

Richard Meltzer as Santa at Kobey's Swap Meet—Page 16
2nd week of all-new Yuletide Classifieds—See Section III

READER

VOLUME 18, NO. 49 DECEMBER 14, 1989 SAN DIEGO'S WEEKLY

Eucalyptus It Is

*The non-native
tree that does
so much.
Like kills people.*

*T*hey began arriving in California from the other side of the world during the latter part of the 19th Century — first a handful of them, then an influx, once the idea got around that they might prove useful in helping to build the railroads. Hardy, resilient, and fecund, they multiplied and spread till they became a significant component of the state's predominantly immigrant culture. Admired for their grace, resourcefulness, utility, they were established in ever-growing permanent settlements. But not everyone was happy with them, and as time went on, an increasing groundswell of opinion held that they were too fecund, too resourceful, that they were greedy and unruly and incorporeal. And dangerous. Certain individuals were held responsible for violent deaths and summarily dispatched. Today, these immigrants are to be found in multitudes all over San Diego County. With increasing ire, their critics deride them as foreign or at least non-native — a true charge, but one that comes from people who themselves arrived on the scene very late.

This controversial population is the state's ubiquitous eucalyptus trees. Eucalyptus (meaning "hidden") is a genus of tree whose name derives from its flower buds, which are capped by a pulpy lid. Botanists have identified more than 500 species of eucalyptus worldwide, many of which are evergreen and some of which are among the tallest trees in the world. A mature Eucalyptus regnans, for instance, can reach 300 feet. The trees are ideal for drought-prone areas, since they make efficient use of whatever water is at hand; the seeds, bark, and leaves are rich in oil, used for cold remedies and disinfectants; and they are exploitable for

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*Story by Roger Anderson
Photographs by Paul Rachetich*

CITY LIGHTS

YELLOW AND BROWN

(continued from page 4)

"In cases like that, the cab is confiscated and the driver is arrested."

Rather than risk that kind of trouble, Contreras believes most cabbies will decline to pick up Latham at all. Another Yellow Cab driver, Ray Furrow, also believes that will be the effect of the memo. What's more, "Everything they do at Yellow has a dual purpose," Furrow explains. "The memo excludes them from responsibility if one of their cabs is seized. They can evidence their good intentions, which is a legal venue for getting their cabs returned. The question for drivers will be, Do you get a fare or go to jail? Yellow's drivers will play it safe, and guys driving cabs other than Yellow will get those fares."

They Palmeri, Yellow Cab's general manager, insists that "this won't stop cabs from picking up brown people, pink people, or green people. The memo isn't telling drivers not to pick up Mexicans. But drivers taking people from behind the 7-Eleven with mud on their shoes or drivers pulling up behind the elementary school at two a.m. and whistling—those drivers know what they're

doing, and that's illegal. As long as you're on the meter and you're not looking for those people to transport them, you're okay." Palmeri also denies that passengers are being left on the street because of their color. "I wish business was that great, where we could pick and choose who to pick up," he remarks. "If driver A doesn't want to take the call, driver B will."

COMING TO AN END?

(continued from page 4)

reasons, among them an incident in which the Bellows 105 L.S. helicopter's rotor blades nearly clipped a fuel truck at Palomar Airport. The nurses began documenting what they felt were unsafe practices of the two pilots. Early in the year, the California Nurses Association was enlisted to help lodge complaints to Life Flight officials about the pilots. According to various staffers, the officials sloughed off the nurses' complaints, and the safety concerns blew up into a raucous dispute. "It became throwback and forth," says one staffer. "The nurses threatened to strike, and the comeback was, 'Go ahead, we'll

shut the whole program down.'" Eventually, the nurses appealed to Dr. Bill Bass, Life Flight's medical director, and Bass asked Ochs to pull the pilots off the flight schedule. By the time the two pilots were relieved, reducing the pilot pool from ten to eight, it was April. Resentment over being forced to fly with pilots they considered unsafe had infected the nursing staff.

UCSD's response to the loss of the two pilots was to ground the third helicopter based at Gillespie Field, which had operated on the weekends since 1987, shorting working hours from the nursing staff. Some of the nurses felt this was a form of retaliation for their loud complaints. And shortly after the two pilots left, the program director, Mari Bennett, who had been with Life Flight since its inception, up and quit. Staffers say they can't get a straight answer for why Bennett left, though one supervisor reports that Life Flight officials don't like her management style, in which "the nurses ran the show." Bennett was replaced by Ginger Ochs, who was given the title of interim manager. Ochs had been working in the field of emergency medicine but had no aeromedical experience.

Some of the nurses became disgruntled that they weren't offered the director's position, and the term "interim" before Ochs's title has further weakened her authority. The indignation toward her grew in late August when the second helicopter, based at Palomar Airport, was reduced from a 24-hour service to a 12-hour-a-day service. One nurse

"The nurses threatened to strike, and the comeback was, 'Go ahead, we'll shut the whole program down.'"

says the decisions to reduce the level of service have become "a source of major frustration for everybody involved. Management says it wasn't safe to keep that helicopter up all the time, but they can't justify saying why it wasn't safe. They don't have the expertise and knowledge to say why." So there's a loss of confidence in Life Flight's management. "That would be a major understatement," the nurse replied.

Last June, Life Flight officials hired clinical psychologist Michael

Mantell to evaluate why the program had become dysfunctional. In a July 10 letter to UCSD's director of emergency medical services, Mantell summarized his findings in a blunt fashion (emphasis his): "First, it is clear that the Life Flight-UCSD-Ochs group is quite far from having a clear and common purpose.... There is an apparent lack of sound structure at the present time.... The difficulty is that there is no longer one 'Life Flight Team.' At the present time there are a number of teams operating with mistrust and in a potentially explosive way.... Most noteworthy is an extreme breakdown in effective communication."

Mantell went on to state that Gary Cost, CUSD's local director of operations (who took over from the original director in May), "has little credibility among the nursing staff and among a number of pilots...." The nursing staff, Mantell asserted, "believes there is a lack of leadership and that they are being managed by 'Gestapo tactics.' They believe that they are being made fun of, are not heard regarding their concerns about pilot safety, and are 'begging for someone to evaluate pilots in an ongoing way.'" Officials did not

(continued on page 8)

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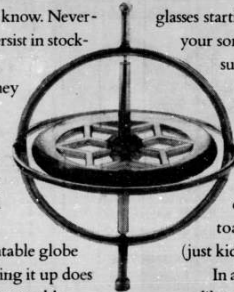
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CITY LIGHTS

(continued from page 6)
circulate Mantel's findings but took his advice and set up group counseling sessions for all Life Flight employees.

In an interview, program director Ginger Ochs shed little light on many of the questions raised about Life Flight's current troubles. She says the helicopters were cut back because "we were short on pilots," denying that the economics of keeping three helicopters in service had anything to do with the decision. Ochs said she was "not at liberty to discuss" whether the third helicopter at Gillespie would ever be put back into service, even

though two new pilots have been hired to replace those lost earlier this year. She said that a contingency plan has been drawn up so that what happened November 28, when the program was shut down for lack of a pilot, would never happen again. But she also claimed that the terms of the hospital's contract with Omni — which specifies that three helicopters are to be operated — had not been violated. "The university is satisfied with Omni," she said evenly. "Both parties are working together."

It's easy to believe Life Flight staffers when they say they're confused about the direction of the program. A hospital spokeswoman says that Life Flight has been scaling back its flights for some time and that the pilots who were forced out just sped up this process. The spokeswoman, Leslie Franz, stated that the helicopter at Gillespie probably would not go back in service. And although the helicopter based at Palomar recently began 24-hour service on weekends and Ochs says the goal is to make it a 24-hour service full-time by January 1, Franz declared that "even two helicopters may ultimately be curtailed."

Life Flight administrators claim the situation is improving, what with a new hiring process for pilots in which all the various factions — nurses, pilots, dispatchers and others — have a part in the selection process. Also, the therapist hired in the summer to conduct "team-building" seminars supposedly has helped mend relations between the staff and administrators. She has told the administrators that she thinks Life Flight's internal problems can be resolved by the end of the year. And while some nurses do believe the situation is improving, other staffers say the old spirit of the elite Life Flight crew is shattered forever. ■

DON'T BOGART

(continued from page 4)
The mayor has abstained from voting. ("He sold a couple typewriters to the architect, so he says it would be a conflict of interest," explains Pruitt. "It reeks of irresponsibility.")

Could there be any connection between the Caprice, the new civic center, and the anonymous tipster? "There's no proof," says Pruitt. "But I suspect that someone wants to cause hate and discontent." Pruitt has turned in the keys to the Caprice, he says, but will continue to drive it when he feels it's appropriate. ■

TJUANA CARD GAME

(continued from page 3)
border lanes and reassigning the officers who checked for credentials there.

But officials say that the no-secret road, east of and feeding into the right lane, will still be used by emergency vehicles, tour buses, and from 6:00 a.m. to 9:00 a.m. by school kids headed north. Tijuana

police relinquished control of that road to Mexican immigration officials on December 1. Ernesto Vicaino, chief of the local immigration office, is clearly frustrated by people who continue to try to use their influence to get past the orange pylons, the chain, and the officers blocking access to the shortcut road. "We're finished with that preferential lane," he emphasizes repeatedly during an interview.

One of his officers last Saturday morning was busy turning cars away, routing them down a fork in the road that leads back to the traffic morass in the regular border lanes. Among those he turned away were a woman carrying the work ID of a friend who works for the Tijuana transit police, the cousin of an immigration officer, and someone he said was carrying fake press credentials.

Vicaino says he'll only let local and U.S. government bureaucrats past his officers if they call him in advance with an urgent need to cross the border quickly. But one of

his officers concedes that he's succumbed to pressure from high-ranking Mexican officials to allow them to pass. And police chief Alvarez says he plans to "get together with Mr. Vicaino very shortly to see how we can sequence in our municipal officials."

As for the Distinguished Visitor passes? William Yu says new ones will be issued with his signature and that of the new mayor. The passes won't get VIP's across the border quickly, he says. But the holding them may be able to get discounts from retailers in town. Yu also volunteers that police officers, upon stopping motorists on traffic violations and seeing the new cards, will often, as in the past, abstain from writing tickets. "If it was a minor thing, definitely they would let it go by," ■

TAX SHELTER

(continued from page 3)
conservative point of view."

Smith maintains that the courts can throw out the assessment provisions of Prop. 13 while retaining the other tax limitations. "We don't want to destroy Proposition 13," But the Pacific Legal Foundation's Coupl has another opinion. "As both a matter of politics and the law, no judge is going to order a rollback of past assessment levels and let local governments go bankrupt. The most logical result if [Northwest] succeeds is everybody being made up to full market value and at least an \$8 billion and maybe \$20 billion property tax increase upside." ■

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Where do pigeons go to die?

M. and M.

North Park.
As ubiquitous as the birds are, it's infernally hard to find someone who has sold information about them. But San Diego is lucky enough to have a local source in Herb Field, who works for Lloyd's Pest Control and was in charge of that company's Balboa Park pigeon birth-control project. From his observations, those pigeons lucky enough to avoid being laminated to the asphalt by a Buick and to escape other hazards of urban living seem to return to their roosts when they know the end is near.

Pigeons and all other birds select quiet, safe locations to sleep each night. Once a bird has claimed an appropriate roost, it will return there night after night. In general, preferred roosting spots are in the same type of habitat where the species would be likely to nest. In the case of pigeons, that's a high building ledge or perhaps the center of a dense palm tree. Field said he found dead pigeons in almost all areas of the park, but the greatest number was concentrated around the flocks' traditional roosts.

One reason we don't see more dead pigeons littering the landscape is the same reason we don't see many other dead birds. They die in the seclusion of their roosting habitat, and their little corpses are eaten by roof rats, opossums, foxes, scavenger birds like ravens, and other meat-eaters.

Dear Matthew Alice:
If they can't put a man on the moon, why can't they make red pigments that don't fade to white after a week in the sun? And speaking of putting men on the moon, are the red stripes on the flag they left up there still red? B. Charles Easter
Escondido

Sorry, B. I don't have enough clues to answer your first question. What kind of "pigments" are you talking about? Dye? Paint? Ink? What's the faded item? A shirt? Your house? Your hair? According to the chemists

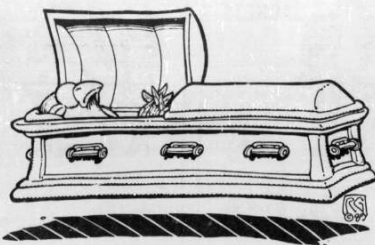


Illustration by Bill Gentry

I consulted, there's nothing inherently unstable about red that would make it fade faster than other colors.

When you put on that new T-shirt in the morning, it probably never occurs to you that for the rest of the day, you've become a sort of ambulatory chemistry experiment. Ultraviolet rays and heat from the sun, ozone and other junk in the atmosphere, perspiration, chemicals in the fabric itself — a wide variety of things are breaking apart the dye molecules. As the molecules gradually disappear, we see the shirt "fade." And if the dye formulation and the fabric are not well matched, chemically, this will hasten the fade-out. So without the particulars, I'm afraid I'll just have to fade out too.

The moon flag question is much easier. The red stripes are still red, and the blue field is still blue. The Apollo 11 moon flag is just an ordinary three-foot-by-five-foot nylon flag, the same kind you could pick up in any store. In fact, that's what NASA did in 1969. They

bought flags from half a dozen Houston merchants, selected one at random, and sent it into space. The flag hasn't faded because the color is manufactured right into the nylon fiber. And since there's no atmosphere, wind, or weather on the moon, it will just sit there on its little aluminum tripod without shredding or otherwise coming apart.

Dear Matthew Alice:
My boyfriend is from Canada, and he claims that when people move from a cold climate to a warm climate, their blood gets thinner. I think he's wrong. What's the story? Toni

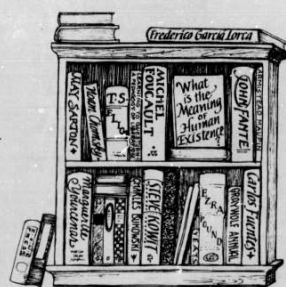
North Park.
Hmmm. So if you live in the Yukon and you cut yourself, your blood sort of globbs out like toothpaste, and if you're in the Caribbean, it flows like water? No, I don't think so. But blood is one of the major players in

our thermoregulation system, which maintains our constant body temperature. In cold weather, capillaries near the surface of the skin contract to force blood deeper into the body to keep its core temperature high enough. In hot weather, blood is forced into those capillaries so heat can be radiated from the blood through the skin to keep the core temperature down. A Canada-to-California move requires your vascular system to adjust to continual warm weather. Usually, within a few weeks or a few months, your heat-radiating system works very efficiently. But when you go back to Canada for Christmas, you're more sensitive to the cold than you were when you left because your vascular system can't adjust as quickly as it once did to compensate for the cold. Again, it takes weeks or months to reacclimatize.

A change in climate causes temporary changes in your blood pressure, metabolism rate, oxygen requirements, and sweating and can even affect your immunity to illness. And there are psychological changes as well. Cold climates with frequent weather fronts are more stressful for people (some call it more "invigorating"). Warm climates seem to induce a more laid-back attitude, partly because strenuous physical activity increases your core body temperature, a potentially dangerous situation in a hot climate.

Your boyfriend is right about his newly developed sensitivity to cold. But his blood's no thinner than it was in Canada, unless he lived on some high mountain. People who live at altitude have more oxygen-carrying red blood cells than those of us closer to sea level to help them compensate for the reduced oxygen in the atmosphere. So you might say their blood is "thicker," with a higher blood cell-to-plasma ratio than average. But that wouldn't affect sensitivity to cold, in any event.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88083, San Diego, CA 92138.



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Date: 10/30/89
Time: 0800

Narrative: I was enroute 4600 Imperial Ave. when I was flagged down by off-duty sheriff deputy, Lisa Miller (SDSO #3401). Off. Hayes #7907, who had arrived to assist make a stop, and I attempted to stop the vehicle at 65th St. and Imperial Ave., using lights and sirens.

The vehicle drove north on 65th St. onto Klamath St. blowing the stop sign at 65th St. Klamath St. and Brooklyn Ave. Using our lights and sirens we pursued the Suzuki north on Klamath St. west on 7th St. and west on Scimitar St.

The vehicle turned east onto Eider St. and drove eastbound. The suspect vehicle was occupied by a black male driver and two black female passengers.

During most of the pursuit, the front passenger kept opening her door as if to get out and run.

As the vehicle drove through the curves east on Eider St., the rear passenger appeared to stand up and jump out of Suzuki.

She landed on her face and skidded about 40' coming to rest in the dirt area on the south curve line of 6400 Eider. Between 6430 and 6438 Eider St.

Off. Hayes continued to pursue the Suzuki vehicle east on Eider St.

I stopped and attempted to render first aid and request medical assistance.

Officer Investigation: I transported the suspect, Stacy L. to jail. When the deputy told L. what his bail was L. became upset. I told L. "What did you expect, you nearly kill both girls." L. responded by telling me "I didn't tell them to jump." I told L. "What kind of friend are you." L. told me "I just met these girls this morning."

CRUELTY TO ANIMAL

Weapon: Cross Bow/Arrow
Location: Thunderhead St. S.D.
Date: 10/26/89
Time: 2220

Reporting Person's Statement: Mr. N. told me he heard his cat howling in the side yard of his house at approximately 2220 hours tonight. When he went out to check he found that his orange tabby, named "Peanut Butter", had been shot with an arrow. Mr. N. told me he has four (4) cats and has never had any problems regarding people trying to hurt them.

INDECENT EXPOSURE

Location: N 1805 @ 152, S.D.
Date: 11/29/89
Time: 0650

Victim's Statement: Martha C. told me that she was driving N/B 1805 at 0650 hrs on her way to work. She was driving a jeep 4x4 and was therefore able to see down into passing vehicles.

When C. reached the area of 1805 and 152 she noticed a brown 2dr. Chevy traveling in the lane immediately to her left. C. realized that as she slowed down a little the brown Chevy would also slow down a little. As C. increased speed, the brown Chevy would also increase its speed.

CRIME INCIDENT

Verbatim excerpts from San Diego police reports



C. finally looked over at the driver of the brown Chevy. The driver was a heavyset white male wearing a gray suit. The driver was smiling at C. and masturbating. The driver's pants were up, and his erect penis was protruding through his open fly.

C. looked away and again began to increase and decrease her speed in an effort to get away from the brown Chevy. However, the brown Chevy stayed parallel to, and drove with C.

C. once again looked over at the driver of the brown Chevy. The driver was still looking directly at C., smiling, and masturbating.

Just prior to looking at the driver the second time, C. reduced her speed dramatically. This forced the brown Chevy to be ahead of her and enable C. to see the license plate and write it down. After looking at the driver the second time, C. held up her pen

for the driver to see. With the pen she indicated to the driver that she had written down his license plate number and was going to report his actions.

The driver of the brown Chevy immediately increased his speed and began to weave in and out of traffic in attempt to evade C.

ASSAULT WITH A DEADLY WEAPON

Force: Hands
Location: 4500 Ocean S.D.
Date: 11/26/89
Time: 2015

Witness Statements: Michael and Kathy P. stated the following: They were walking on the boardwalk north bound at 4500 Ocean towards their motel at 610 Diamond.

As they approached a bar called the Stage Door at 4500 Ocean they saw a black male, later identified as Willie L., choking a white female, later identified as Brook N.

Michael stopped and asked Brook if she was O.K. and she said "No, he's going to kill me." Michael told L. to leave Brook alone.

L. told Michael to "back off" and "get lost." Brook attempted to get away but L. restrained her. Michael wrapped his arms around L.'s arms so he couldn't grab Brook and told her to "leave now!" Brook did leave and ran into the bar.

Kathy and Michael started to walk away northbound on the boardwalk and L. started to follow them. They did not want L. to know where they were staying so Michael turned to face him and asked what he was doing. L. had been yelling obscenities at Kathy and Michael and was challenging Michael to fight. L. came at Michael so Michael told Kathy to run. Kathy started to run eastbound on Garnet just as Michael pushed L. away. L. fell to the ground from the push. Michael didn't want L. to chase Kathy so he stood there for a moment. L. reached inside his jacket and pulled out an object that was shiny and started to point and wave it at Michael. Both Kathy and Michael saw it and thought it was a knife. Both fearing for their lives, they fled. L. chased Michael northbound on the boardwalk pointing the shiny object at him. Michael ran north then east then back south to find Kathy. He did not see when L. stopped chasing. Both Kathy and Michael found Off. Hernandez #3771 and I at the same time and told us what happened.

Officers Statement: Off. M. Hernandez #3771 and I were checking on some people drinking in the Lucky's parking lot at 4500 Mission when both Kathy and Michael P. approached us from different directions. Kathy had an upset look like she was about to cry and Michael appeared winded. Michael asked if we could help them. He said a black male had been chasing him with a knife and that he was still around the corner. We looked around and Michael said "There he is" and pointed towards the boardwalk at L. Off. Hernandez and I took L. into custody. Michael and Kathy made a positive identification of L. as the one with the knife. They said what they saw was a shiny object in L.'s hand that they both thought was a knife but were too afraid for their safety to look closer at it. After searching L. Officer Hernandez found a harmonica in L.'s left front pants pocket.

While getting the information from Kathy, L. was in the back of our police vehicle saying threatening statements such as "Let me see you bitch," "I'll take care of you," and "I'll make your life terrible."

I could see that these statements were bothering her and I had to take her away from the car to continue talking with her.

While taking L. to jail he made numerous threats at Off. Hernandez and myself saying he was going to kill us when he gets out of jail.

(continued on page 14)

CHRISTMAS SALE



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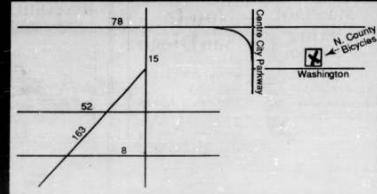
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San Diego Reader December 14, 1989 15



Santa

Story by Richard Meltzer Photographs by Dave Allen

The Times reported that Steven Jones, an assistant professor of comparative studies at Ohio State University, proclaimed Santa Claus a sexist fertility symbol. "There is an aura of expectancy surrounding Santa's arrival, and he is ritualized in the same way as a pregnant woman," Jones said. Jones gave things and comes down the chimney, a characteristic of the stock of another myth, "Santa is a male character who has usurped a female's role."

—Alma Reed, The Terrible Two

St. Nicholas, in addition to protecting sailors, children, travelers, and merchants, is also the patron saint of pawnbrokers.

—Henry William Morton, In the Steps of St. Paul

Santa is Satan spelled inside out.

—Dick Casey, "Keeping the Perseverance Away from Christmas"

Really, I've got no answers 'bout Santa. Or if not none he's call it few. Is Santa symptomatic relief for the seasonal hand-as-dealt, frantically, symptomatic relief within the hand-as-dealt, or simply (in a nutshell) the hand-as-dealt? Can't answer that one, I would

really kinda love to but no, cannot — not even after scorching my weenie on the pyre of empirical knowing. The sacrifice, the offering: to be Santa, if only for a day. Less than a day actually, but those hours really drag. In some ways it was



Richard Meltzer

worse than a trip to the dentist.

DIET ST. NICK

"You've lost weight, Santa," says more than one wiseass as rigged to the 'short-hairs like the famed northern fatty I step lively to my spot, my chair, my deskchair throne in the northwest corner of Kobey's Swap Meet, Sports Arena parking lot, the Saturday after Thanksgiving. Even with all I've got two evenings previous, even with leftovers and a dehydrate breakfast at Burger King, I am no fatso myself, not this week —

"What's matter, Santa, Mrs. Claus watering your ego?" "Ho hah hah," I snap back, adjusting my pillow. If I'm gonna play this asshole I might as well play him right. Probably should've grabbed a belly bundle, so-called, along with

the rest of this shit: the zipper top, the drawstring pants, the 4" belt, the beard, the hair, the hat, the spec, the bottomless, toothless boots, the suspenders, the, that's it, I passed on the gloves. And a sack. All for 65 bucks (plus tax), crushed velvet. Ten bucks more you get upholstery velvet; ten less, a ratty corduroy. No biggie either, no no, I take the median, the mean: hold the gloves (five more), hold the belly bundle (ten), though in hindsight I probably shouldn't've. This is just to rent, of course. To own you might as well own an upholstery.

Slouching furtively against a booth selling lampshades, I unzip the coat, adjust the suspenders, fluff the pillow up towards my chin: a fat chest'll fool 'em. Girl... height... a good thing I won't be standing (call me Shorty). Fluffed and seated, however, I'm a credible Claus, down to the Nikes poking out from my bootings. I reach in my bag for a candy.

Peppermint canes, I have three kinds. I've got Xmas-wrapped chocolates, two kinds of those, hundreds of each. For variety (and



Maybe it's simply the brat has not been primed to meet Santa; prepare him for the meet (the argue might run) and he'd be all googoo —

ha! Last, I've also brought some matter from home, worthless objects from my closets and etc. Goodwill-bound anyway so might as well unload 'em one on one: charrreuse ceramic piggy bank, matching doghead pencil sharpeners, eight promo 4 1/2 by 1 1/2 by 1 1/2 and/or 2-1/2 C&W vocalists, The Mysteries of Pittsburgh by Michael Chabon (a gift waste of paper, you should never read), Douglas Kiker's Murder on Clean Food (tiny type, ditto), Absolom! Absolom! with the last 10 pages missing, issue #4 of Kicks ("The Baby Puller Four Story"), string tie with a murdered scorpion, large bag of broken glass (ONLY KIDNUG), six dozen left-to markers found in the trash, three plastic cocktail forks, sample-size Royal Copenhagen stick deodorant, slightly dried 4 fl. oz. Elmer's Glue-All, formerly adjustable San Francisco Giants cap, and a tin of Portugal Pride sardines (no salt added). But no pennies. I did think of it but nah, 800 cent pieces are heavy, too heavy for whatever limited kidjoy they might trigger. Kids don't want pennies, nobody wants pennies, pennies on swapmeet pavement — I count seven 'ween car and Santa chair — sez nobody wants 'em. (Speaking of valentines.)

So I f---ed down, or, as we out with matter fresh or stale, wave it overhead: come & get it! And they do.

I, MONSTER, I, SAINT

A warm net will prove exciting, another shade of red will cause pain or disgust through association with running blood.

—Wesley Kaulinsky, Concerning the Spiritual in Art

Behind a beard, one belongs a little less to one's biology, to the hierarchy, to the Church as a political force, one looks free, a bit of an independent, more primitive in sort, handling from the premise of the first hermit, enjoying the blunt candor of the bounden of monastic life, the depositaries of the spirit against the letter: wearing a beard means co-

phoring in the same spirit the slums, the land of the early brown or Nyasaland.

—Roland Barthes, "The Iconography of St. Abbe Pierre"

He knows when you've been sleeping, he knows when you're awake, he knows if you've been had or good but it don't frigging care if they're had or good, I don't. For the objectives and purp of the transaction, of our transaction (boys & girls), bad is as good as good (if not better). This sword-of-vengeance Santa has got to go. I've got no truck with such hokey but I'll do the ritual, do it empty (the best way) for the sake of you know, so when this little girl about four comes up and before I realize it is just goddam hugging me — "Ooh, Santa," squeeze, cuddle, tiny yellow sweater sleeves on my person — I wait till she's through clinging and tell her, "I know, huh — don't even get a kiss — I know you've

been a good little girl," to which she whimpers, a copy (the little coquette) "No, I haven't." Original guilt! Or something. (But I dunno, it's ABSOLUTION she's tryin' to score with the hug, a conscious attempt to whore her way into my rail, forgiving heart? Playing me for a sap, is she? Nice try. — I don't know.) Then I'd get these criers and weepers, wailers. Some kids burst when they came within a couple-three yards of me. A female 2-year-old sees me, whimpers, her ma's embarrassed, pushes her closer: WAAAAAAA! (Ma takes a candy cane for later.) Male 2 1/2 or in a stroller don't like me, goes BAZZONNY. Screams, falls, thrusts at my beard, tries to escape but he's strapped to the stroller, looks to mommydaddy for assist 'n' support but they ain't budging. Look — Santa's Santa. Who offers him a larger cane, two canes, three canes and a toy — same deal.

Irremediable brutishness misery. And I don't think (one theory) it's the knows when you're awake program that's got him spooked, y'know moral fear 'n' trembling before an all-knowing/omnipotent Topical De. The it's guy seems a tad too young for such a number, for it to've already been coded in the hokey mythic form of some whitebearded fuck.

Or maybe it's simply the brat has not been primed to meet Santa, prepare him for the meet (the argue might run) and he'd be all googoo — genuine or otherwise — all smiles. Santa as surprise changes the setup, but what in the setup — worst-case scenario — could be so monstrous, could scare (so possibly literal) a load of us? I can't imagine it's the velvet, the red, so it must be the beard, the actual beard (yes, primordial etc.). HEY, this is no Jerry Garcia whicker module we're talkin', no Gary Blackman (you don't know him) or Kenny Rogers avuncular tuff. There's nothing benign or gramplike 'bout the Laocoon special which extends past my belt, the Menapodan rectangle-thatch which — you get the picture SANTA (PER SE) AS MONSTER. Santa is a monster! Or maybe it's me — do I smell bad? [Sniff, sniff.]

Easily the greatest short-run series of all time, CBS's *Kolchak: The Night Stalker* brought a different monster to Chicago for each of its 13 installments. First a vampire, then a werewolf, a zombie, a mummy, a



dinosaur in the sewers, a robot, a variation on Bigfoot, then they ran out of mainstream spookies and had to go with stuff like this giant from the Middle Ages who used a some sort of "living electricity" — the kind that thins (and is well) — in a new office building — the pickings got lean (and leaner). So HOW, I'm wondering now, could they have missed these two beastly self and Santa? Kolchak sees monster, the monster is him. Next week: Santa. Or would sponsors have objected to this corporate deconstruction of the old winter lughead? Santa's market "message" spend that ye may give to expectant unchuck? Receive that ye may expectide-mand more of same?

(Is shit I am thinking as rain starts to fall.)

(continued on page 18)

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(continued from page 17)
SANTA AND ELVIS

When I rented my Claus suit the haggard folks I rented from were, they said, "just getting over the Halloween rush." Obviously, from certain obvious plav, Christmas/america has become in recent years something of a secondary Halloween, no, not secondary, second, a second take on trick or treat in less than two months. Maybe it's Halloween itself whose relative stakes have been upped, but whatever. If Actual Santa (idealized, himself) is the promise of an upped-trick-or-treat ante, of a higher bounty soon to shake its buns, then mail Santa and department store Santa and swap meet Santa (at present times, immediate-gratification stand-ins for himself) are the drugs of Halloween: trick-or-treat pickings anted down. (Would you eat candy canes? I wouldn't eat candy canes. Even as a child I abstained.)

From Halloween to Christmas there's a v. crucial reveal: at Christmas it's the giver not the receiver who dresses up, who plays (and must play) if not monster then clown. Buffoon. Or whatever it is that Stanz-in Santa ideally (i.e., conventionally) is. A child, compliant, parental-user-friendly comic jerk-ing. And it ain't so much that parents posit in this homo ultimate responsibility for placating their little darlings, for momentarily keeping Christmas (you screaming Demands) at bay — that part's easy — it's simply they aren't the ones donning the IDIOT SUIT, outplaying the devil (not for their own, a dirty biz but someone's gotta do it. Comic costumed servitude is comic costumed servitude — right? — and c.c. can't help but render even the Santa "impulse" ludicrous, or if not ludicrous then (fainter wd't) pathetic. The only marginally lower is that of Elvis. Ronald McDonald — is he multipayable? (Does every town have a Ronald in Santa's company?) Elvis and Santa: some companions. Santa's validity as concept, as function, is most readily undermined by age. Elvis by history — his own history. The last incontrovertible echo of his initial viable GASP for ink was "Teddy Bear" — spring

'57 — after which he essentially became his own first (if not best) impersonator. Santa, meanwhile, having no personal history, is merely, normally outgrown & abandoned. [NOTE: while a case could be made that the oddtime is "currently" employed by Scrooge (among grimy others), just as Elvis once



worked for the Colonel, didn't he "always" (in an ahistoric sense) show no preference for employees, the ultimate freelance grub? Elvis, far too often unabandoned (in a time that cares not for history), counts as non-detectors countless fecks, dipses, self-deluders and diehard strips — i.e., far fewer Santa partisans than Elvis partisans are terminal scuzz.

I wanna meet some young anarchists,
sondaughters who say
Yabbadabbada5badabba5doodoodoo
weeweeffuggaduggawugga, Jack
or at least For Xmas, Santa, I would v. much
like a ton of squid with spider
sauce, make that skyblue spider sauce.
If they don't, who needs 'em?



Now, if we consider the ongoing mass response to that relatively finite number who don the costume of President...

THE RAIN WITHOUT, THE SWEAT WITHIN

And so, apropos of my opening dentist line, how, why, in what way(s) last torturous? Well, okay, I've got a cold, a cold sore and I hate

crowds, especially shopping crowds, and well-behaved children mean about as much to me as show dogs or trained seals or bears that ride bicycles. It's the infantile unconscious, so-called — the source of all Life. Meaning and Whooper — that appeals to me, that I seek living instantiations of, but aside from a few panicky toddlers I've barely encountered much juvenile outpour. All I've seen is kids

accepting bad candy or a mutilated Faulkner, telling me they want a skateboard for Xmas ("What color?" "Green?" or a Barbie ("Just one?" "No two" — money loves that one). I wanna meet some young anarchists, sondaughters who say Yabbadabbada5badabba5doodoodoo

with an Ut I wouldn't see jackshit. As Christ's secular bodydouble I guess it's my lot to suffer (A neglected reading of Andre Serrano's "Piss Christ." Christ exists to be iconically abused: to be eternally, perpetually abused; if not, He's addicted half the role of being

(yes/tee): U.S. T.A. CANALS (American lit/ass canals, e.g., Erie, Cape Cod, Chesapeake-Delaware); ALASKA NUTS (not kashers, black walnut, pistachio); CAN. SAL. SAUT. (Canadian high sodium cookery); STAN. A. LUCAS (you don't know him); ALAS. U. CANT. S. (you can't even shit); ALANTA SUCS (yallying cry at Charger-Falcon games); NATURAL CASS (what they call Cass in Nomad Heights and Calabash); AL. AS SUN AT C (Pacino plays Ol' Sol setting); SAL. AN. AUS. CT. (Sally Sonthe, Hamman cocktail); CALS. NAUT. A.S. (his nautical advisory service); ASTA CLANS U. Nick & Nora Charlie's terror's family's inst. of higher eds. A U.C.L.A. SANS T (imagine: variety golf without tees); U.C.S. ANAL. SALT (your predilection rectal exam); U.S.C. AN. ATLAS (your complete campus guide); A.A.A. STUNS C.L. (auto club price like shocks Chevelle Little); A. S. TUSCAN LA (more mellifluous than a N. Tuscan); U.S. ASACA, U.S.N. (Navy sitcom, 1953); LUCAS S.A. ANT (long star's So. American insect pet); CLUTS AT N.A.S.A. (Gallager's now in the space program); A LA N.S.U. SCAT (in the manner of wordless non-specific urethritis crooning); LUST ANSA, CA (the Fuck State) — natch; A ST. LU CANIA (top Missouri malignancy is cancer of the tongue); LUS CANASTA (best game in El Cajon); ACT IS A NAUS (set 50's a nautester — leave after act 49); ASU, NA. TALCS (correction: baby powder, not Arizona State); (A) SCAN A SLUT (first rule of unsafe sex); (C) LANAS A STU (in the third place, Mr. Turner is a stewardess); SULTANAS AC (Jude's wife's power source); UTA ACA, NLS (on-metapoeitic bulshit) [This I was my gift to me].

OTHER SANTAS, OTHER MAILS

Though his toes stick out just as far as mine did, the Horton Plaza Santa is a tall, scrobbled-in white gloves and upholstery-velvet suit who sits on this actual erazt throne, quite regal for let's say Horton Plaza regal amid seasonal chandeliers beyond swap meet capability. Kids do occasionally cry (so it wasn't mere surprise, and it probably wasn't me) but they line up long and straight (my only lines were two deep, lateral, and moving) and, finished with the encounter, they receive stiff paper fold-a-buildings which resemble, at the safe distance from which I observe, architectural modules of Horton Plaza itself. This (motherfucker) is a Santa, a Santa concept, a Scrooge-generated Santa ruse, which should be napsalmed. (Or something.) Compared to this Death Santa, I was one gotties, gotties LITS. Nick, and though I will never be him/play him again, — the fuck do I know?

Next: I play dentist for a day — with YOUR teeth!

SC. TAKES A LEAK

Path is the opposite of love. Love recognizes virtue even in sin, truth in error. It was both, but love, not reason, which invented faith. Loving Fearfulness.

The Essence of Christianity

Disbelief — healthy; neurotic, merely rational — has always been a piece of the pie. Nearly four decades past, when I was 5 or 6, there was this Thanksgiving telecast from a couple of cities simultaneous, back and forth with crosstalk and stuff, each one featuring a parade with a Santa. What the deuce? I wondered the seeds of doubt). And today at Kober's, ripples of suspicion from the point gallery: "What's Santa doing here?" Good question but is that here, San Diego?

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— Mick Jagger, lead singer of the Rolling Stones, prior to the Altamont concert

"Nobody kicks my motorcycle!"

— Sonny Barger, president of the Hell's Angels, subsequent to the Altamont concert

So there I was stranded in the middle of a couple of hundred thousand people in a parched field near Livermore. I hadn't been able to go to the bathroom or get anything to eat or drink for several hours, my brain had been fractured by LSD, and I couldn't keep my eyes off the swarthy fat guy dancing naked 20 or 30 yards away in the midst of this all-inclusive human environment of long-haired freaks that stretched from horizon to horizon.

Fat, drunk, swarthy, naked, with a black pencil mustache and neatly trimmed short hair — I couldn't help it, the fellow didn't seem to belong here. He looked, if anything, like a sadistic guard in a Turkish prison. Yet here he was, he had traveled from afar just like the rest of us to party down with the Rolling Stones at this free concert, got undressed into the all-inclusive human environment like everyone else, got drunk, got out of his clothes, and now he was dancing as though there was no tomorrow. Since the people in his immediate vicinity — jammed in as they already were — had no desire to run afoul of his flailing limbs and gut, he had been afforded plenty of room to maneuver.

And now, what was this? A much smaller fellow, also swarthy, also drunk, also naked,

Stones concert planned for San Francisco in on," the radio DJ said after spinning some platter. "The site is the Altamont Speedway some distance outside of the city, near a place called Livermore, and the time is tomorrow — December 6, 1969, a day that may possibly live in infamy. That's right, folks, if you missed the Stones when they were in town a few weeks ago, now you can see them for free. All you gotta do is get up there. We're also hearing that all the big San Francisco bands — the Jefferson Airplane, Santana, the Grateful Dead — will play as well. Thousands of people are said to be arriving at the speedway already."

"Sit, man," Lester said, reaching for the bottle, "let's go."

"I'll drive," Jim put in.

And I would supply the car. I wrote a misleading note to my parents, and we piled into my slightly battered blue '66 Falcon. We stopped at a gas station for a map, at a friend's house to scrounge a joint, and off we went.

Lester had recently begun writing freelance for a fledgling but already influential newspaper rag called *Rolling Stone*. Right now, he was drunk as a skunk. "Hey, man, this is gonna be fucking great. Know what? Just a couple days ago I sent a review of *Let It Be* to my editor."

Contrary to dollar-wise '70s and '80s practice, the Stones had released a new album not prior to but in the middle of their tour.

"They assigned you *Let It Be*?"

"No, I just wrote the review and sent it off. Maybe they'll print it. And maybe *Rolling Stone* will have a party for the band after the concert, and maybe we'll get to go, and maybe they'll introduce us to Mick and Keith, you know, like, 'This is Lester, he's the guy who reviewed your new album.'"

"And maybe we'll all get to ball Marianne Faithfull," Jim said.

Before long, Lester fell into an alcoholic stupor in the back seat. We were rolling down the north slope of the Grampian; it was already two or three in the morning. I in the joint, took a hit, and offered it to Jim.

"Shouldn't we save some of this for Lester?"

"Didn't think of that," I said. "Lester, hey, Lester! Want some of this? Nothing but sopping wet snores from the back seat."

"Guess he's not interested." I took another hit.

Just then a red CHP light burst into flame behind us and to our left. A patrol car was maneuvering us to the shoulder. "Oh, shit," Jim said.

My window was already open a crack, so I shoved the joint through it. By the time we came to a stop it was lying on the ground 200 or 300 yards behind us. The highway patrolman exited his vehicle, which he'd parked to our rear, and came up to Jim's window.

"Hey, chief," the pig said. "Everything okay in there? The car was wearing."

"Everything's just fine, officer," Jim replied politely.

The patrolman peered at his eyes. "Been doing any drinking tonight?"

"I was starting to feel a little worried about the Jack Daniels bottle in the back seat when Lester came awake, spluttering."

"Huh? Hey, what the fuck is this?"

"It's okay, Lester," I said soothingly. "The officer is just asking Jim a couple of questions."

This enraged Lester. "What is this, fucking Nazi Germany? Hey, pal, we're just on our way to catch some music, something wrong with that?"

The officer apparently was put off balance by the torrent of vituperative indignation Lester proceeded to vent. A moment later we could hear the call box squeaking from the patrol car, something about an accident in progress.

"Okay," he said. "You all go on. Only I don't think this man" — he pointed at Jim — "should be driving."

"Fine," Lester murmured, climbing out of the back seat. "Jim, move over. I'll drive."

We shifted, the patrolman sped away. Lester put the car in gear, and we continued down the Grampian veering wildly from one lane to the next. At the first exit Lester pulled over and got out. "One of you guys better take over, I don't think I'm up for this," he said blearily. He got into the back seat and took a pull from the bottle as Jim powered us back onto the freeway. "Say, where's that joint?"

By the time we arrived in the Livermore area, clear December daylight was pouring over the fields and hills. Automobiles were nudged in long haphazard rows hither and yon; young people swarmed across fields to congregate around a makeshift hardboard that had been set up outside the speedway. There were already more people present than we had ever seen in one place before, yet we had no idea what was to come — no idea that we were walking into a regular hippie concentration camp in the making. (In those days, many people who took drugs and listened to a lot of rock 'n' roll firmly believed that the day was approaching when we would all be herded into detention centers on suspicion of mopey and dopey. No one, though, predicted that we would go voluntarily.) Thousands of freaks were arriving every minute.

Here was something nice: an entire avenue of drug dealers, a line of guys standing on a hillside hawking their wares.

"Great, maybe we can get some speed," I said.

No luck; nothing but psychedelics and reds — lots of reds. I wasn't partial to reds, so I bought some LSD for two dollars and swallowed it dry. Lots of other people were buying the reds.

We got in as close to the bandstand as we could get. At this point you could still see patches of ground, still make your way from one place to the next without too much hassle, but within an hour or so we looked up to find ourselves completely hemmed in: to move as much as ten yards in any direction would be a major undertaking.

"Did we bring any food, anything to drink?" Lester said. The Jack Daniels was long gone.

Jim and I looked at him. "Shit," I said, "you know what? We left the picnic hamper in the car."

Funny guy. That's another thing. Do we

(continued on page 22)

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(continued from page 20)
 have any idea where the car hit?"
 "No," I said.
 "Sure," Jim said. He peered off in the distance. "It's over there, at the junction of those two roads. I think."
 "Look, there's Tim Leary," Lester said. Sure enough, there was the guru of LSD himself, suffering himself to be led through the walls of people by a young boy. He looked very old and down.

We were hemmed in there for a goddam long time before anything in the way of music took place — hours during which untold thousands of new people flooded in and long-haired technicians eternally tinkered with the piles of speakers and cords on the stage and in the rickety scaffolding. In those days, the extremely complex technical problems involved in sequentially wiring and unwiring the equipment belonging to several bands performing on the same bill hadn't even begun to be solved. What you commonly expected was to spend hours baking in the sun between sets while the nutter was dealt with by professional acid heads who kept dropping things and for the concert to end way past the scheduled time. Here, the problem was exacerbated by the fact that no one knew what was going on — the venue had been selected, after all, for the consideration of Golden Gate Park and Sear's Point Raceway, and the logistics involved were horrendous. Equipment was being tracked and choppered in from San Francisco by people who had never heard of Altamont Speedway, or even of Livermore. When it arrived, there were these unspeakable herds of disoriented freaks to reckon with.

"Have you noticed that there's a lot of Hell's Angels here?" Lester said.
 We had noticed. They were impossible to miss: big, burly guys in Angels' colors, many of them wearing repellent headpieces fashioned from the bodies of dead animals. Over here, a Hell's Angel bus was parked and Angels and their "old ladies" sat on top of it drinking and talking shit. (Hell's Angels in a bar? Eventually, we learned to our amusement — via announcements that issued from the stage concerning the need to preserve order — that the Angels were in



"The site is the Altamont Speedway some distance outside of the city, near a place called Livermore, and the time is tomorrow — December 6, 1969."

fact semi-officially present as what was later to be known as "event security." Many of them were carrying sawed-off pool cues. This was not quite — not quite — as lunatic as it sounded. Although the Angels traditionally expressed nothing but hostility toward middle-class longhair peacenik kids on drugs, and although peacenik kids on drugs felt nothing but fear at the sight of working-class, swastika-wearing hoodlums on drugs and giant Harley's, the counterculture/paterfamilias poet Allen Ginsberg some years earlier had effected a kind of rapprochement between the two camps by looking the Angels up with Ken Kesey's acid-fishing band of Merry Pranksters, with whom the Grateful Dead were closely associated. The rapprochement seemed to work okay, and Angels became regular fixtures in the Prankster/Dead scene. This very association, we learned later, led to the Angels' semi-official presence here. The situation seemed guaranteed to put the whole uneasy hater/freak alliance righteously to rest. (When the Dead, upon arrival at the speedway by helicopter late in the afternoon, heard what the Angels were up

to, they judiciously elected to forgo their set.)

The bands other than the Stones who were scheduled to play were the Flying Burrito Brothers (featuring former members of the Byrds), Jefferson Airplane, the Grateful Dead, Crosby, Stills, Nash & Young, and Santana. The Burritos were on first, and already during their set violence boiled up from the crowd and almost spilled onto the stage. It was impossible to discern its cause; all you could see was a spasm of people, an upsurging of limbs, the flash of blazer colors, pool cues swinging through the sunlight, people scrambling desperately and a bit uselessly to get out of the way. Disorderliness was heightened by the fact that no effective perimeter had been established around the stage; the audience was constantly, rather frantically being enjoined by the concert organizers via the PA system to keep back. But it's hard to keep back with the press of thousands of shoe-horned drugger pushing at you from behind like an inextinguishable tide, over and over, the demarcation between crowd and stage was erased and the event's center of gravity obliterated. This always seemed to signal that "anything goes," the colors and the pool cues flashed, and when the Grateful Dead, in a moment of grace, began to play, the crowd communicated itself through the crowd.

"Please, people, stop hurting each other," one of the Burritos called plaintively between times. "You don't have to." Later: "We need a doctor. If there's a doctor present, please go to the area under the left scaffolding, please."

"Wonderful," Jim said.
 Just then a screwy, toothless Hell's Angel came crawling through the mass of humanity behind us and clawed his way toward the stage with an insane look in his eyes. We did everything in our power to give him a wide berth. A moment later, thank God, the crowd had swallowed him up. Soon after that, a young guy and a young girl came shoving their way along. No one felt inclined to let them through. "Please, please, someone's hurt back there, he's falling down and cracked his head open, we have to get a doctor," the boy pleaded. The crowd perked. CSN&Y happened to be closing finishing "Down by the River."

more fights were going on, and David Crosby was saying, "Let's try to be brothers and guess to each other, now, come on!" "Someone needs a doctor back here, asshole!" Lester shouted. He couldn't abide the hand in any case.
 "Doctor!"
 "Doctor!"
 He had taken the young guy's tale to heart. We realized much later that the couple had concocted the story in order to force a path through the crowd: then they were, up close to the stage, hoping like they didn't have a care in the world.

The concert brought one fact home once and for all: alcohol had finally and truly arrived in the counterculture as an acceptable drug. For a very long time, it hadn't been. One of the big reasons behind using dope in the first place was that alcohol was such a miserable excuse for a high, miserable and unsatisfying. Well into the first months of 1969, going down to the liquor store for a six-pack or some wine or a bottle of the hard stuff was definitely a bottom-of-the-barrel proposition, something you did — somewhat shamefacedly — when you couldn't get any real drugs.

Getting real drugs, though, was a problem by late '69. After taking office earlier in the year, President Richard Nixon had given his blessing to a program known as Operation Intercept, whereby every single car crossing the international border from Tijuana was raked over the coals by customs inspectors — the idea being to cut down on the drugs being smuggled into the country. (The idea also was to discourage American tourists from visiting Mexico, thereby putting heavy economic pressure on the Mexican government to do its fair share in combating the specter of rampant narcotics addiction.) Nixon's delicious play was working all too well. Drugs like pot and speed were hard to come by, sometimes very hard. (For some reason you still saw plenty of reds. And, of course, no border campaign would have any effect on the availability of psychedelics, which were manufactured and distributed domestically. But by 1969 most people were starting to grow a little bored with LSD and medicine. Really, where did getting in tune with the universe leave you? Right back in

(continued on page 24)

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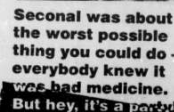


Things really started going out of control when the Jefferson Airplane mounted the stage, showing their way through an encrustation of Angels and assorted drug losers, and slammed into "The Other Side of This Life." They were soaring along in the best airborne acid-rock style when a surge of random violence swept onto the

"Besides," Jim said, "we're not the ones who are fucking up. Are we?"

It was around then that the swarthy, naked fat guy came along to gross everyone out with his dancing dugs. I was peaking, and it was only the horrified stares of other people that convinced me the guy wasn't a private figment of mine. Finally the strange tidal pull of the crowd — everyone leersucapally

Then again, the Stones made good on their prior claim to the touring attention of America with the summer release of the single "Honky Tonk Women." A huge hit, it presaged a new legitimacy for unabashed country influences, one of the emerging keynotes of '70s music; it also rocked your bones down with Charlie's hard-bitting cowbell and Keith's raucous, freeze-dried



for 'Why are we fighting; why are we fighting?' Keith, less given to rhetoric, grabbed the other mike: "Either those cats cool it, man," he barked, pointing at some Angels "or we don't play."

Somehow a biker got in front of a mike and sounded off in the manner of a frustrated teacher herding noisy fifth-graders through a field trip: "Hey, you people all wanna go home or what?"

I can't do any more than ask you to keep it together. Miss again, sounding the conciliatory note. "If we're all one, let's show we're all one!" In a soothing manner (remember, people were in the habit of saying this guy was Lucifer incarnate), he helpfully directed medical attention to go

There was no doubt about it, the Stones were nervous. They had every reason to be. Mick, whom no one ever accused of being unintelligent, must surely have known that by coming on stage he was plunking himself down on a burning hot seat.

It wasn't, though. But one thing you had to say for the Stones — and I continue to respect them for it to this day, despite the fact that they've turned into boring old money-grubbers — they rose to the occasion performance-wise. They didn't fold, they didn't hesitate; instead they blasted out their old and new tunes with

The song resumed somehow. "I pray that it's all right," Mick crooned, changing the lyrics slightly. Did he know that a man had just pulled a gun a few feet from the stage? Did he know that the gunman had then been knifed to death by a Hell's Angel? Probably not.

We didn't know it either. There were a lot of things we didn't know until long after the band had left the stage and we had groped our way in a daze through the human flood back to my car (it was right where Jim thought it was) and arrived in Berkeley to spend the night at the house of one of Lester's *Rolling Stone* colleagues. The TV news was full of it. The dead man's name was Meredith Hunter, a white black, an investigator into his death was already underway. Meanwhile, there was a report that two people had been crushed to death after the concert when a car inadvertently drove over the sleeping bags they were lying

We were passing a gallon of wine around the living room; Lester was on the couch, snoring. "Wasn't us, was it?" I said.

"Wasn't us what?" Jim said.

"Wasn't us who ran over those people, was it?"

"Very funny," Jim said. He took another drink of wine. "No, I don't think it was us."

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Eucalyptus

(continued from page 1)
lumber and grow rapidly. The young trees of one common species of eucalyptus grow ten feet a year. While oaks take several human generations to reach adult size, eucalyptus seedlings will become a towering grove in just a few years.

In 1787, when a fleet of ships laden with English criminals and their keepers arrived in Australia's Botany Bay for purposes of colonization, these newcomers were unprepared for the environment they found. Australian life had evolved for millions of years in isolation from the flora and fauna of the American, European, Asian, and African land masses. This was as true of the Australian gum, or eucalyptus tree, as it was of the kangaroo — both species for which no close cousins could be found on the shores of the West. Historian and art critic John Hughes, in his book on the colonization of Australia, *The Fatal Shore*, says that "it took at least two decades for colonial watercolorists to get the gum trees right, so that they did not look like English oaks or elms."

Australia's aborigines had lived with the eucalyptus as well as the kangaroo and the wallaby and the dingoo for millennia — indeed, eucalyptus composed (and today still composes) three-quarters of all Australian forest. The trees were indispensable to the natives; rocky canyons were bathed from the bark, and during the frequent droughts, stores of life-sustaining water were squeezed from the roots. The English, unfamiliar with this loss, sometimes died of thirst on ground in which water-rich eucalyptus roots abounded. If the Australian aborigines were never to extend beyond their homeland in a great migrant flood, the eucalyptus tree had a different fate in store. It was to be transplanted to regions all over the globe — from Ethiopia and Madagascar to Spain, Israel, Kenya, Brazil, and California. A United Nations study from the 1950s holds that eucalyptus is an exceedingly valuable tree for purposes of reforestation and industry and advocated its liberal use in developing areas. In 1958, William C. Walker — owner of the Golden Gate Nursery in San Francisco — published a handbook catalogue in which he advertised three species of eucalyptus for sale at five to ten dollars each. An article in the 1992 issue of the U.S. Department of Agriculture's "Bureau of Forestry Bulletin" provides additional history of the eucalyptus in California.

Eucalyptus was introduced into California in 1856 by Mr. Walker of San Francisco, and in that year 14 species were planted. In 1860, Stephen Nolan, a pioneer nurseryman of Oakland, being greatly impressed with the rapid growth of these fast trees, and also with their evident adaptability to the climate, commissioned a sea captain sailing for Australia to procure any Eucalyptus seed he could, at the same time furnishing money with which to make the purchase. A large supply of seed of several species — was received from this source and some in 1861. Mr. Nolan continued to import seed in quantity for several years, distributing the seedlings widely through the state.

Walker, Nolan, and others ballyhooed the trees' excellent ornamental qualities and outstanding rate of growth. During the next ten years, the trees were transplanted to Southern California, a region that was nothing more than coastal desert characterized by thousands of square miles of nearly treeless, brush-covered mesa and flatland. On August 11, 1872, the San Diego Daily News newspaper reported, under the headline "The Eucalyptus in San Diego":

It is well known that that tree, better known as the Australian gum, grows vigorously in this city, but few realize how vigorously it grows. Three years ago E.W. Morse planted a eucalyptus seed in his garden, and from that seed has sprung up a tree which is now more than eighteen inches in circumference two feet from the ground, and not less than twenty-five feet high. Several other trees in the garden, the same age, have done nearly as well. The wood of this tree is very hard and tough.

Only a few months later, on November 16, 1872, the Daily World reprinted an article from a publication called *Science and Industry*.

In the plant [eucalyptus] we may have a very important addition to our material resources. Its great merit consists primarily in its adaptability to regions otherwise unsuitable for the growth of forest vegetation. In the extreme rapidity of its growth, and in the great value of the wood for economical purposes, when planted in many lands it has a very decided effect of clearing the soil and freeing it from a malarious tendency, while it is said to thrive where the annual rainfall is scarcely sufficient to keep ordinary trees in proper vigor. As is well known, trees having this rapid growth are generally soft and spongy, and of comparatively little value for timber; but the gum is quite the reverse, the wood being very heavy and hard, resisting the action of air and water, as well as of most kinds of insects. In general papers on the subject the wood of the oak, and it is employed very largely for ship timber in Australia. The growing of this tree is an important industry, and it is supposed to be conducive to health. This is due to the volatile essence of the oil, which can be readily collected and is known as eucalyptol. The leaves furnish two and one-half percent of their weight of this substance, which has come into use already as a solvent of resins, and is warmly recommended for the manufacture of varnish. [In Spain and the south of France it has been made to replace quinine with decided advantage. Paper prepared from its bark answers for packing.]

But in the San Diego area, the most immediate benefit of eucalyptus was as windbreak — an important contribution to a terrain where ocean winds sweep over the brush-covered slopes to wreak serious havoc on homesteads, fruit orchards, and crops. The trees also made the area seem to be something that it was not. Jeff Levin, the current curator of plants at the Museum of Natural History, explains the popularity of eucalyptus this way: "We don't have many native tall trees in Southern California, so the desire to have something that you could put in and would grow to a nice height and give people in this area the image that they were living somewhere else was very popular, and so quite a number of eucalyptus species were introduced and planted extensively as street trees and specialty trees in yards. For a very long time, the image people have had of Southern California is of eucalyptus trees and palm trees — almost a symbolic image."



"Not only do you have people who are not native to the area, but they've brought in plants that aren't native."

Essentially, Levin goes on, "all the people who live in Southern California, and certainly those who have economic power and are going to be selecting what's planted, are themselves imports from the Midwest or eastern United States, and the image of the habitat in which they want to live is one with green trees. They've made some concessions to the climate, in that some of the popular plants are ones that don't require huge quantities of water; although palms require a fair amount, eucalyptus are quite drought-tolerant. I think it's a reflection of the transplant characteristic of the region that not only do you have people who are not native to the area, for the most part, but they've brought in plants that

aren't native. Most of the horticultural plants that we use are non-native, so that the landscape is pretty much composed of this whole collection of things that we've put in, trying to reproduce something that we — because of our upbringing, suppose — find more attractive than what normally would be here."

Contrary to popular belief, eucalyptus was not introduced into California by the railroads. The idea that eucalyptus would be a good material for railroad ties was hatched in the first decade of the 1900s, and by this time, the trees were already widespread in large and small groups all over the state. In 1906, the Santa Fe Railroad Company purchased an 800-acre tract of land known as San Diegoito Ranch, renamed it Rancho Santa Fe, and commenced the wholesale cultivation of eucalyptus for railroad ties. This was the beginning of what has come to be known as the county's "Eucalyptus Boom."

For example, a firm calling itself the Pratt Eucalyptus Company obtained 700 acres near Escondido in 1909 and began planting huge quantities of eucalyptus there. The company speculated that the trees could be used for lumber, medicine, and railroad ties, and if Australian animals were imported into the new forest — koala, wallaby, kangaroo, lookabura, maybe even some dingoes — Escondido could be the proud host to an authentic little piece of Australia, a sure-fire tourist attraction. This plan came to nothing, and the commercial returns on the various applications of eucalyptus — cough syrup, aromatic woodwork for homes, croquet sets, and bowling balls — yielded little. In 1919 fire destroyed the company's groves, but not before the City of Escondido had installed specimens in public places and private yards all over town.

In 1911 Max Watson, forester for Torrey Pines, undertook the transformation of the coastal region stretching from La Jolla to the bluffs at Torrey Pines by planting the area in eucalyptus. "There was not a tree growing in that area when I took the job," he recalled in an interview in 1959. "There were thousands of acres of fine land going to waste. Eucalyptus at least offered it the possibility of producing something."

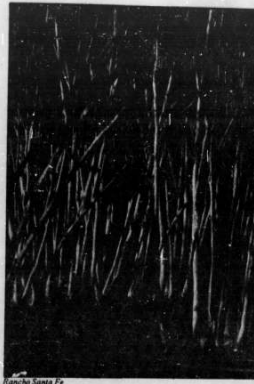
He requisitioned a batch of prisoners from the city jail for labor and instructed them in how to plant eucalyptus trees. "We worked them hard for ten days," he remembered, "fed them well, paid them five dollars, and then released them."

A year later, Watson's trees were seven feet tall; so he requisitioned more prisoners. The result today is the familiar coastal sweep of eucalyptus groves in that area. Indeed, when the University of California decided to build a campus at La Jolla, Watson said of his stands of eucalyptus, "I don't think the university would have agreed to locate a branch campus there if it hadn't been for that."

At the same time Watson was planting trees along the coast, the Santa Fe Company's chief of timber and ties was warning a said trust in Rancho Santa Fe. The chief had journeyed to Australia in 1906 to hand-select the eucalyptus species he believed most likely to yield the best ties, and thousands of acres of land had been planted with about 30 different types. But in 1915, when the company began harvesting trees and manufacturing the ties, they discovered that the eucalyptus wood warped; it was hard to cure, and it wouldn't hold a railroad spike. The Santa Fe Company was left to contemplate its vast, useless acres of Australian gum trees. The company's solution was to plant citrus groves side-by-side with the groves of eucalyptus. But by 1927, Rancho Santa Fe's tree destiny was realized, a residential covenant was promulgated, and houses began to be built on the site of the company's failed experiment. The broad outlines of this tale might also apply to Scripps Ranch, where the Scripps family had embarked on a like scheme of eucalyptus cultivation that came to a like conclusion.

By the late 1920s, San Diego's eucalyptus ghettos were well established: Rancho Santa Fe, Scripps Ranch, La Jolla/Torrey Pines, Balboa Park, and the San Diego Zoo. All these areas had turned into dense collections of a tree that no Westerner had even heard of a scant century and a half earlier.

The Natural History Museum's Jeff Levin points out that "most of those areas were predominantly covered with either chaparral or coastal sage scrub, both of which are bristly vegetation. Also, those areas are mostly up on mesa tops. Before we imported eucalyptus and other kinds of trees, most



Rancho Santa Fe

here and there, rather than there being the large expanses that some animals would need. The result of removing much of the coastal sage scrub is dramatic declines in some plant species, but also, because of the way it's been partitioned, in some cases it's affected some of the animal species more

Over the last few years, an even worse problem has arisen: Apparently, the trees are quite capable of killing people.

drastically. There are a number of endangered species of mammals and birds that only live in coastal sage scrub, and as a consequence of this removal and chopping up, those species have become endangered. There's one mammal, a subspecies of the kit fox, that's extinct, and it lived primarily in coastal sage scrub; at least part of the cause of its extinction was the elimination and partitioning of the coastal sage scrub habitat. The importation of eucalyptus in large numbers has certainly played a part in that. On the other hand, any type of introduced tree — it didn't have to be eucalyptus — probably would have had the same effect."

It's the old American story, immigrants are welcomed because they are badly needed to perform some sort of work, but when their usefulness ends, so does the welcome. This is as true of eucalyptus as of any other imported grove. Even while

the genus was in its honeymoon period, during which the trees helped make the region attractive to settlers and developers, an occasional word of warning was sounded. As early as 1889, the San Diego Union reporter wrote like this: "Giant eucalyptus trees are soon to be plentiful in Prospect Park, Coronado. . . . These trees have been secured from the Botanical Gardens of Australia. If the half is true which is told of them, we fear the view of the Pacific Ocean will be shut off from San Diego." Similar complaints can be heard today.

In 1938 another Union story told how one eucalyptus tree in La Jolla was no longer considered by some to be a desirable neighbor: It was alleged that the tree's roots had gotten tangled in the sewer system; also, a next-door neighbor claimed that it gave her yard too much shade and was constantly dropping debris on her lawn. "It's the best tree of its kind in La Jolla," countered John Morley, La Jolla park superintendent. "If we take it out, there will be a move to take out all similar trees, and the La Jolla Conservation Society never will stand for that."

What finally became of this tree is unclear: It's interesting to note, however, that one of the people quoted in the newspaper account speculated that the tree had already been a bone of contention for 15 years. If the La Jolla Conservation Society carried the day, it's possible that the current residents of the neighborhood are still casting heavens in that tree's direction.

In fact, the massive importation of eucalyptus trees has caused many problems for many people. The branches grow so fast that they cut off views; the roots crack sidewalks, curbs, and roads; they steal water from nearby plants, drop litter on the ground, and exude an oil that kills other plants; except for the flowering varieties, they are of little use as food or nesting trees for most birds (the wood is even too hard for woodpeckers to penetrate); and some people say the trees smell like cast urine. Today's homeowners, as a result of our eucalyptus legacy, face large annual landscape maintenance bills. And over the last few years, an even worse problem has arisen. Apparently, the trees are quite capable of killing people.

In 1983 a limb fell from a eucalyptus tree at the entrance to the San Diego Zoo and struck and killed four-year-old Freida

to the county for park land by Walter S. Lieber on Christmas Day 1929. It is now a handsome little area, and anyone strolling through, checking out the trees, would almost certainly think the county had taken care of any problems since the Miller accident. But John Sevier will disabuse you in about a minute, dragging you here and there, from one suspect tree to the next.

Sevier approaches one eucalyptus that sits next to a volleyball net strung between two poles and points to a place on the tree trunk where the stub of a broken limb pokes out. The missing limb once hung directly over the net. "When that branch was still intact," he explains, "I took a photograph of it for the purpose of showing the county what a hazardous condition the tree was in. A couple of months later it came out, and the limb was gone! And so was the pole! The limb had obviously broken off right over the pole. He says it was just dumb luck that no one was injured."

He scrambles up a slope toward the playground to point out another tree. "We can walk right up to this tree and see that its trunk is not only deteriorated but it's completely eaten up and infested by bugs," he says. "And it's right here by the playground, so the county can't say, 'Oh, that tree's out in the

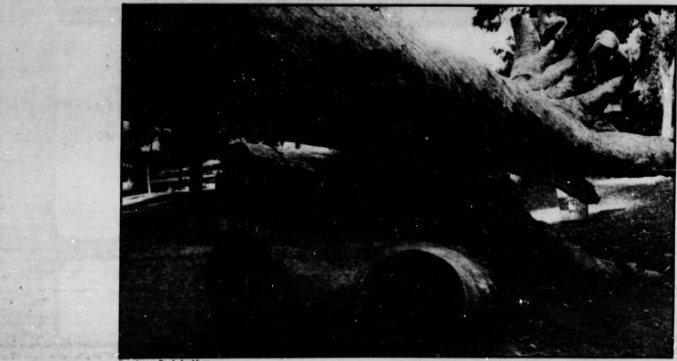
(continued on page 35)



Eucalyptus Park, La Mesa

At the time of the Freida Williams tragedy and, later, when Mrs. Miller was killed, Sevier made clear in newspaper reports his allegations that the deaths could have been avoided if proper maintenance had been performed on the offending trees. Today, he still has a great deal to say on the subject and has even referred to Eucalyptus Park as "a death trap."

The trees in Eucalyptus Park were planted around 1880, purportedly by one C.S. Crosby, and the stand was decided



Eucalyptus Park, La Mesa

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Car Stereo Review - November/December 1989

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Eucalyptus



"After the Miller incident the City of La Mesa came in and removed every eucalyptus tree by the side of the road and replaced them with what appear to be carrot wood trees."

(continued from page 27)

south 42, nobody would be in that area, that's no threat." He next heads down toward Bancroft Road, which skirts the front of the park; alongside the road are numerous

saved-off eucalyptus tree trunks. "After the Miller incident," he says, "the City of La Mesa came in — they control the right-of-way in front of the park — and removed every eucalyptus tree by the side of the road and replaced them

with what appear to be carrot wood trees. Which is a smart move, because the carrot wood is easy to maintain. "But look around the park itself," he goes on, turning. "Look how the grounds are just littered with tree limbs. The county is either too dumb or so arrogant they don't even get rid of the bodies — they don't get rid of the evidence that trees are dropping branches." Finally Sever sights on a picnic table bench and continues to spout an earful. "The county is only one of a number of public entities that, whether for budgetary reasons or priority reasons, just refuse to do what they know needs to be done for the safety of the public. We could go cruising all over San Diego, and I could show you places where eucalyptus trees have grown out over streets so that branches could break off and hit cars or pedestrians. The City of San Diego, CalTrans, the San Diego City Schools, the San Diego Zoo, which is leased from the City of San Diego — all these

entities are negligent, in my opinion." Sever, who has served as an expert witness in about 30 personal-injury matters, the Miller case was finally settled out of court, takes pains to be very clear that he is not "anti-euc" that he doesn't advocate the wholesale eradication of eucalyptus trees from the regional scene. What he is opposed to is something he terms "a mindless Mother Earth, let-it-grow-let-it-flow mentality that says, 'Oh, we have these beautiful, big, green eucalyptus trees here, and some people like John Sever say we should trim them heavily, but then they won't look pretty anymore.' That's where the mindless

"When a limb does fall off, they say, 'Oh, we never expected there to be a wind of 35 knots and rain too.'"

part comes in, I'm all for trees and green things, I belong to the Sierra Club and all that stuff, but eucalyptus is the wrong species to take that attitude toward. With eucalyptus, uniquely, it's "nice and big and healthy," that's the culprit. Eucalyptus rapidly outgrows its own strength, so you're left with a tree that has long branches and a brittle personality. If you don't keep it heavily trimmed, you're asking for trouble." The Freda Williams case of 1983 still excites Sever's ire, and he can name a number of ways in which he believes the zoo to have been at fault — and in which it continues to be at fault. "Every year in San Diego — in December, January, and February — we get some rain and some high wind," he says. "And every year when the trees go down, they act as though it's the very first rainfall and the very first 25- to 30-mile-an-hour wind we've ever experienced in the county, when it happens predictably every single year, year after year. That's

what made me so disgusted with the zoo; they said, well, when the limb fell and hit Freda Williams, there was some wind that day. "When it's a matter of keeping visitors safe from the animals, it's a different story. For instance, they put a moat around the tiger. They built the moat high enough so that if the tiger is hungry and he just wants to jump out and get some extra food, he won't be able to do it. And they take into account combined influences. Maybe he's hungry, maybe he's in heat, and maybe lightning strikes and scares the hell out of him, all at the same time. So they build the moat high enough. Yet they trim the trees only for everyday beautiful conditions. Then when a limb does fall off, they say, 'Oh, we never expected there to be a wind of 35 knots and rain too.' It's just bullsh*t."

(continued on page 32)



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Eucalyptus

(Continued from page 37)

The San Diego Zoo began as a collection of exotic animals at the San Diego Panama Exposition of 1915, when the fair was over, the collection's mastermind, Harry Wegforth, agitated for the development of the exhibit into a permanent, world-class zoo. For this purpose, eucalyptus seemed perfect. Here was an exotic, interesting tree that you could plant in vast numbers and in almost no time get an extensive tree canopy in return for your trouble. At this time, before eucalyptus was as widespread as it is now, the exotic trees also helped give zoo visitors the illusion that they were someplace other than San Diego. Paradoxically, this key objective of "landscape immersion," as it is presently called, is one of the reasons why eucalyptus is no longer considered by zoo personnel to be an everlasting boon.

"I don't think people fully appreciated the nature of eucalyptus when they were introduced," says Charles Coburn, the zoo's chief horticulturist. "Eucalyptus are extremely competitive for light and water, and the oils from their leaves tend to allow for a limited number of compatible plants. Another factor that has surfaced recently for people here at the zoo and in Balboa Park and in other county parks and botanical gardens is the fact that the summer limb-drop from mature eucalyptus and the fact that they tend to fall over in storms is more of a problem than people anticipated. In a public garden it's a real problem, because you never know which limb is going to break. They can break from absolutely healthy trees and in a size that is extremely dangerous. The predictive ability just isn't there. The limbs that killed Freda Williams fell from a healthy eucalyptus, one that had been periodically pruned and had no noticeable problem — no disease, no nothing. I look that eucalyptus out, and I'm going to take all the eucalyptus out in that [entrance] area."

According to Coburn, the eucalyptus's reign over the botanical scene at the zoo is gradually coming to an end. "Dr. Wegforth had the idea of displaying animals in a parklike setting, and of course trees are an essential

component of any park," Coburn says. "But he had eucalyptus gaining dominance. We're in the midst of transforming the zoo not only in terms of the animal collection and the way the collection is organized in bioclimatic zones, but we're taking a different tack with the entire plant



Balboa Park

collection. The plant canopy is already evolving very dramatically; if you were able to see aerial photographs of the zoo over the last ten years you'd notice some real significant

differences in the nature of that canopy. We have ten bioclimatic zones now, and for a long time eucalyptus was the dominant tree in all of those areas. In the Tiger River zone, for instance, we've taken out over 100 eucalyptus. They weren't really the most desirable tree for that zone anyway; they aren't really Asian tropical. We took out the eucalyptus, along with 20 feet of soil, put the soil back, and planted different trees altogether, among them ficus and palm. One factor is that certainly many San Diegans and Southern Californians are used to seeing eucalyptus. People from the East or from other countries might be interested in them for a while, but one of the things we're trying to do in landscape immersion is take people out of their everyday perceptions. And a more diverse and exotic tree population does exactly that."

Only a few years ago, it appeared that the entire eucalyptus controversy might be settled by an act of God. The eucalyptus longhorn borer, a member of the beetle family, somehow found its way here from Australia and began making alarming inroads into the resident gum-tree population. The dry went up all over Southern California that the eucalyptus tree was doomed. No doubt the arrival of the longhorn borer caused certain factions to smile at the prospect of a eucalyptus-free Southern California.

The borer made its first known California appearance in a eucalyptus grove in El Toro, in Orange County, in 1984 and was worrying San Diego officials by 1986. Although the incidence of infestation was far worse in Riverside, Orange, and Ventura Counties, the beetle had been found in Balboa Park, Torrey Pines, and Oceanside. Indeed, the Oceanside grove had to be cut down, and at least one infested tree was removed from Balboa Park. Officials were sufficiently concerned that they sent two experts to Australia to locate insects that prey on the borer. A preliminary finding was that the eucalyptus catastrophe might be averted if certain types of Australian wasps and bees were imported and released across the San Diego countryside. But finally, the once-urgent vision of the loss of all the county's eucalyptus came to be seen as a long-haul proposition, and the sense of official alarm simply dissipated.

"There definitely have been losses," Jeff Levin says of the longhorn borer phenomenon, "but we haven't seen anything like the complete demise of eucalyptus. What we've had is more of a gradual decline. I think it's certainly possible that we won't see as many eucalyptus in the future, since it's no longer a pest-free tree; people may choose to plant other things in new landscaping, although I haven't seen much evidence of that as yet. The thing is, a eucalyptus tree that's healthy and has adequate water is pretty well able to resist the infestation and produce a gum which, as the beetles try to bore in, is exuded and blocks off the tunnels and jams up

(Continued on page 34)

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Eucalyptus

(Continued from page 32)

the beetle's mouth parts. A healthy tree will do that, but if the tree is stressed — not getting water, or overcrowded, or getting too much competition from other plants, or whatever — it's not able to produce as much gum. As a consequence, the beetles are able to infest it. But the die predictions we were hearing a couple of years ago are greatly overblown in that the time scale we're talking about —

not losing eucalyptus altogether but seeing fewer of them — is probably 20 to 30 years instead of 5 or 10, as the initial predictions were.

Whether you're talking with Charles Coburn, John Sevier, or Jeff Levin, one thing everyone seems to agree on is that the San Diego area will be best served in the next few decades if the mass planting of eucalyptus is no longer regarded as the only way to deal with barren areas slated for development. All three emphasize that persons managing such development will be well advised to acquaint themselves with the downside of eucalyptus importation — with the fact that they'll pay a price, in terms of

high upkeep and high liability, for the expedient of cheaply producing a piece of Australian forest to surround their office parks or housing tracts. If a reasonable approach is taken to landscaping, it's likely that aerial photographs of the whole county will over the next couple of decades show a process similar to Coburn's hypothetical zoo panoramas: the eucalyptus ghettos, if not actually shrinking, certainly not expanding much further, with new areas under development being shaded by canopies less weedlike and more tractable trees.

Eucalyptus's detractors might say that the tree is an interloper from foreign shores, a tree that was never heard of, let alone seen, in California before 1850, and one that has caused problems for residents of the state and helped reduce the region's indigenous vegetation. But in that sense, the tree and its history are not so different from the human influx into the area. Everywhere from El Cajon and La Jolla to Scripps Ranch and South Bay, up to Hollywood and Santa Barbara, is a transplanted culture founded on the principle of make-believe that has little (if anything) to do with what was originally here. Eucalyptus — fast-growing, ethereal, fragrant, foreign — is the perfect arboreal symbol of the entire process, the quintessential set decoration for Southern California. □




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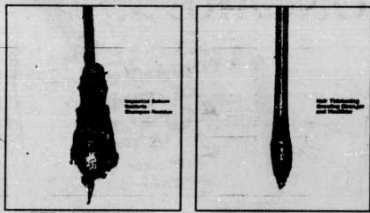
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Season's Gratings



She-Devil

BY DUNCAN SHEPHERD

Back to the Future, Part II, directed as before by Robert Zemeckis, is a loud, ugly, ugly, ugly mess, and any critical compliments it has gotten are best understood as residual benefits from the same director's *Who Framed Roger Rabbit*. (Audience isn't dead; it's just wandering around in a stupor.) The movie starts out with what's already the biggest pill to swallow in a time-travel adventure, and proceeds to let this snowball into a burden of distasteful such as could not be suspended by wire cables. I refer, of course, to the manufacture of a mobile time machine which, by nipping backwards and forwards in time but with slight alterations in geographical destination, can inadvertently multiply the number of places in which one person can manage to be at the same time. (The original film, if I remember right, had the device just to go back in time and stay there until the adventure was over.) This all alone would be sufficient to sink the project, but there's much more.

So much more, in fact, that there's no need to worry about a logical explication of the size

of the one whereby our teenage hero, ca. 1985, turns out to have a son, ca. 2015, who happens to be a dead ringer for his dad at that age (as well as having an identical twin

Streep can virtually rewrite a role with her voice alone.

daughter, enabling Michael J. Fox, who is not yet threatening Rocky McDowell's record for *Older Screen Adolescents*, to dress up in drag and solicit times from the sexually insecure youth audience.) Much more bothersome is such a basic question of plot logic as why the villain (an actor who appears to believe the

word "noser" ought to be spelled with six x's), after having stolen the time machine and gone back to alter the past, would then return it considerably to the exact time and place from

which it departed. Further: in what sense can the past be said to have been altered if the chief beneficiary of the change must come back to the same miserable state of existence he occupied before the change? (This may not be too clear to you if you haven't yet seen the movie. But then, seeing it may not help all that

much.) Hasn't the villain, along with everyone else, actually wound up with two separate, parallel lives? And what's to stop him—what's to stop the filmmakers—from going on to create yet another parallel life? It probably doesn't bear thinking about. Or rather: thinking about it probably can't be a vine.

The logistics of the movie are no stouter than its logic. The hero is able to speak into a walkie-talkie in the back seat of the villain's car without being heard by the villain at the steering wheel. Later, the villain, in the same location, will be equally as deaf to the time machine hovering above his car, and then to the hero grabbing hold of the back bumper while the car is in motion, and then to the hero scrambling along the side and opening the passenger door. (At that point the villain's eyesight at last will come into play.) All of this, in by way of saying that the minor details, in addition to the major details, have not very carefully been worked out. An overall policy of unconsciousness seems to be regarded as an adequate alibi for this.

Admittedly there would appear to have been some vigorous brainstorming about possible innovations in the Twenty-First Century: the multi-screen TV, the double jacuzzi, the "hoverboard" (skateboard of the future), the "hydrator" (microwave of the future), etc. But this sort of thing is in the larger view decorative and trivial. It is even, at best I recall, not as much fun as, and barely more alien than, the re-creation of the Fifties in the original film.

But how well (or you) recall is in fact another major sticking point about the movie. I often had the feeling during it that I had not properly done my homework, that I was missing a lot of the references, that I was lagging rather badly behind. More generally, I had the feeling that we had now advanced into the video-remedial generation so deeply that the filmmakers felt safe in assuming their audience would have watched the first film in a half-dozen times, and would have committed it to memory. Personally, although I remember enjoying the first one, I bothered to see it only the once, and not a lot of it has stayed with

me. The sequel does not now make me want to go back and see it again; it makes me want very much not to. Not, anyway, until Zemeckis himself climbs into that transmutational DeLorean and goes back and makes *Part II*. To say nothing of *Part III*, promised (if that's the word) for next summer.

I seem to spend a lot of my time after each new Seidelman movie trying to find excuses for her. After the current one, *She-Devil*, I have had to spend a little of my time wondering why I should bother. With *Cooler*, a virtual throwaway (and very much looking like it) earlier this year, I had speculated that either she'd lost control of it in post-production or else she had lost interest in it, at or before that time, when the bigger plan of *She-Devil* came along: a promising match-up (promising financially if in no other way) of Meryl Streep and Roseanne Barr.

The best excuse I can now come up with

for this current one is that she had decided, for the good of her future career, to put her own taste temporarily into a garment bag and to bring out something to appeal to the masses. That would certainly help to account for why the movie is so slavishly attentive to the two stars (my pen refuses to put the prefix "super" ahead of that noun), and for why the secondary characters, formerly one of Seidelman's strong suits, are so slighted; not just in the scripting but in the uninspired casting as well. It would also help to explain the depths, or better say bonafides, to which the humor so regularly goes (the dropped towel and bared ass, the barfing scene, the phallic symbol for beginners' wronged housewife slicing up a cucumber) I like to think—still trying to make excuses—that Seidelman's lack of touch in such moments, her total out-of-touchness with them, is a re-hoof a confirmation of her higher sensibility.

We do at least get a few flashes of that ingeniously cold eye which has sometimes

raised suspicions of misogyny—though never among *investigations* who notice how important that eye is. The concentration on the physical attributes of the Barr character—the rolls of fat holding off the upward progress of a dress zipper, the M&M-sized mole on her upper lip, the fringe of hair on that same site—is chilling indeed. And it's much more than would be strictly necessary to "explain" so commonplace a story as a married man dropping his wife and taking up another (thinner) woman.

And here is where, at least for a while, Seidelman's coldness plays no favorites. She is scrupulously fair in extending equal mercilessness to the flaws (albeit not physical ones) of the Other Woman: a Danielle Steel-type romance novelist who strives in her daily life to maintain an aura of romance with every breath she takes or talks through ("You see, I try to think only beautiful thoughts..."). To example, she gets stuck with the custody of her

new lover's two Typical Teenagers, is highly promising comic material. And to watch Meryl Streep, in particular, striving to maintain this goes beyond highly promising and all the way to richly rewarding. But please let's have no shouts of surprise about this actress's comic gifts: these were simply on exhibit not so long ago, in *Hearburn*. And even her most "dramatic" performances, through the intervention of a scintillating technique (often in the form of a dazzling accent), tend to be more "fun" than they probably ought.

However, the movie loses its comic balance—on top of its stowed-away taste—as the lined wife's revenge scheme gets into gear. No longer an individual specimen of such a type, she now becomes a fantasy bumper-carrier for the entire sorority, and along the way becomes a dead earnest (deadly earnest) champion of society's rejects ("All these people needed was a little support and encouragement to turn their lives around").

(continued on page 38)

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BOOKSTAR

Finding the Soul of the Dreamtime
LYNN V. ANDREWS

(Continued from page 17)

and a successful career woman, with a successfully removed mole and mustache, into the bargain.

Then, too, Roseanne Barr is no Meryl Streep. I can only suppose (having seen no more than fifteen minutes of her television show) that her peculiarly raw, flat, infectionless delivery is her own patented "technique." But it seems a bad idea to match this sort of thing against an actress who is, above all, a virtuoso of inflection, who puns so much spin and sizzle on her lines, who goes so much "English" into her English, that she can virtually rewrite a role with her voice alone. It would be well understandable if you wanted this movie to be about only her; and again if you wanted it to be about her in a somewhat

different manner; if you wanted it, in short, to be an altogether different movie. That's a bad way to feel about a movie.

Denny DeVito's *The War of the Roses* is an anti-Anniversary Card in the same way that his *Throw Momma from the Train* was an anti-Mother's Day Card. The title gleefully foretells the scale of the hostilities. The heart, however, sinks a little at or near the outset, when we are sent via flashback to Square One: that rainy day in Nantucket when the couple first met (she with her shirt plastered to her breast chest, he with the gallant offer of his macintosh); their first time in the sack; their humble first apartment; their first very own house. All of this — except maybe the house,

which will become the major bone of contention and battle zone — is in the finger-winking territory of Taking Nothing For Granted.

The heart, as a matter of fact, must still remain slightly submerged even after, halfway through, the conjugal warfare erupts in earnest. The waging of this is a little too near Laurel-and-Hardy trifurcation, and there's not enough comic ammunition to sustain it for much longer than one of that team's two-reelers. At these extremes, the movie can tell us far less about marital breakdown than can the educationalistic satire of, say, *Over the American-Style*, and the darker reaches of black comedy will be inaccessible to it. (Pet death, a popular source of jollity this season, on display in *She-Devil* and *National Lampoon's Christmas Vacation* as well, is about

as deep into darkness as it goes.) Nor are Michael Douglas and Kathleen Turner a fair trade for Stan and Ollie: Douglas doesn't make comedy look easy, and Turner doesn't make it look funny. And while we never saw Stan and Ollie turn an act of filiation into an attempted castration, we somehow never really missed it.

Yes, the aforementioned heart, bobbing just beneath the surface, never goes all the way to the bottom. That's because DeVito, as he showed in *Throw Momma*, is a playful and hard-working director, with a fondness for the odd angle and the indirect approach, like a kitten looking for a way into the bird cage. This generates a lighter kind of fun than what was plainly intended. But with DeVito tirelessly on the prowl, things are never as tedious as they had every reason to be.

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WORTH CONTEMPLATION

BY JONATHAN SAVILLE

You may still see the splendid exhibition, *Folk Art of the Soviet Union*, at the B Street Per exhibition hall. The works are drawn from the USSR's State Museum of Ethnography, with the show organized by San Diego's Mingei International Museum. An observant walk among these beautiful, colorful, whimsical, and culturally evocative objects is a delight from first to last.

There are several general principles of the exhibition that contribute to its interest and quality. First of all, one must realize from the beginning that this is not a "Russian" show, even though objects from European Russia form a significant portion of the material.

... assurance of craftsmanship, mastery of materials, intuitive perfection of form ...

displayed. Nineteenth-century Russian imperialism and its Soviet inheritance have resulted in an amalgamation of many different peoples and cultures, so that an exhibition such as this one constitutes a wide-ranging assemblage of folk art, in the most extremely diverse ways. The anthology includes works by people utterly unrelated in race, culture, religion, conditions of life, and history (except for their common incorporation in the Russian empire), northeastern plains from Latvian villages, in a purely European style not too dissimilar from those of Germany and Scandinavia, tapestries from Central Asia, closely related in technique and aesthetic ap-

proach to the carpets of Persia; idols and shamans' costumes from the primitive native tribes of Siberia. A better introduction to the diversity of folk art could not be imagined, and along with its artistic pleasures, the show affords an important political insight, for it demonstrates concretely the multinational makeup of the Soviet Union, a political fact whose problems are just now being allowed to surface after so many decades of racist and Soviet oppression.

Another important characteristic of the show is that almost all the objects were made in the 19th or the early 20th Century, so that what we see is not a survey of contemporary folk art in the Soviet Union but a vision of the past, of the variegated peasant and ethnic culture that lay in the background of the world view and artistic creativity of Turgenev and Tolstoy, of Gorky and Zhdanov, of the "high" Russian art of that extraordinarily brilliant period. It is immensely suggestive to contemplate the objects (particularly from the Russian and Ukrainian sections of the exhibition) — the dark-faced bowls, the birch-bark baskets, the painted or carved distaffs, the children's sleds, the horse harnesses, the embroidered costumes, the painted tiles, the gingerbread molds, the wooden or ceramic or "metal" vessels — and to realize that such were the articles of everyday use surrounding the lives of

those peasants who play so important a part in the novels and stories of the great 19th-century writers. With a bit of imagination, one gets a striking feeling for the real peasant Russia of that era.

The contemplation of folk art always offers this sort of insight into the everyday life-world of a culture, for the objects produced by folk artists are to a large extent (as in this show) utilitarian, associated in practical use with the basic activities of life: eating, drinking, mending or oiling, spinning, beating the laundry, dressing up for a social occasion, warming the house, determining the direction of the wind. In general, the objects do not embody ideas and attitudes apart from those inherent in their use; they do not express the feelings or personalities of the artists (all of whom are anonymous craftsmen); they neither seek nor offer profound meditations on the human condition — in all this differing fundamentally from the paintings and sculptures included in the usual collections of fine-arts galleries. Their connection with the inner life is at once more direct and subtle, for they have absorbed the living qualities of their owners and users and the undramatic, repetitive activities and common practices that characterize the real being-in-the-world of individuals and cultures. The objects do not aim at anything lofty or spiritual, but one can see in them the soul of

a people. The modesty and practicality of their aims do not necessarily imply a relatively low quality of artistic achievement. There are, of course, crude and undistinguished works of folk art, for artists of every level differ among themselves in talent, and some folk-art traditions are inherently more sophisticated than others. The present exhibition offers no examples of such crudeness. The Mingei's Martha Longmeyer has always been notable for her high standards in the selection of material, so that the shows at her museum regularly give unalloyed aesthetic pleasure, aside from their cultural instructiveness. *Folk Art of the Soviet Union*, in fact, is filled with objects of such artistic quality that one would love to take them home (a few of them are available in decent reproductions).

The typical characteristics of folk art are to be seen everywhere — decorations, stylization, adherence to tradition in basic forms, a certain fanciful license in details — and there are, of course, tremendous aesthetic differences among the various traditional styles represented. Some works — a Ukrainian weathervane in painted metal with a warrior on a horse followed by his dog, or a boy wooden horse and sleigh from Russia, or an iconic painting of Saint George taming the dragon — do indeed have the exuberant,



Photography by Byron Pappas

ART

childlike naivete one ordinarily associates with folk art. Other works, in contrast, are highly refined in workmanship and in the sophistication of their design: for example, the engraved metal plectrums from Azerbaijan (a plectrum cover) and Georgia (silver wire vessels of extreme elegance), a suarely stylized carved wooden staff from Nizhni Novgorod province, a beautifully shaped and decorated child's sled from Volga province, and virtually all the Central Asian objects, including the clothing and the magnificently elaborate jewelry. And in the pagan religious objects from the Siberian tribes there is a stark, primitive power, in which stylistic simplicity is fused with the palpable presence of the numinous — the qualities of pre-literate art that European artists in the 20th Century have found so inspiring.

What these works share — and what gives unity to the show — is not a particular style or cultural background but the absolute assurance of craftsmanship, mastery of materials, and intuitive perfection of form that are to be found everywhere here. We do not

know the names of the artists, but we can still be stirred by the authentic artistic creativity that radiates from each of the objects on display in this treasurable exhibition.

This being my last review of offerings in the Soviet Arts Festival, I want to point out what a great artistic success the whole idea has turned out to be. We in San Diego have had the opportunity to come into contact with some fascinating Soviet art in a variety of fields (visual arts, theater, music, dance), its quality has been generally high; the timing — which, by chance, coincided with the recent stupendous changes in Soviet-American relations — was perfect; and the political, social, and cultural implications of such a festival have been extremely beneficial.

At the same time, it has been dismaying to observe the curious negativity that has greeted the festival in some circles. A contempt for Mayor O'Connor has shown through a number of commentaries, with only a grudging appreciation of her imagination and enterprise in originating the festival and excessive criticism of what some have censoriously

perceived to be her lack of taste or knowledge or management skills. Some small-minded people seem to have hoped that the festival would be a big failure — artistically and financially — and would thereby embarrass not only the mayor but also the administration of the participating and associated arts organizations. Various near-sighted political groups have protested any affirmation of positive elements in the culture of the Soviet Union, ignoring the facts that the USSR has now actually begun to deal justly with problems of human rights and nationality issues, and that many of these particular artists (the Theater, the author and director of *Singapore*, the visual artists Brodsky and Ustin, the Thelma Puppet Theater, and — by implication — the Soviet organizers of the multicultural *Folk Art of the Soviet Union* show) have revealed themselves to be opponents of communist oppression and Russian cultural imperialism. In addition, some philistines have objected in any city may

being spent on the arts, whether Soviet or otherwise. The small-town mentality that still lingers in San Diego has, perhaps, reassured itself.

A special object of scorn, among some observers, has been the exhibition of Fabergé eggs, and the fact that it has been the centerpiece of the festival and evidently the mayor's pet project. It is true enough that these decorative objects are not important art, and by serious aesthetic criteria not even respectable art, but the exhibition has nevertheless been valuable in several ways. It is historically revealing, for it shows us the ostentation, wastefulness, and superficial taste of the Russian imperial family, and thereby helps us to understand some of the factors that led to the Russian Revolution. Furthermore, it has been highly popular with the public, helping to attract the community's support for the festival as a whole. The festival itself may not have been perfect. But that it existed at all, and that so much of it was of such artistic worth and cultural interest, is something we ought to be deeply grateful for.

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(continued from page 43)

engagement was in packaging a gig as though it were a vacation for the artist, whom he would book for an extended stay.

"I couldn't afford any artist that I have at Elario's for one night," Sakowski says. "It's astronomical what they get for one night. [But] it's the whole concept in general [that works], not only the monetary considerations, but being in La Jolla in January rather than in New York or Chicago, having a beautiful ocean-view room with a Jacuzzi, having a per diem. Furthermore, they like coming into a place for a couple of weeks after a long

tour. Like, James Moody came in after five months on the road. He was so exhausted he could hardly remember his name."

Touring musicians are so enticed by the notion of unpacking their bags in La Jolla and still working that they frequently initiate negotiations with Sakowski themselves. "That's what makes my job so easy," he smiles. Still, Elario's more to Elario's success than just the Formula. First and foremost, Sakowski acknowledges the house rhythm section of bassist Bob Magnusson, pianist Mike Wolford, and drummer Jim Frank, whose abilities have enabled him to land

star frontmen without the forbidding expense of bringing a band with them.

Second, he mentions the support he's received from the local media, including writer Jim Mervel and the staff at jazz station KJSD, with whom he buddies to help estimate a prospective booking's commercial potential in San Diego. Third, Elario's, being just part of a much larger operation, does not have the expenditures of a free-standing club, while benefiting from the inn's built-in clientele. About 25 to 30 percent of Elario's patrons end up there via the hotel or restaurant.

Finally, Elario's is now a televi-

sion show too — the KPRB-TV produced *Call/Dance*, which features artists from the Elario's schedule playing to a live audience on a simulated club set. The show, broadcast nationally to public television outlets, is underwritten by Elario's and co-produced by Sakowski. A big line mentioning Elario's sponsorship runs at the beginning and end of each show.

Still, local jazz fans haven't responded in a manner commensurate with the big-league talent showcased at Elario's. Sakowski maintains that for some time the venue was "the only club in perhaps the world that had that caliber of

jazz" with no door charge. But many patrons would take advantage of an unenforced, two-drink minimum by spending two bucks on, say, a Perrier, which they'd nurse all night, a practice Sakowski diplomatically refers to as "slurping."

"To continue this kind of [unemployment], you really have to generate a little more revenue, so we initiated the cover charge of five dollars on Friday and Saturday," Sakowski stresses the modesty of the charge and vows to continue booking new acts at Elario's for the foreseeable future.

— Alan Rader □

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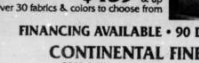
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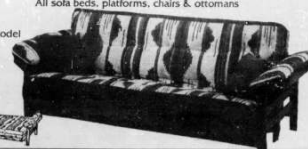
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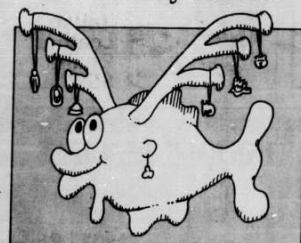
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BY JEFF SMITH

John Patrick didn't bat 1,000 as a writer. Of his vivid comedy *Love Is a Time of Day* (1969), Walter Kerr of the *New York Times* wrote, "... unfunny, unimpressive, inaccurate, out-of-date, and maddening about all these things." So he struck out once or twice. Of late he is also suffering the sad fate of being unremembered, his impressive craftsmanship and mile-high batting average unacknowledged. Patrick wrote the screenplays for *High Society*, *Let's Get It On*, and *Some Came Running*, among others. His plays include *The Teahouse of the August Moon*, *The Careless Son*, and the very interesting story of *Mary Stuart*. This is a historical drama about the hysteria following Lincoln's assassination. A military court tried, convicted, and condemned Stuart to death for aiding John Wilkes Booth, a crime she didn't commit. Patrick wrote it in 1947. It passed into oblivion shortly thereafter. Were it revived six years later, it would have made a telling metaphor for the McCarthy hearings: revived today a taut, feminist drama.

The North Coast Repertory Theatre is offering a capably done production of one of Patrick's better efforts, *The Hurly Hurly*. Set in the convalescent ward of a British General Hospital in Burma during World War II, the play is about forms of healing, both physical and spiritual. Five soldiers recovering from wounds form a tidy cross section of humanity. Except for Blossom, a black man whose English is limited to repeating his name, each is nicknamed for his country: Yank, Kiwi (New Zealand), Digger (Australian), and Tommy (English). Like a thundercloud on a sunny day, into their otherwise jovial midst comes Lachlan McLaughlin, a friendless, embittered Scot who doesn't know he has only a few weeks to live. Believing that "sorrow is born in the hurry heart," Lachlan has lived a safe distance from life. The only thing he does with any haste is spew invective at the wops of the world. The Colonel of the hospital orders the five men and a nurse named Margaret to make the Scot's last days contented and happy.

Fa' chance? A peek at the play's historical context shows that in spite of massive evidence to the contrary, there's no way it won't happen. *The Hurly Hurly* opened January 3, 1945.

Between Tears and Laughter



Michael Dearing, Shang Wai

It was written in wartime for a wartime audience — many of whom already suffered the abrupt hastiness of last things, of unsaid goodbyes — and as a result, Lachlan is one iceberg that must thaw, even if it means cracking up the old sentimentality heater a click or three into the Danger Zone. A heightened play for heightened times, in many ways *The Hurly Hurly* is a fantasy disguised, thinly and purposefully, as a realistic drama. Its Noah's Ark of allies, one conveniently from each country, is a dead giveaway that the ground they are standing on is more symbolic than real. And in this sense Lachlan becomes an Everyfighter granted a second chance, denied so many others, to repair human rifts and bid a final farewell.

Patrick called his play a "comedy about a tragedy." What *The Hurly Hurly* and the North Coast Rep's production from a terminal case of schizophrenia are the crafty ways he undercuts the sentimentality and high seriousness with humor. It's here that Patrick struts his craft. Whenever a scene threatens to well up on us, he zings it down with a good

one-liner or piece of tempering business. This is true especially of how he (and director Andrew Barnicle at NCRT) handles the conclusion. Instead of Gosh City, where it could end up in lesser hands, it dilly waltzes between tears and laughter, ultimately surrounding Lachlan's pain with a positive note. The technique is the opposite of the sugar-coated pill approach, because in this case it's the pill with the high calorie count; the comic coating makes it more palatable.

Like *Le Play*, the North Coast Rep's production is realistic, but only so far. Kathryn Gould's costumes and Terry Price's set — six beds in a row with bright red, Christmas baubles, bamboo weaves on the walls, and insect-setting overhead (it reasonably well by Price's design) — suggest the period and place in general, though the details are either fuzzy or nonexistent. Minor mistakes like a British Colonel wearing an American insignia on the wrong sleeve are an eyesore only to purists. But what the production is missing in a big way is a proper sense of the weather. For patients in a Southeast Asian hospital near the

front of a war, the cast is one comfortable, fully air-conditioned bunch. Except for the netting, no attempt has been made, by cast or designers, to suggest the oppressive heat of the region. No clothing is ever crumpled, the sheets remain crisp and milk-white, and there isn't a fan in sight. Hey, guys, it's a jungle out there!

Except for an arm in a sling and another actor with a slight limp, they are also the least wounded soldiers in the history of strife. Hale and hearty, in fact, if you don't count some opening-night jitter that overcame by act three. On the plus side, director Barnicle has counted lively ensemble work from a cast of varying talents. Eric Dawsonport effectively plays against the stereotypes inherent in the role of Blossom (even though Blossom saves the day). *The Hurly Hurly* has an embarrassing racist tint, one David Kirkwood should resist by being less Chung Din as the Indian orderly. Robert Stark's Colonel and Bryan Feldman's Kiwi could focus more sharply. Kevin Mann enlivens scenes with a 20-octave, *Amadeus*-like laugh and a warm heart. Because her fiancée died in battle, Shang Wai's nurse Margaret thought she'd never love again — but learns to, in a winning performance by Wai. Joel Dorr's stunner comes and goes as Yank; all else is solid. And while Michael Dearing's efforts as the play's director won't erase the memories of Kim McCallum's Lachlan playing "Amazing Grace" on the bagpipes in the Bowery Theatre's inaugural production back in '82, Dearing actually gives a more rounded reading of the part, his gentler side of Lachlan ultimately more believable than McCallum's.

Over the last few years, a trend has been growing in San Diego theater: finding entertainment for the holidays without a specifically Christmas theme. There are even productions this season loudly proclaiming they will not mention Santa, pray for Tim Tim, or sing carols at halftime. *The Hurly Hurly* is this kind of show. Its *Fantasy Island*, with come true antics make it more than a bit yummy for the best of winter (as my colleague and friend, Christopher Schneider of the *La Jolla Light*, said about a similar play, *The Hurly Hurly* is "relentlessly life-affirming"). And since the holidays are fast upon us, the North Coast Rep's production makes for a viable alternative to the usual, 'tis the season, jolly cheer fare.

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QUARTER NOTES

BY JONATHAN SAVILLE

ST. JAMES VOCAL CONCERT

Continuing his signal contributions to the musical life of San Diego, Nelson Huber conducted a marvelous concert of vocal and choral music at La Jolla's St. James-by-the-Sea Episcopal Church. The concert was admirable first of all in its programming, which enabled the audience to hear four diverse masterpieces, as great as any music ever written, but rarely performed anywhere (and never here). Two works by Handel (the most or sacred cantata *Silene veni* and the *Dettingen Te Deum*) framed compositions by Berlioz (*Les maux de l'été*) and Ralph Vaughan Williams (the *Serenade to Music*). The first half of the program was devoted to pieces for female solo and orchestra (*Silene veni*, sung by soprano Virginia Sunell, and the Berlioz, sung by mezzo Martha Jane Weaver), the second half brought out the church's first-rate choir (for the Vaughan Williams and the *Te Deum*). A small but excellent orchestra, drawn mainly from the San Diego Symphony, performed in all the works, its sound enriched and magnified to practically full-orchestra size by the church's fine acoustics.

Silene veni was composed during Handel's sojourn in Rome, in the first decade of the 18th Century, and it exhibits all the features of the contemporary Italian cantata, whether sacred or secular: the near-opera drama, the word-painting (with its particular emphasis on effects of nature), the lyric expressiveness, and the flashing floridities (the last especially in the concluding "Alleluia"). It was no surprise that Sunell, one of San Diego's ablest singers, proved to be an

Berlioz to one of his greatest works. Throughout her performance, Weaver demonstrated a profound understanding of the music's emotional qualities, great passion and nuanced meaning to the poetic texts (just as her impressive singer has done in her *Linder* recitals). The rather daunting technical demands of the vocal writing, however, at times seemed to shake her usual confident authority, particularly when (as in the opening

at the pinnacle of romantic achievement, was one of the most heart-rendingly low-level performances of any music I have heard in San Diego for a long time. "Ravishing" is also an accurate word to describe the *Serenade to Music*, Vaughan Williams's setting (1931) of Lattimore's Act V speech in *The Merchant of Venice* about the music of the spheres. This is one of the very few successful musical settings of a Shakespearean text, other than the songs; the composer's noble, luminous, pastoral, humane, and poetic style was suited to both the language and the content of this passage, resulting in a work of magical and quintessentially Shakespearean beauty. Conductor Huber chose to perform the *Serenade* as a choral work, rather than in the original form for 16 solo voices, but the effect — with the significant solo passages in fact taken by soloists — was very much the same. The performance as a whole was masterful, with Huber fully in control of the music's shape, its expressiveness, and its intricately but lucidly textured sound — a control based on this conductor's deep musical intelligence and sensitivity, and steadily supported by the singing of the impeccably trained chorals and the exceptional

contribution of the orchestral players (among whom one must single out the solo violinist, concertmaster Jonathan Wei, and — both here and in the Handel) — the brilliant trumpet players, John Wilds and Bill Williams).

In a concert so filled with grand performances of great works, it may seem unjust to call the *Dettingen Te Deum* the supreme triumph, but this majestic piece — in Handel's "bow-wow manner," as it has been called — has the irresistible tendency to carry everything else before it, like an avalanche or a tidal wave. Celebrating George II's military victory at Dettingen in June 1743, the work exemplifies with consummate power the composer's fusion (on the level of spirit and sentiment) of the ceremonial, the religious, and the patriotic, and (on the level of musical style) of the German, the Italian, and the English Baroque. It is at once devout and regal, at once emotionally stirring and formally perfect, at once boldly unashamed in its larger effects and its intricately but lucidly textured sound — a control based on this conductor's deep musical intelligence and sensitivity, and steadily supported by the singing of the impeccably trained chorals and the exceptional

... Handel's fusion of the ceremonial, the religious, and the patriotic ...

ideal soloist in a work demanding a clear, pure, instrument-like vocal timbre, the supple spinning out of long lyric lines, and tremendous agility. This was a truly admirable performance, most notably perhaps in Sunell's complete identification with the inner spirit of the Italian Baroque style.

"Villanelle," for example, the *testatura* lies so high, for Weaver's most comfortable range suggests that she is a true contralto. Yet there was no consistency in her timing of tone, weakening of support, and habit of flustering in the upper range, for sometimes — above all in the concluding "The income" — she had no difficulty with the high notes at all, and sounded completely like a Verdian mezzo. Technical problems aside, Weaver's singing of the ravishing "Le spectre de la rose," which displays both Weaver and Berlioz

The Big Fix



Illustration by Doug Koppelman

BY ELEANOR WIDMER

The Restaurant: Marius
The Location: Le Meridien Hotel, 2000 Second Street, Coronado (435-3000)
Type of Food: French
Price Range: Fixed-price, five-course dinners, \$55; à la carte entrees, \$24.00 to \$32.00
Hours: Closed Monday. Open Tuesday through Sunday, 6:00 p.m. to 10:00 p.m.

My friends, who reside in the far-flung reaches of the universe, envision me as frequenting the loftiest eating places, dining nightly on the most exquisite morsels, doted on by white-gloved waiters correct in their tuxedos. As George Gershwin aptly wrote, "It ain't necessarily so." They never see me in low-cost restaurants where ordinary mortals can afford to eat. And, I neither have the hedonistic nature that will allow me to sit at a dinner table for several hours nor the physical capacity to eat multiple courses.

Almost a decade ago, when the Inn at Rancho Bernardo pioneered fixed-price meals prepared by visiting chefs from France, I was in escayote over these multicourse dinners, which then cost the vast sum of \$40. But after attending them for three years, I found that although the food and wine remained wonderful, the experience was a strain. Moreover, I couldn't rid myself of a sense of guilt. People are free to spend as much money as they like on dining out, but if the bill is more than \$40 per person, I find it a bit hard to breathe.

Therefore, although I had heard very good reports about the new chef at Marius at Le Meridien Hotel and its fixed-price \$55 dinner, I hesitated about visiting. Ultimately, my decision was made with the help of an eccentric millionaire friend, who told me that the

cooking was as fine as that of Lutèce in New York. When the new menu went into effect recently, my friends and I set out for Coronado.

As it happened, not one of us selected the five-course, fixed-price \$55 meal (offerings change nightly), and the menu is available at 4:00 p.m. from the concierge's desk. Some nights you may be served soup, fish, meat, or poultry, a light salad, and dessert; on other occasions it may be an appetizer, soup, entrée, cheese tray, and dessert. Since there were three of us, we ordered à la carte and passed our plates around so that each of us could taste every item.

My escort began with chilled cream of oyster soup (\$6.00). The one seafood I can handle is oysters, so I had to rely on my friend, who reported that it was very competent. We then decided on warm quail salad with a thyme vinaigrette (\$12.00) and ravioli stuffed with cepes mushrooms and Swiss chard (\$30.00).

As it happened, the ravioli was superfluous because we were each served a complimentary appetizer, a splendid pasta also stuffed with mushrooms. But don't miss the warm quail salad. Quails respond to the simplest treatment, when they're broiled or grilled and not gooped up with any sauce. These quails were done to perfection, lightly tossed with a dressing that maintained the integrity of the fowl.

The most disappointing entrée proved to be the steamedurgeon with hand-made pasta, priced at a cool \$28.00. Having learned to eat steurgeon at my grandmother's knee, I order it whenever it appears on a menu. The portion was minuscule and the steurgeon tasteless; whether this was due to the method of cooking or the fish itself is open to conjecture. And the pasta was so thick and crude that none of us could eat it. Nine times out of ten, I select salmon as my fish; perhaps I would have fared better with the Norwegian salmon with stuffed

zucchini blossoms (\$27.00). We also had the roasted lamb loin with rosemary and vegetables (\$27.00). The lamb was succulent, of the best quality, but unremarkable in its sauce. As for the vegetables in both entrees, they were cut as fine as blades of grass and were invariably hidden under the main course. It's supposed to be chic to serve a few wisps of vegetables, artfully buried in the sauce, but we could have used less chic and more vegetables.

As for the dessert, most of which cost \$7.00, they are good rather than astonishing. The chilled black forest cake was not a cake at all but a round brownie-like confection with a tart crust dotted with your cherries. Since you're served a trayful of cookies and chocolate after your meal — a fine touch — it's not necessary to order dessert unless you're a dessert monster. The bread basket, which contains walnut bread, is excellent.

Is Marius as breathtaking as some people say? The chef, Patrick Glennon, does superior work compared to most hotel dining rooms, and I could see myself going there occasionally. But it's too expensive for what you get in terms of achievement, and the service is polite but impatient.

Waiters at hotels have difficulty identifying with a clientele that may never return. If you go to your favorite restaurant, even to your local pizzeria, there may be a waitress or waiter who will get to know you, who will tell you that one item is better than another, who will treat you with a certain humanity. Hotel waiters can be notoriously condescending, as if they were only serving expensive-account patrons who are long on money and short on knowledge of food. Our waiter was both submissive and full of disdain; it's a combination that's always disquieting for the diner.

My two favorite fixed-price meals are to be found in North County at Village Café Francaise in Encinitas (942-5968), where you can have an exquisite four-course meal for \$22.50 or a seven-course one for \$30 (bring your own wine, no corkage fee); and at Frederick's Bistrot in Solana Beach (755-2432), where the portions and the quality are delightful for \$24.00 to \$27.00. The service at both of these establishments is solicited.

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Restaurant Guide

hatter but with a splendid view from the second story dining room. This branch is noted for its superb seafood. The food is not as good as the other of the chain's dining rooms. At this branch is a special bargain breakfast for all who dine before 10 a.m. on weekdays. The menu includes eggs, sausage, toast, coffee and juice. The price is \$4.95. The other of the chain's dining rooms is located at 1000 Camino del Rio South. This branch is noted for its superb seafood. The food is not as good as the other of the chain's dining rooms. At this branch is a special bargain breakfast for all who dine before 10 a.m. on weekdays. The menu includes eggs, sausage, toast, coffee and juice. The price is \$4.95.

Open, sitting in one of the two private rooms will remind you of a formal dinner. The menu is extensive and includes a variety of seafood. The food is not as good as the other of the chain's dining rooms. At this branch is a special bargain breakfast for all who dine before 10 a.m. on weekdays. The menu includes eggs, sausage, toast, coffee and juice. The price is \$4.95.

SOUTH BAY & CORONADO
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highly praised. Open daily. Lunch and dinner. No reservations. 1000 Camino del Rio South. 619-594-1111. Open daily. Lunch and dinner. No reservations. 1000 Camino del Rio South. 619-594-1111.

THUANA
Open, sitting in one of the two private rooms will remind you of a formal dinner. The menu is extensive and includes a variety of seafood. The food is not as good as the other of the chain's dining rooms. At this branch is a special bargain breakfast for all who dine before 10 a.m. on weekdays. The menu includes eggs, sausage, toast, coffee and juice. The price is \$4.95.

at our best. A true dining adventure. Be sure to arrive as early as possible. 1000 Camino del Rio South. 619-594-1111. Open daily. Lunch and dinner. No reservations. 1000 Camino del Rio South. 619-594-1111.

LA LOMA
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Dinner includes 1/2 of choice of WINE, soup, salad, vegetables, deep fried SHRIMP, CRAB, SCALLOP and your choice of any 2 items below:
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• Beef Teriyaki
• Sweet & Sour Pork
• Deep Fried Chicken
• Pork Chops
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Two Chile Bellosos,
Two Beef Tostadas,
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• Shrimp egg foo young
• Mandarin kung pao
• Mandarin duck
• Roast duck
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Halibut, Mojarrita
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Mesquite broiled, sautéed or poached.
\$13.95 at most restaurants. Limited to availability.
Served with:
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Full price UNLIMITED LUNCH through December 21, 1989. Fri. & Sat. dining before 1:00 pm, please. It will be closed Sunday, Dec. 30. We will be open Christmas Eve with our regular menu. Dinner includes a glass of champagne or sherry per person. Not valid with other offers.
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Sole, Yellowtail,
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427-8881 • Encinitas (Lumberyard) 942-2537 • Oceanside (El Camilo north, near Soup Exchange) 732-8089 • Escondido (Escondido Village Mall) 743-6767 • Escondido (North County Fair) 745-8463

EVENTS THEATER
MUSIC & FILM

VIEW THE QE2

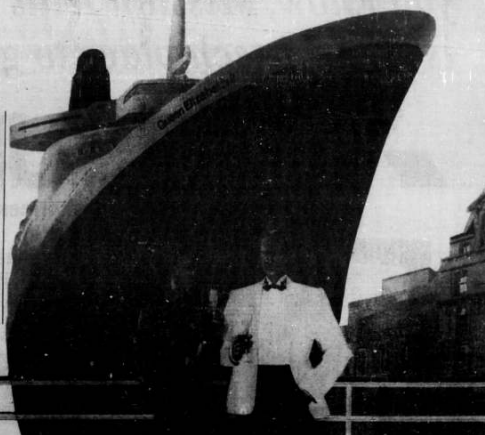
Five years ago, local civic leaders and tourism officials began a concerted effort to attract cruise ships to San Diego. The first step was the construction of a splashy \$2.6 million terminal on the B Street Pier, which opened in December of 1985. The next step was to lobby various international cruise lines to make this city a regular port of call, resulting in periodic visits by such cruise ships as the *Azura* and the *Pacific Princess*, better known as television's *Love Boat*.

Tonight's first-ever arrival of the *Queen Elizabeth 2* is something of a crowning achievement. The 20-year-old British cruise ship is

the last of the transatlantic superliners, the last of the big Canadians, and the last liner to run a regular North Atlantic service out of New York. She's also the most luxurious, and the biggest, cruise ship afloat. On her 1985 world cruise, the fare for four passengers in the sumptuous *Queen Mary* or *Queen Elizabeth* suite was almost \$310,000; her length of 963 feet is twice that of most cruise ships and just 24 feet shy of the *Exxon Valdez*. There's room aboard for 1400 passengers and 1000 crew members; each day, they require 1000 tons of fresh water and produce 10 tons of garbage.

Because of her size, the *QE2* sometimes has problems getting around. The Panama Canal, for example, is 110 feet across, the

(continued on page 3, col. 1)

CYCLE
OF RENEWAL

Middle. The inhabitants of a village on the banks of the Yangtze River gather outside the portals of a Taoist temple. High above them, the late-December sun has melted in winter smog. Far to the north, Genghis Khan and his Mongol hordes are carving out great chunks of the Sung empire as they sweep toward Central Asia. Here by the Yangtze, however, all is calm. It is the day of Juechi — the winter solstice ritual.

The hung (peasant farmers) stand at the crowd's fringes, twisting their hats between calloused fingers. Near them, scholars engage in spirited debate, while the village merchants, having put aside their shacans and *qipis*, squat at the sun and



cast inquisitive glances at the temple door.

Five bundles of rice, representing east, south, west, north, and center, are in readiness, as are the five pieces of silk upon which the Taoist priest will draw sacred talismans representing wood, fire, metal, water, and earth. With these talismans, he will forge a sacred contract with the transcendent Tao.

The temple door creaks open; there's a sharp intake of breath from the crowd. The cycle of renewal is about to begin. From 7:00 to 9:00 p.m. next Thursday, December 21, the



San Diego Taoist Sanctuary will hold its own updated version of the winter solstice ritual at its new location at 4225 Park Boulevard (corner of Park and El Cajon Boulevards). Included in the celebration will be related readings, an "Earth meditation," and a Taoist blessing ceremony. The public is welcome; for more information call 692-1155.

— Joe Daley

TREE TREATS

Our whining, will you, about our lack of seasons? As anybody with a tall ladder or pole-equipped boots and a pole-climbing belt can tell you, there's plenty of seasonal variety to be tasted right now, probably right outside the door. Our native palm trees are ripe with fruit even as you read these words.

The native tree is the *Washingtonia filifera*. It is indigenous to such desert canyons as those around Palm Springs but thrives also along the coast. In San Diego, it is most abundant in Belmont Park, Mission Bay Park, and La Jolla. Eight thousand of them are growing around town as street trees.

They have thick gray trunks like

elephant legs and a bushy top of fan-shaped leaves. The skin of the fruit is sweet and edible but very thin. Inside is a black nut about the size of an M&M, only much, much harder.

That's it. Oh, there are other palms around with better-tasting fruit. The pindo, with its distinctive blue leaves, produces a pineapple fruit that makes a decent jelly. Inland, away from fungus-nurturing humidity, your date palm will give you a fruit that our-sugar-candy. But for mass local consumption, you're pretty much stuck with *Washingtonia filifera*.

Some of you are going to whine about that. Well, some people complain about everything — even nice weather.

— Joe Applegate

TODO
GOES HERE

"El ombligo means 'the belly button,'" says Yareli Arizmendi, theatrical director at the Centro Cultural de la Raza. "The belly button — the center — of the Centro. That's what we will be." Thus Arizmendi describes the theatrical company she and second-in-command Luis Torner have founded. El Grupo Ombligo will debut before the public on Friday and Saturday, December 15 and 16, when a "restaurant/har/har/har/Do-Do-Do-Hen" har/har/har. WATCH! Stage Café, opens at the Centro.

This weekend the café will offer a limited supper menu beginning at 8:00 p.m. At 9:00 p.m., El Ombligo will present *I'm Dreaming of an Off-White Christmas*, a

satirical political sketch introducing the company's recurring characters "Juanita Rodriguez, Philo El Sogho — philosopher, poet 17 — and an Anglo named John Doe who moved here to be the next Frank Sinatra but ended up working for the INS." Arizmendi says, "More characters will be added later. We're going slowly at this point." One cast member (the Anglo) unexpectedly dropped out not long ago; Arizmendi is busy moving the sketch around the low character and hopes to find more permanent and reliable performers through open auditions on January 5 and 9.

The "Do-Do-Do-Hen" Hour will follow El Ombligo's performance at 10:00 p.m. this and selected future weekends. Arizmendi describes it as an amateur hour of monologues, performance art, sketches, poetry readings, and music. Arizmendi wrote the recent

show *Japonesa Any Joe* and Torner acted in it. After the show's run ended, the pair hoped to found a theatrical company that would perform in a cabaret setting. "It's a common arrangement in Mexico City where Luis is from," Arizmendi says. While she was looking for "an old house or something" that could be converted into a cabaret, the Centro called Arizmendi to offer her the position of theatrical director. "It was perfect timing," she says.

There will be a cover charge (one drink included) for admission to WATCH! Patrons will be encouraged to stay "till the cock come home." More information on this and future shows is available from the Centro Cultural de la Raza, located just off Park Boulevard in Balboa Park, 235-6135.

— Mary Lang



Washingtonia filifera

Photograph by Paul Scharf

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you know, Mission Hills TV
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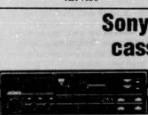


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• High power auto-tuner • X-Tal Lock™ PLL Quartz synthesis tuner with SSR FM and 12 FM + 6 AM memory presets with auto-memory and memory scan • Automatic tuning, mono/stereo switch, DX/boost switch • Dolby-B noise reduction • Automatic Music Sensor™ (AMS) • 25W + 25W (max) power output, pre-amp output • Multi-fader provides 4 spk. output or 2 spk. fading to pre-amp • Slide-out security construction

XR-7020

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XR-7087

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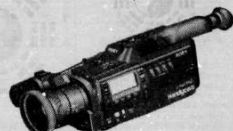
**Sony AM/FM stereo
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camcorder
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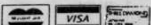
• Hi8 recording system provides more than 400 lines of horizontal resolution • New 2/3" precision CCD imager • E.I. variable speed power zoom lens with macro focusing • Excellent low-light sensitivity (4 lux) • Variable-speed shutter (up to 1/10,000 sec.) • Close still, slow-motion and frame advance • Through-the-lens auto-focus, auto-white balance • Flying erase head for superior editing/shooting • 2-page scrolling digital superimpose • Dual capsule hi-fi microphone with AFM hi-fi sound



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VIEW THE Q2

Continued from page 3
Q2 is 305 feet wide. These have also been plenty of instances in which the almost new boat, since the draws 38 feet of water. Indeed when her inaugural visit to San Diego was first announced, there were some doubts as to whether our harbor was deep enough to accommodate her. Only through careful scheduling were those doubts alleviated: the Q2 will sit up at the B Street Pier at ten o'clock tonight, at high tide, and leave at ten tomorrow morning, again when the tide is at its highest, on an itinerary that will take the ship to the Mexican Riviera, Hawaii, and eventually to China.

If you'd like a close-up glimpse of the Queen, the local chapter of Walkabout International has chartered the San Diego Harbor Excursionist's Maritima to sail out and greet the supertanker as she enters our port. Departure time is

8:30 p.m., from the San Diego Harbor Excursion dock just south of the B Street Pier.
The evening's program also includes a guided two-mile, 90-minute walk through downtown, prior to the sailing, to look at Christmas decorations in the lobbies of various hotels, banks and high-rises. The walk starts at 6:30 p.m., in the Allright parking lot at Broadway and Harbor Drive. Scheduled stops include the U.S. Mint, Westgate, and Omni Hotels, a half-dozen or so banks, and the Koll Center building at Broadway and Columbus Street, where a 40-foot Christmas tree towers over the lobby. For ticket information, call Walkabout International at 231-7463 or Downtown Sam at 293-3480.

— Thomas K. Arnold

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be notified 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 including neighborhood, a contact phone number, and a phone number for public information in READER EVENTS EDITOR, P.O. Box 80821, San Diego, CA 92158.

OUTDOORS

December's Spectacular Sunsets
can be observed advantageously from Solad Mountain in La Jolla and Mount Helix in La Mesa both as drive-up viewpoints. A good hike-up vantage point, with scenic views leading to its summit, is Cowles Mountain in the San Carlos area. Don't forget a flashlight for the hike back down.

Mystery Tree Hike, the Friends of the Pinnacles Canyon Preserve offer a two-hour hike on Saturday, December 16, beginning at 8 a.m. Investigate the legend of the buried Mission treasure and the Spanish-Indian sag map on trees in the preserve. The hike starts in the parking area, off Black Mountain Road, in the Pinnacles area. Fee, call 271-6710.

Field Trip to Camp Pendleton, the Burns Vista Audubon Society, together with the Palomar Audubon Society, will sponsor a birding field trip to Camp Pendleton on Saturday, December 16. The field trip includes a visit to Lake O'Neill, where waders, ducks, geese, and other wintering birds can be spotted. Meet at the main gate

of the camp, off I-5 just north of Oceanside, at 8:30 a.m. A driver's license, current vehicle registration, and proof of insurance will be required. Proceed to the fire traffic light, and park on the right for carpooling. Space is limited; reservations are required. Fee, 434-1278.

"North Country Country" Hike, a 20-mile hike along and around Carlsbad, including Benqueles Lagoon and La Costa, will be sponsored by Walkabout on Saturday, December 16. The first loop follows paths that overlook both ocean and lagoons; the second loop circumnavigates through La Costa. Meet at 9:15 a.m. at the northeast corner of La Costa Avenue and El Camino Real for this moderate-paced hike over hills, ponds, and dirt terrain. Fee, 231-3463 or 232-2666.

Famous Slough Bird Walk, this time of year finds a good variety of wintering ducks and shorebirds. The Friends of Famosa Slough sponsor a bird walk on Saturday, December 16, starting at the southeast corner of Famosa and West Pointe Loma

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Ask about our private, corporate and group events!

For reservations and information **941-CLUE**

CLASSICAL PROGRAM GUIDE

FRI. 15	SAT. 16	MON. 18	TUES. 19	WED. 20	THURS. 21
12:00 MIDDAY NEWS, CLASSICS THROUGH THE NIGHT 6:00 EARLY MORNING MUSIC 9:00 KARL HAAS 10:00 MORNING MUSIC HARDEL: Concerto Grosso in F, Op. 1 No. 4 COPLAND: Rodeo J.S. BACH: Violin Concerto in A, BWV 1042 SANT-SAENS: Symphony No. 1 in B 12:00 MIDDAY NEWS, LUNCHEONE CLASSICS HARDEL: Fantasy Overture MOZART: Clarinet Quintet in A, K. 581 1:00 AFTERNOON CONCERT BETTEN: Country Dances from Germany BARTON: Symphony No. 10 in G, "Midnight" CHABRIER: Overture in C MENDELSSOHN: Violin Concerto in D (1827) 2:00 AFTERNOON DRIVE TIME 6:00 DENNER HOUR Vernice: Transcription Ludwig Guller looks like one ensemble in music to celebrate the season. 7:00 EARLY EVENING CONCERT A Child is Born: Music from the Choir of the National Shrine of the Immaculate Conception. 8:00 EVENING CONCERT TCHAIKOVSKY: The Nutcracker (complete performance) Our first presentation of this popular overture, with the Los Angeles Symphony Orchestra, by Charles Mackerras is exciting. 10:00 NIGHTMARE BETTHOVEN: Piano Sonata #14 in G, Op. 27, "Moonlight" 11:00 MORE ADVENTURES	12:00 MIDDAY NEWS, CLASSICS THROUGH THE NIGHT 6:00 EARLY MORNING MUSIC 9:00 ADVENTURES IN GOOD MUSIC: WITH KARL HAAS 10:00 MORNING MUSIC American composer Edward MacDowell born 1860 SCHUBERT: Overture in D, "In the Italian Style," D. 590 MACDOWELL: Piano Concerto No. 1 in A, Op. 15 MIDNIGHTOWN: Overture to "A Midsummer Night's Dream" MACDOWELL: Suite No. 2, Op. 48 12:00 MIDDAY NEWS, LUNCHEONE CLASSICS MACDOWELL: To a Wild Rose 1:00 AFTERNOON CONCERT WAGNER: Columbus Overture BETTHOVEN: Symphony No. 5 in C, Op. 67 HARDEL: Concerto Grosso, Op. 6 No. 10 MACDOWELL: Piano Concerto No. 2 in G, Op. 25 2:00 AFTERNOON DRIVE TIME 6:00 DENNER HOUR This week's dedication of Christmas with the Martin Best Ensemble. 7:00 EARLY EVENING CONCERT Traditional carols in popular arrangements for brass, with the Chicago Brass Quintet. 8:00 EVENING CONCERT PAGANINI: Violin Concerto in B, Op. 41 10:00 NIGHTMARE MACDOWELL: Piano Sonata No. 2 in G, Op. 25 11:00 ADVENTURES IN GOOD MUSIC (ENCORE)	12:00 MIDDAY NEWS, CLASSICS THROUGH THE NIGHT 6:00 EARLY MORNING MUSIC 9:00 ADVENTURES IN GOOD MUSIC: WITH KARL HAAS 10:00 MORNING MUSIC SCHUBERT: Overture in C, D. 648 GRIEG: Piano Concerto in A, Op. 16 MOZART: Horn Concerto No. 1 in D, K. 417 BETTHOVEN: Symphony No. 9 in A, Op. 92 12:00 MIDDAY NEWS, LUNCHEONE CLASSICS LUCY: Piano Trio in "Tugboat" (ongoing) BETTHOVEN: Violin Sonata No. 4 in A, Op. 23 1:00 AFTERNOON CONCERT BACHMANOFF: The Book SCHUBERT: Symphony No. 8 in B, "Unfinished" RECHARGE: The Foundations of Rome BRAND: Violin Concerto in B, Op. 64 2:00 AFTERNOON DRIVE TIME 6:00 DENNER HOUR This week's dedication of Christmas with the Martin Best Ensemble. 7:00 EARLY EVENING CONCERT Traditional carols in popular arrangements for brass, with the Chicago Brass Quintet. 8:00 EVENING CONCERT PAGANINI: Violin Concerto in B, Op. 41 10:00 NIGHTMARE MACDOWELL: Piano Sonata No. 2 in G, Op. 25 11:00 ADVENTURES IN GOOD MUSIC (ENCORE)	12:00 MIDDAY NEWS, CLASSICS THROUGH THE NIGHT 6:00 EARLY MORNING MUSIC 9:00 ADVENTURES IN GOOD MUSIC: WITH KARL HAAS 10:00 MORNING MUSIC SCHUBERT: Overture in C, D. 648 GRIEG: Piano Concerto in A, Op. 16 MOZART: Horn Concerto No. 1 in D, K. 417 BETTHOVEN: Symphony No. 9 in A, Op. 92 12:00 MIDDAY NEWS, LUNCHEONE CLASSICS LUCY: Piano Trio in "Tugboat" (ongoing) BETTHOVEN: Violin Sonata No. 2 in G, Op. 23 1:00 AFTERNOON CONCERT BACHMANOFF: The Book SCHUBERT: Symphony No. 8 in B, "Unfinished" RECHARGE: The Foundations of Rome BRAND: Violin Concerto in B, Op. 64 2:00 AFTERNOON DRIVE TIME 6:00 DENNER HOUR This week's dedication of Christmas with the Martin Best Ensemble. 7:00 EARLY EVENING CONCERT Traditional carols in popular arrangements for brass, with the Chicago Brass Quintet. 8:00 EVENING CONCERT PAGANINI: Violin Concerto in B, Op. 41 10:00 NIGHTMARE MACDOWELL: Piano Sonata No. 2 in G, Op. 25 11:00 ADVENTURES IN GOOD MUSIC (ENCORE)	12:00 MIDDAY NEWS, CLASSICS THROUGH THE NIGHT 6:00 EARLY MORNING MUSIC 9:00 ADVENTURES IN GOOD MUSIC: WITH KARL HAAS 10:00 MORNING MUSIC MOZART: Eine Kleine Nachtmusik, K. 525 MENDELSSOHN: Symphony No. 3 in C, "Scottish" BARTON: Concerto Grosso in C, Op. 6 No. 7 SCHUBERT: Symphony No. 4 in C, "Tragic" 12:00 MIDDAY NEWS, LUNCHEONE CLASSICS BETTHOVEN: Piano Sonata No. 10 in G, Op. 34 No. 2 1:00 AFTERNOON CONCERT BACHMANOFF: The Book SCHUBERT: Symphony No. 8 in B, "Unfinished" RECHARGE: The Foundations of Rome BRAND: Violin Concerto in B, Op. 64 2:00 AFTERNOON DRIVE TIME 6:00 DENNER HOUR An English Christmas celebration 7:00 EARLY EVENING CONCERT Christmas with Karl 8:00 CHICAGO SYMPHONY The ABCs of Christmas BETTHOVEN: Violin Overture, Op. 78 BETTHOVEN: Concerto for Violin, Piano, and Cello, Op. 61 BETTHOVEN: Symphony No. 9 in D, Op. 92, "Choral" 10:00 NIGHTMARE MACDOWELL: Piano Sonata No. 2 in G, Op. 25 11:00 ADVENTURES IN GOOD MUSIC (ENCORE)	

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READER'S GUIDE TO LOCAL EVENTS

Boulevards in the Ocean Beach/Loma
Piedra area, at 1 p.m. Bring binoculars
if you have them. Novice birders are
invited. Rain cancels. Free. (24-4591)

Whale Watching, local whale
watching is at its height from
December through March. Beginning
Saturday, December 16, three-hour
whale-watching cruises will be offered
by H&M Landing, with daily
departures at 10 a.m. and 1:30 p.m.
from 3821 Emerson Street, Shaker
Island. For reservations call 222-1144
for recorded information. Call
491-1760.

Bird Walk in Sweetwater Marsh,
the Chula Vista Nature Interpretive
Center will sponsor a bird walk on
Sunday, December 17, at 9 a.m. The
walk will originate from E Street and
Bay Boulevard (just west of I-5) and

will take two to three hours. Bring
binoculars. Reservations are required,
non-cash. For information or other
information, call 422-2481.

Military History Walk, explore
various World War II structures on
Point Loma during this 1½-hour walk
offered by Cabrillo National
Monument on Sunday, December 17.
Meet at the visitors' center at
1:30 p.m. Reservations are necessary.
Call 557-6492. To reach the
monument, take Route 209 (Bancroft
Street) from I-5 and follow it south to
the tip of Point Loma. Free, except for
a parking fee.

Poinsettias (*Euphorbia pulcherrima*) are
now exhibiting their scarlet, coral-like
bracts just in time for the holidays.
The onset of 14-hour-long nights
triggers their behavior. In San Diego,
this condition is met just before the
shortest day—December 21.

DANCE

"The Nutcracker", the story of Clara
and the Nutcracker prince will be
presented by the American Ballet
Ensemble for the next two weekends
at San Diego City College Theater.
Tchaikovsky's ballet will be performed
Friday, December 15, at 8 p.m.,
Saturday, December 16, at 2:30 p.m.
and 8 p.m., and Sunday, December 17,
at 2:30 p.m. The college theater is
located at 14th and C Streets,
downtown. For ticket information,
call 270-9590.

California Ballet will present its
rendition of the Christmas fantasy
Friday, December 15, through Sunday,
December 17, at the Civic Theater,
210 C Street, downtown.
Performances are scheduled for Friday
and Saturday at 8 p.m., with 2:30 p.m.
matinees on Saturday and Sunday. For
ticket information, call 560-6741 or
278-9497.

Teen Dance, the Fairhaven will
sponsor a special junior party night on
Friday, December 15, from 6 p.m. to
8:30 p.m. for seventh, eighth, and
ninth graders. High-tech lighting and
sound effects are featured, along with
games, video, giveaways, and taped
music. The ballroom room, center is
located at 7877 Hensel Avenue,
La Jolla. For ticket information, call
495-1640.

**"Holiday Festival of Music and
Dance"**, three performance groups
from Palomar College will present this
festival, scheduled Friday,
December 15, and Saturday,
December 16, at 7:30 p.m., and
Sunday, December 17, at 2 p.m. in the
college theater, 1040 West Mission
Road, San Marcos. The college's
community ensembles and chorale,
along with the dance department, will
participate. The musical genres
include Tchaikovsky's Nutcracker
Suite, Andersen's Christmas
Festival, and Rudolph Christmas.

Contra. College dance students and
children from local dancing schools
will perform *A Christmas Fantasy*,
choreographed by dance faculty
member Tom Hansen. For ticket
information, call 744-0353 x3453.

"La Fille Mal Gardée", the Gilbert
Ballet Ensemble, the performing
company of the North Coast Ballet
School, will stage Dauder's
comedy 18th-century ballet at the
Parker Auditorium in La Jolla this
weekend. Performances are scheduled
for Saturday, December 16, at 8 p.m.,
and Sunday, December 17, at
2:30 p.m. Parker Auditorium is located
on the campus of La Jolla High
School, 755 Naurath Street, La Jolla.
For ticket information, call 480-5532.

Clogging, the Kevin Clugger hold
dances every Sunday from 8 p.m. to
9 p.m. in the Balboa Park Club at
Balboa Park. Known for its use of
bluegrass music and also rap,
clogging incorporates dance steps from
many ethnic groups—Irish, English,
Spanish, German, and African.
Clogging uses a cane, like a caddy in
square dance, and includes circle, line,
figure, and partner dances. For ticket
information, call 274-0203. Sponsoring
is free.

Dance Presentation, a collaborative
performance of Tchaikovsky's
Nutcracker will be presented by the
Community Ballet Theater of the
L.A. Arts Complex and the
San Diego School of Ballet at SDSU's

Don Powell Theater on Monday,
December 18. Holiday dance works by
the Palomar College Modern Dance
Company will also be included in the
performance at 7 p.m. For ticket
information, call 469-7020.

"The Snow Ball", the main
hallroom of the new convention
center will be transformed into a
"winter wonderland" on Wednesday,
December 20, when 38,000
San Diego presents its third holiday
party. The black-tie event features
dancing to Jack Mack and the Heart
Attack and the Mar Dels, holiday
entertainment, a silent auction, and
complimentary hot chocolate.
Proceeds will benefit local charities.
For ticket information, call 456-6333.

FILM

Saturday Matinee, KXTV
Channel 6 and Mann Theatre will
support the holiday food drive by
screening movies on Saturday
mornings in December at the four
local Mann Theaters. On Saturday,
December 16, *White* will be shown at
10 a.m. at UTC Ranch Bernardo,
the Grove, and the Sports Arena. The
film was directed by Ron Howard,
based on a story by George Lucas.
Admission is one can of food. For
more information, call 279-6666.

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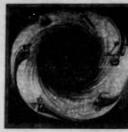
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READER'S GUIDE TO LOCAL EVENTS

"Loves of a Blonde," the Monday night film series presents Milla Frenko's comedy on Monday, December 18. The story of a young girl who mistakes casual interest for serious romance, the 1966 film "Loves of a Blonde" stars in Czechoslovakian with English subtitles at 7 p.m. in the third floor auditorium of the library, 925 F Street, downtown. Free. 236-5849.

Two by Frank Capra, a couple of classics by Capra, both starring Jimmy Stewart, will screen at the Ken Cinema on Monday, December 18. The 1946 film "Loves of a Blonde" stars in Czechoslovakian with English subtitles at 7 p.m. in the third floor auditorium of the library, 925 F Street, downtown. Free. 236-5849.

MUSIC

"Messiah," Minicosta College will present three concert productions of G.F. Handel's "Messiah" this month, featuring a 30-member choir, a 10-piece orchestra, and a 10-piece band. The concert will be held in the college's San Elija church, community church, and the North Coast Community Center. Performances will be held Friday, December 15, 7:30 p.m., at the Cathedral Community Cultural Arts Center, 1557 Mission Street, Carlsbad; Tuesday, December 19, 7:30 p.m., Mission San Luis Rey, 4070 Mission Avenue, San Luis Rey; and Wednesday, December 22, 7:30 p.m., Minicosta College Theatre, One Bernard Drive, Carlsbad. For ticket information, call 735-2212 ext. 333 or 735-5153.

Harp Performance, USF's international audience welcomes guest artist Susanna Middaugh on Friday, December 15, for the first concert in its series "A World of Music." Middaugh has won all three major competitions for harp in Geneva, Paris, and Hanoi. For her latest album, she will play an all-French program, including the Concerto for Harp by Beethoven. Two

concerts by Debussy and the world premiere of the Concerto for Two Harps by Francis. The orchestra's resident harpist, Ho Ping, will perform the last work. The concert will be held in the Cathedral Auditorium, 700 Broadway Street, La Jolla, at 8 p.m. For ticket information, call 298-0821.

Local music, local singers and guitarists perform at Creative Cafe, 1322 Governor Drive in Regency Ranch in University City this weekend. On Friday, December 15, East and Michele perform Spanish folk music at 9:30 p.m. On Saturday, December 16, at 9:30 p.m., Bobak sings blues with guitar accompaniment. Free. 455-8064.

"A Christmas Festival" on Friday, December 15, at 8 p.m. and Sunday, December 17, at 6 p.m., the 150-voice Choral Choir of College Avenue Baptist Church and the symphony orchestra will present a musical production by Bob Kogstad. The choir and adults will be joined by the Cathedral Hills handbell choir and the King's Kids children's choir. The church is located at 4747 College Avenue, in the state college area. A free-will offering will be taken; child care is available by calling 582-7222.

"Tidings of Joy," the San Diego Men's Chorus presents its fourth annual holiday concert at the First Presbyterian Church in Hillcrest, 4190 First Street. The program features both classical and contemporary holiday music, including Thompson's "Alleluia," Beethoven's Chaconne, and a medley entitled "Christmas on Broadway."

Performances will be held on Friday, December 15, and Sunday, December 17, at 8 p.m., a reception follows each concert. For ticket information, call 296-7829.

Holiday Community Concert, the Coastal Communities Civic Band presents its annual concert on Saturday, December 16, 7 p.m., in the auditorium of the Solana Beach Presbyterian Church, 120 Severn Avenue, at Lotus Santa Fe, in Solana Beach. Selections from the program include "Winter Wonderland," "Till We Meet Again," and other familiar holiday tunes. Handbell songs will also be included. A donation is optional. For more information, call 942-0935.

Stargazing "Messiah" Handel's choral celebration of the season will be performed by the International Orchestra at USF's world audience participation, on Saturday, December 16, 8:00 p.m. The orchestra conducts the concert, accompanied by the Choral Choir from the United Methodist Church of Vista and vocalists from the Gnomesville College Opera and the community. Soloists include soprano Sylvia Wren, mezzo Patricia McKee, tenor Just Molina, and baritone Richard Bovey. The performance takes place at 7 p.m. in the East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 440-2271.

Folk Music, with his repertoire of more than 100 songs, Sam Hunter will perform at "Wine and Music" on Saturday, December 16, at 8 p.m. Hunter plays guitar, banjo, harmonica, and other instruments. The event is a scholar's understanding of folk music, history, and the human condition. The bookstore is located at 1808 Fourth Avenue, Hillcrest. For ticket information, call 298-4071.

Christmas Concert, the Salt Institute presents a concert of Renaissance, Medieval, and Baroque music by the La Jolla Renaissance Singers, made up of UCSD personnel and local residents, and La Stravaganti, an instrumental trio from Los Angeles. The performance will be held on Saturday, December 16, at 8 p.m. in the large seminar room of the restaurant, located at 1000 North Torrey Pines Road in La Jolla. Free. 453-4105.

"Candlelight Musical Meditation," the International Musical Basilica San Diego de Alcala Choir performs its annual musical program, along with the Cantata, flute and organist. The 60-member choir performs Saturday, December 16, and Sunday, December 17, at 7:30 p.m., at the mission, 10818 San Diego Mission Road. A reception follows each concert. Free. For more information, call 778-0211 or 283-7819.

Bilingual "Plan" bilingual players of all kinds are invited to this informal jam session for acoustic string instruments on Sunday, December 17, at 1 p.m. A beginning workshop will

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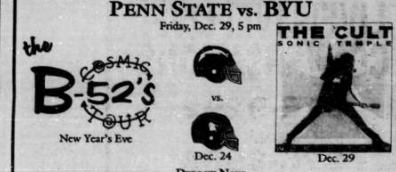
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be held at 2 p.m., along with a children's workshop for kids 3 to 12. It takes place at the Creative Foundation of the Arts, 247 South Kalmia, Encinitas. Free and open to the public. For more information, call 743-1190 or 743-8471.

Chapel Concert, Robert Plimpton's San Diego Civic Chorus, is joined by the New Dawn Singers of First Presbyterian Church in companion with Purvis, Chapman, Kang-Ellen, and others in a fine concert held Sunday, December 17, 2 p.m., in Ballboa Park's open pavilion. Free. 228-0819.

Blues, Most African performs in a benefit concert for San Marcos High School's art department on Sunday, December 17, at 3 p.m. African performs on piano in the school's gym, 1615 San Marcos Boulevard, San Marcos. For ticket information, call 744-5944.

Holiday Concert, the 30-piece Rancho Bernardo Chorus will give a free holiday concert for those visiting John Calhoun's Winery's open house on Sunday, December 17, from 3 p.m. to 6:30 p.m. Other concert music includes stinging choruses, hot cat, and a 15-piece chamber music ensemble. The winery is located at 12575 Rancho California Road in Temecula. For more information, call 714-699-2900.

"Messiah," the San Diego Civic Chorus and Orchestra performs Handel's oratorio on Sunday, December 17, at the Chase United Presbyterian Church, 323 First Street (at 30th Street), Golden Hill. The chorus will be joined by the Choral Choir of the church for the 8 p.m. performance. Free. 239-2346.

Jack and Rhythm and Blues, Chico will present an evening of music to benefit AIDS on Sunday, December 17, from 1 p.m. to midnight. The live group will be featured at the bar and restaurant, located at 822 Fifth Avenue, downtown. A donation is requested. For information, call 233-4355.

Solo Recital, mezzo Charles Johnson will perform vocal music on Sunday, December 17, at the Lutheran Church of Incarnation, 5889 Espola Road. Johnson is accompanied by Joseph Rasmussen for the 7:30 p.m. performance. A free-will offering will be taken; child care is provided. For more information, call 487-2225.

"Messiah," the San Diego Chamber Chorus and the Rancho Santa Fe Village Church for a performance of Handel's oratorio at 1:30 p.m. on Sunday, December 17. The one-hour concert will be held at the new Church of the Nativity on El Arroyo Road in the Rancho Santa Fe area of Rancho Santa Fe. 1/2-mile north of the Rancho Santa Fe Village. Plan, Delores Puentes, Patricia McAfee, William Erickson, and Martin Wright are the vocal soloists. For ticket information, call 753-6402.

Chamber Music, on Sunday, December 17, at 8 p.m., pianists Randy Fife and Alan Dunn perform at Jones Jewelry and Fine Art, 1289 Prospect Street, Suite 2C, Encinitas (Plaza). La Jolla. Refrainments will be served, parking is free. For ticket information, call 456-8677.

"Classical Jazz" Chamber Series, the next concert in this series is a Christmas program featuring the San Diego debut of Johannes Lock, violin, and her new sister Alma Lock, viola, graduates of the Mendocino Bluegrass Summer of New Germany. They perform Mozart's Quartet for Violin and Viola in G Major at 7 p.m. on Sunday, December 19, in Green Hall in the USFJ campus, 10455 Potrero Road, Scripps Ranch. The concert also includes works by John, Beethoven, and Hindemith. For ticket information, call 298-0082.

Choral Concert, the 50-member San Diego High School Alumni Chorus will perform in eighth annual Christmas concert at 7:30 p.m. on Sunday, December 19, at 7:30 p.m. The concert is free and open to the public. It takes place at the University Christian Church, 1900 Cleveland Avenue, Hillcrest. 525-7453 ext. 4.

"Christmas with the Wounded Bunch," members of the Wounded Bunch, a classical music ensemble, will perform seasonal favorites and works by Prokofiev, Beethoven, and Brahms, next Thursday, December 21, at 7 p.m. The concert is part of Senior Audiences' "Music for Seniors" series, geared toward senior citizens but open to the public as well. Free. For more information, call 672-9382.

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READER'S GUIDE TO LOCAL EVENTS

LECTURES

"Is Russia Really Dead?" Lee Pater, professor of Russian language and literature at SDSU, will speak on Russian culture, past and present, as a program sponsored by the Museum of Man. His slide-demonstration lecture will look at Russian painting, music, and architecture, showing the persistence of tradition despite the 1917 revolution. The talk is part of the Brown Bag lecture series and is held

at noon on Monday, December 18, in the museum's Hester Hall classroom. Bring a lunch, coffee and tea will be served. Free with museum admission. 239-2025.

"The Basics of Cross-Country Skiing" Adventure 14 offers an evening of information on equipment selection and care, clothing needs, and demonstrations for cross-country skiing on Tuesday, December 19, 6:30 p.m., at the Mission Grove store, 4620 Alvarado Canyon Road. Fee: \$23-2374.

"Mendocino, Our Little-Known Neighbor" Rudy Sommer presents slides, videos, and music to entertain and educate on Tuesday, December 19, at the Center for Total Health. The program takes place at 7 p.m. at 312 South Gales, Solana Beach. A donation is requested, to be shared with the San Diego Peace Corps Association. For more information, call 753-6661.

Civil War Show and Tell, the San Diego chapter of the Civil War Roundtable will present its annual show-and-tell program on Wednesday, December 20, in the Space Theater in Balboa Park at 7:30 p.m. Free and open to the public. 455-5315.

IN PERSON

Comedy, Bill Engvall headlines this week at the Improv, tonight, Thursday, December 14, through Sunday, December 17. The winner of the 1988 San Diego Laugh-Off, Engvall is joined by Jerry Minor and Mike Better Man. Monday Night Live on December 19 features Oude Sallier.

On Tuesday, December 19, it's Russ T. Nails, a local favorite who won the Improv's 1987 Laugh Off and is part of the 90's morning team. Dale Suther and Mark Brant back him up through December 23. Showtimes at the Improv are Sunday through Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10 p.m.; and Monday at 8:30 p.m. The Improv is located at 832 Garnet Avenue, Pacific Beach. For reservations and ticket information, call 863-4323.

More Comedy, North County's Comedy Nine nightclub features Jim Kener, Lee Allen, and John Duffy tonight, Thursday, December 14, through Sunday, December 17. On

Wednesday, December 20, Larry Whitman, Steve Hansen, and Debbi Gendler appear. Showtimes are Wednesday, Thursday, and Sunday, 8:30 p.m.; Friday and Saturday, 9 p.m. and 10 p.m. The club is located at 2318 El Camino Real, suite 104, in Encinitas. For ticket information or schedule updates, call 757-2177.

And More Still, the Comedy Isle at the Balboa Resort Hotel will feature Peter Gaskin (The Good Time Cafe and Comic Strip Live from L.A.) tonight, Thursday, December 14, through Sunday, December 17. On Tuesday, December 19, "The" appear (Comedy Club Network and Good Time Cafe) through December 31.

Showtimes are Tuesday and Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10:30 p.m.; and Monday at 8:30 p.m. The Comedy Isle is located at the Balboa Resort Hotel, 998 West Mission Bay Drive, Mission Bay. For tickets or other information, call 488-6912.

"Journey Through Christmas", an original, outdoor, multimedia, live-action, 12-minute musical odyssey, will continue performing through Thursday, December 14, and Friday, December 15, at the Bonita Wesleyan Church, 3325 Sweetwater Road, Bonita. The performance, which

begins with a search for the perfect Christmas card, can be viewed well through or drive-through-style, every 15 minutes between 7 p.m. and 9 p.m. Quota are asked to bring canned food as a donation. For more information, call 479-4329.

"A Night at the Improv" caricature Steve Kelly and featured Mark Brant and John Duffy appear at the San Diego Original Sports Bar, building 221 of the naval station off 32nd Street, to benefit the Alpha Project for the homeless. The evening of comedy begins at 6:30 p.m. Friday, December 15. For ticket information, call 556-7546.

Open Reading, poetry and prose will be read on Friday, December 15, beginning at 7 p.m., at Waters' Bookstore and Books, 3341 Adams Avenue, Normal Heights. Free. 293-3363.

"The Dreaming of an Old-World Christmas", El Centro Cultural de la Pasa opens its new WOLFEA stage call on Friday, December 15, and Saturday, December 16. The center's resident company, El Cadenal Belly, performs the play. It's a drawing of an Old-World Christmas at

7 p.m., followed by the "Tudo-Cosmo" hour at 9 p.m. The center is located near the Pepper Grove in Balboa Park. For ticket information, call 235-6135.

"The World Series", three evenings of comic monologues, movies, and poetry will be presented at the Big Kachan Cafe, 3021 Gage Street, Golden Hill. Short Glick, formerly of the group Hot Fishes, performs "Secrets of Life" on Friday, December 15, through Sunday, December 17, at 1:30 p.m. For ticket information, call 235-9156 or 234-5789.

Christmas Poetry Party, the La Com branch library will hold its annual poetry party on Wednesday, December 20, including an open reading and refreshments. The party takes place at 7:30 p.m. at the library, 7750 El Camino Real, La Com. Free. 434-2881.

Hedgecock's Broadway Show, Hedgecock's Broadway show on Friday, December 15, from the St. Vincent de Paul Center for the Homeless, 15th and Market Streets, downtown. The benefit show is broadcast on KSDO (13.0 AM) from 9 a.m. to noon. Entertainment includes local choral groups.

Chargen Football, the game on Sunday, December 17, against Kansas City will be broadcast at 10 a.m. on KSDO Channel 39 and will originate from the Veterans War

RADIO & TV

"Club Dance", jazz/funk singer Miss Allison performs with saxophonist Gary Lefferson, bassist Connor Biss, and drummer Dave Coleman in this program airing on KFRS Channel 15 tonight, Thursday, December 14, 10:30 p.m. to 11 p.m. Allison appears this week in a benefit concert for San Marcos High School, see "Music."

"The Roger Hedgecock Show", Hedgecock's Broadway show on Friday, December 15, from the St. Vincent de Paul Center for the Homeless, 15th and Market Streets, downtown. The benefit show is broadcast on KSDO (13.0 AM) from 9 a.m. to noon. Entertainment includes local choral groups.

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YTRA 490 AM and in Spanish on XERO 1550 AM. KSDO Channel 39 will also air the game.

Jazz Broadcast, KSDS 68.3 FM will broadcast on October concert by Terrie and the Immediate Freedom Latin Jazz Ensemble on Tuesday, December 19, at 8 p.m. The show includes the musical work "The Shaman's Song" and features ten musicians versed in Latin rhythms and improvisation.

"Hankkoko: Let There Be Light", a fresh look at this popular but underrepresented holiday will air on KFRS Channel 15 on Tuesday, December 19, at 5:30 p.m.

"Tied Thursday", the subject of the holiday edition of this live "townhall meeting" will be alcoholism and its related problems — changing laws, punishment, drunk drivers, victims, and their families. The show will broadcast live from 6:30 p.m. to 8 p.m. next Thursday, December 21, on KSDO Channel 39 and will originate from the Veterans War

Memorial building in Balboa Park. Mary Levin is the host. It's joined by San Diego Municipal Court Judge Charles Hensley, Dr. Marc Schickel of the alcoholism treatment program at the VA Hospital, Cynthia Boush, president of the local MADD organization, and Bob Reynolds, Southern California coordinator for the alcoholism task force. "Tied Thursday" features a live audience and phone calls from viewers. Free tickets are available by calling 563-5389.

Alpine Lunch Ride, the bicycle section of the Sierra Club will meet at 9 a.m. at the Parkway Road in El Cajon, corner of Coronado and Fletcher Parkways, on Sunday, December 16, for a hilly bike ride of 35 miles to Alpine. The ride is free and open to the public. For more information, call 451-9586.

"Festival of Lights Run/Walk", the Jewish Community Center of San Diego will hold their 12th annual 10K run and 2-mile fat run/walk on Sunday, December 17. The run takes place in Balboa Park, beginning on Pan American Road near 7:30 a.m. for the run; 8:15 a.m. for the walk and finishing at the Pan American Plaza. Don't miss registration starts at 6 a.m. in front of the Federal building; a pre-race stretching clinic is set for 7 a.m. For registration information, call 583-3500.

USO Basketball, the USO Torero (men's basketball) play Sanborn Austin State at 7:30 p.m. on Saturday, December 16, and Eastern Washington University on Tuesday, December 19, at 7:30 p.m. Both games take place at the Sports Center on the USD campus. For ticket information, call 365-4600. The Torero (women's basketball) play Cal State Fullerton at 7:30 p.m. on Monday, December 18, in the Sports Center. This game is free. For information, call 365-4603.

SPORTS

Alpine Lunch Ride, the bicycle section of the Sierra Club will meet at 9 a.m. at the Parkway Road in El Cajon, corner of Coronado and Fletcher Parkways, on Sunday, December 16, for a hilly bike ride of 35 miles to Alpine. The ride is free and open to the public. For more information, call 451-9586.

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READER'S GUIDE TO LOCAL EVENTS

"Tuesday Tour" Bike Ride. American Youth Hostel has planned a ride for Tuesday, December 19, in the Lakeside. Meet at the Lake Murray Park parking lot at 9:30 a.m. Take the Lake Murray Boulevard exit from 14. Turn left at Kowa Street, and drive to the regional park at the southeast corner of Lake Murray. The outing includes a stop for lunch. For more information, call 239-2644 or 239-2221.

SPECIAL

Holiday Gathering. The city of San Marcos will sponsor a tree-lighting celebration to benefit the National Society to Preserve Blindness at the San Marcos Community Services Center on Friday, December 15. Local groups will sing carols while a tree in front of the center is lit with "Lights for Sight." The gathering begins at 7 p.m. at the center, 109 San Marcos Boulevard, San Marcos. Santa and Mrs. Claus will make an appearance at 7:30 p.m. For more information, call 744-4708 or 744-3875.

Used Book Sale. Friends of the Library will hold their monthly sale on Saturday, December 16, from 9 a.m. to 4 p.m. at the University Heights Branch library (lower level), 4031 Park Boulevard at Humber Street, University Heights. Browse through used hardbacks and paperbacks for less than \$1; new, near-new, and new items will sell for slightly more. Books will be shelved - just like in the library - for shoppers' convenience. Bring book donations. For more information, call 581-6088.

Mexican Christmas Celebration. The San Diego Historical Society's Santa Museum will host a Mexican feast on Saturday, December 16, from 11 a.m. to 3 p.m. featuring music, dancing, and traditional holiday treats. Admission is a wrapped gift for a San Diego homeless child or a Tuxedo orphan. The museum is located in Presidio Park. For more information, call 297-3258.

"O.B. Tree Festival Parade" the first annual parade marches down Newport Avenue in Ocean Beach on Saturday, December 16, at 5 p.m. Santa will "visit" in on a longboard and join the parade, which features bands, floats, and the O.B. Ceramic Surf Club and Precision Marching Surfboard Drill Team and Chorus. Other highlights include a fireworks extravaganza, visits from

local celebrities, and an awards ceremony. A sand sculpture depicting the spirit of the season will sit at the foot of Newport Avenue. For more information, call 221-4840 or 226-2041.

"Holiday Lights Walk." Two scenic routes, beginning and ending at Tidalwalk Park under the Coronado Bridge, will guide walkers through Coronado's decorated streets on Saturday, December 16, beginning at 5:30 p.m. The five-mile course starts from the park past the golf course and Coronado Seal Club to the Hotel Del, down Orange Avenue to the Old Ferry Landing, around the bay side of La Jolla, and back to Tidalwalk Park. The two-mile course goes up Second Street to Orange Avenue and the Old Ferry Landing, around the bay side of La Jolla, and back to the park. Candlers will serenade walkers along the course; post-walk festivities include holiday

refreshments and live entertainment. Participants will get a free flashlight or a glowstick. For registration information, call 238-1587 or 238-4016.

"Winterfest and Boat Parade of Lights." Chula Vista's annual boat parade will be held on Saturday, December 16, departing just north of the 13rd Street Naval Station at 6 p.m. Spectators can watch from 24th Street in National City. Chula Vista's Village Square Center, Buena Vista Park and park areas, and the Chula Vista Harbor, where the first boat should arrive at 6:30 p.m. After the parade, a fireworks display is planned, then the Winterfest gets underway, including a concert, a stage production, and a magic show. All activities are free and open to the public; bring a new, unwrapped toy for the Toys for Tots drive. To reach the Winterfest, take I-5 to I-15, then proceed west to the bay. For more information, call 691-0860.

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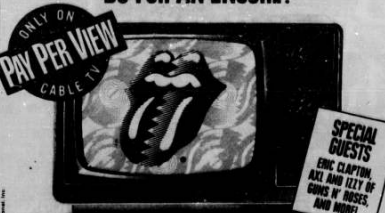
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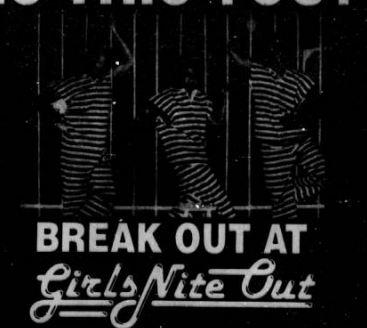
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READERS GUIDE TO LOCAL EVENTS

Mission Bay Parade of Lights, the annual Christmas boat parade of lights will follow a five-mile route along the shoreline of Mission Bay beginning at 7 p.m. on Saturday, December 16. All boats will be decorated and illuminated, with the best viewing area along Miramar and Crown Point shores, the western side of Flota Island, and San Beach on East Mission Island. The lighting of San World's guest "Christmas Tree" will take place at 9 p.m. There is no registration fee for boats, and spectators are free. For more information, call 277-6789.

San Diego Harbor Parade of Lights, the 18th annual parade begins at 8 p.m. on Sunday, December 17, at the waterfront tip of Shelter Island, and proceeds to Harbor Island and the Embarcadero, ending at Bunker Village. More than 125 boats are expected to participate. For more information, call 222-0561.

Outdoor Lighting Decoration Contest, the contest will award businesses for their holiday decorations in the following areas: best of season, best outdoor lighting, best window display, best interior display, best painted wall, and best small display. Judging will take place in the six-mile area of El Cajon Boulevard from Park Boulevard to Duane, to two blocks east of 54th Street on Monday, December 18, beginning at 5:30 p.m. Various choral groups will perform holiday music. Free and open to the public. For more information, call 283-4581.

Winter Solstice Celebration, the "Soleil Sanctuaries of San Diego" will take place at 4229 Park Boulevard, University Heights, will celebrate winter solstice next

Thursday, December 21, from 7 p.m. to 9 p.m., with readings, meditation, and a special ceremony. Free and open to the public. For more information, call 692-1155.

FOR KIDS

Puppet Show, the Marie Hinchcock Puppet Theater returns to Merry Christmas Show on Friday, December 15, at 10:30 a.m.; Saturday, December 16, and Sunday, December 17, at 11 a.m., 1 p.m., and 2:30 p.m. The puppet theater is located in Balboa Park, in the Palisades area near the Aerospace Center. For ticket information, call 464-7128.

Breakfast With Santa, on Saturday, December 16, all children and their parents are welcome to the Lamon Civic Recreation Department's breakfast with Santa, held at the Lamon Civic Senior Center at 8235 Mt. Vernon Avenue. Two sessions will be offered: 8 a.m. to 9 a.m. and 9:30 a.m. to 10:30 a.m. Breakfast, entertainment, and a candy cane from Santa are included with admission. Bring your camera. For ticket information, call 464-1630.

Christmas Crafts, children six to ten are invited to make holiday gifts on Saturday, December 16, starting at 10 a.m. at the Rancho Palos Verdes Library, 11155 Salinas River Road, Rancho Palos Verdes. A parent must accompany each child. For registration information, call 464-0045.

Holiday Program, the Friends of the Claret Library will host a program celebrating Christmas and Hanukkah on Saturday, December 16, from 10 a.m. to 10:30 a.m. The "Show Queen" (Quinn Wilkins) presents stories of the season. Children of all ages are welcome. The Claret Library is located at 2000 Bunker Boulevard, Chula Vista. For more information, call 276-1042.

"Three Visions of Light", the University Fellowship of San Diego in Solana Beach, 1036 Solana Drive, will have a holiday program at its outdoor amphitheater on Sunday, December 17. The 10:15 a.m. program will include celebrations of Hanukkah, Christmas, and the winter solstice, featuring the children of the fellowship in a performance.

Children's Jubilee, Bazaar del Mundo continues its fine holiday entertainment this weekend with the Raggle Tuggle players, Renaissance musicians who perform Old English ballads and theatrical songs on Saturday, December 16, and Sunday, December 17, from 1 p.m. to 4 p.m. The bazaar is located at 2754 Calhoun Street in Old Town. Free. For more information, call 296-4114.

Puppet Show, the Balboa branch library, 1244 Mt. Abernethy Avenue, Clatskanie, will offer a holiday program featuring Don Ayley's "Puppets with a Purpose" on Tuesday, December 19, at 10 a.m. Free. 277-4133.

Preschool Storytelling, the National City Public Library invites preschoolers, accompanied by an adult, to enjoy stories, songs, and a film from 10 a.m. to 10:30 a.m. The film for Wednesday, December 20, is "The Snowman," based on Raymond Briggs' well-known picture book. When his snowman comes to life, a little boy spends a magical night flying to the north where snowmen and snow-covered trees under the stars. Later that day, children of all ages can make holiday gifts in the children's room from 3:30 p.m. to 4:30 p.m. A

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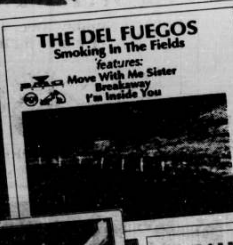
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READER'S GUIDE TO LOCAL EVENTS

Louise Hook (The Mexican Tapes: A Chronicle of Life Outside de Luch) will not be continuous in the pillars.

Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m., Thursday 9 p.m. Docent tours are available on weekends at 2 p.m. and 3 p.m. and are included in the price of admission. (393-1262)

Museum of San Diego History, three exhibitions will correspond to the San Diego Society Arts Festival, "Soviet/American Space Art," presented jointly with the Fleet Space Theater and Science Center, will feature works of Soviet and American astronomical artists, or space artists,

who supplement technical information with imagination to create planetary landscapes. Soviet artists such as Andrei Sokolov, Alexander Petrov, and Alister Levonov will be featured; the American artists are Michael Carroll, Pamela Lee, Richard Murray, and Ron Miller. The 75 works will be displayed through December 31.

Also on view at the museum will be two exhibits by children, "Friendship: The Cosmos: Treasure of All," display of American and Soviet children's art presented by MEND (Mother's Exchange Nuclear Disarmament), and "Rights of the Child," international children's art presented by the local chapter of UNICEF.

In recognition of the contributions made by women architects, an exhibit displayed in the Great American Gallery will focus on the achievements of these San Diego-area women: Hazel Wood Westman (1865-1948), Lilian J. Rice, AIA (1889-1958), and Harriet Barnhart Womert, FASLA (1900-1983). "In Harmony With the Land" displays the work of all three women. The show remains through December 31. The museum is located in the Casa de Balboa building, west of the Fleet

Space Center, in Balboa Park. Museum hours are Wednesday through Sunday, 10 a.m. to 4:30 p.m. 233-4031.

Natural History Museum, an exhibition of the Folger Gem Mineral Carving is displayed in conjunction with the San Diego Society Arts Festival. A variety of delicately carved animals and ornate trinkets are featured in the collection, many of them adorned with rubies, diamonds, and other precious gems. Animals represented include children, seals, lapid elephants, and an eagle; plus camels, ducks, penguins, monkeys, lions, lions, porcupines, chickens, rabbits, and dogs. The 22 carvings will be featured in the museum's Brader Family Mineral Gallery in Balboa Park through January 7. The museum is open daily from 10 a.m. to 4:30 p.m. 232-3921.

"Predators of the Ancient Sea" is an exhibit that contains complete fossils of an aquatic land invertebrate, a bony fish (cod-fish), and a mammal (land whale). The 1940s whale was recently excavated from a site in China. The exhibit also includes a variety of other marine fossils — dolphins, sea cow, walrus, for seal, sharks, and mermen of sea scullies — and a working paleontology lab set up for viewing at

the afternoon museum visit of the museum's dinosaur skeletons. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-3921 for more information.

Reuben H. Fleet Space Theater and Science Center "Soviet/American Space Art," featuring the works of Soviet and American space artists, will be presented jointly with the San Diego Society Arts Festival. The exhibit will be featured in the museum's Brader Family Mineral Gallery in Balboa Park through January 7. The museum is open daily from 10 a.m. to 4:30 p.m. 232-3921.

daily at noon (except Mondays), 1 p.m., 3 p.m., 4 p.m., and 8 p.m., with an additional 11 a.m. show on Saturdays and Sundays. This film stars at the Space Theater through the end of the year. Also screening will be "Narrow's Fury," a screening exhibit that has visitors touch a remote, experience an earthquake, move continents, and feel the force of nature. The hand-on exhibit will remain through January 7. In the Lens, a tour inside the bodies of animals, continues to screen daily this fall at 1 p.m., 3 p.m., 4 p.m., 7 p.m., and 8 p.m., except for Mondays. On Saturdays and Sundays, the film will be shown at 10 a.m. and 11 a.m. The Laetia show, "Pink Floyd: Return to the Dark Side," features music from Pink Floyd's Dark Side of the Moon album with new laser light effects. It plays at 9:15 p.m. and 10:30 p.m. on Fridays and Saturdays, and at 6 p.m. on Sundays and Mondays. From December 16 through 31, 10:30 p.m. shows will be added on Wednesday and Thursday evenings, replacing the 6 p.m. weekend shows. The theater and science center are located in Balboa Park. For current show schedules, call 238-1100 or 238-1233. The science center is open from 9:30 a.m. to 9:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays).

Ville Montreux, the Victorian home and museum, located on the San Diego Historical Society, will be decorated for a mid-19th-century Christmas through January 5. In addition to Irish holiday decor, a special display of historic Santa will be featured in the main room. Old books, advertising art, new lights, and Santa figures will show the transition Santa made from 1870 and 1930. The current exhibit, "African Influence in the Americas," portrays the historical and cultural significance of people of African descent. Over 100 images, graphics, and objects from the private collections of Charles W. Anderson, Jr., a local African-American historian, have been selected to interpret four phases of African influence in 18 countries of the Americas: the early presence of Africans in ancient America (1200 B.C.), European colonization, the post-slavery period in the present. The exhibit is on view at the museum, located at 1923 K Street, in Golden Hill, through January 5, 1990. Museum hours are Wednesday through Sunday, 1 p.m. to 4:30 p.m. 239-2221.

Thursday, 11 a.m. to 7 p.m.; Friday and Saturday, 11 a.m. to 9 p.m.; Sunday, 11 a.m. to 5 p.m. 456-7188.

"Valentine's Day: The Christmas Gallery presents 30 years of paintings by local artist W. H. Wray, including early works and recent paintings. A reception for the artist will be held on Friday, December 15, from 6 p.m. to 9 p.m. at the gallery, 711 Eighth Avenue, Suite A (upstairs), downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 456-0882.

New Paintings by Ted Meyer will be on display at Quil Frongue from Friday, December 15, through January 30. The coffeehouse is located at 523 University Avenue in Hillcrest. Viewing hours are daily, 7:30 a.m. to 11 p.m. Fridays and Saturdays till midnight. 293-1800.

Gallery Opening, the Signature Gallery will host a champagne reception to mark its grand opening on Saturday, December 16, from 11 a.m. to 7 p.m. The gallery is located at 3651 Fifth Avenue, midtown. 293-1800.

Parasol Art, in Hillcrest, is currently featuring glass by Hawthorne/Kosick, created by Cynthia Parker, ceramics by Carolyn Sak, fireworks by Hodgson, and jewelry by Lawrence. Viewing hours are Monday through Thursday, 9 a.m. to 5 p.m.; Friday, 9 a.m. to 4 p.m.; Saturday, 11 a.m. to 4 p.m. 456-1522.

Mexican Folk Toys, most of life and seasonal art representing the holidays will be exhibited in a show called "V.I.M. 1" at UCSD's Great Gallery through Saturday, December 16. The seasonal figures and ornaments were collected throughout Mexico. Made from tin, cloth, cardboard, paper, straw, and clay, they are generally displayed in homes and businesses during the holidays of December and

January. The gallery is located on the UCSD campus. Viewing hours are 10 a.m. to 5 p.m. Tuesday through Friday, 12 a.m. to 2 p.m. on Saturdays. 534-2637.

New Paintings by Greg Reiser can be viewed at the Dennis Jones Gallery through Saturday, December 16. Reiser's works are both silly and academic; painted on unusually shaped canvases, they consist of fields of color, portraits of 19th-century landscape painters, finely rendered pop tents, and depictions of an gallery interior. The gallery is located at 660 Ninth Avenue, downtown. Viewing hours are Wednesday through Sunday, 11 a.m. to 5 p.m. 239-8992.

"Museum Work," prints and paintings by Laura Irene Weyer are displayed at the Educational Cultural Complex, 414 University Boulevard, Southeast San Diego, through December 16. Viewing hours are Monday through Thursday, 9 a.m. to 5 p.m.; Friday, 9 a.m. to 4 p.m.; Saturday, 11 a.m. to 4 p.m. 534-2637.

Faculty Art Exhibit, Polmar College's Bothen Gallery's 12th annual faculty exhibit will feature the works of 30 Polmar art department faculty, including paintings and drawings, ceramics, hand-blown glass, prints, sculpture, stained glass, jewelry, graphic arts, and photography. The

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READER'S GUIDE TO LOCAL EVENTS

gallery is situated on the collage's main campus, 1140 West Mission Road, San Marcos. Gallery hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday, 10 a.m. to 2 p.m.; and Sunday, noon to 4 p.m. The show continues through December 22, close for the semester break, and resumes from January 22 to 26. 744-0130 or 727-7529 x2304.

"Two Women, Two Shows," Marjorie Dennen and Judy Pike show their ceramics at the Spectrum Gallery, 744 G Street, downtown, through December 24. Dennen works in black and white, using a modern approach to an ancient technique called raku. Pike works with rich color and employs a "sagging" method to fire her clay. Viewing hours are 10:30 a.m. to 4:30 p.m. Fridays and Saturdays, 11:30-4:30.

"Footprints of the Spirit World," new photography by Margaret "Mae" Nee are displayed at PhotoFest/Brad Lemery Gallery, 744 G Street, Suite 205 through December 24. The photographs incorporate dreamlike images with a hard-edged presentation and include a Polaroid SX-70 series and other mixed-media pieces.

"True Colors," an exhibit of art work by San Diego elementary school students will be on view at the Locust Theatre in Horton Plaza through December 27. The show reflects the idea of celebrating spring in the middle of winter. "True Colors"

is sponsored by Young at Art, a program of the San Diego Unified School District, in cooperation with the Museum of Art. Works in a variety of media will be included. The exhibit is open to the public Monday through Friday, 9 a.m. to 5:30 p.m.

One-Man Show, sculpture, by Charles Bragg are on display at the Dennen Gallery in Horton Plaza through December 31. Viewing hours are Monday through Sunday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 7 p.m. 331-2767.

"Henry Goebel," Peter May's "Moscow Bay" show continues at Hansen Galleries, 1227 Prospect Street, La Jolla, through January 1. Viewing hours are Sunday through Wednesday, 10 a.m. to 7 p.m.; Thursday, Friday, and Saturday, 10 a.m. to 10 p.m. 454-0799.

"Circles' Chances," Suki presents an exhibition of local artists Eugene Oak, Greg Riser, and Deborah Small. The artists were selected by three San Diego art critics for their significance and quality. Robert Ponce of the San Diego Union chose Oak, who will show a painting, several landscape drawings, and still lifes of pumpkins. Riser was chosen by Susan Pridemore of the Tribune. Riser's paintings/constructions are made out of solid pine, combining 19th-century landscape images, abstract design, and color. Leah Gilman of the Los Angeles Times selected Small, a visual artist whose featured work includes paintings and sections from a larger installation called "New World (Women)." The show remains through January 4. Viewing hours are noon to 4 p.m. Fridays and Saturdays, 235-0466.

Justed Exhibition, the Ovelson Gallery will have the annual exhibition for the Allied Crafts of San Diego through January 5. The

gallery is located at 2825 Jay Avenue, on the street level of the Merrill Lynch building on La Jolla. Viewing hours are Monday to Friday, 10 a.m. to 5 p.m.; Saturday, 11 a.m. to 5 p.m.; and Sunday, 11 a.m. to 5 p.m. 454-3737.

"Ceremony of Memory," new expressions of spiritualism among contemporary Chicano/Latino artists will be featured at a new exhibit on display at the Centro Cultural de la Raza. The center is located in Balboa Park's puppet grove, off Park Boulevard. Viewing hours are noon to 5 p.m. Wednesday through Sunday. The show remains through January 7. 235-6135.

"Artifacts," an exhibition of new work by Barry Bell continues at Inside, 636 G Street, downtown, through January 7. In this series of assemblages, various surfaces and photographic images are juxtaposed. Tin, gold leaf, wood, and metals are some of the materials used in the compositions. Viewing hours are 10 a.m. to 6 p.m. Monday through Friday and 11 a.m. to 5 p.m. Saturday and Sunday. 233-8201.

"Paperwork," a collection of collages, prints, and fine-art jewelry by Jo Thompson, will be presented at the Artisan Gallery, 902 S Street, downtown, through January 12. The show features monotypes and collages premaking demonstrations in the artist's studio in the same building. The show remains through January 12. Viewing hours are 11 a.m. to 5 p.m. daily 770-9963.

"The Tradition Continues..." the Faith Nightingale Gallery presents a second celebration of native American art through January 27 at 335 Fourth Avenue, downtown.

Artist demonstrations are scheduled through Friday, December 15, with Baker and Mike Torres. Viewing hours are Monday, Tuesday, Thursday and Saturday, 10 a.m. to 5 p.m. 234-4765.

and Saturday, 11 a.m. to 6 p.m.; Wednesday and Friday, 11 a.m. to 8 p.m.; Sunday noon to 5 p.m. 234-0201.

"Chiles but Goodies," an exhibition of print works by eight contemporary artists, continues at the B Street Gallery, 641 B Street, downtown, through February 10. The exhibit features prints by Charles Bragg and original graphics by Michael Park, Daniel Ashcraft, Phillip Nowy, Alvar, Jerry Schurr, Claude Westrich, Aldo Longo, and Andy Cohen. Viewing hours are Monday through Thursday, 9:30 a.m. to 7 p.m.; Friday, 9:30 a.m. to 6 p.m.; and Saturday, 2 p.m. to 6 p.m. 239-5881.

"Two the Way: The Baroque Figure," an exhibition features oils and watercolors by Dorota Faber and Jane Lawrence. Both artists produce images of the male nude, set in naturalistic landscapes in Faber's paintings and in prehistoric landscapes in the works by Lawrence. The show continues through February 11 at ArtisticSpace, 2020 Jimmy Cassone Boulevard, Del Mar. Viewing hours are 11 a.m. to 8 p.m. daily 755-1662.

"Recent Acquisitions and Selected Works," a collection of early California and American paintings from 1890 to 1940 will be on view at Oak Gallery through February. The exhibit consists of 35 oil paintings by such artists as Henry Backoff, John Wesley Cotton, and Edgar Payne, among others. Viewing hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturday, 11 a.m. to 4 p.m. The gallery is located at 2121 Fourth Avenue, downtown. 234-4765.



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"THE WORKS" Package includes deluxe overnight accommodations, sumptuous dinner and dance, drink coupon, Jan. 1 breakfast buffet, hats & noisemakers (4 p.m. checkout). \$189.90/double \$129.95/single	"DANCE & DOZE" Includes deluxe overnight accommodations, drink coupon, admission to New Year's Eve dance, breakfast buffet Jan. 1, hats & noisemakers (4 p.m. checkout). \$105.00/double \$89.95/single
"DINE 'N' DANCE" Package includes sumptuous dinner and dance, drink coupon, hats & noisemakers. \$99.95/couple \$55.95/single	"DANCE PARTY" Includes admission to dance, noisemakers, hats and a whole lot of fun! \$15.00/per person

Dinner Menu: Tender filet mignon and succulent shrimp scampi, combo, stuffed baked potato, asparagus with hollandaise, french pastry.

Breakfast Buffet: Scrambled eggs, omelets, breakfast meats, cheese blintzes with fruit topping, non-alcoholic punch, fresh fruit, juice, mini bagels with cream cheese, biscuits, glass of champagne, coffee, tea.

Non-Stop Dancing & Entertainment: Rock 'N Roll with "Lark" Jazz" in Club 950 • Dance to the music of "Big Boss" in the Terrace Room • Swing to "Smoothie" & "The Hit Parade" in the Crystal Room • Live DJ music with "Bill Calhoun" in the Grill Room

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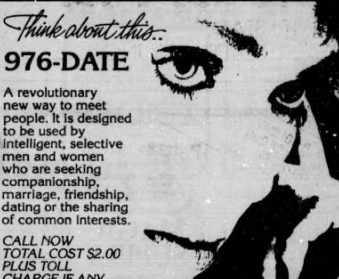
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Don't miss the chance of a lifetime to see the great California Grey Whale. Daily three hour narrated expeditions along the migration route beginning December 26th. Guaranteed sightings or sail again free! Boat leaves at 10 & 2. Snack bar available onboard. *Weekdays only.

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READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

Clarence Clemons and the Rick Caskey Group Backstage tonight, Thursday, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Albert Collins and the Icebreakers Belly Up Tavern, tonight, Thursday, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Redlands and D.A.'s Iguanas, tonight, Thursday, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7771 or 278-7133.

Mojo Allstars Elan's, tonight, Thursday, through Saturday, 8 p.m., Summer House Inn, 7905 La Jolla Village Drive, La Jolla, 459-4261.

Neuro Half-hour concert, Friday, December 15, 9 p.m., 1028 Lucinda Court, Lucinda, 456-4030.

Cover Girls Club OMI, Friday, December 15, 9 p.m., Paseo de Los Hornos 56, Tijuana, Baja California, 619-470-6400 or (706) 684-0267.

Vol Vud, Nuclear Assault, and Wrathchild American Iguanas, Friday, December 15, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7771 or 278-7133.

Indigo Girls and James McHerry California Theatre, Saturday, December 16, 8 p.m., 1122 Fourth Avenue, downtown, 278-7133.

Shogun Musical, 8:30 p.m., and **Pretty Boy Floyd** La Paloma Theatre, Saturday, December 16, 8 p.m., 471 First Street, Encinitas, 435-5864.

Secret Society Rick, Saturday, December 16, 9 p.m., 4258 West Point Lane, Rossmore, Loma Prieta, 225-9559.

Pythons and **New Orleans Moon**, Eleven Plus, and **Udder 7** Sports, Saturday, December 16, 9 p.m., 1130 Barnes Avenue, San Park, 278-3993.

Poco Jiffy and **Steven Banks**, **Ross T. Nails**, and **Joe Rios** and the **San Diego Philharmonics**, Backstage, Saturday, December 16, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

OF NOTE



INDIGO GIRLS

MIKE KENEALLY

Considering the ascendancy of neo music and the absorption of pop production devices into other popular styles, it's not surprising that a growing number of talented, independent music consumers seek space in the scorching trenches of the acoustic guitar and the female voice. Sailing into prominence as they did on the wings of this "folk revival," I regard **Indigo Girls** especially for repeated hearings of their unabashedly melodic single "Closer to Fire" helped awaken my resistance.

In their two albums, 1987's *Stranger Fire* (just released with one new cut, a remake of the "folk-pop" "Get Together") and this year's *Indigo Girls*, I find just cause to re-examine but most cause for praise **Indigo Girls** and **Any Day** write separately, but both have a knack for the personal song that encompasses the listener's experience as well. On the first album, Salas seemed the more substantial composer; but Ray comes on strong on *Indigo Girls*. "No Fear" is an especially striking piece. But they do have a compulsion (play in the chief culprit) to affect an unconvincing toughness at inopportune moments, the same affliction that makes Melissa Etheridge such a chore to listen to. "Forced," "Yeah" and "It's Only Distant from the Emotions that were built into the lyrics when they wrote them. That's a fairly nagging complaint, however.

Indigo Girls, who will appear at the California Theatre on Saturday, do surprisingly accessible work and provide quite a listening pleasure for those who prefer to ease their social consciences with something less threatening than *100%* and *Boogie Down* Productions.

Bad Religion and the **Mutual** Iguanas, Saturday, December 16, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7771 or 278-7133.

The Chieftains, the **Patrick Kennedy** Quartet, and the **Ad Band**, Saturday, December 16, 10 p.m., 750 B Street, downtown, 278-7133.

Flower Backstage, Sunday, December 17, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Freddy Fender Live! Live! 88 of Country, Monday, December 18, 7:30 p.m., 680 West San Marcos Boulevard, San Marcos, 744-4120.

Jack Brown and Ginger Baker, Backstage, Tuesday, December 19, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

"New Music Night" featuring **Henry** and the **Redskins**, the **Redskins**, and the **Redskins**, Saturday, December 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

John Mayall and the Bluesbreakers and **Jimmy Reed** and the **Ismaelites** Belly Up Tavern, Thursday, December 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

National People's Choir, **Red** Love, Saturday, December 21, 9 p.m., 1130 Barnes Avenue, San Park, 278-3993.

Jays Club OMI, Friday, December 22, 9 p.m., Paseo de Los Hornos 56, Tijuana, Baja California, 619-470-6400 or (706) 684-0267.

The Woodpeckers and the **Jerry** McCann Band, Friday, December 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Best Partners, **Three Heavy** Guitars (featuring Chris Davies, Skid Roper, and Mojo Nails), and **Dead** **Supper** Backstage, Saturday, December 30, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

The B-52's, the **Red Hot Chili** Peppers, and **Love** Theatre Sports Area, Sunday, December 31, 8:30 p.m., 278-7133.

The Best Partners, **Three Heavy** Guitars (featuring Chris Davies, Skid Roper, and Mojo Nails), and **Dead** **Supper** Backstage, Sunday, December 31, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

The Woodpeckers and **Red** Love, Sunday, December 31, 9 p.m., 1130 Barnes Avenue, San Park, 278-3993.

The Menzies Spirit, Sunday, December 31, 9 p.m., 1130 Barnes Avenue, San Park, 278-3993.

"Pink Panther Presents New Year's Eve" featuring **Dino Lee** and **His** **Law** **Johnson**, the **Redskins**, and **U2** **Red** **Head** San Diego, Sunday, December 31, 9 p.m., State Street and Broadway, downtown, 278-4541.

Fullerton **Bahia** Resort Hotel's **Coastal** **Club** **Sunday**, December 31, 9 p.m., 508 West Mission Bay Drive, Mission Beach, 265-9068 or 560-9113.

Holly **Country** and **Home** **Catamaran** Resort Hotel's **Casual** **Bar**, Sunday, December 31, 9 p.m., 3999 Mission Boulevard, Mission Beach, 265-9068 or 560-9113.

David **Bassett** **Bahia** Resort Hotel's **Music** **Bar**, Sunday, December 31, 9 p.m., 508 West Mission Bay Drive, Mission Beach, 265-9068 or 560-9113.

Kello **Matt** **Catamaran** Resort Hotel's **Ken** **Tiki** **Ballroom**, Sunday, December 31, 9 p.m., 3999 Mission Boulevard, Mission Beach, 265-9068 or 560-9113.

Richard **Elliot** **Catamaran** Resort Hotel's **Ken** **Tiki** **Ballroom**, Sunday, December 31, 9 p.m., 3999 Mission Boulevard, Mission Beach, 265-9068 or 560-9113.

The **Percheron** **Farm** and **East** of **Eden** **Symphony** Hall, Wednesday, January 3, 1:30 p.m., 750 B Street, downtown, 278-7133.

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San Diego's Showcase Theater

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91X SATURDAY, DECEMBER 16, 8:30 PM

STEVEN & PENN BANKS & JILLETTE (FROM THE BROADWAY SHOW PENN & JILLETTE)

HOSTED BY THE BREAKFAST CLUB'S RUSS T. NAILZ PLUS: JOSE SINATRA & THE SAN DIEGO PHILHARMONIC

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FRIDAY, DECEMBER 29, 8:30 PM

EDDIE MONEY PLUS: TRAVESTY

SATURDAY & SUNDAY, DECEMBER 30 & 31, 8:30 PM

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SATURDAY & SUNDAY, JANUARY 6 & 7

THE NEVILLE BROTHERS



SATURDAY, JANUARY 13, 8:30 PM

MARIE OSMOND

UPCOMING SHOWS: PONCHO SANCHEZ 1/19 • TYRONE DAVIS 1/21 KPSS AFROPOP DANCE PARTY 1/26 HIGHWAY 101 22 • TOWER OF POWER 2/17 LORRIE MORGAN 2/21 • RODNEY CROWELL 4/2 B.B. KING 4/5 • KATHY MATTEA 4/21

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ALBERT COLLINS and **"Fast Blues Band"** **ICEBREAKERS** and guest **SMOKEY WILSON**

Friday & Saturday, Dec. 15 & 16, 8:00 pm

with **AZZ LEZ** on Friday

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REBEL ROCKERS

Sunday, Dec. 17, 9:00 pm

CLOSED FOR REPAIRS

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Monday, Dec. 18, 8:00 pm

MIDNIGHT SOUL PATROL

Tuesday, Dec. 19, 8:30 pm

IRIE

Wednesday, Dec. 20, 9:00 pm

ROMY KAYE and the **SWINGIN' GATES** **THE BEDBREAKERS** **THE HOLLANDERS**

Please respect our neighbors when you leave

Thursday, Dec. 21, 8:00 pm

JOHN MAYALL AND THE BLUES-BREAKERS and guest **JOHN WOOD** and **THE IMMORTALS**

Friday, Dec. 22, 8:00 pm

DIRTY DOZEN BRASS BAND

New Year's Eve, Sunday, Dec. 31, 8:30 pm

THE BONEDADDYS

UPCOMING

Rosie Flores, Jan. 5

Dalany Brannett, Jan. 6

THIS WEEK'S AFTERNOONS —

Chicago 812, Friday, 5:30-8:30 pm

Chicago 18, Saturday, 5:00-8:00 pm

Savvy Band, Band, Monday, 6:30-8:30 pm

Tobacco Road, Wednesday, 6:30-8:30 pm

IGUANAS

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THURSDAY, DECEMBER 14, 8:30 PM

BADLANDS PLUS: ARROGANCE COPPER HEAD

SATURDAY, DECEMBER 16, 8:30 PM

BAD RELIGION PLUS: THE MINT BIKENIN RAGUS

SUNDAY, DECEMBER 31, 8:30 PM

TSOL

FRIDAY, JANUARY 12, 8:30 PM

D.R.I.

SATURDAY, JANUARY 13, 8:30 PM

BUCK PETTS

UPCOMING SHOWS:

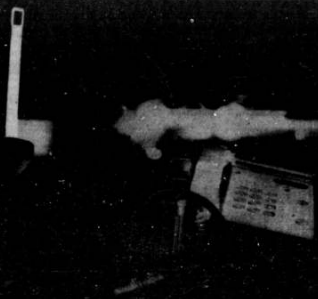
CIRCLE JERKS 1/19

PONCHO SANCHEZ 1/20

SOUNDGARDEN & VOI VOD MAKE UP THEIR DATES FOR ONE SUPER SHOW FEBRUARY 16

18 & OLDER WELCOME

San Diego Reader December 14, 1989 2



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14 THURSDAY

11:00 am-3:00 pm - Larry Keough, mime
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4:00-8:00 pm - Join the Horton Plaza Band
Dancers as they stroll through the Plaza.

12:00-2:00 pm - Pizzetti, the a cappella trio,
will delight audiences with their clear
harmonies on Plaza Level 2.
3:30-8:30 pm - Horton Plaza's own Show
Princesses will entertain audiences with holiday
music as they journey through the Plaza.

11:00 am-3:00 pm - Larry Keough, mime
extraordinary, will entertain audiences as he
journeys through the Plaza.
4:00-8:00 pm - The Great Dickensian
entertain you in street theatre style as they make their
way through the Plaza.
8:00-8:00 pm - Join the fun as the Ye Old
Carousels delight one and all with holiday
favorites!

11:00 am-3:00 pm - Larry Keough, mime
extraordinary, will entertain audiences as he
journeys through the Plaza.
4:00-8:00 pm - The Great Dickensian
entertain you in street theatre style as they make their
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11:00 am-3:00 pm - Larry Keough, mime
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way through the Plaza.

San Diego Reader December 14, 1989 31

Offshore's Cafe, 1953 San Elijo Avenue, Carlsbad 92008: Peter Pepping, jazz and classical guitarist, performs from 8:11 p.m. Friday. Steven White, contemporary and blues, 7:11 p.m. Saturday. Eric Keeling, jazz and Latin guitar music, 10 a.m. Sunday, open table right. Tuesday, hosted by Steven White.

Mission Inn, 502 East Mission, San Marcos 92379: Doug Cough, vintage rock and roll, Thursday through Saturday. The Chicago Six, Cleveland jazz, Sunday and Wednesday. Bob Long, blues, boogie, and swing, Tuesday.

Oakville Lodge, 15900 Oakville Road, Escondido 92026: Dakota, country, Friday and Saturday. Dakota also hosts a jam session beginning at 1 p.m., Sunday. **Old Del Mar Cafe**, 7230 Via de la Valle, Del Mar 92023: Smooth jazz, rock and roll, Thursday through Saturday. The Rhomboids, vintage pop/rock and blues, Sunday. Big Bang, rock and roll, Tuesday. Big Fun, vintage rock and roll, Wednesday.

The Packer House Restaurant, 125 South Main Avenue, Fallbrook 92038: Good times, country rock, Friday and Saturday evenings.



THE CHIEFTAINS, Sunday-Symphony Hall

The Potomac Club, 12237 Potomac Road, Potomac 20854: The Savory Brothers, country Friday and Saturday. **Portofino Restaurant**, 1108 First Street, Encinitas 92024: Jimmy Fontana, piano variety, 7 p.m., Thursday through Saturday.

Ponder's, 125 West Grand Avenue, Escondido 92026: Common Ground, rock and roll, Thursday through Saturday. Final Approach, rock and roll, Sunday. Live music, Monday through Wednesday, call club for information.

Power Nine Company, 12375 Power Road, Poway 92120: The Rhythms, rock and roll music, Thursday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad 92008: The D.R.B.s, rock and roll, beginning at 9 p.m., Wednesday through Saturday.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo 92126: One Plus One, contemporary, Tuesday through Saturday. Round Treatment, contemporary, Sunday and Monday.

Ray Rema's, 1314 Marine Road, Carlsbad 92008: Ray Rema, 10 p.m. and 7 p.m. music on acoustic guitar, 6-9 p.m., Friday and Saturday.

Ray's Red Eye Saloon, 1448 South Mission Road, Fallbrook 92038: Rockabilly, country, Thursday through Saturday.

The Sand Bar and Restaurant, 2078 Carlsbad Boulevard, Carlsbad 92008: The Whiskey Machine with the Martin Brothers, blues, rockabilly, 10 p.m. and 7 p.m. Friday evening. The Banned from Hell, rock and roll music, Saturday. Northwest, blues rock and roll, Sunday and Monday. Scary Mary and the Bones, Western swing, Tuesday.

Shaper's Cafe, 1126 First Street, Escondido 92026: Live Delfield, ancient and original songs on the banjo and dulcimer. Friday: Dwight sings the music of Joni Mitchell, Bob Dylan, and other '60s artists, as well as originals and new-age music, from 6-9 p.m., Saturday.

Shaper's Bar and Grill, 1963 East Valley Parkway, Escondido 92026: Bud Martin and Company, country rock, Wednesday through Saturday. "Big" 50s and '60s music, Sunday through Tuesday.

Sunshine's Diner, 119 East Broadway, Vista 92083: The Best Band, country rock and roll, Friday and Saturday. Steve also hosts a jam session from 6-9 p.m., Sunday.

Sunset Lounge, 2328 South Escondido Boulevard, Escondido 92026: Syd and Sharon perform country and country rock music Friday and Saturday.

That Place Place, 2022 El Camino Real, Carlsbad 92008: Bluegrass Dixie, Hungarian, Saturday.

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- SAN DIEGO... 1000 University Ave.
- SAN DIEGO... 3642 University Avenue
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Green View Restaurant, 1330 Orange Avenue, Costa Mesa, 424-2771. Contemporary, with horns, brass and Gary Tullis, performs classical guitar music, Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. The Rhinoceroses, string quartet and blues. Thursday: Dr. Chien's Island Sounds, blues, calypso, and reggae. Friday and Sunday: live music. Saturday: call club for information. Notice to arrange rock and roll. Monday and Tuesday: The Reaction, rock and roll. Wednesday.

Paradise Bay, 3035 Quiero Road, Marina Village, Marina Bay 223-2335. Funk, rock and roll. Friday and Saturday.

Ponder's, 4620 Albuquerque Street, Pacific Beach, 270-0204. Live reggae. Friday and Saturday, call club for information.

Palmer McMichael Inn, 100 Prospect Street, La Jolla, 454-2331. Guitarist Bruce Harvey performs Latin, jazz, and classical selections from 1:30 p.m. Thursday through Saturday, and from 11 a.m.-2 p.m. Sunday morning.

Rapallo's, 4230 West Point Loma Boulevard, Loma Pointe, 222-3603. Blue-Job, California-style reggae, and Ranchi, rock reggae. Thursday, 9 p.m. Tuesday.

Blue, 4230 West Point Loma Boulevard, Loma Pointe, 222-3603. Blue-Job, California-style reggae, and Ranchi, rock reggae. Thursday, 9 p.m. Tuesday.

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The Study Puffs, 1340 La Jolla Village Drive, La Jolla, 587-1886. Bar, Ponder, with Debbie St. Clair and Barry Cahill, jazz and contemporary. Wednesday and Thursday: Ponder. Friday and Saturday: contemporary. Friday and Saturday.

Hotel James Bar and Grill, 4370 La Jolla Village Drive, Golden Triangle, La Jolla, 453-6600. Vocalist Gord Throat, accompanied by the Steve O'Connor Trio, performs jazz music from 9 p.m. to 11 a.m. Wednesday through Saturday.

The Salinas House, 3970 Quiero Way, Marina Village, 223-2334. The Rosemont Bros. Blues and the Blues. Friday and Saturday: the Barry Parer Trio hosts a jazz jam session beginning at 5:30 p.m. Sunday.

Sandray Lounge, 270 North Mission Bay Drive, Pacific Beach, 274-5314. Ed Elia and Timothy rock and roll, jazz, rhythm and blues, blues, contemporary and oldies music. Wednesday through Saturday.

The Spike Bar, 4315 Mission Boulevard, Pacific Beach, 463-7666. Don Per, classical and variety acoustic guitar music. 6 p.m. Friday through Sunday.

Teas Tobacco, 4970 Village Street, Ocean Beach, 222-4895. Theatrical Courtney Blues, Thursday: Heat Wagon, rock and roll, and guitar. Friday: the Baby Dreamers, all-original rock and roll. Sunday: live music. Saturday, Monday and Tuesday, call club for information: the Copeland, rock and roll. Wednesday.

Top of the Cove, 2236 Prospect Street, La Jolla, 454-7779. Bill Wright, performing Gershwin, Porter, Strindberg, et al., on the piano. Wednesday through Sunday.

Wheaton's, 2021 Bacon Street, Ocean Beach, 222-4922. Ace Lee, reggae. Thursday and Saturday: Common Sense, reggae. Friday: 1800 jam session at 8 p.m. Sunday: Educational Front, reggae. Tuesday: the Forthright Pigs, rock and roll. Wednesday.

Yor Poles, 3282 Governor Drive, University City, 453-4444. John Engles, piano music including classical, movie themes, and show tunes. 6 p.m. Wednesday through Friday and 10 a.m.-1 p.m. Sunday. Ralph Service, jazz piano music. 6 p.m. Sunday.

The Backbeat, 8222 Carmel Mesa Boulevard, Carmel, 568-8022. Clarence Clemmons, rock and roll, and the Rick Guler Group, blues and rock and roll. Thursday: Ghost Town, Battle, and Ramage, rock and roll. Friday: Steven Banks and Penn Harte, comedy and music. Saturday: Penn Harte, comedy and music. Sunday: Penn Harte, comedy and music. Sunday: Penn Harte, comedy and music.

Harvey Stone Pub, 5617 Balboa Avenue, Carmel, 279-3023. Eamon Carroll, Irish music. Wednesday through Sunday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-7720. Chai Reaction, contemporary. Wednesday through Saturday.

Islands Lounge, Havelock Hotel, 2770 Hotel Circle North, Mission Valley, 291-7101. Biggie, contemporary. Thursday through Saturday. Sunday and Monday.

La Hacienda Cantina, Mission Valley Inn, 875 Hotel Circle South, Mission Valley, 298-4281. Bookers, contemporary and oldies. Thursday through Saturday.

La Portillo Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. David Daniels and Flahback, contemporary. Thursday through Saturday.

The Library, 7450 Mission Gorge Road, Altamonte, 563-0108. R. O'Brien, contemporary. Thursday through Saturday. Sunday: piano bar. Sunday: piano bar.

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variety Sunday brunch. Kicks Lounge: Live music, Tuesday through Saturday club for information.

Harvey's Band and Spirits, 9360 Kearny Mesa Road, Mira Mesa, 271-1060. The Fabulous Steve Brothers, variety rock and roll, Friday and Saturday.

The Nangle Inn, 8155 Nangle Road, San Carlos, 485-1230. The Rock, rock and roll, Thursday through Saturday live rock and roll, Sunday and Monday, call club for information. **Front Runner**, rock and roll, Tuesday and Wednesday.

Paddy Gold, 7825 Linda Vista Road, 277-6664. Roy Chama and Friends perform dance, swing, and disco music, Friday and Saturday evenings.

Pal Joey's, 5147 Waring Road, Allied Gardens, 595-7873. Pro Band's Preservation Band, Oldtime jazz, swing, and blues, Friday and Saturday.

Redwood Hotel, 1433 Camino Del Rio South, Mission Valley, 590-4121. Tena Martin performs jazz music from 9:30-8:30 p.m., Tuesday through Saturday.

San Diego Nite Country and Western Showmen, 6022 Highway 163, corner of Black Mountain Road, Mira Mesa, 277-6760. Bands: King and Southern Country, country music, Thursday through Saturday. **Wine the Wine**, audience participation recorded music, wine, Sunday and Wednesday.

Seven Seas Lounge, 411 Hotel Circle South, Mission Valley, 293-1200. Listen, laugh, and sing along with Gary Narverman, Tuesday through Saturday.

Sunday's, 10475 San Diego Mission Road, Mission Valley, 592-0900. Bobby Stearns and Rhythmic, jazz, blues, and rock, Saturday and from 4-7 p.m., Sunday, 4-7 p.m., Top 40 rock and roll, 5-9 p.m., Sunday.

Spirits, 1130 Business Avenue, Bay Park, 276-2893. Unless otherwise noted, all are rock groups: The Compacts, Exile A, Presence, and Rhythmic, jazz, blues, and the Rhythmic, Thursday, Burning Heart, the Downbeat, B. White, Left Coast, and Special, Friday, Primes, Camacho, Moon, Eleven Plus, Code 7, and Dark, Saturday. **Starliner**, contemporary showmen, Tuesday, Wednesday, 7-11 p.m., Rhythmic, and the live, Wednesday.

The Redwood Club, 4065 Palomar Avenue, Mission Valley, 590-3586. Country, rock and roll, Friday and Saturday.

Shoreland Hotel, 950 Hotel Circle North, Mission Valley, 296-0211. Room to Move, contemporary, Tuesday through Saturday.

The Lido/Willow Music, 30721 Camino Ruiz, Mira Mesa, 692-4401. Big Bang, rock and roll, Thursday through Saturday.

The New Pick, contemporary, Sunday and Monday, 10:00-11:00 p.m., rock and roll, Tuesday and Wednesday.

The Lido/Willow Music, 6333 Mission Gorge Road, Mission Gorge, 280-0944. Joseph Williams, contemporary, 7-11 p.m., Tuesday through Thursday, New Wave, contemporary, Friday through Sunday.

The Walkman, 10780 Torrey Pines Boulevard, Torrey Pines, 560-6777. Joy Chase, author and vocal music, Wednesday and Thursday, accompanied by vocalists Pete Cramer, Thursday, the Midnight Hour, vintage rock and roll and Rhythmic and Blues, Friday and Saturday, Jo Treason, singing piano variety, Sunday live music, Monday, call club for information, Denise St. Clair, contemporary, Tuesday.

Wendler's Blues, 6608 Mission Gorge Road, Mission Gorge, 280-6263. Steve Cramer, country, Tuesday through Saturday, Hagwood, country, Sunday and Monday.

San Diego South

The Abbey Restaurant, 2825 Fifth Avenue, corner of Fifth and Glen, Hillcrest, 291-4779. Vocalists and Lulu Rogers entertain, on stage and piano, rock and roll, call club for information as to who performs on a given night.

Anthony's Bar/Bordeaux, 1335 North Harbor Drive, downtown, 232-6200. Rising star contemporary, Wednesday through Sunday, Mark Headman and Cleve Art, jazz and contemporary, Monday and Tuesday.

Aster Ball, Tanager Room, 4256 30th Street, North Park, 263-3335. Shari and the City Street Band, contemporary, Friday and Saturday.

The Bay Club, 2121 Shelter Island Drive, Shelter Island, 224-8888. Bob Deacon's contemporary music, 7-11 p.m., Friday and Saturday.

Harvey's Blues, 510 Fifth Avenue, downtown, 232-6200. Michael Ganes, contemporary, Wednesday, Tony Cummings, 10th floor music and contemporary music, Thursday through Saturday.

The Bluehouse Restaurant, 2040 Harbor Island Drive, Harbor Island, 291-6010. Pianist John Rowe performs adult contemporary music beginning at 8 p.m., Friday and Saturday.

Brewery's Bar and Grill, 4945 El Cajon Boulevard, college area, 282-7728. The Bluebirds, rock and roll, Thursday through Saturday.

BLUE TWISTERS

Friday, December 15, 9:00 pm



RHUMBOOGIES

Saturday, December 16, 9:00 pm

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B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown. 236-7707. Host Valuable Players, jazz, 7:15 p.m., Thursday and 8:30 p.m., Friday and Saturday. Early evening jazz. Chantel, Wednesday and Sunday. De Choro Island Sounds play ska, calypso, and reggae from 5:30 p.m., Sunday.

Cafe Ben Appetit, 701 B Street, downtown. 496-0225. Bryan Vorhees, pianist, performs from 8:00 p.m., Tuesday through Friday and from 8:30 p.m., Sunday through Thursday. Rick Ross, pianist, performs from 5-7 p.m., Friday.

Cafe del Rey Moon, 1549 E 12th, Balboa Park. 234-8531. Piano bar. Jack Pollock, 8:30 p.m., Sunday through Saturday. Barry Craig, 3-8 p.m., Sunday.

Cafe Sevilla, 555 Fourth Avenue, downtown. 233-5079. Flamenco guitarist Juan Soriano performs at 9 p.m., Sunday.

The Casbah, 3822 Kettner Boulevard, downtown. 234-9033. Holly Lane Seales and the Glory Shoppers, rock and roll. Thursday. Live music is presented on other nights, call club for information.

The City Beats Cafe, 695 Fourth Avenue, downtown. 234-0403. Blues and the Cousins, vintage rock and roll. Thursday through Saturday. Blues Rose and the Sengul Gals, featuring A.J. Croce blues and rhythm and blues. Sunday and Wednesday. Archie Thompson performs jazz on the saxophone from 5-8 p.m., Friday.

Cos Coe Club, 4302 University Avenue, East San Diego. 285-8231. The Peter Jay Almond Live Show features Peter on piano, guitar and keyboards, performing country, pop, rhythm and blues, and other types of music. Thursday through Sunday, with a jam session Sunday from 3-6 p.m.

Cupcake Restaurant, 2806 Pacific Highway, San Diego. 297-2972. Jamie Morris and the South American Jazz Ensemble, Wednesday through Saturday. Concert Lounge. Kevin Green, piano variety, daily from 5-8 p.m.

Crocker, 802 Fifth Street, downtown. 233-4300. 11 p.m. jazz performance. Daniel Jackson, Thursday. The Pines A Cappella Trio, Friday. Bob Hamilton, Saturday. Todd Hunter, Monday. Sue Palmet, Tuesday. Skip Meyers, Wednesday. 8:30 p.m. jazz performance. The Harriet Quartet, Thursday. Joe Martin Quartet, Friday. The Steve Fitzgerald Quartet, Saturday. Joe Martin, Sunday. Live music. The Gary Scott Quartet, featuring Mel Cook, Monday. The Real Jazz Band, Tuesday. The Skip Meyers Quartet, Wednesday. Daniel Jackson performs at 10 p.m., Saturday and Sunday. A.J. Croce plays piano beginning at 6:30 p.m., Sunday.

Crocker's Top Hat Bar and Grill, 802 Fifth Avenue, downtown. 233-4300. Jazzy jazz. Chicago blues and music with Les Rainey and Friends, Thursday. Rose Rose and the Jazzy Gals, featuring A.J. Croce, rhythm and blues. Friday. Jackie Bonagante, rhythm and blues and jazz. Saturday and Wednesday. Bonnie Ward, acoustic music, 9 p.m., Tuesday.

Dickies, 4225 El Camino Boulevard, East San Diego. 283-4500. Piano bar. Paul Craig, Tuesday through Saturday. John Carr, Sunday and Monday.

Denny Maglio's, 3089 University Avenue, Hillcrest. 298-4534. Catherine Espinoza, Irish harp and Irish music. Thursday. The Ranch Party Bluegrass Band, bluegrass music. Friday. The Perfect Cure, music from the British Isles. Saturday. Mahala, international and traditional folk music. Sunday. Old Time Hot Nights, Monday. Small Change, acoustic and electric blues. Tuesday. Jeff and Ken, old-time jazz, swing, and original music. Wednesday.

DW's Pub, San Diego Marriott Hotel and Marina, 333 West Harbor Drive, downtown. 234-1500. Rita Moss performs at the piano with a variety of musical styles. Tuesday through Saturday.

The Reagan, 421 University Avenue, Hillcrest. 295-0280. Eddie Cook, comedy and music. Thursday. Cruise Control, rock and roll. Friday. The Francoise Black Trio, with Jim Sabo and Steve Malik, contemporary and rhythm and blues. Saturday. Steve Malik, piano variety. 5:30-7:30 p.m. Sunday. Sunday followed by piano bar. Sunday evening. Dan Myers, piano variety. Monday. Barry Cook, piano variety. Tuesday. The Tom Burke Trio hosts open mike night. Wednesday.

Recess Cafe, 3821 Park Boulevard, 297-3006. Small Change, blues, 8:30 p.m., Friday. And, folk music, 8:30 p.m., Saturday.

Real City Club, 1527 Pacific Highway, downtown. 233-0000. Coast Highway rock and roll. Thursday through Saturday.

Flamingo Mats, Charles Flamingo Lodge, 1785 Union Street, downtown. 234-6787. The Was Curry Jazz Trio, jazz, 9 p.m. to midnight, Friday through Sunday. Flamingo Mats Jazz Trio plays jazz piano from 9 p.m. to midnight. Sunday through Thursday through Saturday.

Gale's Grille, 2825 Fifth Avenue, corner of Fifth and Olive, Hillcrest. 291-4775. Craig Jones, piano variety. Thursday. Craig Jones, piano variety.

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6:30 pm NFL FOOTBALL
Free buffet • Drink special

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9:00 PM **BECK & BOB MARINO'S**
CHRISTMAS CAROL SING-ALONG

Wednesday • December 20
ONE NATION UNDER A BLOODE

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Well drinks • Domestic beers
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December 17
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Just back from Billy's Las Vegas.
Appearing in upcoming Showtime
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Big Wednesday
The return of the
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12/31 - New Year's Eve Bash!
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9 pm • 82
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6 pm • 84

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AMERICAN MAN
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OLD DIAMONDS
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ALICE BATTLE • BUST 157

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Fri., Dec. 22
SHE ROCK
New Year's Eve
PSYCHOTIC WALTZ

and Joe Matthews, Broadway tunes, Friday; Ed Marlin, and Zander host "off Broadway" night, Saturday; Barrett Anderson and Sandy Chagel, jazz, 8 p.m. to midnight, Sunday; David Jago, jazz, Tuesday; Elliot Lawrence, jazz vocalists, Wednesday.

Handorganist 4016 Wallace Street, Old Town in the Heart of the Mission, 200-0164. Charlie Morris, contemporary, Friday and Saturday.

Holiday Inn, Portofino Lounge, 1355 North Harbor Drive, at the Embarcadero, downtown, 223-2861. The Dave Scott Duo, jazz, 4:30 p.m., Tuesday through Saturday.

Horton Grand Hotel, 311 Island Avenue, downtown, 244-0886, 5:30 p.m., 7:21 performers: The Holly Holmann Duo performs jazz, beginning at 8:30 p.m., Friday and Saturday; pianists perform beginning at 8:30 p.m., Tuesday through Saturday; call club for information.

Horner Park Plaza Hotel, 520 E Street, downtown, 232-6900. Gary Rich performs jazz and new-age music, Monday and Wednesday through Saturday.

Hotel San Diego, 329 West Broadway Street, downtown, 234-0332. At Dancin': The Sugar Trio, jazz, Tuesday through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Indoor stage: The Mark Lennon Band, jazz, Sunday and Monday; Piano Bar: Joe Sordani, 5:30-8:30 p.m., Tuesday through Friday; Mike Rana, 9 p.m., Tuesday through Saturday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-2325. Wayne Jett, jazz, Tuesday through Saturday; with the Imperial House Corn Singers, Tuesday; Wayne Jett and Hank Young, jazz, Friday and Saturday.

"The Lancers", at the dock, 1056 North Harbor Drive, downtown, 234-8687. Rick Marcellino and the B Street Band perform contemporary music every dinner cruise.

Jack Hudson Wood Restaurant, 5312 El Camino Real, San Diego, 236-8220. Appalachian folk jam session the third Tuesday of the month, latest

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

Jelly Beans, 807 West Harbor Drive, Newport Village, 233-4300. Old School, comedy and music, Wednesday through Saturday.

McDonagh's, 1125 Fifth Avenue, downtown, 239-4384. The Blue Tatters, blues and rhythm and blues, Friday; the Rhombologues, vintage rhythm and blues, Saturday.

Molly's, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 235-8900. Parrot Don Greenback performs classical music and show tunes from 6:00 p.m., Monday through Saturday; Rick Rana, piano music, 6:00 p.m., Sunday.

The Omni International Hotel, 910 Broadway Circle, downtown, 238-2200. Lounge: piano variety with Kenan Melton, Tuesday through Saturday.

Patrick's B., 425 F Street, downtown, 233-3077. Pro Brights Preservation Band, New Orleans-style jazz, with guest vocalists, early evening Wednesday and Thursday; Ruby and the Redhairs, vintage rhythm and blues, Friday and Saturday; the Rick Carter Group, blues and rock and roll, Sunday; the Blue Tatters, blues and rhythm and blues, Tuesday.

Princess of Wales British Pub and Restaurant, 1605 India Street, 238-1303. Singing piano bar entertainment, Rhino Rhinoceros, comedy and rock and roll, Friday and Saturday.

The Red Fox Steak House, 2223 El Cajon Boulevard, 297-1322. Doug Nye, piano, entertainers with an emphasis on show tunes, beginning at 8:30 p.m., Wednesday through Saturday.

Rushes & Lee, 880 Harbor Island Drive, Harbor Island, 297-1805. Light Vaux, jazz and contemporary, Thursday through Saturday.

Ruby O'Day's, 3402 Adams Avenue, Normal Heights, 234-7666. Rick Rana, contemporary, Thursday; the Noise Boys,

rock and roll, Friday and Saturday; Tony Curran, Irish and folk music, Tuesday; Don Dunn, contemporary, Wednesday.

Sculptors Garden Cafe, San Diego Museum of Art, 1400 El Prado, Balboa Park, 233-7921. Bob Hamilton, jazz piano, noon-3 p.m., Saturday; Bob Hamilton performs jazz music on the piano, 2-4 p.m., Sunday.

The Soundtree Cafe, 3838 Fifth Avenue, Hillcrest, 497-0035. The Jax Thorns, jazz, Friday; A.J. Croce, jazz and rhythm and blues, Saturday; live jazz, Sunday; call club for information.

Tin Pan Alley, 308 University Avenue, Hillcrest, 497-0480. Those Cows with Andy Nathan, and Jon, perform popular and show tunes Friday and Saturday; Barry Craig plays the piano from 4-7 p.m., Friday and Saturday; as does Paige Livest, from 7:11 p.m. the same nights.

The Leav's, 5302 Napa Street (at Morris Boulevard), Bay Park, 542-1482. Four Eyes, rock and roll, Thursday through Saturday; Streetbeat, rock and roll, Tuesday and Wednesday.

Taba Hana's, 2501 University Avenue, North Park, 295-8426. The United Band, blues and rhythm and blues, 8 p.m., Thursday; the High Society Jazz Band, Dixieland jazz, 5:30 p.m., Friday; the Souther Kings, rock and roll, Friday and Saturday evening; the Ranch Party, Bluegrass Band performs at 12:30 p.m., Sunday; Billy Thompson and Jeff Moore, blues and rhythm and blues, Wednesday, 3-6 p.m., Monday through Wednesday; So Shamus, piano variety, 3-6 p.m., Thursday through Saturday.

The U.S. Great Hotel, 326 Broadway, downtown, 232-3121. Lounge: Bob Long, pop, boogie, and swing, Tuesday through Friday; happy hours: Fran Lindholm, jazz music, Thursday through Saturday; Lobby Doug Ulrich, piano variety, 3-6 p.m., Monday through Wednesday; So Shamus, piano variety, 3-6 p.m., Thursday through Saturday.

VFW Post 7420 (San Diego), 2100 Logan Avenue, Southeast San Diego, 239-5773. Salsa and Salsolero performs jazz, Top 40, country, and show tunes, both in English and Spanish, from 3-7 p.m., Sunday.

The Westgate Hotel, 1055 Second Avenue, downtown, 238-1829. Rina performs contemporary and classical

piano selections in the Fountains room from 6:30-10:30 p.m., Monday through Friday; and in the lobby from 4-8 p.m., Saturday and Sunday.

Woods and Music Restaurant, 1000 Fourth Avenue, Hillcrest, 294-2121. Sam Hinton, folk music and folkies, 8 p.m., Saturday; Fred Schneider, George Siroch, and Jeff Peterson, traditional music from Bulgaria, Poland, Serbia, Turkey, Greece, and Spain, 3 p.m., Sunday.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 234-1520. The Diamond, contemporary, Tuesday through Saturday; the Shep Nevers Quartet, jazz, 8:30 p.m., Sunday.

East County

Amador's Hacienda, 700 North Johnson Avenue, El Cajon, 443-9827. Michael Carey, contemporary music, 9 p.m., Friday and Saturday.

Barney Stone, 7019 El Cajon Boulevard, college area, 443-2263. Nelson, contemporary, Thursday; the High Society Jazz Band, contemporary music, Wednesday.

The Boondocks Restaurant, 5320 Parkway Drive, La Mesa, 465-5600. David Smith, contemporary, Wednesday through Saturday; RAB, jazz, piano, performs a variety of music Sunday and Monday, and during the Friday happy hour; Pat Glenn, variety piano music, Tuesday.

Bronco Billy's, 11277 Woodside Avenue, Sanes, 448-7778. Bandstand, country, Wednesday through Sunday (last session Sunday); country dance lessons, Sunday, Wednesday and Thursday.

Hill and Sons, 690 North Second Street, El Cajon, 379-3662. Country Show, Top 40 rock and roll, Wednesday through Saturday.

The Canyon Inn, 3500 Harrison Canyon Road, El Cajon, 443-8907. Night Train performs a variety of music and hosts a jam session from 3-7 p.m., Sunday.

The Westgate Hotel, 1055 Second Avenue, downtown, 238-1829. Rina performs contemporary and classical

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Sunset Jazz Happy Hour
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plenty of those others. 1969.
**** (Ken. 12/19)

Dad—There's an intriguing idea here, and director Gary David Goldberg never gets any closer to it. The idea is identified (after apparently one diagnostic session with a psychiatrist) as "successful schizophrenia." A seventy-eight-year-old retiree, almost paralyzed by age and unable to make the least bit of sense of the world, is in command of his wife, has manufactured and secretly maintained for thirty years a fantasy world that is as real to him as his real one. Regrettably, it is not as real to Goldberg, who pictures this imagined world as a sort of *La Strada* with the elements of the tangible one submerged under slow-motion, the rough visual equivalent of passages of *Italo* in a Freudianized novel of the 1930s. (All the lessons of *Babur*... all the lessons of *Kennan*... all the lessons of the school of surrealism, are lost on one Mr. Goldberg.) Also regrettably, this idea

doesn't intrude into the story until deep into the second half, we get only a few glimpses of this pastoral hideaway. A new Jersey farm off the front of an old *Starving Evening Post*, can only be interpreted as the character's actual past, presumably his own boyhood. And finally, the inevitable: once it does intrude, it fails to hold the screen, fails to cast its full and withering glare on the man's "real" life, but gives away meekly to COCCOPOLIKE material of dotty oldster going a little mad, and a little putting on loud clothes and getting hairy, etc. This is, after all, an Amblin' Entertainment: official members of denial and repression. Jack Lemmon, Ted Danson, Olympia Dukakis, Kathy Baker. 1989.

The Dream Team — Four mental patients get a pass to the ballgame. Translation: Michael Keaton.

Christopher Lloyd, Peter Boyle, and Stephen Furst get a pass to bad acting. With Lorraine Bracco; directed by Howard Zieff. 1989

Drugsstore Cowboy — Something the cat dragged in — a scruffy but not unappealing little movie, by Gus Van Sant, Jr., about a two-man, two-woman team of dope fiends who burglarize pharmacies to feed their habit. Its main tenor of amorphous, improvisational realism, its intermittent eruptions of high style and experimentation (the Wellesian camera angle, the hallucinatory montage updated from 1940), its bumbling approach to comedy — all this is,

approach to comedy — all this is ingratiating rather than really convincing, effortful rather than really effective. And each of the three cited tendencies clashes with and chips away at the others. Starring Matt Dillon, Kelly Lynch, James Remar, and (novelist and *drug guru*) William S. Burroughs, who

stoppe I trying: there's a brooding jazzman imprisoned in his fingertips. In a desperate attempt to enliven the act, they add a female vocal (Michelle Pfeiffer, with her anorexic sex appeal, and a 1940s torch-singer style not quite bad enough to be funny or quite good enough to be fun). And this, as you will have guessed, spells trouble. Some of the humor is so broad (e.g., the audition scene, with a sparkling turn by Jennifer Tilly) that it hinders the movie on its way to the depths of gloom.

(Cinematographer Michael Ballhaus, working in a lightly frosted half-light, is down there throughout.) But the satirical bits are much more treasurable than the solemnities about artistic expression, self-fulfillment, personal commitment — all that jazz. Written and directed by Steve Kloves. 1989.
** (College)

Family Business — Crime comedy with Dustin Hoffman, Sean Connery, and Matthew Broderick, directed by Sidney Lumet.
(Cinerama 6; New Valley Drive In; Plaza Cinemas; Santee Village 8; UA Escondido 8; UA Glasshouse 6; UA Horton Plaza 7; Wiegand Plaza 6; from 12/15)

Fletch Lives — Gloomy news indeed. The intensely dislikeable newspaper reporter, I.M. Fletcher, as played by the dislikeable Chevy Chase, is back — smirks, baited eyelids, disguises, aliases, and all. Now, something called **FLETCH DIES** might just be something to see. Then again, it might not. Directed by Michael Ritchie. 1989.
 ★ (South Bay Drive-In)

Gross Anatomy — Inspiration for the callow, shallow dollar-chaser who wants to believe he can have great success and prestige and still be a smart-mouth and a screw-off along the way. Oh, and shoot some baskets too. The specific setting is med school, so there's particular inspiration for those whose total esteem for the medical profession was learned from the movie of MASH. (There's also, in that same vein, intermittent occasion for that form of titillation so popular on TV news shows.

that year-round mainstay that gets them through the months when swimming suits are packed in the closet: the gore of the operating room.) You might feel a little bad for Christine Lahti, but not because her character is dying of lupus. With Matthew Modine and Daphne Zuniga, directed by Thom Eberhardt. 1989.

Harlem Nights — So now Eddie Murphy's a director and scriptwriter too, in a not very atmospheric conjuration of an after-hours gambling and prostitution house of the 1930s. The direction is plain and pedestrian, not at all flashy, but that fits in with the period. The script (ahead of which we always seem to be one step) would be

several pounds lighter, and with no loss of wit, if it shook out all the "I" words. The tone, in both departments, is maddeningly fickle, going along being tough and cool and then plummeting into the lowest of comedy. With Richard Pryor, Redd Foxx, Della Reese, Michael Lerner, Danny Aiello, and Murphy. 1989.

* (Aero Drive In; Center 3 Cinemas; Grossmont Mall; Grove 9; New Valley Drive In; Oceanstate 8; Rancho



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
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


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
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Our tune-ups include a lot more than others. It includes:

1. Spark plugs	4. Check lights
2. Distributor points	5. Check timing
3. Conventional	6. Check cooling system & hoses
4. Check brakes	7. Check fuel

35-point Major Service Special \$69 (reg. \$150)

Extra for tune-up included. Our major tune-up includes:

1. Compression test	13. Adjust carburetor	24. Check brakes
2. Valve adjustment	14. Check timing	25. Check timing
3. Water pump	15. Adjust steering box	26. Check lights
4. Spark plug	16. Adjust alternator	27. Check powerbrake for damage
5. Distributor points	17. Adjust brakes	28. Check and recharge battery
6. Conventional	18. Adjust engine belts	29. Replace filter (if needed)
7. Check oil	19. Check engine oil pressure	30. Lubricate chassis
8. Gas filter	20. Check & replace all fluid	31. Lubricate shock absorbers
9. Fuel filter	21. Check engine oil level	32. Check exhaust system
10. Adjust engine	22. Check for leaks on test belts	33. Check for leaks on test belts
11. Adjust timing		

Note: For 6-cylinder cars add \$20
Toyota Supra, and 240Z, Datsun 280ZX with 4-cyl. pump, add \$25.

Complete Clutch Job \$179 (brand name part)

We replace:

1. Transmission input shaft and (except Hondas)	4. Pressure bearing	None hydraulic parts are not covered. Use for 4800
2. Clutch disc	5. Pilot bearing	
3. Clutch die	6. Release bearing	
	7. Flood test	

Brake Job Special \$44 (reg. \$80)

Front or rear. One job per customer.

1. Inspect brake pads or shoes to install new brake shoes	5. Band brake inspection
2. Check brake fluid	6. Check fluid (if drums) and rear shoes
3. Inspect complete hydraulic system	7. Release time (rear shoes of 2 cyl. cars)
4. Test hydraulic line	8. Flood test

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All our work has a 2-year or 20,000-mile limited warranty.
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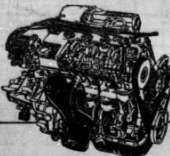
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