

## CULTURAL CONFRONTATION IN PYNCHON'S "ENTROPY" AND *VINELAND*

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(Resumen)

Una somera mirada a la obra de Pynchon es suficiente para comprobar la enorme y rica cantidad de referencias a todos los ámbitos de la cultural popular americana. Sin embargo el jazz y la música clásica son las fuentes más importantes de las referencias culturales de "Entropy". A principios de los sesenta se abrió un profundo debate entre los entendidos y aficionados al jazz: Los *beatniks* contra los *trads* (tradicionalistas o puristas) Las variedades de *cool* versus *hard bop* marcan la pauta cuando Meatball y sus amigos debaten sobre las virtudes de Gerry Mulligan, The Modern Jazz Quartet de John Lewis, o Charles Mingus. Cuando la tensión de la confrontación disminuye, como si de otra resolución entrópica se tratase, ambas corrientes del jazz contemporáneo evolucionan en otro conjunto de tradiciones. En los noventa, el mundo de *Vineland* es muy diferente y también su música. Ya no es el jazz, sino el rock and roll, no es Mussorgsky, es Jimmy Hendrix y Led Zeppelin. El objetivo de este artículo es examinar estos dos conjuntos de referencias, no como un mero ejercicio de recordar la cultura de otras décadas sino como una metáfora de la entropía en el caso de del *cool jazz* y como otro signo de la América más oscura treinta años después en *Vineland*: "The People's Republic of Rock and Roll." (*Vineland* 1990: 209)

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Pynchon's works are peppered with references and allusions of all kinds, mainly to popular culture. The amount of quotes and allusions contained in any of his works is often puzzling at a first look, but after some careful study it is surprising to see how integrated these allusions are in the plot and ideas within his narratives. In the case of "Entropy", jazz, in its different styles and schools is another example of entropic conflict.

Jazz has featured prominently in American literature since the very beginnings of the music. Authors like Kerouac have used the genre as a means of rejection of conventional values. However, in Pynchon's "Entropy" (1959) jazz music is deeply embedded in the plot of the story. From the very beginning, we realise we are in the presence of beatniks:

They all wore horn-rimmed sunglasses and rapt expressions, and smoked funny-looking cigarettes which contained not, as you might expect, tobacco, but an adulterated form of *cannabis sativa*. This group was the Duke di Angelis quartet. They recorded for a local label called Tambú and had to their credit one 10" LP entitled *Songs of Outer Space*." (77)

This characterisation certainly comes a long way from Kerouac's: "A swinging group of new American men intent on joy" but it certainly responds to the stereotype of the beatnik. The scene is clearly set; these men are practitioners of the style known variously in the fifties as *bebop*, *rebop*, or *hardbop*, and that makes them *boppers* and so, mortal

enemies of the *trads*, the defenders of the older, more established tradition in jazz, curiously enough, also known as *hot jazz*. Since a direct offspring of the *hardbop* school of jazz is the so-called *cool* style, the opposition *hot* versus *cool* is clearly a duality of the entropic variety.

In "Entropy" we have the occasion of attending a rehearsal session of the Duke di Angelis:

Meatball glared at him. "I say," he said. "I have this new conception, man," Duke said. "You remember your namesake. You remember Gerry."

"No" said Meatball. "I'll remember April, if that's any help."

"As a matter of fact," Duke said, "it was Love for Sale. Which shows how much you know. The point is, it was Mulligan, Chet Baker and that crew, way back then, out yonder. You dig?"

"Baritone sax," Meatball said, "Something about a baritone sax."

"But no piano, man. No guitar. Or accordion. You know what that means."

"Not exactly," Meatball said.

"Well first let me just say, that I am no Mingus, no John Lewis. Theory was never my strong point. I mean things like reading were always difficult for me and all –

"I know," Meatball said dryly. "You got your card taken away because you changed key on Happy Birthday at a Kiwanis Club picnic."

"Rotarian. But it occurred to me, in one these flashes of insight, that if that first quartet of Mulligan's had no piano, it could only mean one thing."

"No chords," said Paco, the baby-faced bass.

"What he is trying to say," Duke said, "is no root chords. Nothing to listen to while you blow a horizontal line. What one does in such case is, one *thinks* the roots."

A horrified awareness was dawning on Meatball. "And the next logical extension," he said.

"Is to think everything," Duke announced with simple dignity. "Roots, line, everything ." (91)

"You remember Gerry" (90) starts to shed light on these a capella, vocalless sessions. It is Gerry Mulligan we are talking about. In the late 50s Gerry Mulligan had earned a name as an arranger and composer of the cool school, having taken part in the seminal session which produced the landmark Miles Davis' album *Birth of the Cool*, along with Gil Evans. Mulligan's composition *Venus de Milo* is one of the many climaxes of the album, becoming a modern jazz standard in the long run. But it is the American standard "I'll Remember April" the tune that can help us understand what Meatball and his *croonies* are *hip to*.

"I'll remember April" appears in the Gerry Mulligan's album *Live at the Height Club, L.A.* (1953). Mulligan had formed his pianoless quartet the previous year to much critical acclaim. The tune is a prominent example of the genre known as the standard song. As defined in the *Webster's Encyclopaedic Unabridged Dictionary of the English Language*: "A musical piece of sufficiently enduring popularity to be mad art of a permanent repertoire, especially a popular song that is held in esteem and is commonly used as the basis of jazz arrangements or improvisations." (398) The song is thus conceived as a vehicle for experimentation. It is therefore reduced to the bare essentials, just the chords, the melody, without lyrics or embellishments. It is curious to note, however that

great improvisators such as Dexter Gordon or Lester Young, used to confess that they could not improvise on a given melody if they did not remember the lyrics to the song and so Dexter Gordon recited the refrain before starting to play. When Meatball Mulligan and his friends gather to have a session, "only without instruments" (90) one cannot but think about this Dexter Gordon's statement. The melody must be deeply engraved in your head before you can improvise, i.e. add anything to it.

"Mulligan, Chet Baker and that crew, way back them, out yonder" opened the door to a new conception in jazz as Duke reminds Meatball (90). In the 1940s jazz buffs were deeply divided between *trads* (the followers of the old style, as played by the pioneers of Jazz in New Orleans) and the ones known as *moderns* who worshipped Charlie 'Yardbird' Parker and Dizzy Gillespie. The battle of the *trads* versus the *moderns* (mods) was ruthless but this divide was not as deeply felt among musicians. Modern jazz historians have striven to prove that *bebop* is a logical development of swing, the precursor of *bebop*, a word of dubious etymology, lately meant to derive from the Spanish *arriba*, for it was first known as *rebop*. Beatniks embraced *bebop* with open arms. Older and more conservative jazz lovers took to the older styles and began what was known as the *trad* or "Dixieland revival", a style slavishly in debt with the first schools of jazz in Chicago and New Orleans. Concerts featured as the battle of the *trads* against the *boppers* were common at the time. Nowhere was the confrontation more vehement than in Europe. In Britain traditionalists outnumbered *boppers* and set the beginning of a very British tradition; the Dixieland pub band. The battle, however, reached paroxysm of violence and insult in France where Hughes Panassie, the author of the first *Jazz Discography* violently attacked Charles Delaunay, the jazz writer friend of Parker and Gillespie. The bitter fight split the widely popular clubs of jazz followers, the Hot Club de France and led to the establishment of two separate jazz festivals, one in Paris and another in the Côte d'Azur, in Antibes. It is curious that when musicians were asked their opinion, they simply said it all came down to good music, as Charlie Parker said in a 1953 interview: "[...]good music or otherwise, you know. And it doesn't make any difference which idiom it might be in [...] *Swing*, *Bebop*, as you might want to call it, or *Dixieland* [...] If it's good it will be heard." (VAIL 1996:131). Curiously enough Charlie Parker had played in Paris in 1949 with Sidney Bechet, one of the older and more respected traditionalists of the New Orleans School.

At the time of Meatball Mulligan's "session without instruments", however, modern jazz, *bebop*, was widely known and accepted. Then came his namesake Gerry to upset new traditionalists, now of the *bebop* variety, with his pianoless quartet, his contrapuntal music without harmony, heresy of the worst kind, in fact. Critics bemoaned it wasn't jazz, it wasn't even music. Mulligan's originality had gone one step beyond. It was more than many *boppers* could accept. That's the "horrified awareness dawning on Meatball." When there is "no root chords", there is "nothing to listen to while you blow a horizontal line" (91).

In jazz improvisation, while one or two players improvise, what is known as the rhythm section provides a sort of guideline, an anchor so that the improvisers do not literally "blow their tops," i.e. a point to return to allow for the other players to begin their own improvisations. This rhythm section is usually composed of drums, double bass, and specially the piano, played in the percussive style known as "comping," a shortening of accompaniment as used in musician's slang. To many inexperienced improvisers playing without this piano line is quite difficult if not virtually impossible.

Duke is a self-confessed musical illiterate; he cannot read music. The new generation of jazzmen like Mulligan, Mingus or Lewis were not only "root" musicians, they were also theorists. A jazz composer like John Lewis, founder of the Modern Jazz Quartet gave jazz music a new respectability, not only in the quality of his compositions, verging on the Neo-classical, but also in outlook and appearance, for the MJQ have always played in tuxedos to select audiences. Charles Mingus (he always made a point not to be called Charlie, unlike Charlie Parker, perhaps a more respected musician who never cared *two bobs* what he was called) had a slightly different career. One of the first *beboppers*, he did not win public recognition until much later, being what is known as "'a musicians' musician." The highlight of Mingus' career was perhaps his collaboration with Duke Ellington. Certainly the nadir was his eviction from his apartment in Manhattan, which he partially portrayed as an outrageous act of racism. The shameful incident can still be seen in the documentary "Mingus, Mingus, Mingus," a powerful indictment of the condition of the black jazz musician in the USA. In his autobiography *Beneath the Underdog*, Mingus recalls this and many other similar incidents to prove the miserable life of the American Black musician.

In this short extract of "Entropy" the controversy between two antagonistic conceptions of jazz is condensed. Not only within the musical patterns of jazz improvisation but also in the different labels applied to the music, i.e. hot versus cool, which is directly related to the concept of entropy.

The *Webster's Third New International Dictionary* gives four definitions of "entropy":

1. [In thermodynamics] a quantity that is measure of the amount of energy in a system not available for doing work.
2. [In statistical mechanics] a factor of quantity that is the function of the physical state of a mechanical system.
3. [In communication theory] A measure of the efficiency of a system (as a code or a language) in transmitting information.
4. The ultimate state reached in the degradation of the matter energy of the universe: state of inert uniformity of component elements; absence of form, pattern, hierarchy, or differentiation. (1971 759b)

Out of these four definitions the two apartments described in the short story by Pynchon would fit better the first and third definitions. Mulligan party-goers are characterised by apathy and inertia. Their discussion of jazz matches the third definition. This non-verbal and non-musical communication has its parallelism in the upper floor: "And the tango. Any tango, but more than any perhaps the sad sick dance in Stravinsky's *L'Historie du Soldat*" (89). *L'Historie* was a revolutionary work in getting rid of the piano and in reducing the number of performers to a minimum. Add to this the influence of jazz and we shall see obvious parallels with the discussion of Gerry Mulligan. No piano in jazz eventually leads to Free Jazz, and that means for many of its contestors, no jazz, in a word lack of communication.

Thomas Pynchon himself explains his point of view in the introduction of his short story collection, *Slow Learner*.

We were at a transition point, a strange post-Beat passage of cultural time, with our loyalties divided. As bop and rock'n'roll were to swing music and post-war pop, so was this new writing to the more established modernist tradition we were then exposed in college (11)

Thirty one years after "Entropy" was written, the panorama is quite different. There are no more *boppers* or *trads* (although there is a jokingly self-entitled Bebob Presentation Society headed by one-time Charlie Parker collaborator, Red Rodney). Late 1980's America is a much darker society after the Nixonian involution and the squandered hopes of the First Summer of Love. *Vineland* begins with a revealing quotation

Every dog has his day,  
and a good dog  
just might have two days  
- Johnny Copeland (1)

Who this Johnny Copeland might be could be a problem for the uninitiated or the profane. For those versed in Rhythm'n' Blues this is the veteran singer from Texas who cut his teeth in the Blues Soul scene of the 60's. He recorded *Every Dog has his Day* in the late sixties. The sentence comes from a proverb dating from the 17<sup>th</sup> century and appearing in *Hamlet*: "The cat will mew and the dog will have his day." It is a line much used in Blues verse, for example in Charlie Patton's 1929 *Hammer Blues*. It is a premonitory note of the fate awaiting Frenesi Gates: The day when she will have to pay for her goodwill crimes of the Sixties. Frenesi's daughter, Prairie is an offspring of the Summer of Love, the *hippy* era. Federal Prosecutor Brock Vond is, on the contrary, a child of Nixon, an heir of the climate of pathological suspicion of everything and everybody. Throughout the novel we can see a conflict between these two worlds of officialdom and the underground, downshifting culture. Prairie's boyfriend, Isaiah Two Four,<sup>1</sup> is the drummer in the after-punk band Billy Barf and The Vomitones. In one of Pynchon's customary comical incidents, feminist film collective 24fps starts at a College Revolution to proclaim the People's Republic of Rock and Roll, seceding from California, after an initial disappointment with an educational institution called College of the Surf. Suffice this little sample to unfold the rich paradigm of *Vineland*'s world of reference: popular music, popular culture from Disco to Country, from Silent Cinema to Cult TV. Working on a quasi-complete annotated edition of *Vineland* is a task beyond the scope of this paper and not an easy one. Glossaries-in-progress of *Gravity's Rainbow* have taken the authors many years and efforts. We have started a modest list of references to Popular Culture in *Vineland* and the results show a vast array of names and titles (see appendix).

Popular music-wise, Pynchon is also a much referred to author. This aspect of Pynchon's bearing on popular culture has been explored in two scholarly articles by

1. "And he shall judge among the nations and shall rebuke many people; and they shall beat their swords into plowshares, and their spears into pruninghooks: nation shall not lift up sword against nation, neither shall they learn war anymore." (Isaiah, 2,4.. The King James Bible). That Prairie's boyfriend chose this verse from the Bible is pretty ironic, considering his love of violence as a self-respecting punk drummer.

Steven Moore (1982) and Larry Dawn (1983). Practically everybody in the contracultural music scene have in one way or other alluded to Pynchon's work. The famous New York performance artist Laurie Anderson, also a devotee of Burroughs' "Language is a virus" theory, recorded a song called *Gravity's Angel* on her 1984 album *Mister Heartbreak* (Warner Brothers). Other after-punk groups such as Radiohead make extensive use of Pynchon's imagery in their records. Classic rockers like Warren Zevon have also been inspired by "Entropy" as he acknowledges in the liner notes of his 1996 compilation *I'll Sleep When I'm Dead* (Rhino Records). (Talking about liner notes, it seems that Pynchon wrote a not that brief note for *Spiked! The Music of Spike Jones*, a quirky musical comedian who went on to have his own show on British television in the 50's). Folk singer and Pynchon's friend at Cornell, Richard Farina, wrote an instrumental piece entitled "V" in 1965 which appears in his *Celebrations for a Grey Day* LP. The seminal Jazz-Rock group Soft Machine [also heavily in debt with Burroughs, as the name reveals] are also mentioned by Dr. Larry Dawn as borrowers of Pynchon's motifs. Perhaps the most surprising inclusion is that of AOR artist Pat Benatar who recorded a whole album entitled *Gravity's Rainbow*. Some groups have just added music to Pynchon lyrics: Insect Trust, a psychedelic group, have picked up lyrics verbatim from songs in "V" for their albums *Insect Trust* (Capitol, 1968), and *Hoboken Saturday Night* (ATCO, 1970).

However, Pynchon was displeased with the band and threatened with legal actions if the band did not withdraw the album. After some negotiations the band agreed to stop its performance live and Pynchon stopped legal actions. As far as we know, this is the only time that a Pynchon song has been recorded.

It is evident, then, that one of Pynchon's stylistic trademarks is his frequent use of musical references, particularly jazz - as it is cool - "Entropy". Songs lyrics have appeared in Pynchon's work from the very beginning, at first songs from someone else, but increasingly, his own lyrics too. In "Low Lands" (1960), a story which appears together with "Entropy" in his short story collection *The Slow Learner* (1985), we come to a revealing observation in a reference to Dennis Flange singing *Cindy*, a Noel Coward Song.

When "V" appeared, Pynchon's liking for songs as a literary device had become an indelible fact, scarcely there is a chapter without any of his lyrics, some of them real. This continued with *The Crying of the Lot 49* and above all in *Vineland*. Some of the lyrics come with helpful hints for guessing the tunes, but unfortunately it has become quite difficult to assign tunes to his recent lyrics. The list of Pynchon-penned lyrics in *Vineland* include the following songs:

- Little Grass Skirt* ( 63)
- Wacky Coconuts* (66)
- Floozy With an Uzi* (104)
- Just Like a William Powell* (162)
- Kick Out the Jambs* (191)
- Thanatoid World* (224)
- Another Cheap Romance* (281)
- Lawrence of Arabia* (309)
- Daughters of the Road* (331)
- The Tube* (336-337)
- Es Posible* (356)

*Like a Meat Loaf (363)*

But the summit of this love affair between Pynchon and rock song is the rumour that connects *grunge* martyr Kurt Cobain and *Gravity's Rainbow*. Although this rumour is unsubstantiated, some think that the lyrics of Nirvana's smash hit *Smells Like Teen Spirit* may have been inspired by a song from *Gravity's Rainbow* (p.538).

To many commentators Pynchon is a political polemicist:

what is interesting is to have before us[...]that rarest of birds: a political novel about what America has been doing to itself, to its children, all these many years. And as Thomas Pynchon turns this attention to the nightmares of the present rather than the past, his touch becomes lighter, funnier, more deadly (Salman Rushdie, *The New York Times Book Review*).

This conflict of mentalities and policies has its correlation in popular culture and popular music; the conflict of the older school and the newer style of jazz in "Entropy" and the conflict between the contracultural world versus the Las Vegas *weltschtaung*:

"Oboy", Zoyd groaned, "I've got worse trouble here than I've ever had, and I'm hearing 'Life is Vegas'?"

Elmurst's eyes moistened, and his began to tremble. "Y-You mean...life *isn't* Vegas". (Vineland 360)

We can see the clash of two worlds: *grunge* authenticity and uncompromise versus replica and naugahyde, the synthetic fabric so popular in the 60's in Las Vegas which came to adorn many a couch all over the world thus becoming a symbol of bad taste and tackiness.

Pynchonalia is a fun world. He includes all kinds of amusing elements of popular culture – comics, horror movies, rock'n roll, jazz, and TV. He also includes a lot of other interesting *stuff* – scientific, literary, historical - . His novels are a challenge and also a set of instructions for a difficult puzzle. They are authentically entropic.

In *Vineland* Pynchon tries to recover the original idea from the 60's, different from the distorted picture we have been given through the media. *Vineland* is Pynchon's most serious attempt to take the history of the 60's back. It may appear as Pynchon was trying to reinstate the 60s, but he is not. He is ambivalent about it. The novel is a serious attempt to reclaim this history of the popular culture of America and its sponsors: Vond, Nixon, Reagan - his moral majority - and others.

TV ("the Tube") is the one great important element in his novels as in *Vineland*. Considering that those who grew up in the 60s were the first generation to do it with TV as an omnipresent fact of their life, its sinister influence, and its glorification of the official power are critical elements in helping to explain the gloomy *chute* from the free 60s to the authoritarian 80s. Pynchon's attitude towards TV is of adoration and at the same time he distrusts it because of its power. The fact is that he takes it seriously due to the cascades of references, jokes, and sub-plots that we find in *Vineland*. The high number of them can make us feel in the presence of a tube-watching maniac. Pynchon goes to great pains in *Vineland* to show us the frightening degree to which TV addiction has penetrated the

culture, and to what extent his characters have learned to define their lives in terms of the authoritarian messages that come flickering from the screen.

To summarise our point of view, it is not surprising to find cultures in confrontation in narratives with so many cultural references. What is most outstanding is that the references are in direct relation to the story, incorporating the many subcultures present in today's and past America into the heart of this matter.

## APPENDIX

### References to Popular Culture in Pynchon's *Vineland*

We have included a brief explanation for all those references taken from the *outside* world. For those not explained it must be understood that they're Pynchon's own cultural inventions.

#### A

*2001: A Space Odyssey* [1968] (178, 294) — Stanley Kubrick's film -  
*Aggro World* (107) — a magazine  
 All Damned Heat Off Campus (ADHOC) (208) — a committee  
 Another Cheap Romance (281)  
 Anson Weeks (78)  
 Arctic Circle Drivein (54)  
 "Are you Lonesome Tonight?" (36) — Elvis' song

#### B

BAAD (Black Afro-American Division) (230)— revolutionary Brothers  
 Baba Havabananda (52) — night-manager of the Bodhi Dharma Pizza Temple  
 Babies of Wackiness (159) — a TV series  
 Bad (98) — the Vomitones' synth. player  
 Bennet, T. (138) — Jazz singer  
 Bewitched (198) — a TV series  
 Bilk, Archer (165) — Jazz clarinetist  
 Billy Barf & the Vomitones (20) — a band  
 Blodwen Hobbs (47)  
 Bodhi Dharma Pizza Temple (45) — a restaurant  
 Boogie, W. (78)  
 Bow, Clara (14) — Silent film actress  
 Brady Buncher (38)  
 Brady Bunch (198) — a TV series  
 Breez-Thru gas station (4)  
 Bubble Indemnity, a store in the Noir Center (326)  
 Bud Warriors (37) — a beer rider gang

#### C

Cash, Johnny (85) — Country singer  
 Cheapsat (169) — an economy communications satellite



Chickeeta (225) — his assistant  
Chipco (142) — a shadowy world conglomerate  
Chuck's Superslab of Love Motor Inn and Casino (343)  
Cleveland ("Blood") Bonnifoy (44)  
College of the Surf (203)  
Cool Names  
Copeland, C & W (5)  
Count Drugula (309) — Mucho the Munificent's former alter ego  
Country Joe & Fish (117) — Rock band  
Crocker ("Bud") Scantling (75) — anti-unionist  
Cucumber Lounge (3) — a bar

## **D**

Daffy Duck (210) — Cartoon character  
Dark Ocean Hotel (57)  
Daughters of the Road (331)  
Davis, Bette (81) — Actress  
Death to the Pig Nihilist Film Kollektive (197)  
Disney (180) — Cartoon producer  
Ditzah Pisk Feldman (194) — a radical film editor  
Dmitri and Ace (287) — Hub Gates' spotlight crew  
"Do You Believe in Magic" (64) — Song by rock band Lovin' Spoonful  
Doors (117, 133) — Rock group  
Dr. Dennis Deeply (33)  
Dr. Hugo Splanchnick (310) — a snoot croaker  
Dr. Larry Elasmó (225) — a dentist  
Drain, Oregon (132) — a town  
Dwayna (329)

## **E**

Eastwood, C. (28) — Actor and Director  
Easy Listening (98) — Pop music genre  
Eddie Enrico & his Hong Kong Hotshots (78) — a band  
El Mil Amores (44) — Vato and Blood's tow truck  
Elmhurst (359) — Zoyd's lawyer  
Elvissa (35)  
Ernie Triggerman (51)  
Es Posible (356)  
Eula Becker (76)  
Eusebio ("Vato") Gomez (44)  
Everlys' "Wake up Little Sussie" (115)  
Evoex (158) — a new tranquilizer

## **F**

Fascist Toejam (18) — a band  
Flash Fletcher (68)

Fleur (332)  
 Flight of the Phoenix (p.96)  
 Flintstones (26) — Cartoon series  
 Floozy With an Uzi (104)  
 Frenesi Margaret Gates (27)  
 Friday the 13<sup>th</sup> (16) — Horror film

## G

Gable, Clark (78) — Actor  
 Galaxy of Ribs (167) — a dish  
 Gelsomina Wayvone (93)  
 Ghostbusters [1984] (190) — Film  
 Gidget [1959] (17, 62) — Film  
 Gidget Goes Hawaiian [1961] (62) — Film  
 Gino Baglione and the Paisans (94) — a band  
 Godzilla (65) — Film  
 Godzilla, King of the Monsters [1956] (65)  
 Gordita Beach (22) — a California town  
 Gorman (The Specter) Flaff (182) — a Vietnam War speculator  
 Grant, Gary (138) — Actor

## H

HAWAI-5-0 (99) — TV series  
 Hawaii [1966] (62)  
 Hendrix, Jimmy -Purple Haze- (18, 117) — Rock guitarist  
 Herrmann, B. (187)  
 Holiday, Billie (78) — Jazz singer  
 Holocaust Pixels (363) — a Thanatoid band  
 Holytail (220) — the last refuge for pot growers in northern California  
 Humbolaya, a California Cajun restaurant (43) — Jambalaya, a dish  
 Hunchback of Notre Dame (109) — Film

## I

I'll Remember April (79) — Jazz standard  
 In a-Gadda-da-Vida Iron Butterfly (28) — Rock song  
 Indolent Records (283)  
 Intemperate Hill (318)  
 Invaders (234)  
 Isaiah Two Four (16) — Bible reference

## J

Jefferson (117)  
 'Jeopardy' Michael Jackson (9) — Song, singer  
 Jinx (211) — Weed's wife  
 Jitterburg (75)  
 Just Like a William Powell (162) — Jazz pianist

**K**

- Kahuna Airlines (56)
- Karl "Kommandant" Bopp, (221) — an ex-Nazi
- Kick Out the Jams (191) — Song
- Kingsmen (190) — Rock group
- Knucklehead Jack's (300) — a biker bar down the street from a federal facility
- Krishna (197) — a 24fps sound person

**L**

- La Cumparsita (78) — Tango song
- Lake, Veronica (79) — Actress
- Las Hermanas de los Pepineros (107) — a Jesuit order
- Lawrence of Arabia (309) — Film
- Le Bucheron Affame (42) — a restaurant
- Led Zeppelin (209) — Rock group
- Leonard (285) — a midwife
- Like a Meat Loaf (363) — Rock singer
- Little Charlie and the Nightcats' "TV Crazy" (43) — Blues group
- Little Grass Skirt (63)
- Lobelia (135) — a transvestite white-slave
- Log Jam (3) — a bar
- Lone Ranger (171) — TV series
- Lost Nugget (36) — a longhair saloon in Vineland
- Lotus (40) — another of RC & Moonpie's kids
- Loy, Myrna (162) — Actress
- Lucas, George (7) — Film producer and director
- Lucky (329)
- Lugares Altos (95) — an exclusive, walled community

**M**

- Madonna (264) — Singer and actress
- Magnificent Disaster (371, 377) — an imaginary basketball movie for TV, with Sidney Poitier as K.C. Jones, Sean Penn as Larry Bird, Paul McCartney as Kevin McHale, Lou Gossett, Jr., as Kareem Abdul-Jabbar, Michael Douglas as Pat Riley, and Jack Nicholson (notorious round ball fan) as himself.
- Marsellaise (47)
- McDowall (162)
- Meathook (98) — the Vomitones' bass player
- Melrose Fife (23) — a fat policeman
- Mi Vida Loca (177) — Vato & Blood's Custom Deluxe tow truck
- Michiko Yomama (159) — Takeshi's ex
- Millard Hobbs (AKA The Marquis de Sod) (46) — a landscaper
- Mirage (197) — an astrologer and 24 fps member
- Mondo Cane (96) — 60's cult film

“Mondo Cane” (264)  
 Montalban, R (23)  
 Moody Chastain (118)  
 Moonpie (35)  
 More is Less (4) — a discount store for larger-size women  
 Morning (35) — one of RC & Moonpie's kids  
 Mrs. Lo Finto (190) — an Italian mother

## N

N.E.V.E.R. (33) — National Endowment for Video Education and Rehabilitation  
 Nelson (265)  
 New Age (6, 109) — The cultural tendency  
 Nimoy (220) — Leonard Nimoy the actor  
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