticket information, call 534-4559. For program information, call 534-5404.

**Multicultural Jazz.** Glenn Horiuchi plays his original compositions that blend Eastern and Western musical traditions, Friday, January 27, 8 p.m., the BookWorks/Pennikin, Flower Hill Mall, 2670 Via de la Valle, Del Mar, Del Mar. 481-8007 or 755-3735.

"The Marriage of Figaro," the Grossmont College Opera, accompanied by the USIU International Orchestra, will present the first full opera ever staged at the Tijuana Cultural Center on Friday, January 27, and Saturday, January 28, 8:30 p.m. The opera is presented in celebration of the 100th anniversary of the city of Tijuana. The Centro Cultural is located at Paseo de los Heroes y Mina, Zona Rio Tijuana, Tijuana, less than a mile southeast of the San Ysidro border crossing. Tickets are available through San Diego Community College (619-594-7397). Call the Centro for information (in English or Spanish). 1-706-684-1111.

**Classical Trio**, flutist Patricia Spencer, oboist Susan Barrett, and bassoonist David Savage perform classical music, Friday, January 27, 9 p.m., Jones Jewelry and Fine Arts, Coastwalk Plaza, suite 2C, 1298 Prospect Street, La Jolla. For ticket information, call 456-1677 or 558-7346.

**Youth Orchestra Ensembles**, the flute, winds, and string ensembles of the Civic Youth Orchestra have scheduled a concert for Saturday, January 28, 3 p.m., Marston Middle School, 3799 Clairemont Drive, Clairemont. Tickets are available at the door. 234-7227.

**Oboe and Guitar**, Susan Barrett, oboist, and Fred Benedetti, guitarist, perform works by Fauré, Villa-Lobos, Telemann, Ravel, and others, Saturday, January 28, 7 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For ticket information and reservations, call 298-4012.

**Appalachian Folk Music**  
Exponent John McCutcheon, a singer, songwriter, and master of the hammered dulcimer and most other traditional instruments, will appear in concert on Saturday, January 28, 8 p.m., at the Del Mar Shores Auditorium, Ninth Street and Stratford Court, Del Mar. The concert by the versatile storyteller-musician is sponsored by San Diego Folk Heritage. For ticket information, call 436-4030.

**"Resonance and the Piano,"** a recital with commentary will be presented by Christian Herzog, Saturday, January 28, 8 p.m., in room B202 of Mandeville Center at UCSD. Herzog's program, John Adams's *Phrygian Gates* and Joji Yuasa's *Cosmos Haptic II* (*Transfiguration*) exercise all the musical color possibilities of the keyboard. Free. 534-3229.

**Jazz Benefit,** the Don Glaser Trio, featuring pianist-composer Glaser and bassist Marshall Hawkins, a former Miles Davis sideman, will perform songs by Gershwin, Porter, Coltrane, and Charlie Parker in this concert to benefit the Congregation Adat Yeshurun. The event will be Saturday, January 28, 8 p.m., at the La Jolla Village Inn, La Jolla Village Drive at I-5, La Jolla. For ticket information and reservations, call 535-1106.

**Civic Organist** Robert Plimpton will perform compositions by Bach, Sousa, Burton, Widor, and others, Sunday, January 29, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

**Flutist Pat Spence** leads the ensemble Da Capo's masters' recital program, written for her, 5:30-7:30 p.m., room B210, UCSD. Free.

**Chamber Orchestra** Pro Musica-San Diego and instrumentalists perform in 18th-century clothing in 18th-century chamber music, 7:30-9:30 p.m., room B210, UCSD. Free.

Sunday, January 2  
vocal ensemble in  
Fischer, Max Ch  
Minton-Smith, M  
Moir, and Michael  
orchestra musician  
and Susan Barren  
Porto and Mary C  
Gary Syroid (viola  
(baroque trumpet)  
Koman (harpsich  
Jongrena conducto  
For this first con

Sublett is guest soloist. The program includes Bach's *Brandenburg* and Cantata No. 1, and other compositions of the 18th century. The concert is held at Grace Lutheran Church, 3993 Park Boulevard.

**Noted Horn Player**  
Tuckwell is the guest soloist in the next concert by the Chamber Orchestra in the direction of Donald Mackenzie. Tuckwell is the music director of the soloist and the orchestra currently performing. The event includes two Mozart concertos, Nos. 1 and 2.

7 p.m. The  
Rankin  
Patricia  
Warley, John  
t. The  
Ron Fox  
es), Anthony  
violin),  
in Brandt  
Hollace  
Andrew  
Virginia

**Musician/Satirist**  
Chadbourne is some combination punk folkie, performance country singer. He and then maybe p birdcage, plunage

**Composer/Vocalist:** Combines theater instruments (glass harmonica, musical saw, African vocal recital). February 2, 12:30. Performance: 10-15 min.

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selections from the repertoire of Palestrina, Monteverdi, and Bartolucci, next Tuesday, February 2, 7:30 p.m. at Shepherd Catholic Church, 1000 Gold Coast Drive. For more information, call 336-1111.

to multistory offices will be speaking at 7 p.m. on January 26, 7 p.m. at 1249 F Street, for more information, call 202-462-1111.

**The National Education Organization Eastern** will have a representative presenting a slide show about the group's work at the same time.

expeditions and preserving endangered species. Today, January 26, at 7:30 p.m. Earthwatch repeats the Adventure 16 in the Alvarado Canyon. Geographic area (18 at Road, 283-2374). January 31, at 7:30 p.m. program is repeated. Adventure 16 in 143 South Cedros

"The Evolution of American Theater," Lortie and community-oriented representative from Playhouse, will be American theater will draw some di-

presentation on ocean cruising to Pitcairn Island, the Easter Island, the Marquesas, Tahiti Islands, and other. Neal is author of *They will appear* January 26, 8 p.m. A Place to Meet Atlantis restaurant

Street, Mission Beach, Dana Landing). Tapes available at the disc store.

**Audio Critic** and **Clark Johnson**, both technical writing, polarity ("The World handle just about anything may have about it. He'll be speaking at the San Diego Audio Friday, January 27. Stereo Unlimited

**North County Area**  
Stengel presents a lecture that traces the use of color through

ten years of  
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alapagos,  
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mica, the Line  
ific islands.  
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ght, Thursday,  
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former  
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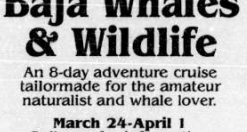
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## READER'S GUIDE TO THE THEATER

(continued from page 15)

**THE NOT RAPPAPORT**  
The Galt House Theatre Company is offering Herb Gardner's play about two old men on a bench in Central Park celebrating their survival. Gardner uses absurdist techniques to explore social issues. James A. Street has directed the production. Cast members are Denise Case, Don Allen, Craig, Audrey Havel, Ken Perrett, Lancia Roberts, Bui-Luca Salmeron, and David Wright. Bert Earl is the scenic designer. Juli Bohn is the costume designer, and Matthew Cabitto is the lighting designer. (Sm.)  
Hahn Corporation Theatre, through February 26, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

### LITTLE FOOTSTEPS

The North Coast Repertory Theatre presents the San Diego premiere of this bitter-sweet comedy by Ted Tally about baby boomers having babies. An upwardly mobile couple in their 30s face "the problems and perils of first-time parenthood." Ginny Lynn Safford has directed the production, which will include a new baby. Auditions for the part were held recently with parents wondering, "Who knows what this could lead to?" Cast members are Don Sablos, Steve Kline, J.P. Morley, and Sandra Dubois. (Sm.)  
North Coast Repertory Theatre, through February 19, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, January 22, January 23, February 12, and February 19 at 2:00 p.m.

### OLD GLOBE THEATRE: LATINO PLAY DISCOVERY SERIES

Teatro Meta, the Old Globe Theatre's traditional wing, has organized a five-play series under the supervision of Raúl Monreal, director of Teatro Meta. For its initial workshop production, Ben Antonio Castro (co-founder and artistic director of the Costa Rican Repertory Company in San Francisco) will direct "Picnic in the Park" (a play by Tennessee Williams) and "A 30s style musical about backstage life, by Holly Frenet. (Sm.)  
Gastrop Theatre, through



Back at the Top of the Stars

comedy-drama about a prim, but spirited spinster who encounters with a self-confident young man changes both their lives. (Sm.)  
Damon has been cast for this workshop production, the first of five in the series. (Sm.)

### THE REAL INSPECTOR HOUND

The Pine Hills Lodge Dinner Theatre is staging this award-winning mystery farce. By Tom Stoppard, repete with a low triangle, a murder, a crippled brother, various and sundry red herrings, and even — perish the thought — drama critics. Scott Kinney has directed the production. Cast members are Kinney, Jim Nelson, Dan Fox, Barbara Hershner, Don Sanders, Ray Hart, Mary Williams, Bob Dummerit, and Jim Laughlin. The Pine Hills Lodge offers a barbecue dinner of beef, ribs, or vegetarian entree prior to the show. (Sm.)

### THE ROAD TO MECCA

The South Coast Repertory Theatre is offering Athol Fugard's drama about

what it means to be an artist in a world that, at best, only half understands the artist's vision and commitment to the truth and, at worst, is hostile to it. In the second, both, however, are too bravely done and one has the pervasive sense that there is a lot of acting coming from the stage. A quartet of badly-mixed actors whose roles interlock almost as successfully as Harman/Herman — Robert Yacko, Marjorie DePrima, John DeLuca, and Tessa De Zam — make every effort to get the show to work, and the design team of Steven Rubin (set and costumes) and Craig Miller (lighting) does some excellent work, but even unable to wipe the smile off a production determined to nice us to death. (Sm.)

### ROMANCE/ROMANCE

This very slight musical — book and lyrics by Jerry Herman, music by Keith Herman — takes two looks at the title subject. The first act is set in Vienna about 100 years ago; the second act takes place this coming August. Courtesans to stereotypes, expectations, the 30s-style Viennese are the faded dead, and the pair of friends in act two contemplating an affair (practically in the presence of their spouses) are squeaky clean. So the musical shows stereotypes on its own terms. Unfortunately, that's about all it does. Obviously, both one-acts are about the possibility of second chances in love. Alfred and Jeannette in act one, Sam and Monica in act two, have known some form of romance before, no longer have it, and would like to bloom again. And one has the sense, while watching their tales unfold (both of which are quite long) that they may, in fact, be going somewhere in exploring the notion of second chances. Not so, in each instance, the build-up to increase of the outcome. The conclusions are as predictable as they are safe this show doesn't merely explore the cliché, it clings to it for dear life, and what fine evidence is so substantial turns out to have been a thematic mirage. Romance/Romance is strictly a commercial effort trying to be demerol to please, please — please! Herman directed the show, which, for reasons unexplained, is still running in New York, on the very bright and chipper side. Along with

playing "front" most of the evening, the cast performs the two acts in a special break not only in the contemporary musicals with more family Victorian in the first, more laid-back 30s in the second. Both, however, are too bravely done and one has the pervasive sense that there is a lot of acting coming from the stage. A quartet of badly-mixed actors whose roles interlock almost as successfully as Harman/Herman — Robert Yacko, Marjorie DePrima, John DeLuca, and Tessa De Zam — make every effort to get the show to work, and the design team of Steven Rubin (set and costumes) and Craig Miller (lighting) does some excellent work, but even unable to wipe the smile off a production determined to nice us to death. (Sm.)

### SIX WOMEN WITH BRAIN DEATH, OR EXPIRING MINDS WANT TO KNOW

This hilarious "adult musical comedy" was devised, so sayeth its PR, at a slither table in Ramona City, where six women and composer Mark Houston declared satirical war against the increasing barrage of images, empty slogans, and unbridled hype that assaults Americans daily (and that, according to the show, can cause "tabloid dementia," a condition of disinformation overlaid so severe that up seems down, down up, and the false real, using the fictional National Explorer as the foremost offender among equals, the show takes a serious look at a civilization, it says, that is "determined to entertain itself to death." Some of the bits work less well than others. But overall, it clings to the surrealistic absurdity and the quality of "24 1/2 Hours" in which a woman in a car accident and a soap opera. At least until one of them comes out of the TV and shouts back. The skills are a bit uneven, but the San Diego Repertory Theatre's production is first-rate. Credit must

go to Sam Woodhouse, who has a special knack not only for the contemporary musicals with more family Victorian in the first, more laid-back 30s in the second. Both, however, are too bravely done and one has the pervasive sense that there is a lot of acting coming from the stage. A quartet of badly-mixed actors whose roles interlock almost as successfully as Harman/Herman — Robert Yacko, Marjorie DePrima, John DeLuca, and Tessa De Zam — make every effort to get the show to work, and the design team of Steven Rubin (set and costumes) and Craig Miller (lighting) does some excellent work, but even unable to wipe the smile off a production determined to nice us to death. (Sm.)

### STRANGE SNOW

The Palo Alto Playhouse Community Theatre is staging Stephen Sondheim's compelling contemporary drama about two men and a woman who, in spite of all efforts to the contrary, are about to begin letting go of past anguish. And two of them, Nege and Martin, are about to begin a convoluted but inevitable courtship. Michael Dorfing has directed the production. Cast members are Michael Dorfing (Nege), David Leach (Martin), and Gene Bonham (Dore). (Sm.)  
Palo Alto Playhouse, through February 5, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

### STARTING HERE, STARTING NOW

The Frisco and Center Players of the Jewish Community Center (College Ave. Branch) are performing this

**North Coast Repertory Theatre**  
presents  
**LITTLE FOOTSTEPS**  
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A hilarious yet thoughtful comedy.  
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### TINTYPES

The International Company of United States International University is performing this popular musical revue. Set in America's "Gilded Age," it follows the turn of the century. Tintypes commemorates the period (when waves of immigrants, new inventions, social reformers, and the rise of great cities gave new energy and impetus to the nation and its cultural forms) with 50 vintage songs, among them are "Twelve Doodle Boy," "Hello Mr. Baby," "Shine on Harvest Moon," and "Wait Me Around Again, Willie." Andrew Barlicka has directed the production. (Sm.)

### TALLEY'S POLY

The South Coast Repertory Theatre is staging Sanford Wilson's very popular lyrical play that won the Pulitzer Prize for drama in 1960. Set in 1944, the play traces the courtship of Sally Talley from rural Missouri, and Matt Friedman, an accountant from St. Louis. It is a tale of sorrow and despair slowly overcome by hope and love. Lee Staller has directed the production. Heri Landon, Jr., is Matt, and Ann Long is Sally. John Iscove is the scenic designer. Shigeru Yagi is the costume designer. Cameron Harvey is the lighting designer, and Chuck Eades the sound designer. (Sm.)

### UNDER MILK MOON

The Old Globe Theatre/University of San Diego Master of Fine Arts students are staging Dylan Thomas's play for voices, a poetic glimpse into the daily life of a Welsh fishing

village. Nicholas Martin has directed the production. Cast members (who play 38 characters) are Elizabeth Borgeson, William Blockson, Matt Edwards, Mark Galt, Greg Hubbard, Hugh McCann, Blaise Messinger, Richard Ortega, Susan Peck, Martha Peroutka, Laura Bearwin, and Mary Kay Wall. Rosemary Bengale is the costume designer. John B. Forbes is the lighting designer, and Penelope Gray the stage manager. (Sm.)

### WAIT UNTIL DARK

The San Diego Playhouse is presenting Frederick Knott's suspense thriller about a courageous blind woman who must battle against evil assassins. Jay Rubin has directed the production. Cast members include Rickie Case, Phillip Gray, Rick Schmitz, Stephanie Burris, Nicholas Burris, Edith Cahn, Uwe Anderson, and Robert Castana. Rubin has designed the costumes and Jay Austin the lighting. (Sm.)

### LA PALMISTE

The La Palom Theatre, 471 First Street, Encinitas, through February 5, Friday and Saturday at 8:30 p.m. Matinee Sunday at 2:00 p.m. For information call 436-4884.

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# READER'S GUIDE TO THE MUSIC SCENE

## CONCERTS

BY JOHN DAGOSTINO,  
STEPHEN ESSEZINA,  
DAVE ALLEN,  
BUDDY SEIGAL,  
AND JOE RIGGS

The tie that binds the various strains of Jamaican pop music (reggae, ska, rock steady) with the equally liberal genre called "soul" music is more implicit than definite. For the better part, aside from rhythm and blues celebrating personal freedom and sexual hedonism; reggae and its offshoots stress spiritual concepts such as love, religion, and the pleasures of getting loaded on sacred herb. Everything is beautiful when you have difficulty seeing it.

Toots Hibbert is one reggae pioneer who knows which way the wind blows. Whereas most reggae musicians act as though they were ambassadors to relieve hunger, racism, and general depravity, Toots has always understood the ultimate goal of anything that smacks of soul: it must make you feel good. In times when the deficit is high and the wages are low, that is an admirable achievement.

Over the years, Toots has been lambasted by reggae "purists" for being less than zero in the social-consciousness territory. He doesn't wail tediously about Jah, and universal love and peace, and those things that only reggae musicians understand. On



TOOTS HIBBERT



JOHN MCCUTCHEON

the main front, he is apolitical; in the heart, he is keeping alive the vitality of what makes Jamaican rhythm and blues a semi-potent force. His latest album, *Toots in Memphis*, points a manifesto that is as rhetorical and polemical as it is artistic. Should Toots have tackled classics from Otis Redding, Eddie Floyd, and Al Green?

The answer, of course, is only with flying colors. And Toots' reply to the wanted Memphis soul "sound" resulted in his best recorded work since 1977's *Reggae Got Soul*. The obligatory arrangements are intact, with the bottom-lined bass-and-horn sound boosting the authenticity factor; jama like 'I Got Dreams (To Remember)', "Knock on Wood," "Hard to Handle," and "Love and Happiness" pack the

anticipated punch. The voice evokes these odes to grins-and-grin nirvana is different — sometimes more tempered, sometimes more agitated — but it is always in control. The reggae curlicues do not just flutter about in the background; they envelop the tempestuous musical arrangements. Toots, the displaced heir to the Otis Redding/Teddy Riley/Marty Marley banner, brings his band, the *Maytals*, to the bacchanal Sunday night. Opening is *Pe Mo*. The perfume and fumes you perceive will come from sweat emanating from the stage rather than the rapturous audience. I'll be in the back tapping my toes.

— Stephen Essezina

In the schisms of the folk

music revival — both in instrumentalists and in songs — one would be hard-pressed to name an artist who's attracted a more fervent following than West Virginia's John McCutcheon. Indeed, McCutcheon's range of appeal is a broad one — in addition to the arsenal of acoustic musical instruments he totes from town to town, he carries in his head and heart a potent grassroots song collection. The tunes McCutcheon unpacks have the strength of their own, but in the end, it is McCutcheon's supercharged energy and sensibilities that leave a lasting impression.

McCutcheon's ascendancy has been aided by, but not dependent on, the continuing resurgence of interest in his

main instrument — the hammered dulcimer. This is a wooden trapezoid usually strung with 60 to 80 strings that are tuned in courses (similar groupings). The hammered dulcimer's practitioners must learn the art of perseverance, sacrificing many hours normally allotted to sleep just to tune the thing. When the strings are struck percussively with "hammers" (a pair of smoothly whittled sticks), the instrument produces an almost hypnotic, bellish timbre. In best hands, it might serve favorably for the soundtrack to an *Forever* battery commercial, in which one poor little music-hater starts to wander drunkenly off his wailing into a dreamy stupor because some buffoon chose to use Brand X.

McCutcheon must be ranked among the top aficionados of the hammered dulcimer, but he also employs many other musical devices in his variety show, including fiddle, banjo, guitar, and lesser-known oddities. He exudes a strong sense of "natural" musicianship and does not aspire to techno-sensitism. He tends to let his material dictate the requirements of rigorous soloist or simple accompaniment. His playing style, grounded in early Appalachian techniques, shows a reverence for tradition, though he is inclined to pull more progressive moves on the hammered dulcimer.

A curiosity that McCutcheon sometimes features in concerts is the custom of "handing" — a self-imposed workout in which

the hands serve as percussive tools, rhythmically slapping and whacking over much of the body (including the head).

Understandably, "handing" is reserved in small doses — it's a folk ritual that reduced many of his predecessors to the consciousness of bruised vegetables.

Not to be understated is McCutcheon's knack for both song and story. Though his voice is not particularly distinguished or impressive, he's quite adept at driving home the given emotion of a piece. His song material, much like his instrumental work, stays close to the land. McCutcheon's songlist is as varied as his collection of instruments, but it leans heavily on ideas that concern working-class people and that illustrate social and political points. His work for various labor movements and people's causes attests to McCutcheon's basic human rights and dignity.

McCutcheon has to his credit over a dozen albums that vary in musical emphasis and effectiveness, but these sound a lot more dimensional when compared with his concerts. Skipping from instrument to instrument like a flat rock across water, he dishes out anecdotes and lore about the evenings' offerings with an unapproachable boyish zeal, thereby establishing a cozy, living-room rapport with his audience.

While McCutcheon's scattered, jack-of-all-trades approach might leave some listeners aching for a more focused musical format, it must also be said that McCutcheon's shows are a thoroughly entertaining kaleidoscope survey of traditional and contemporary American folk music that otherwise might elude mainstream listeners. What's more, he executes his material with an intensity that few other performers possess. If it seems that McCutcheon's shows are geared to please all, it is because his musical interests, like his enthusiasm, run deep and wide. The San Diego Folk Heritage Organization will present

McCutcheon this Saturday night at the Del Mar Shores auditorium.

— Dave Allen

In the last few weeks, bluesmen such as Bobby Bland, Buddy Guy, and Clarence "Gatemouth" Brown have brought their shows to town. All are unabashed purists, journeyman who have been playing their trade for decades with modest success. All are also fiercely original performers who have stamped their music with a personal signature style. They played in nightclubs for relatively small but dedicated groups of fans, many of whom have followed them for years. If they were lucky, they took home a few hundred bucks after expenses. How must they feel when young, ardent newcomers Robert Cray breaks through town, plans for 3500 cheering fans, and collects a five-figure paycheck?

The canonization of Cray as savior of the blues in the last two years has been a marvel to behold. A talented and untutored guitarist, singer and songwriter, Cray's résumé boasts a hit single in "Smokin' Gun," a pair of near-identical best-selling albums in *Strong Persuader* and *Dont Be Afraid of the Dark*, and solid rotation on MTV. His smiling mug has been featured on virtually every major music publication at one time or another.

But that's really not surprising. Cray's music is a sanitized, white-washed, and commercialized version of the blues that sounds good in the background but never really challenges the listener. He is just what today's trendy consumer craves. He is black without being threatening, blues without being "street," hip without being hardcore. If Howlin' Wolf was a shot of Jim Beam, Cray is a pink colada. This is not to say that Cray's music is devoid of value — he is, in particular, an excellent guitarist — but he is certainly capable of better things. His last album, for instance, imparted a sense of just getting ready to break from formula but then nestled back into a safe spot

before the fireworks could really ignite. And in his attempts to take the blues beyond its standard 12-bar format, Cray proves an often clever songwriter. But is altering and modernizing the blues a necessary or noble task?

Perhaps two albums of this copy formula, his next effort will deliver the goods that past efforts have hinted at. If nothing else, his music may have served to perk the interest for some in seeking out material by more storied, hungry blues performers. But ultimately, what Kenny G is to jazz, Huey Lewis is to rock, and Eddie Rabbit is to country, Cray is to the blues: extremely popular, somewhat talented, and stunningly boring. Cray, backed by the *Memphis Horns*, and with a solo David Lindley as opening act, performs tonight at Golden Hall, where, most assuredly, a BMW alert will be in effect.

— Buddy Seigel

With a name like *Dreams So Real*, a hand is bound to display an occasional contradiction. For starters, it hasn't always been easy to nail down the real *Dreams So Real*. Was that the true *Dreams* posing unconvincingly for the camera in that otherwise fine piece of vinyl bootleg, *Athens, GA — JadedCats*? The *Dreams* members looked even more self-conscious than homeboy overthrust R.E.M. (in the youngling *Dreams* defense, even the best of them can become pose-boys).

Consider for example the complement to the superb, all-pro tribute to Woody Guthrie and Leadbelly — *Folkways Records' A Vision Shared*. Or is the true *Dreams So Real* the completely unpretentious trio that opened at the Backdoor about two years ago, laying into a sparkling set while ignoring the fact that there were only about 20 people in the club? As often happens, the reality is somewhere in between. *Booth Night in Jericho*, the band's impressive debut album on major-player Arista Records, retains some intriguingly

(Continued on page 20)

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Sat., Feb. 17 — **"Legends of the Blues"**  
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Wed., 6-8:30 pm — **Vintage Jazz & Boogie-Woogie TOBACCO ROAD**





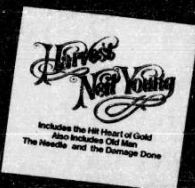
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## LOCAL MUSIC

BY BUDDY SEIGAL

Joe Marillo bores. Hard. East Coast style. And he does it in a quintessentially West Coast town known for its "Lites Out" jazz-style jazz — that squishy, boring, audio oatmeal that Marillo has always refused to play, even when that refusal effectively put him out of work.

Marillo's tenor-sax sound is uncompromising, hard-core, challenging. Pure-bred bebop, influenced by Bird, Coltrane, and Getz. To the best of my knowledge, the Joe Marillo Quartet is the only full-time bebop unit in town. Others may slum it on their off nights, but they always return to play Lites Out stuff, where lies the real money and visibility.

When asked his opinion of this scene that for years rendered him unemployed, the only hint of bitterness is the slight growl in Marillo's voice. Otherwise, he accepts his existence graciously and philosophically. "It has its place," he says. "It helps. Just the use of the word 'jazz' helps. How can I tell someone not to use the word 'jazz' [his definition] is in the ear of the listener. So I don't compete or make comments. I do what I do; they do what they do. But for me, nothing takes the place of direct bebop."

Marillo's earliest roots, however, were in rhythm and blues. Originally from Buffalo, New York, his earliest touring took place on the East Coast with Jimmy Cavalli and the Housecrackers. The band was



JOE MARILLO

featured in the 1956 film *Rock! Rock!* along with Chuck Berry, Frankie Lymon, and other top names of the day. The Housecrackers performed the film's title tune and another hot jump-rocker, "The Big Beat." To this day, those roots are evident in Marillo's sax work, as he has a penchant for playfully quoting rhythm and blues riffs stirred with a frenzied hop edge.

In the late '50s, Marillo attended the Berklee School of Music in Boston, then spent the '60s in Las Vegas playing in show bands. He finally settled in San Diego in 1972. Throughout much of the '70s, Marillo was ubiquitous on the local jazz scene, earning a reputation for his dedication and excellent musicianship. But the advent of Lites Out found Marillo's hard-edged sound falling from popular favor. "All the club owners jumped on [Lites Out], and all of a sudden, there was work at the Housecrackers. The band was

In recent years, roots music of all kinds has enjoyed a renewed popularity, and Marillo is once again in demand, both as a live performer and in the studio. He recently completed sessions on an album with Eric Show, the San Diego "Pulse" singer, who is also a fine jazz guitarist. "I met Eric at a club about four or five years ago. He just came up and said hello, and I didn't even know who he was!" Marillo laughed. "Then one night he sat in, and he played really good! So, just kidding, I said, 'Hey man, let's make an album together someday,' and he took me up on it." *Amnesia the Beautiful* by Eric Show and friends should be available locally by the time this article goes to print.

Marillo himself has a pair of albums to his credit, neither of which he was satisfied with and both of which are now out of print. "I didn't have control over them; when you lose

control, you lose everything," he said. "I want to record myself digitally to hear myself the way I hear myself. That's my main goal, and all it's gonna take is a few more bucks."

But Marillo's top priority today is, as he puts it, "to help change people's idea of what life is. There's crime, drugs, murder, rape, and most people aren't even aware that that's not the way we're supposed to live. It's almost like the people assumed there's supposed to be crime, and that bothers me more than anything else. People are always asking me about Lites Out jazz. That's so trivial! As for my music — if people can feel when I play that I'm concerned about the level of consciousness that's going on today, then that's the most important thing to me. At my gig at Croco's, I see people knifed on the street, dying, going insane, ripping people off — it's incredible what I've seen! The cops drive right by; there's

nothing being done."

Marillo does his share to improve conditions by playing numerous benefit concerts for the causes that he believes in. But his main gig is at Croco's (802 Fifth Avenue, downtown) on Saturday, Sunday, and Monday nights. Whether you go to have your consciousness raised or just to hear some red-hot, soulful bebop, it's about the best deal in town.



Club listings are compiled by Ben Jennings. If you wish to be included, please call 265-9350 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

### North County

**Bully Up Towers**, 141 South Cedros Avenue, Solana Beach, 480-9022. The Blues Express, vintage rock and roll and rhythm and blues, and Medicine Man, rock and roll and rhythm and blues. Thursday: Borchy's Lovers, tropical rock, and Limbo Slam, reggae. Friday: Joe Louis Walker, blues and rhythm and blues, and the Blonde Bruce Band, rock and roll, blues, and rhythm and blues. Saturday: Toots and the Maytals, and Fo Mo, reggae. Sunday: the Mar Jels, vintage rock and roll. Monday: the Caribbean All-Stars, reggae. Tuesday: the Mar Jels, vintage rock and roll, and the Bandwagons, rock and roll. Wednesday: the Mar Jels, vintage rock and roll, and the Pump, rock and roll. Wednesday Afternoon Concert: The Chicago Six, Oldtime jazz, 5:30-8 p.m. Friday: the Chicago Fifteen, highland swing, 5-8 p.m. Saturday: Tiburon Road, vintage jazz, blues, and swing, 5-8 p.m. Wednesday.

**Bookends/Franklin's Colonnade**, 2670 Via de la Valle, Power Hill Mall, Del Mar, 755-7373. Glenn Horowitz, jazz piano 8 p.m. Friday and Saturday.

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**Borelli's Back Room**, 2177 Vista Way, Oceanside, 721-5400. Midnight Delight, contemporary, Sunday through Saturday, live '80s rock, Sunday, call club for information.

**The Cambridge Inn**, 1280 East Vista Way, Vista, 728-2303. John LaDuca, pianist, performs nostalgia, jazz, contemporary music and more and also handles requests, 11 p.m. Tuesday through Saturday.

**Casinet Inn**, 887 San Marcos Boulevard, San Marcos, 744-1332. The Paradise Street Band, Irish music, Friday: Tony Cummins, Irish folk music, Saturday.

**Carla Murphy's**, 240 East Via Ranch, Poway, 541-6600. 489-5832. Bolton/Dallas, rock and roll, Thursday through Saturday, Some Trk, audience participation recorded video presentation, Monday and Tuesday: the Rockwax, contemporary, Wednesday.

**The Countryside Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0900. New Country, country, Wednesday through Sunday, Live: Star Country, country, Monday and Tuesday.

**Dan's**, 3385 Mission Avenue, Oceanside, 725-0527. The Jim Linday Group, with Ralph Warren and Rob Chavis, jazz and blues, 7 p.m. Thursday and Saturday: the Claudia Violante Group, jazz, Friday evening, and from 5-9 p.m., Sunday.

**El Camal**, 521 Encinitas Boulevard, Encinitas, 944-3575. Latin Soul, Latin music, Friday and Saturday.

**El Camal**, 1284 Pines Road, Poway, 486-1000. Greg Hartline, swing, 486-1000. Greg Hartline, swing, country music and oldies, 486-1000. Wednesday, Thursday and Saturday, 5 p.m., Friday.

**The Crazy Horse**, 999 El Camino Real, La Costa, 423-3373. The Crazy Horse play rock and roll music from 7 p.m., Sunday.

**Freddie Lounge**, 439 West Washington, Encinitas, 745-1931. Vintage, contemporary rock and roll, Thursday through Saturday.

**Fish House West**, 2633 South Highway 101, Cardiff-by-the-Sea, 755-4436. Second to None, rock from the '50s to the '80s, Friday and Saturday.

**The Flying Bridge**, 1163 North Hill Street, Oceanside, 722-2904. Billy Hoeler and Susan Miles, contemporary, Tuesday through Saturday, Greg Hartline, swing, blues, country, and oldies, Sunday and Monday.

**Fugate's**, 245 West El Norte, Encinitas, 743-9841. Gary Lehtman, contemporary and country, Friday and Saturday.

**The Full Moon Nightclub**, 485 First Street, Encinitas, 436-7297. Triumphant Star play rock and roll music, mostly from the '70s, at 8:30 p.m., Thursday.

**Gilbey's**, 945 West Valley Parkway, Encinitas, 480-0429. Clear Action, danceable rock and roll, Thursday through Saturday.

**Honey's**, 204 Elm Street, Carlsbad, 729-5544. Tony and Val, Top 40 and country and western music, Tuesday through Saturday, the Dollar Boys, vintage rock, Sunday and Monday.

**Hotel Encinitas/Scotty's Pub**, 2500 South Encinitas Boulevard, Encinitas, 747-5000. Impulse, contemporary, Tuesday through Saturday, Judy Taylor, contemporary, Sunday and Monday.

**The Hungry Hunter**, 1386 Bernardo Plaza Drive, Rancho Bernardo, 486-1262 or 566-2490. Ray Correa, vocals and guitar music, Wednesday and Thursday: Ray and Laine Correa, nostalgia and contemporary music, Friday and Saturday.

**Ireland's Own**, 656 First Street, Encinitas, 944-0233. Tim and Maureen Healy, traditional Irish music, Friday and Saturday.

**Jelly McGovern/Oceanside**, 1900 North Harbor Drive, Oceanside, 722-1831. Hot-Sat, Rhythm, contemporary, Thursday through Saturday.

**La Costa Hotel and Spa**, Costa Del Mar Road, Carlsbad, 438-9011. Tournament of Champions Lounge, Contemporary music, nostalgia, Bobby Aron and the contemporary players, the Elements alternate sets nightly, Thursday through Saturday, Beverly Slater, piano, entertainers nightly, except Tuesday, at 8 p.m., in the International Salon.

**Leo's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos, 744-4120. Chir Carrol and Crossover.

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country. Wednesday through Sunday (see season schedule). Andie and Ricochet, country music. Tuesday. Ladies' night out, featuring women vocalists, on the second and fourth Thursday of the month.

**Wile Pianos**, 6099 Pano Delicias, Rancho Santa Fe 756-3085. Joel Nash, piano shows tunes. Wednesday through Saturday.

**Mission Inn**, 502 East Mission, San Marcos 473-2939. Bruce Cropp, vintage rock. Thursday through Sunday.

**Monterey Bay Camera**, 1325 Harbor Drive, Oceanside 722-3374. Deluxe St. Clair, contemporary music. Friday and Saturday.

**Oakville Lodge**, 16900 Oakville Road, Rockwood 745-3393. North Party, country. Friday and Saturday, and hosting a jam session, 4:30 p.m., Sunday.

**Old Del Mar Cafe**, 7739 Via de la Valle, Del Mar 756-6616. The Stars Brothers, rock and roll. Thursday and Friday. Limbo Slim, reggae. Saturday. Notice to Aspas, rock and roll. Sunday. The Chalk Island Friends, calypso and ska. Monday. Limbo Slim, reggae. Tuesday and Wednesday.

**The Picking House Restaurant**, 125 South Main Avenue, Fallbrook 728-5458. Country music. Friday and Saturday evenings.

**Paul's**, 2591 Highway 101, Cardiff 942-1108. Craig/James, piano, performs swing jazz, contemporary music, and much more and honors requests, from 6:30 to 10:30 p.m., Friday and Saturday.

**The Pisan Inn**, 9850 Carmel Mountain Road, Rancho Petaluma 454-3723. Alan Jibany, contemporary. Tuesday through Saturday.

**The Pomeroy Club**, 12237 Pomeroy Road, Poway 748-1135. The Savory Brothers, country. Friday and Saturday.

**Pacific Restaurant**, 1108 First Street, Encinitas 942-8442. Craig Jones, piano, performs swing, jazz, contemporary music, and much more and honors requests, from 6:30 to 10:30 p.m., Sunday, Tuesday, Wednesday, and Thursday.

**Pounder's**, 125 West Grand Avenue, Escondido 729-1288. Tough Breaks, rock and roll. Wednesday through Saturday. On Monday and Tuesday Tough Breaks play the blues.

**Power Music Company**, 12375 Poway Road, Poway 748-7295. At Light, rock and roll music. Friday and Saturday.

**Ralph and Edith's**, 309 Cord Avenue, Carlsbad 729-2989. Thow Many play rock and roll music. Wednesday through Saturday and hosts a jam session Sunday.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo 727-2146. One Plus One, contemporary. Tuesday through Saturday. Sunday investment, contemporary. Sunday and Monday.

**The Red Couch Inn**, 125 North Pine Street, Escondido 743-8796. Messenger rock and roll. Thursday through Saturday. Chained One, rock and roll. Sunday and Monday. White Lie, rock and roll. Tuesday and Wednesday.

**Ringer's**, 5017 Mission Road, Bonnal Village Center, Donal 942-5083. Larry and Jennifer Reed performs contemporary. 50 and 60s, and country music. Friday and Saturday evenings.

**Ruby's Red Eye Saloon**, 1448 South Mission Road, Fallbrook 728-9666. Jollice and Ricochet, country music. Tuesday through Saturday.

**The Sand Bar and Restaurant**, 3578 Carlsbad Boulevard, Carlsbad 729-3170. The Wayback Machine, classic rock, Wednesday and Friday evenings. The Band from Hill, rock and roll music. Thursday and Saturday.

**Shepherd's Cafe**, 1126 First Street, Encinitas 753-1244. Diagonia, the music of Jon Mitchell, Judy Collins, and other top 40 artists, as well as originals and new-age music, from 6:45 p.m., Saturday.

**Shooter's Bar and Grill**, 1963 East Valley Parkway, Escondido 746-7938. Dakota, country rock. Tuesday through Saturday.

**Silver Spoon Cafe**, 28600 Old Highway 79, Temecula 699-9025. Jack Johnson, country music. 11 a.m.-3 p.m., Sunday.

**Sully's Downtown**, 119 East Broadway, Vista 724-6500. Grand Central Station, country rock and older. Friday and Saturday.

**Solana's**, 635 Highway 101, Solana Beach 755-4832. The Deck Brag Big Band plays big band swing. Friday and Saturday.

**Stage Coach Inn**, West 1965 Vista Way, Vista 724-8900. CK Eagan, country. Friday and Saturday.

**That Pina Place**, 2622 El Camino Real, Carlsbad 434-3171. Rheingans, Etc., musicians. Saturday.

## Beaches

**Anthony's**, 4120 La Jolla Village Drive, La Jolla 457-0008. Dale Varma, piano variety. Tuesday through Saturday.

**Amant's Bar and Grill**, 875 Prospect Street, La Jolla 454-4288. George Rens, piano performing pop, jazz, blues, and boogie. 7 p.m., nightly. Aron, European music on the piano. Wednesday through Saturday.

**Bahia Hotel**, 968 West Mission Bay Drive, Mission Bay 484-0551. Piano bar entertainment: Barry Craig. Tuesday through Saturday. Don MacLeod, Sunday and Monday.

**Banger's**, 710 Garnet Avenue, Pacific Beach 485-7844. Live music. Wednesday and Thursday. Call club for information. The Beaches play rock and roll music beginning at 8:30 p.m., Friday and Saturday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach 488-1081. Cantina Lounge: Hot Rock, rock and

**Belmont's Beach Club**, 3005 Ocean Front Walk, Mission Beach 488-2851. The Beach Club Band featuring Rickon Joe and C.T., vintage rock and soul music. Tuesday, Wednesday, Friday, Saturday, and Sunday.

**Bullfinch**, 5046 Newport Avenue, Ocean Beach 222-5300. The Wednesday, rock and roll. Thursday through Saturday. Live music is offered on other nights also. Call club for information.

**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla 457-4170. Gary "G" Hansen, comedy and music. Thursday through Saturday. Song Rich, recorded music and video audience participation show. Sunday. Mike Huber, contemporary music. Monday through Wednesday.

**Cassey's Pub**, 714 Garnet Avenue, Pacific Beach 774-0523. Rock 'n' Roll and the Venetian Dead play rock and roll and blues music. Wednesday evening.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach 488-1081. Cantina Lounge: Hot Rock, rock and

roll. Thursday and Friday; Borracho y Loco, tropical rock. Saturday: Mark Meadows and Pacific Highway, jazz. Tuesday: Hollis Gentry's Neon, jazz. Wednesday: Nana's Peter Bollerbach, new-age piano and entertainment. performs 5:30-7:30 p.m., Wednesday through Saturday. Peter also performs Friday and Saturday evenings, from 9 p.m. to 1 a.m.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla 454-5325. Book of Colons, jazz. Wednesday through Saturday. Live jazz, Sunday, call club for information.

**Florio's**, 1955 La Jolla Shores Drive, La Jolla 454-6541. Barney Kessel, with Mike Wolford, Bob Magnusson, and Jim Fink, jazz. Thursday through Sunday. David White, jazz on keyboards, with vocal accompaniment. Monday and Tuesday; the Charlie Haden Quartet, with Mike Wolford, Lawrence Marable, and Peter Singspiel, jazz. Wednesday.

**Hunt Islandia Hotel**, 1441 Quivira Road, Mission Bay 224-1234. Lon Travellers, Latin jazz. Tuesday through Saturday.

**Hilton Hotel**, Cugo Bar, 1175 East Mission Bay Drive, Mission Bay 274-4101. The People Movers, contemporary. Wednesday through Saturday evenings. Friday: How Jazz! The Lee Marman Band. Wednesday: Aubrey Fay. Friday: The Bill Shreve Sextet plays jazz during the Sunday brunch.

**Hotel del Coronado**, 1550 Orange Avenue, Coronado 435-4611. Ocean Terrace Lounge: Prime Time, contemporary. Thursday through Saturday. Don Miller, piano, performs at 8 p.m., Sunday and Monday.

**Passion**, contemporary. Tuesday and Wednesday. Palm Court: James Parish, piano, performs 3 p.m.-midnight. Friday through Sunday, and 5:10 p.m., Monday. Jerry Melnick, piano, 5:40 p.m., Tuesday through Thursday.

**Sunday**, contemporary. 6:40 p.m., Sunday. Sunday Room: Jerry Melnick, piano, 6:10 p.m., Friday and Saturday. Leslie Gold, piano music, 10 a.m.-2 p.m., Sunday.

**The Loft at Diego's**, 860 Garnet Avenue, Pacific Beach 272-1241. Gary Ledbetter and Ken Agapi, jazz. Thursday through Saturday. Jazz jam session, 7:30 p.m., Sunday.

**Jazz Mine Records**, 5726 La Jolla Boulevard, La Jolla 454-9832. The Baby Gentry Quartet, with Johnny West, jazz. 2 p.m., Sunday. The George Young Quartet, jazz. 7:30 p.m., Monday. Live. David Lind, jazz. 7:30 p.m., Sunday.

**Joe Murphy's**, 6137 Mission Boulevard, Pacific Beach 770-3220. Live rock and roll music, nightly, call club for information. The Blonde Bruce Band, featuring saxophonist Johnny Vau, piano boogie, blues, and rhythm and blues, from 4:45 p.m., Sunday.

**The Landing**, 4250 West Point Loma Boulevard, 223-9058. Norman Clifford and Friends, contemporary. Wednesday through Saturday. Monday night showcase with Judy Ames and Norman Clifford.

**The Loft at Diego's**, 860 Garnet Avenue, Pacific Beach 272-1241. Gary Ledbetter and Ken Agapi, jazz. Thursday through Saturday. Jazz jam session, 7:30 p.m., Sunday.

324 Camino de la Real  
1100 and Mission Center Rd., behind Macchaffey

Friday, Jan. 27  
You've seen them on MTV.  
Making their first San Diego appearance:  
**PAIR-A-DICE**



Also appearing with special guest  
L.A. - **ST. WYDIE**

# CLUB MIRAGE

Saturday  
Two of L.A.'s top band  
**TAZ**



**HOT WHEELS**

**Archer**

Special engagement  
ALL AGES  
The 1970s  
Columbia Recording Artists  
**BLOODGOOD**



**TALISMAN**

Good Times  
Rock  
in  
Ball  
DANCE  
featuring  
I-Rock  
D.J.s

**TUESDAY**

Upcoming  
**HANOI ROCKS**

**BLACK CHERRY**

Engage  
with  
**BARREN MOON**

**TUFF**

38 & 1/2 full bar with 21 LP  
\$74-1821

# CLUB MERCEDES

• LIVE D.J. • DANCING •  
• FANTASTIC LIGHT AND SOUND SYSTEM •

Tuesday through Saturday  
Complimentary hors d'oeuvres beginning at 5:00 PM  
Music begins at 8:00 PM. No cover.


**\$1.50 DRINK SPECIALS**  
Tuesday - Long Island Ice Tea  
Wednesday - Cape Codders  
Thursday - Margaritas

**PIANO BAR**  
Open Sunday - Thursday  
8:30 pm - 12:30 am  
and Friday & Saturday  
9:00 pm - 1:30 am

**BARRY CRAIG**  
Tuesday-Saturday

**BOB MAC LERO**  
Every Sunday & Monday

**BRUNCH ON THE BAY**  
Sundays 10:00 am - 2:00 pm  
Includes a complimentary  
cocktail for just \$12.95



**BAHIA BELLE  
MOONLIGHT CRUISE**  
Sailing every Friday and Saturday night at  
7:30 pm and every hour on the half hour  
through 12:30 am  
**COCKTAILS • DANCING  
LIVE MUSIC BY GEORGETOWN  
EXPRESS**  
Pricing \$5.00. Board dockside at the  
Bahia Hotel, Mission Bay

**BAHIA  
RESORT HOTEL**  
598 W. Mission Bay Drive • 488-0551

Wednesday - Sunday, January 26-29  
**Chain Reaction**



Monday & Tuesday, January 30-31

Monday  
Top 40

Tuesday  
**911**  
*ALBUMS 1985 Out Jazz*

Monday - Friday the finest  
seafood Happy Hour in San Diego

**Anthony's  
HARBORSIDE**

Acoustically rated as one of the finest showrooms in the city.  
Larger dance floor • Wide screen TV  
More room to dance and party • Free validated parking  
Check it out! 232-4358

# Mark's Guitar Exchange

presents

## The Great Barney Kessel

in person!

Sunday, January 29, 1:00 pm

## Clinic

Call now for reservations!

plus **Mark's Namm Show Super Sale!**  
See what's new for '89. All prices Namm Show discounted.

All Kramers All with Floyd Rose. All colors & models. 1/2 off or more!  
Ibanez RG-340s with Floyd Rose, all colors Now \$339

Fender Vintage '57 and '62 Stratocasters with tweed cases, straps and cords. All colors—your pick.  
Hurry, only 15 in stock! \$649

Gibson "Chet Atkins" classic electric custom. Solid bodies with cases—Now in stock (Lee Ritenour, Earl Klugh)  
Gibson Double Neck 6 & 12 "Jimmy Page"—cherry finish, custom with case. Now in stock.  
Gibson "Les Paul" reissue 1957, cherry sunburst, 2 piece super oddball flame, quilted top. Must see this!  
Just arrived—only 1 in stock!

Fender 1952 Telecasters—bitterscotch finish with tweed cases. Now in stock! Only 2—Hurry!  
Gibson L-5 custom. We waited 3 years for this baby. Now in stock!  
J.R.L. performance series cabinets. All sizes. Now in stock!  
All Guild acoustics—Too low to print!  
All Ovation acoustic electrics—Too low to print!

**Crybaby Wah Wah Pedals**  
**\$59.95**  
Limit 1 per customer  
Expires 2/2/89

**Guitar Stands**  
Pro style tubular  
**\$9.99**  
Limit 1 per customer  
Expires 2/2/89

**Matrix Quartz Tuners**  
**\$24.95**  
Limit 1 per customer  
Expires 2/2/89


**Free V.I.P. card!**  
Limit one per customer  
Expires 2/2/89

**ASK ABOUT OUR 1989 V.I.P. CARD & SAVE!**  
Attention Drummers!  
All Zildjian & Paiste cymbals - 40% off!  
Incredible selection of #2404 snare drums and  
Paul Blefuss custom handmade snare drums. 8" to  
Piccolo. All on sale!

# Guitar Exchange

291-4555  
Sports Arena Location  
3655 Camino del Rio West  
(At Rosecrans - exit 1-8)

Mon.-Fri. 10-7, Sat. 11-6  
Sun. 12-5  
American Express,  
MasterCard & Visa



**HAPPY HOUR Mon. - Fri. 4-7 pm**  
Check out our **WIDE SCREEN TV**

**TOP ENTERTAINMENT EVERY NIGHT — NO COVER**

Thursday is **LADIES' NIGHT!**  
Mini Skirt Contest — prizes & surprises after 10 pm  
Pin Colada and Long Island Iced Tea \$2.00.  
Microbrews \$1.35 all night

Thursday, Friday & Saturday

**BIG BANG**

Sunday & Monday

**TUCKER BROTHERS**

Tuesday

**THE HI-TOPS**

Wednesday

**USD NIGHT**  
\$1.00 Michelob & \$1.50 Well Drinks 9-11  
\$1.50 Gold Shooters & \$1.50 Margaritas All night

**TIO LEO'S**  
MIRA MESA  
10787 Camino Ruiz,  
Mira Mesa • 692-1461

Thursday, Friday & Saturday

**SERIOUS GUISE**

Sunday & Monday

**DAVID KENNEDY**

Thursday & Wednesday

**MIGHTY PENGUINS**

McP's Pub, 1107 Orange Avenue, Coronado, 435-5280. Mike Kerner and the Commodores. Rolling Stones-style rock and roll and blues, Thursday through Saturday. Gary Rich, contemporary music, Sunday and Monday. Rich and Young, contemporary rock and roll, Tuesday live music. Wednesdays call club for information.

The Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Piano bar entertainment. The Music Makers, with Rousso and Pina, contemporary rock and roll videos, Thursday through Saturday. Randy Beacher, piano, performs Sunday through Tuesday. Brian Whitaker, contemporary, Wednesday.

Mick's P.R. Nightclub, 4500 Mission Boulevard, Pacific Beach, 552-3520. Steel blues, contemporary rock and roll, Thursday through Saturday. Pippin, rock and roll, Tuesday and Wednesday.

Many Many's, 3500 Sports Arena Boulevard, Loma Portal, 223-5396. Notice to Appear rock and roll, Thursday through Saturday. Prank, rock and roll, Tuesday and Wednesday. Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7222. The Rhumbstones, rock and roll and rhythm and blues, Wednesday and Thursday. Rickels, vintage rock-classics, Friday and Saturday. De Check Island Sounds, also, contemporary and reggae music, Sunday. The Stern Brothers, rock and roll, Monday and Tuesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 232-2333. De Fogel and the Intense of Love, rock and roll and rhythm and blues, Thursday through Saturday. Dede Gerson and the Paisley People, Wols rock and roll, Tuesday. Notice to Appear, rock and roll, Wednesday.

Prado, 1925 Prospect Street, La Jolla, 454-9711. The Mighty Rhumbstones, vintage blues and rhythm and blues, Thursday. Shook, reggae, Friday. The Cardiff Brothers, reggae, Saturday. Live reggae music, Wednesday call club for information.

Patasana/Columbian Inn, 910 Prospect Street, La Jolla, 454-2181. Pianist William Cray plays contemporary and classical selections from 6:30 p.m., Thursday through Saturday, and from 10:30 a.m.-1:30 p.m., Sunday morning, and from 6-9 p.m., Sunday evening.

Rox, 4258 West Point Loma Boulevard, Loma Portal, 225-6509. Unless otherwise indicated, all performers are rock and roll practitioners. Fish and the Seawards, Thursday. The Living Lightbulbs, Slaghter Wild and Family Pet, Friday. G.C. and the Septettes, Ready or Not, and Burning Bridges, "crowd" band, dance music, Saturday. Baggage, the Open Gate, and Garfield, Sunday. An open jam session is featured beginning at 9 p.m., Monday. Bill Mc, Neil Mc, Mark Putnam and the Balance of Power, and the Chosen Few, Tuesday.

The Rusty Pelicans, 4501 La Jolla Village Drive, La Jolla, 597-5886. Flight 7, jazz, Wednesday through Saturday.

The Silver Fox Lounge, 1963 Garnet Avenue, Pacific Beach, 270-1343. Rock, guitar and his Super Baracudas, blues and rock and roll, Friday and Saturday.

Texas Tashman, 4970 Village Street, Ocean Beach, 222-6895. Tom "Cat" Curran, live music. Live music is offered on other nights also call club for information.

Top of the Cove, 1213 Prospect Street, La Jolla, 454-7777. Bill Wright, Gerwin, Parris Sandheim, et al., on the piano, Wednesday through Sunday.

Tony's, La Jolla Marriott Hotel, 4240 La Jolla Village Drive, La Jolla, 587-3414. Jazz, contemporary, Thursday through Saturday. Live music, Tuesday and Wednesday call club for information.

Victor's, 1403 Rosencrans Street, Point Loma, 226-1871. Updates: Gary Jennings, contemporary Friday and Saturday.

Whisper's, 1921 Bacon Street, Ocean Beach, 222-6222. Baller, reggae, ska, and soca music, Thursday. The Blinde Bruce Band, rock and roll, blues, and rhythm and blues, Friday. Eyes of the World, reggae, Saturday. Blues jam session, Sunday. Original Band Night, Monday, featuring the Sons of Soberel, rock and roll, and 1300 Piece rock and roll, the Rhumbstones, blues and rhythm and blues, Tuesday. The Blinde Bruce, blues and rhythm and blues, Wednesday.

Yucca Palace, 3283 Governor Drive, Village Drive, La Jolla, 597-5886. John Engren, piano music featuring classical, movie theme and show-tunes, 6-9 p.m., Wednesday through Friday, and 10 a.m.-1 p.m., Sunday.

## San Diego North

The Atlantic Ocean, 10000, 7000 and Country Hotel, 500 Hotel Circle North, Mission Valley, 296-7331. Bud Martin and Band, Advance, featuring Gayle Lee, country music, Sunday through Saturday.

The Buchanan, 8022 Clairemont Mesa Boulevard, Clairemont, 594-8822. Tommy Connell and the Young Rumbles, and Dreams So Real, r.c. and roll, Thursday. Peter Barrios, featuring Mike Pashwood, rock and roll, Friday. Earl Thomas Conley and T. Colleen Brown present an evening of country music, Saturday. Love Avenue, Infants and the Green Cookies, rock and roll, Sunday. Ruckles, Bad Day, and Yarroworth, rock and roll, Wednesday.

Harvey Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Bobby Rio, Irish folk music, Wednesday through Sunday.

Blue Haven Lounge, 2537 Clairemont Drive, Clairemont, 274-4963. Chad Hart and Friends, country and variety, Thursday through Saturday. Jam session, 6:30-10:30 p.m., Sunday.

Bushbury's, 9306 Mira Mesa Boulevard, Mira Mesa, 578-8666. Who Can't rock and roll, Wednesday through Saturday.

Blue Haven Lounge, 2537 Clairemont Drive, Clairemont, 274-4963. Chad Hart and Friends, country and variety, Thursday through Saturday. Jam session, 6:30-10:30 p.m., Sunday.

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**FOR A GOOD TIME . . .  
... CHECK OUT OUR NEW  
HAPPY HOUR BUFFET!!**

**FEEL FREE TO JOIN US, Mon.-Fri. from 5-8 PM for the best FREE buffet at the beach, 2 for 1 well drinks and draft beer . . . then stay for the party and rock the night away at Mick's!**

**STEEL BREZZA**  
Jan. 26-28  
• FLYWELL  
Mon.-Fri.  
Jan. 30-Feb. 5

**FABULOUS FRILANDIA NIGHT**  
Mon., Jan. 30  
Any 1/2 pint drink 2 for 1 all night!

**MICK'S PB**  
KING OF THE CLUBS  
581-3938

Dance & Romance at  
4190 Mission Blvd. in the Pacific Beach Promenade  
(2 blocks south of Grand Ave.) • Free parking

**CLUB MAXIM'S**  
of La Jolla

Thursday, Jan. 26  
**Featuring live & in color  
The Trevor James Band**  
(Island Rock Reggae)

Friday & Saturday - no cover before 10 pm  
Open from 8:30 pm till 5 am

Sunday from 10 am-3 pm  
Maxim's Sunday Champagne Brunch

Monday through Saturday  
Fine Luncheon - open to serve you from 11 am-3 pm

**Happy Hour**  
Monday through Friday from 4-8 pm  
Domestic Beer & wine \$1.50  
Well drinks \$1.75  
With daily happy hour drink specials & free appetizers

**Dancing every night of the week  
from 8:30 pm-2 am**  
**Featuring live - DJ Kevin K.  
rockin' the house**

Don't miss  
Maxim's Valentines Lovers Party

**CLUB MAXIM'S . . .** an entirely new concept in atmosphere, intimacy & excitement!  
1250 Prospect Street, La Jolla • 459-5110

**San Diego's Hottest  
Oceanfront Nightclub**

**Belmont's Beach Club**

- Great music & dancing every night
- Outrageous drink specials
- Experience the sounds of "Embassy" every Thursday
- Be a star on Mondays
- "Studio Club" — where you sing the hits

**Happy Hour Specials**

- Monday-Friday 4-7 pm
- Well drinks \$1.50
- Complimentary hors d'oeuvres

Dance to live rock n' roll with the Beach Club Band. No cover charge. Appearing every Tues., Wed. & all weekend long 8 pm-1 am.

**Belmont's AT THE BEACH**

3105 Ocean Front Walk • Belmont Park  
South Mission Beach • 488-6611  
Behind the Giant Dipper Rollercoaster on the Boardwalk  
PLENTY OF FREE PARKING

**Gary Lefebvre  
at Diego's Loft:**

"...we'll play a good variety of jazz composers...lots of favorites."

This Thursday, Friday and Saturday Night  
Upcoming, February 1: Holly Hoffmann/Ronn Satterfield.  
Upcoming, February 2, 3 and 4:  
The Mark Lessman Acoustic Quartet.

Tuesday thru Saturday, 8pm-1am; Sunday, jazz jam, 7pm-midnight

**DIEGO'S LOFT**  
860 Garnet Avenue, Pacific Beach  
272-1741

**DIPPER'S**  
LIVE ROCK 'N' ROLL

Thursday, January 26 9 pm  
**CHANNEL 1**

Friday & Saturday, January 27 & 28 9 pm  
**THE BONEHEADS**

Wednesday & Thursday, February 1 & 2 8:30 pm  
**FOOLISH PLEASURE**

HAPPY HOURS: Monday - Friday, 4-7 pm  
\$2.00 cover Friday & Saturday  
Each Wednesday is "Ladies' Night"  
All well drinks \$1.00  
710 Garnet Ave., Pacific Beach 483-1844

**B STREET CAFE & BAR**  
425 West B Street, downtown • 236-1787

**LIVE JAZZ IN THE CITY**

**KING BOULEVARD**

Thursday, January 26  
6:00-10:00 pm **KLEMPERER LIVES! JAZZ**

Friday & Saturday, January 27 & 28, 9:30 pm-1:00 am  
**KING BOULEVARD**

Live jazz for early evening with  
**ARCHIE THOMPSON**  
Monday-Wednesday 6:00-10:00 pm  
Friday 5:30-9:30 pm, Saturday 5:30-6:30 pm

**SPECIAL EVENT**  
January 31st

**WET WILLIE NIGHT AT CLUB WINTERS**  
8080 El Copen Blvd. (E. of I-15 west of College Ave.)

**Dress to Impress!**

**TROMO**  
YOUR FINAL PRESCRIPTION

**TUESDAY NIGHT**  
Two Lovers: Tim O.J. & Upstairs & Downstairs Tromo

Admission: Design by Andy Thompson & Co. FREE. 10:00-11:00 PM. 9:30 PM FOR YOURSELF AND GUEST WITH THIS INWITTE A.R.T. CIGARETTE. Free Limo Excursions throughout the night. Sponsored by PRESIDENTIAL LIMOUSINE. Governors of T.D. Account. Sponsored by "1 DUG" VOLLEYBALL. (HIP CARDS ACCEPTED)



**Club Mirage**, 824 Camino de la Reina, Mission Valley 574-3821: Pat A Dice, rock and roll, and 80's. 10:00 p.m. and 11:00 p.m. Friday, Saturday evening Live. Angles' has rocks out with Archer and Topanga.

**Crystal TV Live**, 500 Hotel Circle North, Mission Valley 294-6010: Live music, Tuesday through Saturday, call club for information.

**Earthquake Cafe**, 7919 Mission Center Road, Mission Valley 297-3603: The Classics, vintage rock and roll, Wednesday.

**Gourmet Lounge/Time and Country Hotel**, 500 Hotel Circle North, Mission Valley 295-7131: Jack Pridick, pianist, performs from 5:30 p.m. Tuesday through Saturday, Jazzy Rock, pianist and vocalist, entertains Saturday evening and during the Sunday brunch.

**Haji Bala**, 104 Mission Valley Center West 824 Camino de la Reina, Mission Valley 298-2030: The Haji Bala Band, Arabic music and dance, Wednesday through Saturday, the Flamenco Trio, flamenco music, Tuesday.

**Midway**, 7040 Mission Road, Mira Mesa 554-4232: In Thru piano, variety and live music, Tuesday through Saturday.

**Holiday Inn**, 8515 N. Mission Road, San Carlos 452-1730: Poolside, 295-5720: Eric Sato and Debbie Leese, contemporary music, Tuesday through Saturday.

**Islands Lounge**, Hanaui Hotel, 2770 Hotel Circle North, Mission Valley 297-1101: Live music, Tuesday through Saturday, call club for information, 5:30 p.m. to 1:00 a.m., contemporary, Tuesday and Wednesday.

**Isle's Irish House**, 294 Hotel Circle North, Mission Valley 296-2331: Piano Bar, Paul Grogg, Tuesday through Saturday, 5:30 p.m. to 1:00 a.m., contemporary, Tuesday through Saturday.

**La Hacienda Cantina**, Mission Valley Inn, 875 Hotel Circle South, Mission Valley 296-6281: Borderline, contemporary, Tuesday through Saturday.

**Le Pavilion Lounge**, Time and Country Hotel, 500 Hotel Circle North, Mission Valley 295-7131: Jazz Duo, contemporary, Tuesday through Saturday.

**Le Pavilion Lounge**, Time and Country Hotel, 500 Hotel Circle North, Mission Valley 295-7131: Jazz Duo, contemporary, Tuesday through Saturday.

**Liberty**, 1459 Mission Circle Road, 554-6336: House Gold, contemporary, Tuesday through Saturday, 5:30 p.m. to 1:00 a.m., contemporary, Tuesday through Saturday.

**Midway**, 7040 Mission Road, Mira Mesa 554-4232: In Thru piano, variety and live music, Tuesday through Saturday.

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**ROBERT CRAN BAND**, singing, Thursday, Golden Hall.

**CRAN'S**, 802 Fifth Street, downtown, 240-4300: 11:30 a.m. jazz performance: Mitch Barker and Fred Thompson and Friday: Shep Meyers, Monday and Wednesday: Cazzette Bell, Tuesday: Shep Meyers, Friday: Jazzy Rock, Saturday: Cazzette Bell, Monday: Shep Meyers, Tuesday: Shep Meyers, Wednesday: Shep Meyers, Thursday: Shep Meyers, Friday: Shep Meyers, Saturday: Shep Meyers, Sunday: Shep Meyers.

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**The Trojan Horse**  
6178 University College & University 582-1779  
Thurs., Jan. 26 - JTR PHENIX  
Fri. & Sat., Jan. 27 & 28 - US BAND  
Thurs., Feb. 2 - MEMESIS  
Fri. & Sat., Feb. 3 & 4 - HOT GUILTY

**SNEAKERS**  
WOOLERS, MIDS AND TWITERS  
• Adidas • Monster Cable  
• Stanton • Sess • Dyrado  
• Scorpions • Soundsmith  
• Audiotape • House • Grado  
• Foster • Audio • Target  
**SUB WOOLERS - HOME AND CAR**  
Cups, coils and crossovers  
**SALE**  
**BLACK MAGIC CAR AMPS**  
**WE BUY USED CDS**  
New carrying Ten Leds wire  
Space and Time  
**Soundsmith**  
**DOWN TO EARTH STEREO**  
5058 El Cajon Blvd., 295-9177  
Open 12:30-6:30 pm Mon., Tues., Thurs. 6 Fri.  
12:30-5:00 pm Sat. • Closed Wed. 6 Sun.

**Tuba Man's LIVE MUSIC**  
Tonight  
Biscuit Blues Band 8:00 pm  
2 Bands  
High Society Jazz Band 5:30 pm  
So Ho "Rock n' Roll" 9:00 pm  
Saturday  
Biscuit Blues Band 8:00 pm  
Sunday  
Blue Skies Blues Band 4:30 pm  
Monday  
Ralph Warren Quartet "Jazz" 8:00 pm  
Tuesday  
Ralph Warren Quartet "Jazz" 8:00 pm  
2551 University • North Park  
295-9426  
Cocktails & Grille

**CANNIBAL BAR**  
Thursday & Friday, January 26 & 27  
**HOTT ROX**  
French Champagne Fashion Auction  
Thursday & Friday  
Saturday, January 28  
**BORRACHO Y LOCO**  
Thursday & Friday, February 2 & 3  
**JOE COOL & THE RUMBLERS**  
French Champagne Fashion Auction  
every Thursday & Friday  
Wednesday, February 1  
**HOLLIS GENTRY'S NEON**  
No cover Galated Super Fashion Auction every Wednesday  
Tuesday, February 14  
**VALENTINE'S DAY BASH**  
with  
**LIE ELMO & THE COSMOS**  
COMING ATTRACTIONS  
Mark Meadows Feb. 2  
Hollis Gentry's Neon Feb. 8  
The Fabulous Mar Dels Feb. 9  
Borracho Y Loco Feb. 10 & 11  
De Bop & the Headlines Feb. 15-18  
**CATAMARAN RESORT HOTEL**  
1999 MISSION BOULEVARD 465-1081  
**FREE VALIDATED PARKING**

**McP's Irish Pub**  
"The Luck of the Island"  
You're only a stranger once!  
Known as the "Cheers of the West,"  
Coronado's hottest night spot.  
Serving delicious sandwiches  
and full meals daily 11 am-9 pm.  
Tonight thru Saturday  
Mike Keen and the Commotions almost live at 9 p.m.  
Remember only 50 more days until St. Patrick's Day,  
of course, every day is St. Patrick's Day at McP's!  
**McP's Irish Pub**  
1107 Orange • 435-5280

**REGGAE MAKOSA presents**  
**THE 9TH ANNUAL BOB MARLEY BIRTHDAY CELEBRATION**  
and his **BURNING BAND**  
Come Celebrate the Birthday of the King of Reggae Music  
UK Rocker **PATO BANTON** and The Original Black Uhuru **DON CARLOS**  
Plus Garth Dennis (Wailing Souls) and Donkey Show  
**SAT. FEBRUARY 4TH 8 PM**  
**CALIFORNIA THEATRE**  
411 and C Streets Downtown  
\$15.00 & \$16.50 Advance/\$17.00 & \$18.50 at the door  
All ages welcome • Jamaican Crafts  
Tickets available thru Luck Records (Excludes)  
The Record Shop (San Diego & North County) and the Target (San Diego)  
Reserve (Southwest San Diego) and at www.makosa.com (San Diego) (91.50 target charge)  
Call the Reggae Hotline 259-0883 for more info.  
Produced by WOLFEHEAD PRODUCTIONS  
Volunteers needed in Jamaica for Bob Marley's Movement of "Jah People"

**like out jazz, quart dancing, dining brunch, tennis**  
■ Friday [27th] "Autrey Fay"  
■ Sunday [29th] "Bill Shroves Sextet"  
■ Wednesday [29th] "Mark Lessman Band"  
■ Thursday [30th] "Fattburger"  
■ Friday [31st] "Reel to Reel"  
What's a girl's time to unwind. Relax to the mellow sounds of San Diego's best contemporary jazz artists. A hot and cold appetizer from a local chef. A delicious buffet. A refreshing drink in hand. And the sunsets over the bay. The Work Happy Hour. 5:30 p.m. to 7:30 p.m. in the Hilton's Cargo Bar.  
**"THE PEOPLE MOVERS"**  
Beginning at 8:30 p.m. join one of San Diego's most exciting groups as they make the night come to life in the Cargo Bar. Enjoy the unique combination of contemporary jazz and top 40 music... and dance, dance, dance.  
Fine California Cuisine. A day view. And a staff ready to serve your every need. When dinner is over, on occasion to be remembered, the Cargo Bar is the restaurant which comes to mind. Dinner served from 5 p.m. to 11 p.m. Adults \$19.95. Reservations recommended.  
board the Hilton Queen for a Sunday Brunch with elegance. Compliments a beautiful buffet. The Hilton Bay creates the perfect scenic backdrop to a variety of aquatic sports. Sunday morning boarding begins at 11 a.m. Adults \$19.95. Reservations recommended.  
It's San Diego's premier rooftop club, with challenging night-lighted courts, top-flight teaching pros. Nautilus weight training. A variety of aquatic sports. For a hour or membership information, call the Hilton Club at 276-6093.  
**THE HILTON QUEEN**  
**THE SAN DIEGO HILTON TENNIS CLUB**  
**THE CARGO BAR**  
THE SAN DIEGO HILTON  
BEACH AND TENNIS RESORT  
The San Diego Hilton Beach & Tennis Resort • 1775 E. Mission Bay Dr. (Off I-5 and Sea World Drive) • 276-4010

**Jolly Roger**, 807 West Harbor Drive  
Seaport Village. 233-4300: The  
*Rockaways*, contemporary music for

**Patrick's II**, 428 F Street, downtown  
233-3077: Pro Brigham's Preservation  
Band, New Orleans-style jazz, early  
evening Wednesday and Thursday; the  
Hi-Tops, reggae, Friday through  
Sunday; SoHo, rock and roll, Tuesday

**Sculpture Garden Café**, San Diego Museum of Art, 1450 El Prado, Balboa Park. 232-7931. Rob Hamilton, jazz piano, noon-3 p.m., Saturday; Bob Hamilton (piano) and Tom Azarelio (drum machine), jazz music, 5-8 p.m.

5:30 p.m., Friday, followed by SoHo, rock and roll, 9 p.m.; the Biscuit Blue Band, blues and rhythm and blues, 9 p.m., Saturday; the Blue Skies Bluegrass Band performs at 4:30 p.m., Sunday.

**Words and Music Bookstore**, 3806 Fourth Avenue, Hillcrest. 298-4011: Fred Benedetti and George Snoboda, classical guitarists, perform selections from Bach, 7 p.m., Friday; Susan Barrett, oboist, and guitarist Fred Benedetti perform selections from Villa-Lobos, Fauré, Dowland, Coste.

**The Boathouse**, 5500 Grossmont Center Drive, La Mesa. 589-5353: George Matoian, jazz saxophone, Friday and Saturday.

and guitarist, performs contemporary and original music, Sunday through Tuesday; Dale Pearson, pianist, performs a variety of music during the Friday happy hour.

**Bull and Bear**, 690 North Second Street, El Cajon. 579-3563: The Border Tones, rock and roll, 11:30 p.m. through 2 a.m.

La Mesa, 688-9757: The Greg and Dave Show, contemporary music, Thursday through Saturday; Song Tre recorded video music audience participation presentation, Monday and Tuesday; live music, Wednesday, call

**Dirk's Horseshoe Lounge**, 7664 Broadway, Lemon Grove, 469-6344.

**Louie Louie's**, 5286 Baltimore Drive, La Mesa, 462-0533. Sh-Boom, vintage rock and roll. Thursday through Saturday. Breakheart Pass, country

**Pelikan Pub**, 7828 Broadway, Lemon Grove, 464-9284: The Joe Staples Band, blues and rhythm and blues, Thursday; the Sneaker Kings, rock at

Van Winkle's, 10655 Mission Gorge Road, Santee. 449-0060: Jesse Daniels and the Outlaw Band, country rock, Friday and Saturday.

**The Dance Machine**, 1862 Palm Avenue, Imperial Beach. 429-1161: Flyweil, rock and roll, Thursday through Saturday. *Reservations*

**Da Vinci's**, 626 E Street, Chula Vista. 427-8880: The five-piece band Alba plays a variety of music nightly.

Friday and Saturday.





**Hot-Sat Rotation:** Jolly Report/Comedian  
Impassioned: Hotel Casamonte  
Barbara Janssens: The Escape, After Dark  
Alan Jeffer: Plaza Inn  
Gary Jennings: Viper's  
David Kennedy: The Love/Hate Menu  
Mike Lamm: The Abbey Restaurant  
Gary LeBaron: Poppy's  
Linda and Louise Chang: Jody's  
Rick Harshman and the D Street Band: "The Invader"  
Merrilee: Friends Lounge  
Midnight Delight: Bernell's Rock Room  
Jim Moore: Boudicca Restaurant  
Charlie Morris: Hamburgers  
Bill Mullins: The Love/Hate Menu  
One Plus One: Rancho Bernardo Inn  
Patrick: Thrill's  
Pavilion: Hotel del Coronado  
The Pier Group: Sternbach's  
Sweeney  
CICI Porter: Driscoll's  
The Presidents: Lomax's  
Prime Time: Hotel del Coronado  
Gary Webb: Strangler's Inn, McP's Pub, the Library

**Rich and Young:** McP's Pub  
Hans: Haggard Hotel  
The Bedouins: Carlos Murphy's/Comedian, Jolly Report/Comedian  
The Besties: The Holiday Inn/Comedian  
Eric Sato and Debbie Leas: Holiday Inn/Comedian  
Sharon: General Lumber/Comedian  
Country Road  
Shirley In One: Islands Lounge, Sheraton Harbor Island  
Solter: Jody's Pub, Bibo  
Mark/University Avenue: Patrick's  
Soul Investment: Rancho Bernardo Inn  
Don Toulson: the Flying Bridge  
Tom and Val: Henry's  
Bert Turner: Standard Hotel  
The Tucker Brothers: The Love/Hate Menu  
The Variations: Hotel del Coronado  
Gene Warren: The Love/Hate Menu  
Brian Whitaker: Mexican Village  
Jimmie Williams: The Love/Hate Menu  
Xix-B: Torrey's

## Country/ Country Rock

Don Bell: the Wellhouse  
Breakheart Pass: Louie Louie's  
T. Graham Brown: the Backstreet  
Char Carroll and Crosswinds: Louie's  
Little Bit of Country  
Country Cautions: Circle D Cornet  
Earl Thomas Conley: the Backstreet  
Copies: Country Rhythms  
C.W. Express: Stage Coach Inn  
Dakota: Shook's Bar and Grill  
The Jessie Devine Band: Van Winkle's  
Gold's West: Oasis Bar  
Good Times: the Parking House  
Restaurant  
Grand Central Station: Smitty's  
Downtown  
Chad Hart and Friends: Blue Bayou  
Lounge  
Greg Hartline: El Comal/Plaza, the  
Frying Bridge  
Haywire: Whangler's Road

Jack Johnson: Silver Spoon Luv  
Kensard and Miller: the Woodhouse  
Bar  
Mike Killy and Dodge City: Sam  
Dodge: Mike Country and Western  
Shoreline  
Lone Star Country: Countrywide  
Restaurant and Lounge  
Red Martin and Sound: Adeline's  
Adeline Country Saloon  
Bos: Martin's Restaurant  
New Country: Countrywide Restaurant  
North Forty: Oakdale Lodge  
The Rebels: Silver Spoon Luv  
Lounge  
Larry and Jeanette Reed: Ringo's  
Jodie and Biscuits: Louie's, Ron's  
Red Eye Saloon  
The Severy Brothers: Pizzeria Club  
The Shadow Riders: Don's East  
Silverado from San Diego: Peter  
Jay's  
Slight Touch: Some Place Else  
Amber Star and Star Country:  
Hacienda  
Steer Crazy: Whangler's Road  
Sundown: Bronco Billy's

1. These of Country: Oasis Bar  
True Grit: Pine Springs Inn  
Under the Gun: Pizzeria Star  
Whisper: Angel Yule Inn

## Folk/Ethnic

Brian Baynes: (Harmy Stone Too  
Big L and Friends: 250)  
Bill and Ben: Driscoll's  
Bluegrass: Elks Club Plaza Place  
Judy Carlsson and Libby Delafield:  
Driscoll's  
The Cell Band: Rose O'Grady's  
Colours: Norral  
Tony Cummins: Comed Inn, Ron's  
O'Grady's  
Ernesto and Friends: Jody's  
The Planners: Peter High Baby  
Tom and Maura Healy: Ireland's Own  
Latta South: St. Comed  
Lisa Lopez: Harlow  
Louie and Louise Chang: Jody's  
Sean McElker and Paul Dean: Irish  
Inn  
Jimmie Moran: Copacabana  
Restaurant  
Mosses: Mortal Lounge  
Oasis: High Baby

**DADDY'S STRINGS**  
**4 FOR 1**  
Made In USA

With this ad. Offer good  
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**Daddy's**  
GUITARS

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Unlimited free parking  
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**"Yes, we  
still make  
house calls."**

House calls. It's a good idea. When you're  
injured, you need prompt medical attention.  
However, it's not always possible or practical for  
you to come to our offices. The solution? We will  
come to you. If you're hospitalized or confined to  
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Depending on the circumstances, we will try to  
arrange a time for a free initial consultation at a  
place both convenient and accessible for you.  
This is one of the many ways we strive to  
provide to ensure your rights are fully protected.  
Call us today.

Free initial consultation • Personal Injury  
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J. Michael Vallee

I'D RATHER BE INSANE DIEGO AT

**FOGGY'S NOTION**

**BURGER  
MADNESS**

**SEVEN  
DAYS A WEEK**

WE'VE CREATED A MONSTER

LET'S EAT HIM NOW!

11:30-5  
AM PM

ALSO  
HAPPY HOUR  
4-7  
DAILY

3655 SPORTS ARENA BLVD., SAN DIEGO, CA 92110 • 222-2791

**LET CITY COLORS  
LITE UP YOUR NIGHT!**

**KIFM presents  
Lites Out Jazz  
every Monday night  
beginning at 5:30.**

- Most Valuable Players performing every Monday in January.
- Win free albums and other prizes.
- Free Parking Validation.
- Free Happy Hour Hors d'Oeuvres.

Downtown's most colorful nights!

- Tuesday - Hospitality Night
- Wednesday - Papparazi Night
- Big Screen Sports
- Watch for upcoming events, including Mardi Gras Festival!

**City Colors**  
OMNI SAN DIEGO HOTEL  
At Horton Plaza  
First & Broadway, Circle 10/11 • 237-2200

**Winston's**  
beach club  
Tonight, Thursday  
**BELIZE**  
Reggae

Friday  
**BLONDE  
BRUCE BAND**

Saturday  
**EYES OF THE WORLD**  
Attention "Dead Heads" & "World Beaters!"

Sunday  
**SUNDAY NIGHT BLUES JAM**  
For information call 698-5960

Monday  
**ORIGINAL BAND NIGHT** with  
**SONS OF SANFORD & 15th FLOOR**

Tuesday  
**RHUMBOOGIES**  
Traditional Blues Band with horn section

Wednesday  
**BISCUIT BLUES**

Coming:  
Thursday, February 2: **CARDIFF REEFERS**  
Friday, February 3: **BORRACHO Y LOCO**

1921 Bacon Street • Ocean Beach • 222-6822

**MEXICAN  
LA HACIENDA  
RESTAURANTE  
AND CANTINA**

16 oz. Margaritas **\$1.00**  
4:00 p.m. - Closing

Long Island Iced Teas **\$1.50**  
4:00 p.m. - Closing

Get over the  
"hump"  
with Spuds!  
Well Drinks **\$2.00**  
Bud or Bud Light **\$1.00**

Live Entertainment featuring

**Bordertown** 8:00 p.m. - Closing

New Compact Disc Jukebox and Late Night Appetizer Menu

875 Hotel Circle South  
Mission Valley

Mission Valley Inn  
At the Montage

**298-8281**

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**Superior Systems For  
Superior Lifestyles**

- AUTO STEREO
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- WITH LIFETIME WARRANTY

**Sound EFX**  
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State of the art in mobile electronics. Custom systems. designed and installed.

8155 Miramar Rd.  
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Monday-Friday 8-6  
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**DENON • HI-FONICS • PIONEER**

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**It's Not  
Just a  
Job...  
...It's  
Mammoth!**

Mammoth/June Ski Resort is now hiring full-time seasonal employees for the 1988-89 ski season. For your interview, call the MJSR Personnel Office at (619) 934-2571.

**You can work:**

- Lift Operations
- Food Services
- Hotel Operations
- And more!

**You'll get:**

- Free skiing
- Free ski lessons
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Mammoth, 40 miles north of Bishop, CA, also has golfing, hiking, biking, fishing, clean air...

**Mammoth/June Ski Resort Personnel**  
P.O. Box 24,  
Mammoth Lakes,  
CA 93546  
619-934-2571.  
EOE.

**Mammoth/June**  
SKI RESORT



JANUARY 26, 1989 39

## U R R E N T M O V I E S

cause Parker does not believe it. He is wrong. It's plenty. (Or *it* *could* have been plenty.) Even so, the too-schematic contrast between the original partners on the pragmatic former Mississippi and the idealistic Harvard-New Frontiersman — might be within the realm of what makes sense that their could have deemed these two social, complementary talents. What pushes it decisively over the border and into the land of Too

reheated Socratic dialogue, Mississippi man inclined mespuns wit and the Harvard to philosophical posers like "wrong with these people?" and yes it come from, all this not just between these two, and them, there are entirely plithy position statements as natural dialogue. And so many passed off as artificial s, too: direct address to TV ers has become the r's greatest labor-saving

**Paradise** — A reworking of the dead-ringer-for-royalty E PRINCE AND THE PRISONER OF ZENDA, RET. and closest of all, THE ACTOR FRAUD), in this case a actor shoehorned onto the fits of a Caribbean dictator.

attention to detail (e.g., the voice that rockingly cradles the bonum as she undulates Jimmy Davis, Jr.). But soon antics succumb to some "correct" politics, a classic romantic angle (the art pampered sex kitten, of conscience), and the diadem in the entire premise. And Dreyfuss and Raul Julia; Paul Mazursky (who puts

end."

urgency

is

OMAN

ORION®

Tomorrow's  
Engagement

11

ALILEE  
BROTHERS

LAN

JANUARY 26, 1989 41



## CURRENT MOVIE

\* (Studio 3 Cinemas, from 1/27)

**My Stepmother Is an Alien** — And drinks battery acid for nourishment, plucks eggs out of boiling water with her naked fingers, etc., etc. It plays (excepting some bits of "PG-13" smut) like a pilot for a TV series: **MORK AND MINDY** with Kim Basinger as Mork and Dan Aykroyd as Mindy. A pilot, however, not "picked up." A pilot not

• (Century Twin; Fiesta Twin, from 1/27; New Valley Drive In; Town and Country)

**The Naked Gun** — Cop-film spoof from the AIRPLANE team: a high-speed mix of the stupid and the clever — into

something either cleverly stupid or stupidly clever. The team does get some hits, but the overall batting average is low. Leslie Nielsen's imposter baseball umpire comes closest to the status of a "classic" slapstick routine, but like every other scene in the movie, this one's underdeveloped and easily distracted and the necessity of a stunt-double

anyway. With Priscilla Presley, George Kennedy, and Ricardo Montalban; directed by David Zucker. 1988.

kitten. The narrative moves along briskly, unchecked even by several song-and-dance interludes: there's a steady flow of well-conceived, if not always-executed, scenes and shots (a quickie of the fluffed kitten after getting a blow-dry on a subway grate), with especially careful attention to the intimidations of Manhattan from the

characters, if not fully and latly Dickensian, are vivid and varied (the haughty show dog who enunciates the canine vocable as "Bark, bark, bark,"

**Physical Evidence** — Burt Reynolds, a cop accused of murder, and Theresa...

Michael Crichton.  
(Fashion Valley; Grove 9; Rancho  
Bernardo 6; San Marcos Cinemas;  
Santee Village 8; Sports Arena 6; Town

Scrooged — I  
CAROL recast  
Bill Murray; all  
evidence yet a  
the sentiments  
tons of "neede

the crushing of the depth of Murray's remoteness from rubbing cozzine that he can

apparent. All passing enjoy a little effort or enjoyed. With directed by R. \* (Aztec, from Valley; New Oceanide 8; Village 8; Spor

**Three Fugitives**  
American rem-

it is easily and  
able, that is, with  
taste, to be (only) just  
Julia: written and  
Towne. 1988.  
7; College: Fashion  
Drive In;  
Bonita; Santee  
ena 6; Studio 3  
something. Re  
Boujenah, A  
Coline Serreau  
\* (Ken, 1/26)

**Throw Momma  
Comic rework  
STRANGERS  
funny (among**

Francis Veber's  
of his own French

from the Train —  
Hitchcock's  
TRAIN, and not as  
things) as the  
Duckling, which

**Who Framed**

Kelly Preston, Chloe  
Ivan Reitman, 1988,  
a 6; College; Fashion  
Drive In;  
Jo Bernardo 6; San  
Ante Drive In;  
South Bay Drive In;  
from 1/27;  
Glasshouse 6; UA

er Rabbit — in the

with these  
it was hardly worth  
Grey Jones and Nigel  
d by Thom  
Foway Theater;  
rse of a Nervous

iesen, travels  
 rthenstein painting,  
 assions, jokily  
 y clever  
 equestrian, of Spanish



**THREE FUGITIVES**

They rob banks.  
 She steals hearts.

PG-13 Parents Strongly Cautioned  
 Some Material May Be Inappropriate for Children Under 13

1999 Touchstone Pictures

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 PACIFIC SWEETHEART & THEATRES  
 Town & County Shopping Center 1.800.666.6666  
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MANN 5 THEATRES AT THE GROVE  
 4000 College Ave. • 228.2281

**Other and Company** — The twenty-seventh, so they say, full-length cartoon feature from the Disney penumbra. It takes only as much as it can use from Dickens' OLIVER TWIST and throws it to a pack of stray dogs and an alley

**peckish** team of streetwise, streetwise cultured bunnies who prefer Shakespeare on PBS and whose thespian bent is just to use on the street in feigned injuries beneath car bumpers, the voices belated them. In the latter-day Disney manner, are to matter cases intricately and distastefully recognizable. Bette Midler's Don DeLaney's Robert Loggia's, Cheryl Marin's — his, especially. 1988.

**SALON** **REUBEN H. FLEET**  
THURSDAY **SPACE**  
THROUGH **THEATER AND SCIENCE CENTER**  
FRIDAY **LASER IUM and 9IX**  
THROUGH **PRESENT**  
SATURDAY **LASEROCK**  
THROUGH **the CUTTING EDGE**  
SUNDAY **music by . . .**  
TALKING HEADS UP \* THE CURE \* REM  
DEPENDENT MODE JOE SATURNI \* XTC  
DINGO BONGO . . . and others

**2400 WATT  
6 CHANNEL  
SOUND SYSTEM**

**238-1111**  
**SHOW TIME**

[illegible]

start than as a student. And there's nothing about the book that's so good as the fact that it's not a book at all.

—*Century 78*

**Suspect** — Victor  
Richard Quinlan  
regarded John  
fascinatingly neg-  
ative as RIAA's  
police detective  
pursuing the gen-  
eralist's surveillance.  
On the idea is in-  
sufficient. En-  
ough to make  
to take the non-  
character and  
consequences,  
and geography  
and what. What  
overblown and  
pop-music inter-  
place of music  
embolden ex pa-  
police force. But  
shortest on the  
and Aiden Quin-  
Bachman. 1987.  
© South Bay

**Take note —**  
of a stage play  
by  
Boyd Anderson,  
of the set, the  
mystery, poetry  
and the book.  
The basic text is  
him into the  
Kathleen Alar  
real-life story  
Champlain led  
him from Denver  
US political sci-  
center in the  
PACE in THE CE  
certain or a WIA  
will have pro-  
elementary. See  
br/>proposals. I  
queried the pro-  
love yourself"  
and program

[illegible][illegible][illegible][illegible]

the ginglyms ad-  
is a louse  
the murine  
aggers and  
of, however,  
unconscionable laughs;  
laugh, well it  
stands, is a dual  
comic flourish.  
De Palma, 1968.

ture this, it's to be  
a cry late about an  
us, competitors, loyal,  
ice, and the first  
of the face of Lady  
cast as well as grew up  
— even a Mickey  
or starts out as a  
degree to maintain  
boogey, gets a  
in role as the Queen  
boogey, gets a  
age as a feminist  
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his photography is  
t's right. The  
the proposition  
is every bit as  
d, but, besides being  
lady and feminine,  
disappointed, a fuller  
mp, etc., etc.  
— there's nice neck-  
the overworked  
With Melvin,  
ed. Al Baldwin,  
68.

on 1/27; Cent 3  
of Julia  
1/27; Sante  
6.5 U.S.  
urtur Piazza;

renewable (722-665)

000 Via de la Vele,

# OUR-BIGGEST SAN DIEGO BLOW-OUT!

## SCOTTISH RITE MEMORIAL CENTER - THIS SUNDAY

IF YOU'VE EVER BEEN TO ONE OF THESE BEFORE, YOU KNOW YOU CAN'T MISS IT.

OVER 2,000  
PETITE  
SUITS

OVER 3,000  
PETITE  
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PETITE  
PANTS

OVER 3,000  
PETITE  
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### FOR PETITES ONLY

#### WAREHOUSE SALE - ONE DAY ONLY

Sunday, January 29th 8am - 5pm

OVER 20,000 ITEMS AT 50% TO 80% OFF!!

OVER 2,000 SUITS  
OVER 3,000 SWEATERS!  
OVER 3,000 SKIRTS  
OVER 3,000 BLouses  
OVER 3,000 PANTS  
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Over 20,000 petite items  
at all savings of  
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Fashions fall in!  
Many items as low as  
**\$5 \$10 \$15!!**

Full Size Range  
From \$4.95

Many Items  
\$5 \$10 \$15

Scottish Rite  
Memorial Center  
1835 Camino del Rio South  
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SAVE  
50%-80%  
OFF EVERY  
ITEM

WE ACCEPT  
ALL MAJOR  
CREDIT  
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2000 Sports Arena Blvd  
223-3332

From the PRODUCER OF "JAGGED EDGE"

Jimmy Hudson  
has a problem...

It's his innocent,  
the truth could save him.

It's his guilty,  
the evidence could kill her.

Burt Reynolds Theresa Russell

## PHYSICAL EVIDENCE

R

RESTRICTED  
Under 17 requires  
accompanying parent or guardian  
for admission

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## MOVIE DIRECTORY

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# LIQUIDATION SALE

OUR UPSTAIRS WOMEN'S DEPARTMENT ONLY  
IS

**GOING OUT OF BUSINESS  
WOMEN'S "89" SWIMWEAR  
& SPORTSWEAR REDUCED  
TO OUR COST!**

Thousands of suits to choose from!  
Also, matching cruisewear and cover-ups!

BEACH FRONT  
PROPERTY

BODY GLOVE

CATALINA

CITRUS

COLE

EXPOZAY

SUNSETS



GOTCHA

JIMMY'Z

LA BLANCA

PT. CONCEPTION

RAISINS

RIO

SASSAFRAS

TOO HOT

BRAZIL



*La Jolla  
Surf Systems*

2132 Avenida de la Playa  
La Jolla • Open 7 days 10 am-6 pm



**456-2777**

CASH  
VISA &  
MASTERCARD  
ONLY  
NO CHECKS



# SECTION 3

SAN DIEGO READER  
JANUARY 26, 1989



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## PHOTO CLASSIFIEDS

CAR, REAL ESTATE

## RESTAURANTS

LAKE MICHIGAN

## FEATURES

ERIE POOL'S CORNER

OFF THE CLIFF

PURPLE

OTHER FEATURES

## DISPLAY ADS

RESTRICTION

HELP WANTED

RESTRICTION

RESTAURANTS

SERVICES

SPORTS AND FITNESS

## HELP WANTED

ABC SPELL HOW EASY IT CAN BE - learn to spell each day while you play! Your spelling machine does the work. 24-hour recording. \$14.95.

AMITY: ARE YOU A PLAYER? Are you the star of the night? Join our team. Try our new video. \$12.95.

ARE YOU THE BEST? Are you the best? Join our team. Try our new video. \$12.95.

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## FREE CLASSIFIEDS

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$66 per extra word, and payment must accompany ad.

## MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by the Reader office, 635 State Street, downtown, at the rate of \$16 for 25 words or less plus \$66 per extra word. The deadline is 6:00pm Tuesday.

## LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$16 for 25 words or less plus \$66 per extra word. The deadline is 6:00pm Tuesday.

## DON'T CALL US

Due to the large volume of free classifieds, the Reader cannot handle calls or phone inquiries concerning them. Please do not call us to ask how to place free classifieds. The Reader reserves the right to refuse classified ads due to inappropriate content, space considerations, etc.

## PAID CLASSIFIEDS

Businesses (including paid services or functions, rentals, and on-going programs) making enterprises must pay in advance for classified ads at the rate of \$16 for 25 words or less plus \$66 per extra word. Discounts are available for classifieds placed for consecutive issues and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

## MAILING DEADLINE

Paid classifieds can be mailed to the Reader office, 635 State Street, downtown, before 6:00pm Tuesday, two days prior to the issue. Office hours are 9:00am-5:00pm, Monday through Friday, except Tuesday when the hours are 9:00am-4:00pm.

## WALK-IN DEADLINE

Paid classifieds may be brought to the Reader office, 635 State Street, downtown, before 6:00pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30am-5:00pm Monday through Friday, except Tuesday when the hours are 8:30am-4:00pm.

## PHONE DEADLINE

Paid classifieds may be placed over the telephone before 6:00pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30am-5:00pm Monday through Friday, except Tuesday when the hours are 8:30am-4:00pm.

231-4200 Display advertising 231-7871  
Please don't call us regarding free classifieds.

## PHOTO CLASSIFIEDS



**UNIVERSITY CITY**  
Spacious 4 bedroom home. Large pool, spa, 10th to 11th floors. Close to shopping. 4501 Plaza Street. Only \$229,900. Marlene A. Bink, agent, Reader 671-4574/462, k22.

Photo classified ads cost \$1 each, and are available to private parties selling cars or real estate. (For business rates call 231-6656). Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser. Photos are subject to Reader approval. Those accepted for publication will not be returned. Photo classifieds may be placed for multiple insertions provided proper payment is received in advance.

## WE TAKE THE PHOTO FOR YOU!

For your convenience we will take a picture of your house or car for an additional \$10 per photo. Call 231-6656 for details.

## MAILING DEADLINE

Photo classifieds can be mailed to the following address and must be received by San Monday, three days prior to the issue. Reader Photo Classifieds, P.O. Box 98803, San Diego, CA 92138.

## WALK-IN DEADLINE

Photo classifieds may be brought to the Reader office, 635 State Street, downtown, before 12:00 noon, Monday, three days prior to the issue.

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6, 234-1519.  
acoustic, brand

\* USA-made, great disposition. \$100.

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BREWER CR-707, with infrared  
exposure, with dual-reel control,  
guaranteed, \$900. -Nippon-Spin.

Must make room for major "quadrant" shift. Fender's "new" solid gold Vibes.  
Fender Standard Strat with Floyd  
Rose Tremolo System, new 220V  
1876 new 1876 Fender 12 string guitar  
with new 19" wide acoustic guitar sound  
board. \$175.00. Cash only. \$155.00 x 4

**FREE**  
earrings, nail chains... mail  
a bottle of polish with any  
full set.

each \$35  
each \$20

**NAIL POLISH**  
**ARTIST'S NAILS**  
El Capon Blvd.  
Cape May NJ 08204  
Call (201) 265-7173  
or visit with free ad  
insert only

**SERVICES**


**MIGRAINE**

If you have suffered long  
enough turn to:

**Acupuncture**

DON'T SUFFER WITH MIGRAINES!  
With the onset of your next migraine headache  
don't reach for drugs... reach for your phone  
and call Dr. Wang for safe, lasting relief  
without drugs.

**Dr. Tai-Nan Wang**  
Acupuncture Clinic  
(619) 463-7795



Even nice people get arrested for

# DRUNK DRIVING

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**ELLIS & FIELDEN**  
*Serving San Diego County since 1967*

**Practice limited to drunk driving - emphasis on repeat offenders**  
*Call E. Ells for a free consultation 983-9130*  
*24 hours a day • Easy Credit Terms • M/C • VISA*  
*Evening & Weekend Appointments Available*

100

**GUITARIST** **LEADS** sought by serious-minded, part-time band. Doesn't anyone like to play 1950s and 1960s rock anymore? Call Terry, 298-8201; Virgin, 420-5340.

**GUITARIST/VOCALIST** for Top 40 band. 1980s cutting edge? Rock standards. Top professionals call Blue, 274-8923.

**BOARDED.** Crumie Orchestration: polyphonic, thick and, excellent strings, horns, bass, synthesizer and, professional instruments (just 1/2000). Must sell, 1, 299-4116.

**BOARDED.** Ensoniq Mirage sampling, expandable kit, mint condition, comes with large sound library. Original list price, \$1800; will sell for 1/500 best ton, 670-9911.

**PLAY IN A BAND.** Finally, a music store that shows how to play. Form a band with us or join one of ours. 448-9322.

**DRUMS.** Drums, percussion, snare, cymbal, mirror balls. Music Rental Company. Best prices in town—guaranteed. Call 862-5555.

**FOR SOMEONE** to exchange music tapes. Grand Avenue, AG-8-114, Cambridge, CA 94133.

**ORGAN.** Hammond and compact. 230-2300.

**ORGAN.** Farfisa, keyboard, Boston. Tel. 281-1103.

**ORIGINAL ROCK** talent, looks and songs sound better than ever. Professional production. Jim, 728-2222.

**PA.** Rock/Pop/Disco. 728-2222.

**PIANO:** 1986 Kirtland Beautiful mahogany 1700. Call Richard, even-

321 North Ash, Escondido  
CA, 92025  
Console with bench  
finish. Excellent condition.  
Sings to 1130 at 260-1519.  
aff. every key, beautiful tone.  
the, air bags, 1700. Women's  
of box, 150. Price 540-9731.

**REHEARSAL ROOMS:** Practice, rehearse or record your material. **REHEARSAL ROOMS:** Practice, rehearse or record your material. **REHEARSAL ROOMS:** Practice, rehearse or record your material.

**PROCESSOR.** Roland Super JX MS-70. New, 7-year warranty. \$899. 282-2418.


**PROCESSOR.** Surround, Dolby, Hi-fi, matrix built-in, 20 watt amp, variable delay time, 7 lead, manufacturer's warranty. Asking \$125. 455-0085.

**IN CABINETS.** Empty. One 2-1/2" and one



away, full range, P.A.S. cabinets, with

**SPEAKERS.** Bose 901



JANUARY 28, 1999 11





























**WINDOW TINTING**  
**\$149.95** per car

**NOW OPEN IN  
NORTON COUNTY**

• Low maintenance • No heat • No glare  
 • 99% UV protection  
 • Quickly reduces heat • Fits all shapes

The only tint guaranteed against color change.

**TEFLON FINISH  
\$199.95**

The only 5-year, 1-time application  
 paint protection. Includes: Teflon  
 exterior, interior protection,  
 one-year life,  
 complete detail.



Specials expire  
 February 9, 1989

**TECH FRESH** OF SAN DIEGO

Established in 1981

**San Diego**  
 3650 Cuyamaca  
 363-7876

**NORTH COUNTY**  
 233 Industrial Ave., at the intersection of  
 11-yr. 18 and Tula Oaks Valley Road  
 744-5742

M/C • Visa

# SALE! CAR IMPORTS

Call for a free brochure 878-2433 ext. 101

Free  
brochure  
Call  
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## NEW CAR DEALERSHIP

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## MARK NEWGARDEN

©1988

# Too Hip To Ignore

**YOU SNAR PA**

**YES!**

**SURE**

**ANY MORAL CONNECTIONS?**

**A FEW**

**THAT'S WHAT I THOUGHT.**

**libe, drawing space.**

**FIGURE DRAWINGS. MAN WITH BOMB**

**DIRTY CASSETT**

**FREE JUDGE PROSECUTOR**

**GIFT OF GAG**

**THAT'S FUNNY. I'M A DRUNK TOO!**

**PORSCHE, 1980.** turbo, 70K. 14000 best offer.  
Dennis 277-5222

**PROpane TANK for RVs.** 130. 263-9874.

**RAMBLER AMERICAN, 1963.** good condition, excellent body extra parts and all records. A true classic. 31500. 280-4881.

**RENAULT, 1973.** good transportation car, 2 door, speed, must sell. 1400 or best offer. 684-5690.

**2000**

# AUTOMOTIVE

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*By Eleanor Widmer*

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# READER'S GUIDE TO RESTAURANTS

**LOUISIANA SEAFOOD** 4400 E. Louisiana Ave. (at I-15) San Diego, CA 92108. This restaurant is the "largest California seafood bar" as well as a "variety of other seafood items." The food is a variety of seafood, including shrimp, scallops, and fish. The atmosphere is casual and the service is friendly. Open daily, 11:30 a.m. to 11:00 p.m.

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