

Pilgrims By The Shore



Easter at the Colorado River

Easter at the Colorado River is like a holy pilgrimage for those who believe. They pour out of the hot cities of Southern California in endless caravans, crossing the mountains and deserts, enduring the merciless heat, suffering robbery at the hands of the Bedouin gas merchants, forging onward through the savage regions of Brawley, Indio, and Blythe. They come in hordes, following an internal clockwork which tells them that the sun has returned another year, the first moon of spring is waxing full, and it's time to gather on the cool banks of the sacred Colorado, bearing magic fetishes of painted eggs and chocolate rabbits, to celebrate the rebirth of the earth.

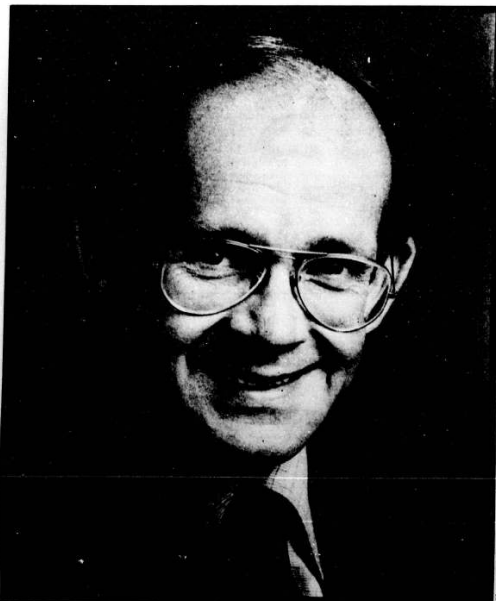
From Parker Dam ten or fifteen miles south to Earp, as far as the eye can see in

either direction, they're camped in the yellow dust of the river. They're living in tents, boats, pick-up trucks, trailers, inner tubes, the back seats of Volkswagens, under palo verde trees, or just curling up in the dirt at night with a raggedy blanket and a warm bottle of beer. Day and night the campgrounds that dot the riverbank are a throbbing bazaar of dusty cars, lawn chairs, picnic tables, boat trailers, ice chests, wet dogs, and unconscious bodies. Rock and roll blares out from every direction in a howling symphony of confusion. The roar of motorboats and jet skis romping up and down the river adds to the bedlam. Everybody screams to be heard. It's so hot that when people stand up they rock back on their heels for a moment until their heads clear, and nobody dares to

(continued on page 8)

By Steve Sorensen

City Lights



Al Best

The Candidate

Al Best received the letter telling him that he'd been fired from his job just six days after he announced his plans to run for city council. The chairman of the board of his firm, Dictating Systems Company, didn't mention Best's homosexuality; instead, he merely called from the company headquarters in Los Angeles and read the short note over the phone to Best's secretary at the San Diego office on Morona Boulevard. It said Best had been dismissed "for cause and for failure to devote time to business." Best is a mild-mannered man, but when he recalls that moment, his face hardens into steely lines. "I now know, beyond any doubt, what the woman felt that day in the South when she would not move to the back of the bus," he says.

Before he decided to run for office, Best thought a lot about the risks he'd incur as San Diego's first openly gay political candidate. Some threats, like that of losing his job, were obvious, and friends had warned him of other personal strains; he'd also heard cautions like the one that came from local attorney and gay

activist Al Smithson, who had told Best that if the timing of running now turned out to be wrong, the media would surely give its collective finger and proclaim the nonexistence of gay power here. "But Al said we won't know that this is not the time unless somebody tries," Smithson says, and he finally had to concur. Then Smithson adds a judgment which seems to be universal. "At least Al presents the image that I would like to see the first gay candidate here present."

What image? Meet Best one morning at his apartment near Midway and West Point Loma Boulevard in Loma Point. Light streams into the living room through sparkling, second-story windows and falls on a profusion of lush, healthy plants. The smell of coffee fills the room and Best has laid out a platter of sweet rolls. The hospitality matches the sense of graciousness he projects; he looks like the kind of man you'd like to manage your finances for you — sober but concerned. At forty-two, his graying hair has withdrawn far back on his head, and the horn-rimmed glasses are a permanent fixture of his face. He wears a conservatively cut suit and tie.

His life story, solid and conventional, matches his demeanor. First came a business degree and then eleven and a half years spent working in the airline industry back in

Colorado, as a maintenance clerk and then in management. A later role on the state aviation board led to a six-year stint working as an administrator for the National Science Foundation. He moved to California in 1975, first to San Diego and then to San Francisco, but last October he accepted the dictating company job so that he and his twenty-six-year-old lover, Bob Fisher, whom he met two years ago in San Diego, could return to the city they preferred. Best says from the moment he became involved with the company, he never hid his homosexuality. He'd worked on the Human Rights Coalition in 1977 and had become involved with the Gay Center. He and Bob even marched in the Gay Pride parade in 1977. Yet he's still surprised at how many heterosexual friends and acquaintances — including his business associates — didn't know he was gay. All that changed in February.

Best says the pressure to make a more explicit public statement had been gradually building. He recalls how S.I. Hayakawa had been his houseguest back in 1976 while running for the U.S. Senate (Best, a Republican at that time, met the semitacist at San Francisco State while working for the National Science Foundation), and Best had then confronted Hayakawa, asking his position on gay rights. Assured that it was favorable, Best had worked for the man, but had been stunned when the Japanese-American senator delivered "an unprovoked, vitriolic attack on gays" soon after being elected.

When the San Diego Police Department's vice squad arrested patrons at a downtown gay bath house this past February 1, Best decided the time had finally come for a stronger personal stance. He helped form the Gay Alliance for Equal Rights and accepted the job as its spokesman fully aware that the role would thrust his sexual preference into the limelight. "But I decided it's time we got out our butts. We've sat back as a community of quiet, conservative people and we've said, 'It's great that these changes are taking place, but I sure as hell don't want my face in the paper.' I said it's time that changed."

Best's face appeared on San Diego television sets February 19, when the Alliance held its first press conference to announce its formation and plans for looking into police practices. He scheduled a business meeting with his six-person staff at Dictating Systems Company for nine the next morning, braced for any reaction. He got none, and found out three weeks later that all had heard about his commitment and had quietly accepted it. Later on, when he informed them of his decision to run for office, they surprised him with two bottles of champagne and a party.

Best says he plans to win the Second District seat being vacated by Maureen O'Connor (the district includes Hillcrest, Mission Hills, Loma Point, and Point Loma), and he says he'll present himself as a person who's well qualified to sit on the council, and only happens to be homosexual. Indeed, when he discusses specific issues, the matter of sex recedes into the distant background. Stressing his experience in aviation, he asserts that the airport must be moved, and the planes that scream periodically overhead underscore his words. He talks of accepting San Diego's growth as inevitable, and encourages high density cluster housing combined with open space. He wants to make the police force more

"effective," and only here does the issue of homosexuality surface. "I don't think we're terribly effective as a community when we're giving tickets for jaywalking and cross-dressing," he says. He says he'll walk precincts, and that offers of aid already have begun flowing into the campaign office at 2824 Fifth Avenue. Best estimates that more than ten percent of the city's population is gay, and that in his district, gays make up an even higher percentage because of their concentration in Mission Hills and Hillcrest. In any case, he frankly looks to the campaign as the first major opportunity for San Diego's gay population to clearly show its political

While leaders within that heterogeneous community disagree over whether Best will command votes from most San Diego gays simply on the basis of his gayness (without regard to specific issues), they also say that Al Best at the moment has no enemies. They mention the awards ceremony held in the ballroom of the U.S. Grant Hotel a week and a half ago, where he won a "Sandie" (a yearly accolade within the gay community) for community service, and drew 700 people instantly to their feet with a rousing ovation. John Richardson, owner of the Book Mark bookstore on Adams Avenue, says he's even been hearing gay customers talk of moving into Best's district so they can vote for him in the primary. "We may lose on this, but before it's done, the gay community is going to realize that it does have this power," Richardson promises. "The victory may not happen the first time, but it's going to happen."

—J.D.

Prospects

"Contact with the police?" the reticent, balding man mumbled. He squinted, slid his hand up underneath his glasses, and squeezed his temples with his thumb and middle finger. "Yes, sir, I guess I've had contact with the police. That goes way, way back, though. Are you sure you want to hear about it?"

He was too old to be called middle-aged, but needed a few more cold winters before you could say he was elderly. For those who do not grow old gracefully, it is the most pitiful age there is. He was one of sixty prospective jurors in the well-publicized Billy Lee Chadd murder penalty trial currently in the San Diego Superior Court. The prosecutor and the defense attorneys were sizing up would-be jurors in the usual manner. Not so usual was the man's story. It made one wonder who was on trial and who was doing the judging. Normally, it's the criminal, if anybody, who does the confessing, but on this day last

week, it was the soft-spoken man in the jury box.

He had been a pressman with the Union-Tribune company for eighteen years. No, he'd never had to make group decisions before, he told the prosecutor. He never had a job where he had to make many decisions. He was clearly ill at ease having his opinions asked even now. His glasses kept slipping down his nose as he told the prosecutor he hadn't had a chance to read many books lately; only the *Reader's Digest* and a union magazine. He likes to watch *Mork and Mandy* on the TV, though, and *Burns Miller*. He really likes *Burns Miller*, he said.

The prosecutor asked him to please speak up — we can

barely hear you, sir — and the man seemed embarrassed. He looked up and finally became aware that he was the center of attention. By now the entire courtroom was watching and listening only to him; fifty-nine other potential jurors, members of the press, a judge, a convicted murderer, and two prominent attorneys were heeding his every word as he told the story of his contact with the police.

"My first two kids, they were born by another wife, my first one," he said softly. "We weren't getting along too good, so we got a divorce. We had two kids, boy and girl. The wife didn't want the boy, so I kept him and she took the girl. We had visitation rights on

weekends.

"Pretty soon, the wife was having me keep the girl for her a lot of the time while she went gallivanting about. I didn't care, though. I figured it was my duty, of course. Well, one day the wife phones me and says she wants to put the girl up for adoption 'cause she can't take care of her anymore. 'I told her I wasn't having any of that,' so I took custody of her. I was rooming and boarding with this old couple who watched my two kids for me while I was at work, but I decided I should get married so the kids could have a stepmom. So anyway, I found a woman and we got married."

He stopped and stared at the wood-paneled courtroom wall. There was utter silence as everyone waited for him to go on. It was as if he were re-living another life and was allowing the audience to go with him.

"My little girl, when she got older, she got it into her head that her stepmom didn't like her too well. So after she got into high school, she packed up and ran away."

The words were coming slower, almost haltingly. "We had to call the police to find her. Well, they finally found where she was, but she still wouldn't come home, so they had to put her in a foster home. They..."

He lifted his glasses and wiped some moisture from his eyes. With a look of exhaustion, he cocked his head back and took a deep breath. "Now my little girl is married and she's grown up, and as far as she's concerned, the sun rises and sets on her stepmom's head. She likes her now. She really does."

He seemed to be asking, pleading, to be believed. He forced a cough and continued. "Anyway, that was a long, long time ago in a different state. Is that all right?"

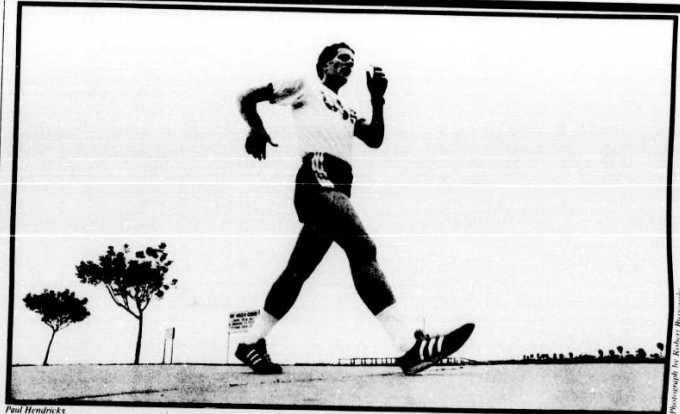
M.O.

Leg Man

Last year Paul Hendricks froze in his tracks at two in the morning in the chilly blackness of the slumbering French countryside, 132 miles out of Strasbourg. The Chula Vista resident had been walking for thirty-two consecutive hours when his leg muscles simply stopped functioning. Hendricks still remembers the glare of suspicious headlights pinning him to the road and his support team's urgent pleading for him to continue; he also remembers the moment when his vision separated into eddy, double images. The first American ever to enter the longest foot race on earth, he knew then that he wouldn't be able to finish it. "Nothing mattered any more. I was incoherent," he says. "It was the worst kind of pain I ever experienced in my life." The memory pinches his face. "I don't want to ever go through that again."

Yet two weeks from today a boisterous crowd near the village of Mutzig, outside Strasbourg, will again wave goodbye to Hendricks and twenty-nine of Europe's finest racewalkers, who will try to cover the 315-mile course to Paris in seventy-two hours. If all proceeds normally, only two or three will make it; the rest will drop out as Hendricks did last year. However, this year the slender American, who makes his living by teaching typing and accounting at Chula Vista High School, really believes that he may win. "Last year we went as greenhorns," he explains.

He was too old to be called middle-aged, but needed a few more cold winters before you could say he was elderly. For those who do not grow old gracefully, it is the most pitiful age there is. He was one of sixty prospective jurors in the well-publicized Billy Lee Chadd murder penalty trial currently in the San Diego Superior Court. The prosecutor and the defense attorneys were sizing up would-be jurors in the usual manner. Not so usual was the man's story. It made one wonder who was on trial and who was doing the judging. Normally, it's the criminal, if anybody, who does the confessing, but on this day last



Paul Hendricks

When Hendricks talks about the demands of racewalking, his words come fast and with an intensity as tautly strung as the hamstrings pulling together his iron-hard leg muscles. He's a short man, with deep-set eyes, protruding ears, and short hair which flows away from his center part in tight, dark waves. His tone when he discusses his body is distant, dispassionate. But for several months now, nothing has mattered to Paul Hendricks except walking those 315 miles; it's hard to believe he started racewalking just three years ago.

Hendricks says he's run intermittently all his life, and had taken it up again in 1976 to help overcome the trauma of a divorce. That summer he also watched the winners in the televised Olympic games; their brisk, funny gait snagged his attention. So when he read a notice in the San Diego Track Club newsletter from a local racewalker interested in recruiting others, Hendricks responded eagerly. "I had sore feet, but I loved it. I went back the next week, and I've been at

it ever since."

He says he quickly learned the fundamentals of racewalking, as anyone can. "What people don't realize is that you've already got a base for walking. You've been doing it all your life." Two basic elements distinguish racewalking from garden variety jogging or strolling, however. Racewalkers keep one foot on the ground at all times, when both feet leave the ground, that constitutes running. Also, racewalkers straighten their knees with each stride. "When you straighten the leg, you pull the ground below you. You have a stronger stride and you get more speed. It tightens the hamstring muscle and the rear end."

If there's no English word to characterize the gait of racewalking, perhaps it's because most of its enthusiasts are non-British Europeans, chiefly residents of France, Germany, Luxembourg, and Belgium. Hendricks says those countries contain thousands and thousands of racewalkers; he mentions German

volkmarches, which attract twenty-five million participants every year. In contrast, Hendricks is an anomaly, not only as an American, but also within the small community of American racewalkers. He estimates that the U.S. contains only about 350 "hardcore, competitive racewalkers," and most of them, unlike the Europeans, are interested in the high-speed, "shorter" races, principally fifty kilometers (thirty-one miles) and twenty kilometers (twelve and a half miles). The unofficial world speed record, set in the course of a twenty-kilometer race, now stands at a six-minute, thirty-second mile. "Ultralong distance racewalkers, conversely, shoot for speeds of eleven to twelve minutes per mile, to finish the Strasbourg-Paris race, entrants

(continued on page 11)



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Nobody's Bag

In the April 12 edition of the Reader, Matthew Alice ("Straight from the Hip") answered a letter concerning the effects of inhaling PAM, an aerosol cooking spray. Eight years ago, in Kansas City, PAM was sprayed into plastic bags, the bags were put over the user's face, and the user got high. My younger brother's crowd was doing this, but one of his buddies didn't get high—he got dead.

Whether the cooking spray was to blame, or the intelligent action of putting a plastic bag to his face killed him, it doesn't much matter. There are clearly inherent dangers to this high. Readers might have been a bit cautioned by Matthew Alice's reply, but Rick Geary's illustration certainly won't discourage anyone.

This asinine trick has been around for a while. However, it's practitioners might not be around so long. *Barbara Lyaught Roma*

Matthew Alice replies:
Your letter goes on the chance to add an important detail about PAM. The aerosol's propellant is an inert gas called chlorofluorocarbon—causes the high one feels when the product is concentrated and inhaled. Being heavier than air, the gas sinks to the bottom of one's lungs, where it slowly expands and makes one dizzy from lack of oxygen. Too much gas blocks respiration altogether, causing death by asphyxiation. My article had suggested wrongly that the high was caused by PAM itself, which is nothing but a vegetable oil called lecithin.

Curse Is Foiled Again

Jonathan Saville's review of *Curse of the Starving Class* ("Natural Causes," April 26), was, as is usual with his writing, lucid, erudite, and quite intelligent.

Unfortunately, it was also quite thoughtfully wrong-headed about Shepard's play. Almost as wrong-headed, it would seem, as the San Diego Repertory Theatre's production.

Letters

The problem is: *Starving Class* is not a naturalistic play. Like so much of Shepard's work (*Med Dog Blues*, *La Turista*, *Operation Sideshow*, *Tough of the Crime*, and the recently-opened play with Rip Torn, whose title escapes me, about a Howard Hughes figure), *Starving Class* is about some of those mythic figures who have for us an emotional resonance. The Struggling Proletarian Family, around which the play is centered, has just about reached a mythic status for modern playwrights; the mere suggestion of this mythic group of characters carries a set of

emotional responses into which we readily slip. Shepard uses these characters emblematically, purposefully making them as familiar as possible. (Besides the similarities to Clifford Odets and Eugene O'Neill, which Saville suggests, there are also similarities to *The Glass Menagerie*, *Come Back Little Sheen*, and that whole school of Forties poetic naturalism.) They're really more abstractions than characters, and they should be performed more as vivid types than people of a certain class as they really look and behave. Verisimilitude is beside the point, inappropriate. It's more of a reminiscence of a genre than an example of the genre itself.

What is central to *Starving Class*, as well as to Shepard's style in general, are those monologues Saville finds excessive and annoying. Rather than holding back the action, they give their abstract plays (other than indicating a few essential props, the plays give little indication of the way things look) their substance and detail. They have an incantatory quality, giving form to the world of these plays. These speeches are similar in function to some of Beckett's writing. In *Oh les beaux jours*, you don't ask whether he has given Winnie a well-rounded characterization, you look for the world which the words create and the ethos they connote. It's for this that Shepard is trying, rather than writing a well-made play where characters develop reasonably. He even says it explicitly in a note at the start of *Angel City*, a play he wrote the same year as *Starving Class*: "Instead of the idea of a 'whole character' with logical motives behind his behavior [the actor] should consider instead a fractured whole with bits and pieces of character flying off the central theme... more in terms of collage constructions or jazz improvisation."

Curse of the Starving Class is a much better play than Saville would let us on, although the San Diego Repertory's production sounds like exactly the wrong way to make this evident. From his descriptions, I can understand Saville's reaction (if not his somewhat excessive good taste, ever evident in the outrageous theroc). The only thing I really don't understand is his disingenuousness in calling *Starving Class* a "peculiar unfinished" play. Those who know about Sam Shepard would know that *Buried Child*, his play which won the Pulitzer Prize, is a re-working of *Starving Class*. Surely to use that as a weapon to bludgeon *Starving Class* isn't quite fair, is it? *Chris Schneider Pacific Beach*

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

I often notice that television programs are aired at the same time on the East and West coasts, but an hour earlier in the Midwest. I've always assumed the reason was to give farmers an hour's headstart so that they could go to bed earlier. But my friend in Des Moines says I'm crazy — she's never had to get up early to milk cows. So why the difference in time?

Marlin Kennedy
Mission Beach

Prime-time shows are broadcast simultaneously in the East and Midwest — therefore it's the time zones that make the difference, not the programming. Johnny Carson's *Tonight Show*, for example, comes on at 11:30 in New York and 10:30 in Chicago. It's cheaper this way. By taking the broadcast directly from New York, the Chicago station saves the cost of video recorders that would tape the show for rebroadcasting later. The network saves the cost of retransmitting the show for Midwestern stations that don't have their own recording equipment.

Here in the West, three time zones away from New York, that kind of simultaneous broadcast is out of the question. Even the programs that originate here are pre-recorded for broadcasting in this time zone. We're the last to see the *Tonight Show*, even though it's taped in Burbank most weekday afternoons from 5:30 to 7:00. After that the tape is viewed by the Board of Standards and Practices (the censors); then at 8:30 it's transmitted via satellite to New York for distribution to local stations throughout the East and Midwest.

Dear Matthew Alice:

I'm a 1962 Volvo and I'm pissed. My long-established habit was to cruise in

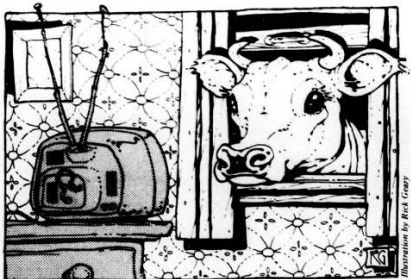


Illustration by Rick Gray

third gear along A Street from the heart of downtown to Highway 165 at Eleventh Avenue without getting snagged on a red light. Now, each evening after work for the past six months, the signal at Eighth Avenue has forced me to stop, with no traffic ahead of me, little behind me, and scarcely a bicycle passing from the side streets. I demand to know why the city is making me waste premium fuel in sheer idleness, and unless I have a decent answer I'm going home to Minnesota.

"PKX 385"

Hillcrest

I'm sure you appreciate the city's concern for safety. Traffic engineers discovered last year that accidents were occurring at A Street and Ninth Avenue because some drivers overlooked the signal at Ninth and rolled right through the inter-

section against a red light. Correcting this, the traffic department decided to halt the midday and evening traffic at Eighth Avenue, giving drivers a clearer view of the signals ahead. Meanwhile, the city has taken steps to make the Ninth Avenue signal more obvious by extending it to the middle of the intersection on a boom, and to dim the Tenth Avenue signal by fitting it with a "programmed visibility head" — those plates that make the signal hard to see unless you're looking right at it.

To solve your problem, I can only suggest you try your cruise earlier in the day. From 3:30 to 6:00 p.m. the signals on A Street switch to a timing that is supposed to empty the downtown of rush-hour traffic. During these hours, I'm told, a car can pass from First to Twelfth Avenue without a stop.

Dear Matthew Alice:

Do you know of an agency we could call to complain about rotten landlords who continue to raise rents despite the passage of Proposition 13? We have heard that you can write to the Housing Industry Task Force, which is operated by the Apartment Owners Association, but we find it hard to imagine that they would be of much help. What happened to the fair rent petition we signed? We've had three increases in the past year, with no improvements to our apartment; and if you think this is unusual, just check around.

Mr. and Mrs. Tom Monroe

Campos

The Coalition for Fair Rent says they need help to collect about 10,000 signatures in favor of a rent-control proposal to be placed on the ballot in March. The proposal, which lacked 7800 signatures to qualify for this November's election, would limit landlords to one rental increase a year, and create boards of appeal to decide the difference between a fair increase and a gouge. To volunteer, call the coalition at 222-8380.

In fairness, you should know that the Apartment Owners Task Force claims some success in persuading landlords to lower or delay a rental increase. The task force's address is 591 Camino de la Reina, Suite 1005, San Diego 92108. I've had two increases myself since last December, but my landlord (in his wisdom) effected both of them before Proposition 13 passed.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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Pilgrims by the Shore

(continued from page 1)

venture more than a few feet without a cold beer. The smell of marijuana wafts through the crowd like incense in a church, and mingles with the odors of suntan oil, burning rubber, adolescent perfume, motorboat oil, dog piles, and sweat. Everywhere there's flesh, flesh, flesh—youth and firm, old and flabby, fecked, fried, hairy, dimpled, flat, sagging, peeling, cracked. It's mostly a young crowd, though, because only the young are wild enough to see this celebration clear through. It demands at least a three-day vigil from Good Friday to Easter Sunday, and many have been here for a week. By Saturday they're loud, restless, and obscene as they stagger up and down the banks of the river, mingling, roaming, feasting, cracking, and getting drunk on a pagan rite of spring.

Easter is a Christian word. It seems strange, and to some no doubt sad, that a Christian celebration has degenerated into a pagan festival. On the other hand, you

have to remember that it was a pagan festival long before the resurrection of Christ. The celebration of the spring equinox is as old as man, and even older than that if you consider that ground hogs, migrating birds, all hibernating reptiles and mammals, annual flowers and trees, and just about every other living thing north of the Tropic of Cancer celebrates the event in one way or another. Pagans seem to have taken some bad press in the last few thousand years. The very word pagan has come to be a kind of religious slur. But our ancestors were pagans, and you might say we have it in our blood. We have our fertility rituals, too.

The young virgins who have blossomed just in time for spring are eager to test their new appeal. It's easy to see from their faces that their new status and power is baffling, but they're compelled by instinct to exercise it and chart its boundaries. Out on the river they wear intricately strapped bikinis that leave tan lines crisscrossing their backs and bellies like spider webs. They sport exotic-looking one-piece mur-

vels with ruffled stitching designed to accentuate every curve and cleavage. They strut around in these things like little starlets, pecking back over their shoulders now and then to see what sort of devastation they leave in their wake. The bored expressions on their deadpan faces are stolen from magazine models, but their daring eyes give their uncertainty away. They seem to understand that this celebration is as much for them as it is for Easter; they can feel the power being placed at their feet and they accept it like natural-born queens, but how to go about using it, they haven't a clue.

The young men with long, narrow waists like wasps cruise through the campgrounds in black low-riders, yapping and bellowing like packs of dogs. They hang their tattoos out the windows so everyone can see they ain't kids. They pile out of the cars and prance around barefoot, waving bottles of beer and hustling every girl that passes by. They don't care about cool, slick come-ons; this is Holy Week and those rules don't count. Ain't no such thing as underage, and ain't nobody old enough to tell them what to do. They know what they want—there it goes right there—and they came here to get it. You just gotta reach out and grab it before it gets away.

The older girls have more money than their younger sisters, and they don't waste their charms. They realize that it's a woman's privilege to pick and choose from the herd of drooling beasts, so they graze up their bodies and lie back in their lawn chairs, waiting for the action to come to them. They want things on their own terms. If they're unimpressed with what they see, they slip their little black blindfolds over their eyes, turn their wrists up to the sun, and play like nobody's home. These girls move in covers like eagle. They came to the river in cars, eager for the freedom of the crowd. They'll never see these guys again, and the only ones who could ever tell are their girlfriends. For that reason they try to make sure they're all equally guilty when they go home. They stick together and fight the hordes back-to-back, but they surrender one by one. It's what they had in mind all along.

Customized vans are popular with this crowd. Most of them aren't set up as campers, though. The idea seems to be to make along the edge of a portable organ. The interiors are luxurious, with their ceiling padding, tinted windows, full-length mirrors, and quadraphonic sound.

The boats out on the river, however, seem to be the pinnacle of Colorado River culture. The jet boats that cost up to \$15,000 are painted metal flake colors that glister in the sun and glow in the moon. They flaunt plush tuck-and-roll and long chrome headers that stick out the back like folded wings. The boats are waxed and polished and fussed over like jealous gods. They're towed to the river on gleaming pedestals, and covered at night with black vinyl or scarlet velvet. They're given fierce and virile names like the Screamin' Semen—an orange and red vision of lust, or the Cyclops—an omnipotent, multicolored demon. Their owners sit at the controls like high priests of the altar, guiding the awesome power of these monsters with profane incantations as they lap over the surface of the water in long slapping strides, spewing in their wake a misty veil.

Spread out along the river south of Parker Dam are several marinas where the boats dock to fill up on gas, and where the crowds gather to buy beer and ogle each other. Girls in disco shoes and bikinis wobble down the fingers of the docks, and these boat owners offer them things. These marinas are the kind of places that pay for themselves in a few good weekends a year, but are barely open the rest of the time.

That's why there's no gas station on the Arizona side, "the bartender at the Roadrunner bar laughs. "We gotta have the tourist business to survive; we can't afford to close on Easter." And it seems to be true, because on the weekend of one of the worst gas shortages ever, there's no problem getting gas at the river. Even the high-grade fuel the motorboats suck up, like beer through a straw, is plentiful.

By Saturday afternoon just about everyone is in a drunken frenzy. The wind starts to blow like a bad omen, and the sky turns to an orange haze from all the dust in the air. Here and there, from Buckskin campground near the dam to Ah-Villa campground several miles south, people are passing out. They curl up around garbage cans, collapse in inner tubes, or fall asleep in the shade outside restrooms. A few unlucky souls fall asleep face-up in the sun, and their skin shrivels and peels until someone drags them under a picnic table or the tailgate of a truck. The river has become a blaring freeway of machines, and the drivers seem to be taking chances they wouldn't take in a sober state of mind. They're using close to the shore and spray water up on the crowd, and the crowd curses and shrieks after them. Everybody

seems to be on the edge of rioting, as if the whole scene could suddenly explode into violence. Territories are being harshly defended, and you can see the huddles go up over little things like someone sitting in the wrong chair, or even children and trivial. It seems to tolerate the mobile homes, liquor stores, garages, marinas, and bars that line its banks with a kind of patient indifference. With one good thing it could send it all crashing off toward the sea.

In the late afternoon a houseboat cruises up the river with a loudspeaker shouting into the crowds. "Come to the Sundance tonight. Big Easter Party. No cover. Rock and roll. Come to the Sundance tonight." On the stern of the boat there's a blond girl in a bikini, posing stiffly and smiling as if the vulgarities being hurled at her from the shore were wonderful promises. It's pretty crude advertising, but the crowd gets the point. They're thinking about Saturday night. It's time to get out of the sun anyway, so a lot of them start looking around for a place to take a nap.

If you leave the river, cross the highway, and walk into the hills, you'll find that the desert around Parker Dam is almost biblical in its mystery and splendor. Not far away, over in Page, Arizona, film companies can often be seen making those TV Bible films that the area looks so much like the Sinai Desert. It's right out of the boundary between the flatland desert and the redrock country that covers so much of the Southwest. The washes are full of palo verde trees and graceful pink tamarisks. The barrel cacti are in bloom at Easter, and the bright blossoms seem too delicate for the ninety-five-degree heat, but there they are. A few big saguaro cacti rise up out of the hillsides like monuments, and the scattered chollas look as if they're radiating a light of their own in the afternoon sun. Lizards scurry around everywhere, and there are other little animals moving in the corner of your vision, but when you turn to look, they're gone. The Baptist would have felt right at home here, eating locusts and honey, but the only voice crying in the wilderness is the whine of boats on the river below.

From up above, the river looks brown and muddy, although every thing it touches turns green. That much green seems out of place in this desert, just as the river would seem out of place if it weren't so old. This is the river that made the Grand Canyon. The people down below are working in mud that comes from Montana, Wyoming, Colorado, and Utah.

It's the biggest river for a thousand miles in any direction. It's so grand that it makes everything around it, particularly the celestial bodies, seem childish and trivial. It seems to tolerate the mobile homes, liquor stores, garages, marinas, and bars that line its banks with a kind of patient indifference. With one good thing it could send it all crashing off toward the sea.

The Sundance is the night spot at the river. It's so popular that it takes the Arizona Highway Patrol with road flares to handle the parking on Saturday night. The establishment knows this crowd has plenty of money to spend, but that they could also destroy this place faster than a curse of God (Arizona drinking age is eighteen). So they've hired several bouncers in red T-shirts to welcome the guests. "You can't park in the road. I don't know where you can park, but you can't park there." "No alcohol taken inside." "Sorry, fella, everybody pays." It's a big place, built on three levels, with a dance floor and two bars. There's only one restroom, though, upstairs, and they say that last year it was so overused, with the beer drinking and all, that it was leaking out of the dance floor below.

The crowd inside, despite a refreshing stela, still looks pretty crazy, but they've cleaned up some and put on fresh clothes. The girls are all in white to show off their new tans. The guys, as soon as they walk through the door, start pacing about like animals in cages waiting to be fed. Before long a group of bikers arrives, and even in the dark they look gnarled and scarred. One fellow in a leather vest wears a pair of wrist gauntlets that climb up to his elbows, resplendent with steel spikes that shine in the disco lights. The bikers add an element of danger to the scene and bring out something wild in the crowd.

The band this festive Saturday night is a slick group in black slacks and silk shirts open to the waist. They sing the standard, tired, rock and roll, but it's noisy enough to dance to, and plenty of people are out doing that. In between songs, the couples grope in the dark like kids on an Easter egg hunt. There's a loose-looking gentleman out on the floor dancing with himself. He's got a military haircut and big blank Xs in his eyes. He looks as if he just got off a plane from never-never land. Pretty soon some people start talking about him. "Hey, that guy's really stoned." "Yeah, I wonder what he's on."

"Acid, probably." "Wonder if he's got any more." "Yeah, see if he's got any Quaaludes, too." And they go off to see if they can catch him but before they can get close, the big bouncers in red T-shirts have hold of him by all four limbs and are galloping him toward the nearest exit.

Before long the whole place is packed with people until it's as hot and humid as a greenhouse. There's at least three times as many men as women, and the only females left unattached look like street fighters with losing records. The bikers snatch them up in a hurry.

But back at the campgrounds there's picking up again. In fact, the celebration is reaching a kind of ritual climax. The mood is one of total abandonment. People stroll and wait in a kind of blissful agony as they huddle around the campfires. The moon is overhead now, the first full moon of spring, golden and pure, and totally bewitching. It's the kind of moon our grandfathers said would give us lunacy if we exposed ourselves to its rays. Perhaps they were right—everyone here is a little bit loony. It's impossible not to yield to the attraction of that moon. It draws someone dissolute and primal out of this crowd as surely as it draws the tide.

People have queued up outside the campground restrooms as if everyone has decided to empty their bellies, bowels, and bladder at all once. It's as if they want to get rid of it all—purge their bodies in one devastating groom and start over. The lines wind out the door and into the moonlight. The people waiting are dancing and singing, waving bottles and hugging each other with all the joy of born-again Christians. Inside one of the restrooms there's a kid kneeling at the toilet bowl as if it were an altar. He's practically embracing it. He's reaching his soul out, and most of it isn't reaching the bowl but dribbling down his neck and chest and onto his bare feet. Somebody flushes the toilet next to him and it overflows, swamping the floor and soaking the poor kid to his knees. The people behind him are watching all this, and they mean in sympathy. But when he stands up, the look in his eyes isn't disgust at all, rather it's a kind of old humility, as if he'd seen something in that toilet bowl he could never tell. There's a purity in his eyes that suggests by this pathetic ritual he'd been somehow cleansed. He turns and walks out into the moonlight while the people watch him weave unsteadily.

"What time is it?" somebody shrieks. "Two o'clock!" "Oh—I thought it was late." It's that time of night when everyone talks and nobody listens. Everyone there's senseless, ceaseless babbling, as if everything that has gone unsaid must be said right now. In the shadows couples are making love. It's urgent, it can't wait, it has to be done tonight when all the burdens that usually go with love are forgotten. That has been the promise all day, and for the lucky ones it's now being fulfilled in this night. For the Hebrews it meant the Angel of Death passed over their door. For the Christians it meant that Christ rolled away the stone and we could all be reborn. The Karok Indians of the Northwest called it "the world making," and celebrated it with a feast of salmon. In the Ukraine, in Java, and in Central America, the peasants planted seeds for the new crop, then made love in the furrows to ensure their fertility. Everywhere in the world it's always been the same. Nobody thinks about this tonight, of course, and nobody cares. It doesn't matter, because in this sacred hour when the moon is full and the sun is in the plane of the earth's equator, all that matters is the drunken, orgasmic celebration of rebirth.

At some time, very late at night, somebody plays an old tape of Jim Morrison and the Doors. They turn it up so loud that it drowns everything else out, and those few people who are still awake are forced to yield to the eerie sound of a dead man singing about a moonlight ride. That song could be played a thousand times and it would never have the meaning it has tonight. It's the very voice of death having its say in this celebration of life.

At dawn on Easter morning the river is quiet. It's strange to be awake at that hour and marvel at how quiet it really is. If there were one soul who had a scream left in him, one last demon to be purged, he probably wouldn't keep quiet out of respect for the sleeping crowd, but that somebody's tape player cranked up full blast and he'd be screaming his fool head off. But there isn't even one, not in the whole crowd. The silence comes from a unanimous communal exhaustion. It's true peace. Everyone here has said goodbye to winter and hello to spring. We've made our peace with death and been resurrected. We have survived one more winter and have now celebrated our survival. Hallelujah. □

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JONATHAN SAVILLE

Harold Pinter's *The Caretaker* is currently at the Carter Centre Stage in a superb production directed by Arthur Wagner. It is surely one of the strangest plays ever to hold an audience's attention. There are only three characters: two brothers and a tramp one of them invites home. The hospitable brother is a dull, slow-witted, slow-talking victim of electric shock therapy, who spends much of his time trying to fix the plug on an old toaster. His younger sibling, who owns a van and has aspirations towards interior decorating, is characterized by an exceedingly odd mixture of violence, irony, fraternal loyalty, fraternal resentment, masochism, and almost effeminate aestheticism. The tramp, to quote John Chapman,

is a "ragged, filthy, itchy, weasting, whining, smelly old bum." This unpleasant creature takes up residence with the slow-witted brother, and after a manipulative host. The younger brother at first resents the visitor, but then forms an accepted belief, tradition, or ideal, there is nothing you can grasp that might give human life even a minimum of meaning.

Quite the opposite is the case with the Passion Play. There, every action, every word, every relationship is full of meaning, full to overflowing. The operation of the universe, as they are embodied in the characters and plot, are supremely intelligible. A sharp, bright, strong conviction underlies every moment of the drama—a conviction as to how the world is put together, what has happened in it, who we are, where we are going, and what we ought to do. The pervasive meaningfulness of the Passion Play is evident even in its linguistic style: direct, firm, dignified, concise, always expressive of a solidly consensuated theological truth. But in

theater, is so astonishingly different from something like the Passion Play that it requires an effort of the will to consider that they both belong to the same artistic genre. The central character of the Passion Play is God—and God created the most heroic of heroes, in *The Caretaker*, the characters are oddballs and outcasts, of no distinction whatever. The action of the Passion Play consists of the most intensely dramatic events you could think of: accusation, trial, condemnation, torture, death, and resurrection. In contrast, the events of *The Caretaker* are completely trivial and casual: the older brother brings the tramp a pair of shoes or has a dispute with him about whether the window should be open or closed. The high point of the action is when the younger brother breaks a cheap, gaudy statue of the Buddha that the older brother has picked up somewhere—so extremely distant and enfeebled an echo of an event like the crucifixion of Christ that it is probably no echo at all.

In the Passion Play, plot is everything: the tight linking of events in a movement that leads inexorably to a goal. For the creators of ritual drama, the world is made up of stories, with beginnings, middles, and ends, with continuity, with direction, and with a sense of completion and enclosedness. Not so in *The Caretaker*, where there is scarcely any plot at all. The action drifts on, randomly, it goes nowhere; it ends with nothing concluded, nothing fulfilled. A plot tends to suggest meaning. If such-and-such happens in the world, then such-and-such is bound to follow; if there is desire, there will be consummation; if there is crime, the crime will be punished; if there is conflict, it will be carried to a climax and then resolved. But Pinter's universe is a universe without meaning, and any kind of plot he'd be essentially untrue to the kind of reality he is shoring up. People exist by accident, their encounters are fortuitous, their sufferings are pointless. Look wherever you like in this Pinteresque world and you will never find a decisive feeling, a firm intention, a clear and distinct ideal, an accepted belief, tradition, or ideal, there is nothing you can grasp that might give human life even a minimum of meaning.

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The Caretaker, where there are no solid contours, no theology, and ultimately no truth at all to be expressed, the language is that of the everyday, directionless conversation of muddled, distracted, and stupid people. It is banal chatter, repetitions and flat, colored by every sort of empty-headed cliché. It is a far cry indeed from the "Why seek ye the living among the dead?" He is not here, but is risen." "To You see, the name I call myself now, that's not my real name. My real name's not the one I'm using, you see. It's different. You see, the name I go under now ain't my real one. It's assumed." "If the Passion Play is at the very origin and source of theater, *The Caretaker* is almost all the way down the road (not quite at the end of the road—that barren spot is occupied by some of the plays of Samuel Beckett).

With *The Caretaker* so devoid of everything that has made the theater of the past a valuable part of people's experience—action, plot, significant characters, expressive language, and meaning—how is it possible to speak of it as a masterpiece? If I may refer once again to one of my previous reviews, I wrote last week that Sam Shepard's *Curse of the Starving Class* had an unfinished quality about it, an amateurishness, a lack of craft. Now, these are the last terms one would use in referring to Pinter. A play like *The Caretaker* is as carefully planned and as meticulously crafted and polished as one of these Florentine Renaissance saltcellars that leave you gasping at the perfection of its workmanship. The meaningless of the world represented in the play is made up for by the immense artistry of the representation itself. *The Caretaker* thus belongs to that whole category of modern art that occupies itself with making wonderfully beautiful artifacts while negating even the possibility of meaning. One thinks of the immaculate pieces of Matisse, like old lace or Chinese porcelain, devoted to subjects such as nothingness, blankness, unreality, and paralysis; or the paintings of Mondrian, with their flawlessly balanced arrangements of meaningless geometric forms; or the Bagatelles of Anton von Webern, cleaned, immobile, perfectly wrought miniatures, without melody, without harmony, with out meter, without duration, utterly exquisite, utterly empty. If some of the miracles of human creativity that these artists have succeeded in turning such unpromising material into works of such intense fascination, Pinter's accomplishment in *The Caretaker* is especially astonishing, since the meaningless stuff he has chosen to work with is not pure and clean in its emptiness, but shabby, cluttered, stinking, like the contents of a trash barrel—a disgusting old tramp, a room crowded with junk, tedious, ugly little lives, dissociated fragments of affection, hostility, fantasy, and memory.

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The art of *The Caretaker* is essentially complete. The play is a true voice, each uttering away in its own characteristic scale, now intersecting, now running along in counterpoint, now isolated against a background of appalling silence. In the production at the Carter, the driver of the voices and of the styles of speech I almost said "singing" enhances this abstract musical quality. Eric Christ (the tramp), with his spitting and muttering, his besting self pity, and his tone of petulant wheedling, sounds like a consort of muted cornets or a medieval shawm. Robert Thaler (the younger brother) produces a rich, deep, smooth, and somewhat only sound, like a cello playing in unison with a baritone saxophone, and he skillfully modulates this low, vocal instrument in a manner designed to disconcert—sometimes with a violent abruptness, bordering on hysteria, and sometimes with a strange, dry, blinding overpreciseness, that suggests at once attention, mockery, and menace. To complete the two there is an old woman, the mentally muddled older brother, his voice hollow, monotonous, droned, like a muffled drum, or the high register of a tuba in a band without resonance. Each of the actors is an accomplished technician, each of them has a sure sense of character, and of the precise kind of rhetoric his particular role requires, to gather, deploying subtle calculations of tempo and rendering the ubiquitous Pinterian pauses with tense expressiveness, they create a music so moving that you cannot draw your mind away from it, even when the content of the dialogue is at its most rapid or most repellent.

Director Arthur Wagner's script to wards his art is by now familiar to San Diego players from his work at the Carter and at USC. Mr. Wagner has a particular talent for playing about broken down, shabby people in shabby surroundings, his direct

ional imagination seems to feel most at home with a Tennessee Williams, or a Brendan Behan, or a Pinter. His method, brilliantly complicated in the current *Caretaker*, is to allow the play to speak for itself, to avoid interpreting the director's personality between the script and the audience, to seek nothing but the complete realization, in movement, voice, and setting, of the human reality contained in every moment of the drama. Whatever Pinter may think about the meaninglessness of human affairs, Mr. Wagner tirelessly infuses meaning into the least gesture. When the older brother, at a moment of crisis, clutches the still unopened toaster to his chest as though it were all he had left in the world, that is pure Arthur Wagner. Mr. Wagner plays Pinter's script the way Arthur Rubinstein plays Chopin.

This continual humming of the action, this continual discovery of just the right gesture, or timing, or intonation to reveal the characters' shabby inner lives at

any given instant, has the result of making us re-creating the already intricate program of Pinter's empty vision of the world. Nothing means anything, but that authenticity, and that meaninglessness, are the modern conditions of human suffering. Even the vision-tramp of *The Caretaker* suffers in his futile and painful loneliness. To put back the Passion Play once more, there was a time when suffering was, in explicable, when it fit into a pattern of meaning, when it could acquire a lofty positive value of its own. In Pinter's drama, down near the end of the road of theater and of history, the suffering goes on unabated, but there is no longer any way of making sense of it. It is the merit of the Carter's production of *The Caretaker* that it gives us a full awareness both of the suffering and of its meaninglessness, while at the same time vividly demonstrating how this great, desperate, modern play might transform both into something of beauty.



City Lights

(continued from page 3)

needed to average at least five miles an hour. Hendricks's first foray into racewalking took him over a shorter course, a thirty-five kilometer race he entered just eight months after taking his beginning strides around Mission Bay. He finished eighth in that first competition. A few months

later, he entered an annual hundred mile event in Missouri, he captured first place and set a new American record. He finished the course in nineteen hours and forty-two minutes. That status as national champion won him the invitation to participate in last year's Strasbourg-to-Paris event, which Hendricks promptly accepted. Today his face reflects good humored amazement when he recalls his novice then.

"We were totally unprepared for the amount of training or for the kind of handling it took," he says. Although the schoolteacher flew to France accompanied by a team of eight other San Diegans, he found that the European entrants commanded teams of twelve to fifteen. Hendricks had rented two vans in Paris, but the Europeans boasted up to five vehicles each. Hendricks and his team members also learned with a jolt that the support teams for the other racewalkers

be doing with that walker every minute of the severity two hours. "In contrast, the Americans' strategy was vague. 'And that was a terrible mistake, because the walker can't make any decisions on his terms. As the race progresses you become fatigued and you don't want to do some things. The only thing you can do is to pace ahead of time to follow the plan. But last year I didn't do that.' So in the early morning shuffles of France, 'I literally died,' he says unemotionally. He began planning his return to this year's event almost immediately. Hendricks started training in earnest in December, and since then he's lived as ascetically as a Medieval monk. Every day after school he hurries home to change, then he's driven to the Mission Bay Information Booth to arrive by about 2:30 p.m. He has generally started walking at three, and continues for seven to eight hours, sweeping through Point Loma, Mission Beach, La Jolla, and sometimes further in his daily sessions. He returns home to shower, eat, and sleep, and then begins the next day at 5:30 a.m. Weekends he walks for eight to twelve hours nonstop. "That's been my whole life. You don't have time for anything else." It seemed to him odd when he flew to Bar Le Duc, France, last month to compete in one of eight qualifying races for the

Strasbourg-Paris event the last to qualify this year because he failed to win the national championship last fall. Hendricks took second out of one hundred walkers in the qualifiers, he walked home. Simon of Luxembourg, who won the Strasbourg-Paris event four times by just thirteen minutes.

This year Hendricks hopes, eleven to thirteen San Diegans, will accompany him to France. Each will have to pay his or her own way. The schoolteacher himself is trying to raise \$2100 to cover the cost of renting two vans and paying for his air fare. But this time the American team has mapped out the three-day ordeal with precision. "They'll be doing something to me every five to fifteen minutes," Hendricks predicts confidently. They'll be spraying him with soapy, changing his shoes, and socks, popping vitamins into his mouth, lathering his joints with Vaseline. Hendricks says that on the first day he'll eat semiliquid foods such as baby food and soft bananas, fed to him three or four times a day. Then on the second and third days he'll consume only liquids—soups made in the van, juices, intermittent cups of coffee. Racewalking rules dictate that no one can walk right next to the competitors except for those times when teammates are actively administering aid—feeding the

(continued on page 13)

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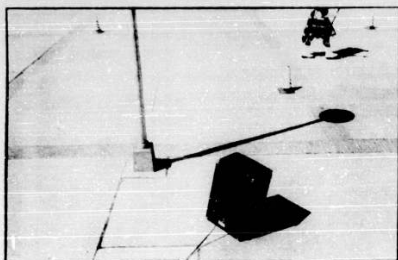
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Leaders of the Band



By Ernest Larsen

The wind-up toy on my desk, a four-inch red plastic robot, tripped on a paper clip and toppled over. I let it kick a while and then dialed Richard Lorenzen, drum major of San Diego State University's 300-member marching band. I asked him one question, a leading one about the upcoming First Artex Invitational Drum Major Competition (for junior- and senior-high school students). It set him off on a fifteen-minute monologue. We backed up to the Sixteenth Century for the history and philosophy of drum majoring, a topic about which I could honestly claim total ignorance. After we emerged from the Scottish Highlands, I heard about British military uniforms, the stride as opposed to the high knee lift, the eagle-topped baton carried into the opening session of Congress, a bit about the career of John Philip Sousa, and so on. As he wound down, Lorenzen finally explained the essential function of the drum major in leading a band: the flashy handling of the baton visually demonstrates the beat for musicians sprinkled across a field.

Then Lorenzen outlined the terms of the competition. There would be three divisions: the military (the short baton tradition in this country); the mace (a five-foot baton imported to California in the early Sixties); and the show (the free-style razzle-dazzle common to half-time at football games). The event would also function as a clinic. Each performance would be videotaped for instant replay with qualified commentary, and the judges would tape record a critique as each contestant performed. The affair would be a quest for drum-major perfection.

High noon, Saturday, April 21, and the concrete walkways along the north and east sides of San Diego State's music building had been transformed. On every reasonably horizontal surface young drum majors were stepping off, limbering up, spinning batons at death-dealing speeds. Colorful bits and remnants of uniforms littered the ground and fluttered from tree branches. Attending to the needs of the young competitors were proud and nervous parents, many of whom were more soaked in drum-majoring effluvia than their offspring. Without the slightest coaxing, they'd recite the order in which commands must be executed, how

they were shelling out for private lessons (even though junior already practiced daily with his school band), and complain about the high cost of uniforms. (Dad, with the expression of an old bulldog, sits out of the sun on his fold-out canvas chair while young Derek practices. Derek mixes a crucial twist, baton thrusts, and Dad growls, "Oh, Derek, not the new one!") When they weren't keeping a level eye on the next generation, the adults vied with each other about who'd discovered the most thriving gas station on the way to State. Some had driven from as far as Torrance.

The Torrance bunch—three or four competitors, a half dozen adults, and a mascot teddy bear the size of a small gorilla—had set up housekeeping on a grassy spot the other side of the L-shaped mace competition area. As food began to make its way out of their giant coolers, a mother brushed her son's curly white helmet.

Practicing along the sidelines was a group of kids, mostly Chicanos, from Santa Ana. They were a vivid spectacle to contrast with the rather torpid Torrance contingent. Santa adults, they helped each other dress, fixated for each other (even though they were in the same divisions), and generally had a good time. The youngest of them admitted she'd started drum majoring only four weeks before.

"Are you nervous about competing so soon?"

She shook her head. "I'll be nervous, I'll never compete."

She was, in fact, very cool during her performance, despite some baton bobbling. Most of the others also denied their jitters in practice but proceeded to admit them in performance. The competition was taken with the utmost seriousness. One girl, near tears after performing, violently attacked her helmet.

A tall, slender, gray and black projectile whizzed past the Santa Ana crowd. It was Richard Lorenzen. For a good part of the afternoon he would be in near constant shuttle between the two competition areas, his energy never slackening. Seconds later, he was on the PA system announcing, "Tom, you're in competition now." A long-haired blond boy in Highland kilts strode forward with a mechanical lift to his

City Lights

(continued from page 11)

competitor, shading him with an umbrella, or the like. But one team member will walk fifteen feet behind Hendricks at all times, talking to him, urging him on. "He's keeping you alive. Without him, you can't do it," Hendricks says. "You're just an instrument." Other team members will constantly bicycle beside the walker, supplying music from a portable cassette player. Hendricks says his taste runs to upbeat rock, while the Europeans uniformly stride through the countryside to Sousa marches.

The racewalkers can stop at any time—the only catch is that they have to remain anchored to one spot. Hendricks says judges

in unmarked city will be roaming the countryside to keep an eye on the contestants, checking to make sure that they don't get into a car for a few yards or "take a little sip of pop a few feet to relieve your aching muscles." The only exception will come halfway through the race, when surviving competitors will halt for three hours to undergo medical examination, shower, receive a massage, and catch two hours of sleep. Hendricks expects that stop to hold one of the low points of the race—rolling out of bed to face another 150 miles of pain.

He says the pain won't come the first night the race begins at 6:30 p.m. nor the first day. "For the first twenty-four hours you feel like you're in heaven. The euphoria and the excitement carries you

through." With the second round of darkness, however, the physical agony should begin, an eventuality even the exhaustive training won't preclude. Hendricks says that racewalking, by requiring constant contact with the ground, also forces the body into constant motion. As a result, he claims that running, besides exercising different muscles, also is less grueling than walking. "If you get both feet off the ground, you get a momentary relaxation, and that's why running is easier. We've gotten the best runners in San Diego to get out and walk, and the next day they find they can't move, they're so sore. Then they respect racewalking."

If Hendricks should defy the odds and make it to Paris in first place, he says he still won't

enough money to cover even the team's costs. Partly for that reason, he says he can't say whether he'll ever aim for the race again. At thirty-six, he says his age presents no problems since racewalkers seem to reach their prime in their early forties. "Last year they all jokingly called me the debutante," he says. More than anything else, the growing, all-consuming commitment gives him pause. "I'm not sure I can handle a long-term commitment to it," he says. "Ask me after the race."

Why has he endured so much for it already? "For one thing, I'm proud," he says flatly. "And if you're proud at something, you like to stick with it." The training has driven him to a pinnacle of physical fitness, he's lost weight, gained confidence, and

he says pounding out one's problems on the pavement for eight hours a day is the world's best fitness device. Finally, he says, "It's exciting to think I'm a pioneer in the area, being the first American. Yet he expects that situation will soon change."


Right now we don't have a tradition in ultralight-distance walking, but it's definitely coming, and I think the interest in running will lead us to it. All these people are doing marathons now, but after all, you can only go so fast at twenty-six miles. Plus, a lot of people want to get away from the masses. After you've done a few marathons and you're goal oriented, what else is there to do but racewalking?"

J.D.
Lennette DeWey and Mark Orloff

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What: 2nd Birthday Sale!

When: Sneak in Now!

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12 MAY 3, 1979

MAY 3, 1979 13

READER'S GUIDE TO LOCAL EVENTS

(continued from preceding page)

Film

Films for children, "Anansi the Spider," "Caterpillar," "Miss Fata Maude's Secret," and "Cats Meow," will be shown Thursday, May 10, 3:30 p.m., Conference Room, National City Public Library, 200 East 12th Street, National City 474-8211.

"Spear of the Nation," a documentary on the current Black liberation struggle in Southern Africa, will be screened by the UCSD Committee for World University, Thursday, May 10, 7 p.m., room 2622, Undergraduate Sciences Building, Revelle campus, UCSD, 452-3362.

Special Events

Cinco de Mayo celebrations will include Casa de Pío Marichanos and Raym's Spanish Dancers in Old Town, sports events, music, and entertainment in Larson Field Sports Park, 395 Spang Road, San Ysidro, 424-2125, strolling marichas and La Rondalla at Vuelta a Vuelta Center, 286-6175, and "El Quijote," performed by Teatro de la Gente, 8 p.m., Educational Cultural Complex, 4143 Ocean View Boulevard, 383-2244 x10.

Renaissance Festival III, a festival of arts, crafts, music, drama, and pageantry set in 15th and 16th-century Europe, will take place Thursday, May 3, through Sunday, May 6, 11 a.m. to 7 p.m., Grossmont College, El Cajon, 465-1700 x265.

Howe Show, the Seventh Annual Dressage Show of the California Dressage Society, San Diego Chapter, will be held Saturday and Sunday, May 3 and 4, all day, Seabreeze Farm, Carmel Valley Road, Del Mar, 270-1532.

April Arts Festival, sponsored by the Del Mar Arts Cooperative, concludes with Readers Ensemble and Playthings, an evening of poetry, flute, and guitar, Friday, May 4, at 8 p.m., amateur films entered in the Latitude 33 competition, Saturday,

May 5, at 4 and 8 p.m., and Park on San Luis, Sunday, May 6, 11 a.m. to 3 p.m. all at the Stratford Studios, 1335 Stratford Court, Del Mar, 481-1300 or 755-1974 x7, 7 p.m., 18-28 Theatre, 13-53.

Ninth Annual Women's Festival of the Arts, sponsored by the Center for Women's Studies and Services and its SWSU Chapter, concludes with the reading of Joyce Kupper's new play, "The Construction Crew," by the Women's Theatre Ensemble, Friday, May 4, 8 p.m., Casa Real, Aztec Center, SWSU, room 101, UCSD.

Dance

"Great Spring Dance Sale," a county-wide dance tour program presented by the San Diego Ballet, will next be performed Friday, May 4, 8 p.m., Madison High School, 4013 Del Rio Drive, Chula Vista, 299-4141.

Israeli Independence Day Folk Dance Festival, presented by Shalom Bichar and the Hadram Dance Troupe, will include traditional Yeminite and Chaldean dances as well as contemporary Israeli dance, Saturday, May 5, 8:30 p.m., Mandeville Auditorium, UCSD, 452-4559.

"Spring Concert," an evening of original compositions by members of the SWSU Choreographer's Ensemble, will be presented Friday, May 4, through Sunday, May 6, 8 p.m., Studio Theatre, Women's Gym, SWSU, 286-6821.

Annual Student Dance Concert, including excerpts from "Kilobans" and "New Style," "Stomp," "class," and modern pieces, will be presented by UCSD dance students of Marilyn Green and Anandah Golewsky, Thursday, May 3, 8 p.m., Saturday, May 5, 2:30 p.m., and Sunday, May 6, 8 p.m., Camino Theater, UCSD, Alcala Park, 291-6600 x4206.

"Open 3" and "Revelation," two new ballets by Michael Coppola, will be presented with "Don Quixote Desde Dura" and "Displacement Con Spirit" by the City Centre Ballet, Sunday, May 6, 8 p.m., SWSU Theatre, 12th and C streets, 299-0180, 280-7199 or 274-1751.

Lectures

"Local Poets Series" continues with Sara Austin and Karen Green reading from their work, Thursday, May 3, 7 p.m., Qui Frangit, 521 University Avenue, 295-1600.

Author and Playwright James Bullock, coauthor of "Recent Theatre in Afro-American Studies," will be at Berkeley, will give an informal talk on Thursday, May 4, 7 p.m., 18-28 Theatre, 13-53.

"Feminist Art and Feminist Education" will be the subject of a slide-tape program by members of the Summer Program staff of the Los Angeles Woman's Building, Monday, May 7, 7 p.m., Mandeville Art Gallery, room 101, UCSD.

"The American Indian and the Wilderness" will be the topic of a lecture by explorer and naturalist Peter Mathews, author of "The Snow Leopard," "At Play in the Fields of the Lord," and "The Tree Where Man Was Born: The African Experience," Tuesday, May 8, 7 p.m., room 2722, Undergraduate Sciences Building, Revelle campus, UCSD, 452-3120.

"UCSD New Poetry Series" will continue with Leslie Scalapino on Wednesday, May 9, 4 p.m., Revelle Formal Lounge, UCSD, 452-2531.

"On Sculpture," a discussion by West Coast sculptor Larry Bell, will be the final offering of the "Art and Antiquity" lecture series, Wednesday, May 9, 7 p.m., room 412, Art Building, SWSU, 286-6511.

Preserving San Diego's Architectural Heritage will be the topic of a panel discussion to include Mike Stepien, Gordon Jackson, Robert Mosher, and Pat Shucklin, Wednesday, May 9, 7:30 p.m., Copier Auditorium, San Diego Museum of Art, Balboa Park, 232-7911.

"Spring Colloquium Series" presented by the UCSD Center for Music Experiment, will continue with musician Genette Foster, who will offer "Music and Its Moral Message: Strange Sermons on a Set of Carved Capsules from Fontaine," Thursday, May 10, 1 p.m., building 408, Warren campus, UCSD, 452-4383.

Sports

Cinco de Mayo 15km Run, following a course through Rindler State Park and ending at "Rolling by the Sea," will begin Saturday, May 5, 7:30 a.m., Southwest High School, 1685 Hollister Street, 452-2411.

Palmer Baschall, the leaders of the Eastern Division of the National League come to town to play the San Diego Padres, who meet the Montreal Expos on Thursday, May 3, through Saturday, May 5, 7 p.m., and Sunday, May 6, 1 p.m., and the Philadelphia Phillies, Monday, May 7, through Wednesday, May 9, 7 p.m., and Thursday, May 10, 1 p.m., San Diego Stadium, 283-4494.

Spring Doubles Tennis Tournament, featuring competition in men's and women's A, B, and C divisions, will be held Saturday and Sunday, through May 13, Northwest YMC, 4355 Cliffside Avenue, La Jolla, 453-1483.

Radio/TV

"Castaways on Gilligan's Island," the original cast (sans Tina Turner) returns to their uncharted island to transform it into a tourist resort, Thursday, May 3, 8:30 p.m., Channel 19.

"Sucker Soccer," the San Diego Sockers will travel to Seattle to play the Sounders in a televised match on Saturday, May 5, 9 p.m., Channel 6.

"NBA Basketball Playoffs" continue with the Celtics head-to-head on Friday, May 4, 11:30 p.m., and Sunday, May 6, 10:30 a.m., Channel 6.

"The Poems of Percy Shelley and Marianne Moore," John Lithgow will read this series reading, followed by local poet Alex Sandoloff reading from his own work on "The Poetry Hour," Sunday, May 6, 6 p.m., KPBS-FM (89.5).

"The McShaver Show's" delectables on the Eisenhower war years (1941-45), with Robert Duvall as General Eisenhower and Lee Remick as Kay Summersby, will be shown in three two-hour chapters, Thursday, May 3, Friday, May 4, and Sunday, May 6, 9 p.m., Channel 10.

"College," a 1977 film starring Burt Reynolds, will be shown on "The Silent Years," Saturday, May 5, 9 p.m., repeating Tuesday, May 8, 1 p.m., Channel 15.

"The Prime of Miss Jean Brodie," a six-part series based on the novel by Muriel Spack, chronicling the life of a 19-year-old schoolroom teacher on an all-girls boarding school in the 1930s, will debut with "Edinburgh," Monday, May 7, 9 p.m., repeating Sunday, May 12, 10:30 p.m., Channel 15.

while sports and long plays. He moved through his past in the music competition with a surprising minor setback, then that seen in the category actually disappointed military. His movements offered a clue as to why there were more boys here than girls, most of the women would have made a doll version of him.

However, both boys and girls said they became drum majors by similar means. They started in the school band, playing the French horn, or the bassoon, or the trumpet, and either the band director or their fellow musicians encouraged them to try out for the job. None of them spoke about the lure of performing, the thrill of competition, or the challenge of leadership (this last omission led to the fact that Lorenzen's deathly belief that "drum majoring is very much a training ground for being a leader"). Also, they all seemed to enjoy dressing up. The elaborate apparel seemed to offer a socially approved reason to be at the childhood stage when costume play acting provided a chance to try on another identity. (The boy in the most flamboyant costume, this day, seemed transported by the adventure of wearing it. A high school senior, he was filled with regret at the prospect of having to leave behind the bearded velvet, lace, and satin flounces of his Cavalier's uniform, with its wide brimmed black velvet hat trimmed with long white feathers. Later, I heard a girl ask her drum major boyfriend whether he would ever wear "a costume like that." "His marching majors may try to let her and he solemnly announced, "Never.")

Prior to competition, each uniformed participant had to pass inspection. That day, a male inspector conducted the military rite, with the performer standing rigidly at attention. But a Mrs. Rosen was the inspector for the Aztec. In fact, the male and the female to a few colorful remarks, dealing with the well-named boys. They tended to take inspection as seriously, he had to struggle to get them to understand enough to answer such questions as, "What's your name?" But that wasn't the worst of it. Several Lorenzen's uniforms were stained on them on the fly, and he had to tell them so. Her blishes matched theirs.

A little later, the Torture gang was heard to quibble about this inspection. The inspector had looked under the collar. A particularly staid adult, who in some respect resembled the group's mascot teddy bear, protested to general indignation that this act was not allowed, according to standard military procedure. "As others modeled their agreement, stem of face, my warring sympathies for the victim from Torture began to crumble.

No less so in his attention to protocol detail was Richard Lorenzen, who at this time was hunched over the val costume monitor, hunched on a playback critique of a male competitor. Lorenzen noticed the music and import of every move, every posture. "The whole thing is expensive," he explained to his attentive pupil. "Contrast some hard moves with the stop could be faster, more knee lift, work on the beat, you need more energy at the start

and stop of an action you see," he said, stepping the tape for the fourth time, and holding a baton to demonstrate. This took more symmetrical about it. Back to the tape. Lorenzen continued the same speech on the roll. Okay, now here the salute. That the looking on the cake again be flexible. Time out ahead what you're gonna have out, stop along the line of symmetry of your body. Un- fortunately, Lorenzen was speaking to a chunky fifteen-year-old whose lines of symmetry had yet to emerge.

When the military competition ended, attention moved to the show category. Most contestants, far too inhibited to attempt this kind of inventive free-style performance, loved to work it. Rick Wald was, drum major from San Jose State who was flown down for the day's events, was the judge. He had his tape recorder to his waist and, as he did many times already this day, began whispering monologues into the microphone. A black blooded girl in an abbreviated costume heavily did her faculty World monition, but kept dropping the baton. The real contest was between one of the Santa Ana kids and a tall, dark haired boy who did ably competed in both the male and military. The latter's name was Randy Hage, and of all the competitors, he was the one clearly set to be the professional. He practiced while the Santa Ana boy, Rhett Balesky, had his routine. Rhett made the baton dance, cutting sharp lines in the air, miming the caricatured motions of a wind-up.

Hage's performance was both more sophisticated and less expert, more gran and stop of an action you see," he said, stepping the tape for the fourth time, and holding a baton to demonstrate. This took more symmetrical about it. Back to the tape. Lorenzen continued the same speech on the roll. Okay, now here the salute. That the looking on the cake again be flexible. Time out ahead what you're gonna have out, stop along the line of symmetry of your body. Un- fortunately, Lorenzen was speaking to a chunky fifteen-year-old whose lines of symmetry had yet to emerge.

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I have often wondered why Chinese cooking found such ready acceptance in our country. Was it because Oriental immigrants on both coasts set up shops that offered inexpensive meals? Was it the nature of the cuisine itself, whose exotism did not jar the palate, that allowed Americans, regardless of economic status, to incorporate Chinese food into their diets? Chinese cooks plied their trade in minuscule frontier towns, in gold-rush areas, in burgeoning cities. Eventually, whole communities, known uniformly as China towns, sprang up in Seattle, San Francisco, and Los Angeles, to mention just a few. As each city grew, Chinese restaurants moved out of these ethnic centers, out of small neighborhoods, and into the poshest sections.

Watching the old chestnut of a movie, *San Francisco* (1936), I was repeatedly amused by Clark Gable's offer to anyone in sight to join him in egg rolls and chop suey. More recently, I spoke with Marcela Hazan, the Italian chef. When I asked her what types of restaurants she and her

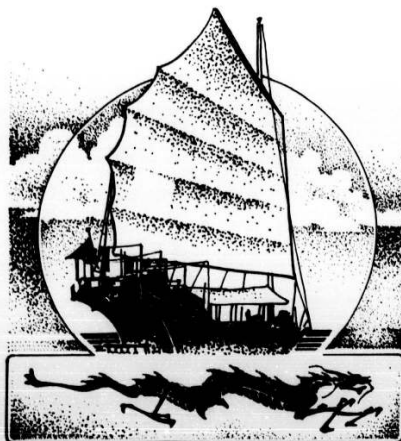


Illustration by Jeff Yeomans

husband frequented when she did not cook at home, she replied without hesitation, "Chinese and Japanese." This is not the first time that a respected chef has given

me that identical response. One can hypothesize that at first blush, Oriental cooking is so different from European that chefs are attracted to it. In reality, the use

and preparation of noodles and rice in Chinese cooking is allied to the Italian, as legends of Marco Polo will testify. And the subtlety of the sauces may have some affinity to the French. The possible reason that many chefs enjoy Oriental cooking may be aesthetic—it looks marvelous; it emphasizes beauty in preparation; and there is such a wide variety of dishes and so many regional ways of cooking the food that one rarely tires of the offerings.

Its assimilation at a more popular level leaves room for speculation. Despite dietary restrictions, Chinese cooking was among the first accepted by the Jewish population, possibly because wonton soup was so close to "Jewish penicillin," or chicken soup, and possibly because the cruder dishes, such as chop suey and chop suey, contained so many vegetables that they did not violate injunctions against cruciferous, etc. Again, I am only theorizing, but I have had Chinese meals in the Jewish quarter of Rome that tasted just like the Chinese food prepared in family-style Cantonese restaurants in New York.

Chinese food has also made great concessions to American taste. Once, in a hamlet in Oregon, I was served Campbell's chicken noodle soup in a Chinese restaurant. The owner assured me that the Campbell's was considered a great delight in that area and was more acceptable than, say, egg drop soup. In any event, the invasion of Mandarin, Szechuan, and even Hunan chefs has enabled most Americans to have a wider choice of Chinese food than ever before. Surprisingly, this plethora of restaurants is not necessarily causing us exultance.

San Diego does not boast a China town (though it once did, below Market Street,

downtown), and in consequence we are apt to discover Chinese restaurants in such places as shopping centers. No sooner are new malls completed, than we can almost predict they will soon house at least one fast-food chain, one pizza parlor, and possibly a Korean, Japanese, Vietnamese, or Chinese restaurant. For example, Taipei Gardens on Convey Street, a Mandarin restaurant, is located opposite Kato's, which serves Japanese food, and both of these are surrounded by shops offering our standard American wares. In the early days I resented shopping center dining on the theory that no self-respecting restaurant would locate there, but I have had to eat my words as well as my food there.

When I heard that Taipei Gardens had upgraded its cooking, I went to try it. With regret, I must report that everything that should have been crisp was soggy, the sauces were boring, and what seemed like frozen peas were used in abundance. Though Taipei Gardens has its neighbor hood clientele, I would not clutter the freeways to eat there again.

More recently, I dined at a much advertised Cantonese restaurant, the House of Hui, located on a real thoroughfare, Voltaire Street, in Ocean Beach. This seemed like a plus, and according to its ads, it offered ninety different dishes. Neither the service nor the atmosphere was unpleasant. Yet of the many dishes we sampled, but the chef at Mandarin Village does pro-

duce a few rather interesting dishes that set him apart from the restaurants surrounding him.

Since I was with two hearty eaters, we ordered six dishes for three people. One of my favorites, lemon chicken, had been discontinued because it required a wait of forty-five minutes, and the Chinese chicken salad was not available that night. We did have hot assorted appetizers, mini-shrimp, aromatic garlic shrimp, Hunan style, Hunan spicy steak, kow-cashew chicken, and pan-fried noodles.

Of the dishes we sampled, the assorted appetizer was the most disappointing, with none of it distinctive except for the paper chicken. For the price of six dollars, I would not order the appetizers again.

However, the shrimp, Hunan style (\$6.50), not at all spicy, proved an interesting experiment. The shrimp were deep-fried, sprinkled with cornstarch, and then quickly tossed in a combination of ketchup and Chinese condiments. The shrimp were crisp, and, due to the ketchup, sweet in taste. They did not have a sauce (as in sweet and sour dishes), and, as the waitress/cook told us, the shrimp had to be eaten immediately—they lose their flavor when cold. If you are a purist, do not order this dish, as the ketchup is doubtless a New York innovation—the chef worked in that city before settling in Orange County and then San Diego.

While the cashew chicken (\$4.95) was of just average preparation, the mini-shrimp was excellent, with the pan-fried noodles and the pork steak had fine flavor. The dish called assorted pan-fried noodles (\$4.25) is also a winner, in terms of ingredients and preparation. The noodles are really fried instead of steamed, and the plate is replete with shrimp, beef, chicken. If you are on a budget and like noodles, this hearty dish would make a good meal. For those who like beef, the spicy steak kow (\$5.25), again, not spicy, is also a good buy. There's lots of very tender beef served with bean pods, stems, and bamboo shoots. The preparation is reminiscent of Korean beef, and if you like that sort of dish, you will find the steak kow at Mandarin Village pleasing.

How would I assess Mandarin Village in terms of the pantheon of Mandarin restaurants? Its food preparation is rather off-beat, the sauces rely somewhat heavily on starch, it is not as good as those other restaurants bearing the name Mandarin, House, Garden, Palace. If you should be in the vicinity, you may try a few of its dishes. The service is friendly and the decor standard for Southern California Chinese. I found the lights rather glaring, but at least you don't have to stab at your food in the dark. One of the members of my party was astonished that this Chinese meal cost \$10.50 each without tip.

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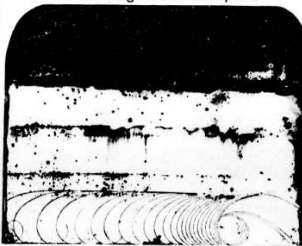
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comedy relief. Directed by Leland Jeffries. 1978.
 (Alvarado Drive In, Pacific Drive In)

Straight Time — Delinquent, crime novel remarkably, but not totally clear-headed and designed. Duct for Hoffman, who sports mainly sideburns and mustache. Heeds very well into a nicely detailed lower-middle-class shabbiness. The light-brown lighting poured over everything is a touch much perhaps. And at the center of the movie is an ill-defined romance with a listless, do-water blonde whom Hoffman picks up in an employment agency. With Gary Dean Stanton, Gary Busby, and Theresa Russell, directed by Ulu Grosbard. 1978.
 *** (Alvarado Drive In, South Bay Drive In)

Superman — Out of a desire to be definitive, this lavish Superman adventure allows itself to become bogged in biography. It presumes a familiarity with Superman mythology, and often plays on that familiarity, but it is still willing to bore the audience with elementary information about life on Krypton (where the culture is proven to be "advanced" by having the inhabitants speak in British accents) and about Superman's rural upbringing on Earth. After an hour or so, the movie finally arrives at Metropolis (an uncannily accurate New York City, the Statue of Liberty at all fills the bill) and introduces Christopher Reeve (forceful as the Caped Wonder, but rather lame as newspaperman Clark Kent, speaking in a gosh-darningly Andy Hardy drawl). And the rest of the movie recalls the BATMAN television show in the late 1960s, with its vaudeville villainy, facelifted flag-waving, and Boy Scout morality. Gene Kipper, and Valerie Perrine, directed by Richard Donner. 1978.
 * (Cinema Plaza & Loma)

The Warriors — Walter Hill's realistic, or anti-realistic, street gang movie has an obvious kinship with the hell-on-earth branch of action film, including both the STAGS/OACH-type western and the OBJECTIVE BURNHAM-type war story. It also owes a special debt to the samurai films of the feudal clannishness of New York youth gangs and the strict martial-arts hierarchy that sets apart the true "soldiers" and "boppers" from the mere "wimps" and "faggots." A simple problem in logistics (how to get from here to there), it offers no more character or plot development—but then again, no less drama and color and preoccupation—than the annual Golden Gloves tournament. The otherworldly feeling is established immediately by the magical opening shot of Coney Island's "Wonder Wheel," a minimalist tracing of neon dots and dashes against a black sky, and is maintained throughout by the continuous fashion parade of peacock-proud gang costumes (magenta vests, New York Yankee pinstripes, Marcel Marceau flour faces, etc.), which, for people-watching purposes, makes this movie as much fun as a punk-rock or glitter-rock concert. With Michael Beck, James Remar, Dorsey Wright, and Deborah Van Valkenburgh. 1979.
 *** (Strand, 5/7 and 8)

White Line Fever — A revival, sort of, of Warner Brothers' working-man melodramas of the 1930s, by Jonathan Kaplan, a reigning whiz-kid in the action exploitation genre. He helped by Fred Koeneke's exalting camerawork, gets some handsome views of the monster trucks and the Southwest highways. Jan-Michael Vincent, quite good at regaining shaky confidence, is the common-man hero in a war between honest independent Tucson truckers, just scraping by, and the industry big shots. Eisensteinian caricatures who spend their time playing golf and fondling paid companions. The comic-strip Marxism may be supplemented, but it's not altogether dim-witted. This negligently plotted movie actually shows more sense than most in its efforts to find action-movie thrills in a fight against an elusive corporate villain, headquartered in a towering, unapproachable edifice called the Glass House. Its world view aside, the movie boasts a fine collection of checkered shirts plus a couple of hot-dam jackets. With Kay Lenz, L.Q. Jones, Slim Pickens. 1975.
 *** (Tower, through 5/5)

Wifemistress — Italian romantic drama, with Marcello Mastroianni and Laura Antonelli, directed by Marco Vicario. (College Cove)

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 Restaurant Manager
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Well, I've called the police eighty-one times in six months, so I've got a lot of memories. A lot of strange people come around. This one guy called himself King Neptune and had a little altar made out of beer cans and cardboard with signs on it like only so many days till 1984. He stayed a long, long time, but he ordered again, so okay. But I came in one morning at 6:30 a.m. and here he was at the counter throwing glasses of water, so I asked him to leave and he refused. I asked him if he needed some escort and he did, so the police came down and arrested him. He had this little sign that said Jesus Loves You, but when he got in the car he yelled back at me, "Jesus will get you for this one."

John Tefft
 Police Officer
 Pacific Beach

I'd just come off a burglary and this pay phone rings and I answer it and the guy's soliciting me for a feed cat, so I go along with him and he's got no idea I'm a uniformed officer. I drive up to Clairemont and tell some officers there I'm going to arrest him and they don't believe it. I go up to the door and the guy doesn't even react to the uniform, he just grabs my arm and says, "Come on in." I say, "Hey, buddy, this is an arrest." I tell him homosexual is okay, but got to a gay bar, don't solicit on the phones on Horton Plaza. Everyone gets an obscene call, but the odds of him getting a uniformed officer must be phenomenal.

Gert Steinberg with Hector
 Book Peddler
 La Jolla

This little boy's going to camp, comes in to buy about six of those *Mad*-type books, so I say why not get a "book" book? What's that? He wants to know. Eyeball to eyeball I tell him, "It's about those things you think about right before you fall asleep at night." So he says, "I'll have one of those," and I give him *Catcher in the Rye*. One day I get this card in the mail, "Dear Book Lady, thanks." This bookstore is like a gut-level clinic; we counsel people. An hysterical mother comes in because her nine-year-old daughter has a period. We look it up and the book says maybe she won't have another one for three years. In the meantime, we give her a good book about what's happening to her. People get lonely.

Belle Riding
 Cafe Owner & Janitor
 La Jolla

I think it was the time we set out to catch the donut thief. The donuts were delivered early, we kept missing donuts. So I took a ace-looking donut box and filled it up with what you call dogs-dog and left it outside the door. Then we came over here about 4:00 a.m. and there was this cop wanting to know just what we were doing out on the streets at that hour curfew, so we told him we're catching our donut thief. Well we sat across the street in the car and here comes the kid who'd been doing it. I know it was him and he looks at the donut box and then he looks over at our car and after a while he went on, never lifted the lid. Can't say we exactly caught him, but we enjoyed trying.

John Fields
 Truckee
 Downtown

The thing I remember most wasn't people; it was a dog. I had this route in upstate New York and I'd make a lunch stop where this guy had an enormous watchdog that must have weighed 125 pounds. This dog was friendly with no one, and I couldn't get out of my truck, but about the third time after I threw him a piece of my sandwich, he came out that way, whenever I came by, that dog would cock his head a certain way, recognize my truck, and sit there waiting for his half of the sandwich. You'd have to see the look in that dog's eyes — there was never any question that he had the right track. Some said he knew by scent, but I was in a truck with my windows up. This went on for the summer months for two or three seasons.

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Broasted Chicken is the best. The freshest chicken is pressure broasted to seal in up to 75% of the natural juices. The result is only 4% oil absorption for a more flavorful, nutritious meal. You just can't get better (pressure) fried chicken anywhere.

Three piece Chicken Dinner
 Served with Jo Jo Potatoes (a real treat) and buttered roll.
 6 pieces \$3.75 Jo Jo potatoes, 40c

Chicken Kitchen
 Call Ahead Take-Out Food to Go

Bacon at W. Pt. Loma at entrance to Robb Field
 Open Daily 11:30 a.m. to 9 p.m., except Sundays
 in OB 224-1270

In 48 hours you can learn to use your mind to do anything you wish.



It has been said that Einstein used only 10% of his mind, and the general public uses only about 3% or 4%. And that's what Silva Mind Control is all about: learning to use more of your mind. There is no limit to the power of your mind. Students report simple things like shopping smarter, falling asleep without drugs and waking up without clocks, relieving nervousness, stopping excessive drinking, memorizing long lists and improving creativity. To the more sophisticated things like developing ESP and using dreams to solve problems and to get information.

Over 1 million people all over the world have taken Silva Mind Control, so can you. To find out how, we invite you to a free seminar. But a word of caution: it will change your life.

FREE LECTURE Thursday, May 3, and Monday, May 7, 8 & 9 pm
 4508 Mission Bay Dr. Pacific Beach

Silva Mind Control
 For Information, 297-6758

Reader's Guide to the Music Scene

The Music Scene is compiled every Friday. Please call 298-7408. By 5 p.m. Friday to add info, underlined. Send to: c/o the Music Scene, P.O. Box 8003, San Diego, CA 92108. or call 298-4035. BPN 90401. Information should be received by the Friday preceding the Thursday issue to ensure inclusion.

San Diego Concerts

Carmen McRae, Colymbian, Friday, May 4 and Saturday, May 5, 8 and 11 p.m., 3099 Mission Boulevard, 488-1081.

The Great American Showdown featuring Doug Dillard and Byron Bellini. High School, Saturday, May 5 and Sunday, May 6, 11 a.m. H-Cover: 482-5327 or 271-8007.

Cinco De Mayo Jazz Festival featuring Horace Parlan, Arto, Gil Scott-Heron, Cal Tjader, Joe Cuba, Machito, and Joe Montillo. Straight Road, May 6, 1 p.m., Ballboa Park, 299-3646.

Bobby Bradford and John Carter with Ben and James



CARMEN McRAE

Newton and Anthony Davis, La Jolla Museum of Contemporary Art, Sunday, May 6, 1 p.m., 700 Prospect Street, 454-9717 or 454-1404.

Oregon and Bobby Louise Hawkins, La Jolla Museum of Contemporary Art, Sunday, May 6, 7:30 p.m., 700 Prospect Street, 454-9717 or 454-1404.

Harvey Mason, Colymbian, Sunday, May 6, 9 and 11 p.m., 3099 Mission Boulevard, 488-1081. Child, Steve Damer, Barry Joyce

Quintet, c/o Vision, Friday, Saturday, May 7, 7:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303.

No Diddlee, Colymbian, Sunday, May 9, 9 and 11 p.m., 3099 Mission Boulevard, 488-1081.

Joe Pass, Colymbian, Sunday, May 10, 9 and 11 p.m., 3099 Mission Boulevard, 488-1081.

Mary Travers, Bay Theater, Sunday, May 10, 7:30 and 10:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303.

Blond, Sweet, and Tears featuring David Clayton-Thomas, Colymbian, Sunday, May 11 through Saturday, May 13, 9 and 11 p.m., 3099 Mission Boulevard, 488-1081.

George Benson and Sam Rivers, SOFA, Sunday, May 11, 8 p.m., 286-6947.

The Allman Brothers Band, South America, Sunday, May 13, 8 p.m., South America Boulevard, 254-8100.

Tower of Power, DC-50, Sunday, May 13, 8 p.m., 482-3744.

Steve Goodman, Bay Theater, Sunday, May 13, 7:30 and 10:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303.

BLUE SKIES
(4 years at the Bonbon E. Lee)
DANCING
THURSDAY - SATURDAY 9-1:30
SUNDAY 8-12:30

PAL JOEY'S
5147 Waring Road, Allied Gardens
(top the hill from Howard Johnson's Off Hwy. 8)
286-7873

Little Brevards
Live Music, Dance, and Food
ZEUS
Live Music, Dance, and Food
TALL COTTON
Live Music, Dance, and Food
FRANK SHERMAN
Live Music, Dance, and Food
ALPHERA
Live Music, Dance, and Food
GERMAN POLKA BAND
Live Music, Dance, and Food
Serving with **FRANK SHERMAN**

Because life is to Enjoy...
Interlude
3314 ROSEBANK, SAN DIEGO CA 92108
STEAKS & SEAFOOD

The Peasant Kitchen & Wine Cellar
Champagne Brunch every Sunday 9:30-4:30 in Old Del Mar
This week: SPECIALTIES OF CALIFORNIA
Salmon Teriyaki, layers of salmon & fresh vegetables
Cold avocado soup
Pork chops with fresh rosemary, sage & green olive wine sauce
1412 Camino Del Mar, Del Mar 481-7135

Aspen Mine Co.
presents
Monday Night Backgammon
9 p.m.
1st & 2nd place prizes awarded.
For reservations call 582-1813
5880 El Cajon Blvd.

Dining at The White House.
For over three generations La Casa Blanca has provided both "locals" and "tourists" meals they return for. Stop in either of our two locations in Old Town... we'll treat you royally.
The original La Casa Blanca, in the center of Old Town's state historic park.
The newest La Casa Blanca, 2444 San Diego Avenue, Old Town.

Little Italy Restaurant
4367 University Ave. at La Jolla Village
All you can eat \$1.99 (every Monday)
Spaghetti Rigatoni
Includes One Serving Soup or Salad and Garlic Bread
Italian Feast
All for \$5.95 for 2
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Reader's Guide to

The Police (Rock Theater)
Wednesday, May 15, 8 p.m.
10 p.m. (LAJOLLA) and Street
Pacifica Beach 488-3333

Cecilio and Kapono (Rock Theater)
Thursday, May 16, 8 p.m.
10 p.m. Mission Boulevard 488-1081

George Shearing (Columbian Theater)
Thursday, May 22 through Sunday, May 27, 8 p.m. 3999 Mission Boulevard 488-1081

Ted Picou Quartet
Thursday, May 16, 8 p.m. 12-30
Saturday, May 18, 8 p.m. 12-30
Sammy Trill
Hollis Gentry
Gary Nieves
Ella Ruth Piggee
CROSSROADS
San Diego, CA 92101
488-1081

Yes (Spazio Arena) Thursday, May 27, 8 p.m. Spazio Arena Boulevard 224-4170

Woody Herman and His Thundering Herd (Columbian Theater)
Monday, May 28, 8 and 11 p.m.
3999 Mission Boulevard 488-1081

Sonny Rollins (Columbian Theater)
Tuesday, May 29 and Wednesday, May 30, 8 p.m. 3999 Mission Boulevard 488-1081

Diamonds Galois (LA 50)
Monday, May 28, 8 p.m. 10 p.m. 488-1081

Clubs
Anchorage Fish Company (488)
10101 Boulevard 1st 488-1081
488-6834 Contemporary
contemporary Wednesday
through Saturday. Joe Martin's jazz
Sunday

Anthony's Harpist (3355 North Harbor Drive, Harbor Island)
232-6358 Contemporary
Tuesday through Saturday

Antonio's (822 National Avenue)
National City 477-2208 Disco
nightly

Antonio's Hacienda (700 North Harbor Avenue, 11 Crown)
482-5827 South Island
contemporary Tuesday through
Saturday

Atlanta (2595 Ingraham Street)
Mission Valley 224-2434 The
Gathering contemporary
Tuesday through Saturday

Rachonah (8222 Clement
Mission Boulevard, Clement)
360-8022 Rock, rock, Tuesday



BOBBY BRADFORD
Thursday, May 16, 8 p.m. 12-30
Saturday, May 18, 8 p.m. 12-30
Sammy Trill
Hollis Gentry
Gary Nieves
Ella Ruth Piggee
CROSSROADS
San Diego, CA 92101
488-1081

Barbory Coast (2431 Pacific Highway, San Diego 233-7359)
Disco night

San X Ranch House (19 East Broadway, Vista 724-0881)
Country, country, country and
western, Friday through Saturday

Bay Lounge (Vacation Village Hotel, Mission Bay 274-4830)
Shore 8 On contemporary
Monday through Saturday

Billy Up Tavern (143 South Cedros, Solana Beach 481-9022)
Tall Coffin, country, Friday and
Saturday

Billy Bones Restaurant (550 Harborland Street, Pacific Beach 272-7180)
Rock, country, contemporary
Monday through Saturday

Block Angus (707 E Street, Chula Vista 426-9200)
Disco, rock, Monday through
Saturday

Block Angus (1000 Cedros Avenue, El Cajon 488-5855)
Disco, rock, Monday through
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the Music Scene

Block Angus (707 E Street, Chula Vista 426-9200)
Disco, rock, Monday through
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Blockhouse (2431 Pacific Highway, San Diego 233-7359)
Disco night

Boon's (2888 Pacific Highway 297-5555)
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LAJOLLA JAZZ FESTIVAL '79

FINAL PERFORMANCE SUNDAY, MAY 6

MATINEE—1:00	EVENING—7:30
BOBBY BRADFORD / JOHN CARTER QUARTET <i>With the merging of Bobby Bradford's and John Carter's talents, San Diego's finest jazz instrumentalists are brought together. Bradford is a veteran of Ornette Coleman's various ensembles, and played with Carter in Los Angeles' New Art Jazz Ensemble. He has been described as a "blend of fine logic and razor articulation."</i> <i>Carter, for his part, has been hailed by a number of reviewers as the most inspiring clarinetist to emerge since Pee Wee Russell. He is famous for his very individual solo work, at once romantic and yet full of drive.</i> BINU (FEATURING MARK DRESSER, TYLON GAREA, JAMES NEWTON) <i>The clarity and authority of James Newton's flute playing has gained him comparison to the late, great Eric Dolphy. With bassist extraordinaire Mark Dresser and the extraordinarily soulful drummer Tylon Gareia, he has perfect cohorts to provide dramatic tension. This was proven recently by their excellent concert at the La Paloma and also by their splendid, subtle, but provocative debut album. They have the makings of a classic jazz group. They are already a well-equipped, provocative one.</i> DUET FOR FLUTE AND PIANO (FEATURING JAMES NEWTON ANTHONY DAVIS ON PIANO) <i>There is something unique and very special that occurs when two musicians of this high caliber perform together. Such is the case with James Newton on flute and Anthony Davis on piano. Robert Palmer of the New York Times calls Newton "the most accomplished and original flutist now playing jazz." Palmer also describes Davis as "the most impressive young pianist to appear in the last year." Only Southern California appearance.</i>	OREGON (FEATURING RALPH TOWNER, COLLIN WALCOTT, GLEN ACOORE, PAUL MCCANDLESS) <i>Robert Palmer in Rolling Stone commented: "Oregon's range of musical interests is unusually broad. The band is equally at home with baroque counterpoint, Indian ragas, harmonically advanced improvising, rock rhythms, and contemporary classical." Oregon has a unique instrumental mix: oboe, classical guitar, string bass and hand drums. All six of their albums have received 5-star reviews in Downbeat Magazine.</i> BOBBIE LOUISE HAWKINS (AUTHOR) <i>Author-Poet Artist: Raised in Texas, now living in Bolinas, California. Best noted for her very tales of western mythology. Author of Back to Texas and Friends and Cuban Pete. Recently on tour with Rosalee Sorensen and Terry Garthwaite, including performances at Great American Music Hall and Harvard Square. Faculty member at Naropa Institute in Colorado. Poetry Department.</i>

ALL SHOWS ARE AT THE LA JOLLA MUSEUM OF CONTEMPORARY ART (SHERWOOD AUDITORIUM)
MATINEES AT 1:00 PM. EVENING PERFORMANCES AT 7:30 PM. TICKETS ARE \$3.00 FOR THE MATINEE, \$8.00 FOR THE EVENING PERFORMANCE.
TICKETS AVAILABLE AT THE LA JOLLA MUSEUM OF CONTEMPORARY ART, 7300 PROSPECT STREET, LACORTE PIZZA, PACIFIC BEACH.
THE TURNTABLE (LA JOLLA) CHAMELEON RECORDS (SAN DIEGO) AND ALL DEL GARDIES.
FOR MORE INFORMATION CALL THE MUSEUM 454-9717 OR 459-1404.

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STEPHEN
ITALIAN RESTAURANT
530 UNIVERSITY AVE., SAN DIEGO 233-7359
MON-THUR 10-11 PM, SAT 10-11 PM
29

ROCK RETURNS TO THE
Baccharal
562-8022
Between Hwy. 163 & Convey St.
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Tuesday-Saturday May 1-5
BRATZ
San Diego's craziest rock band

Tuesday and Wednesday Specials: **85¢**
Tequila shooters, strawberry daiquiris & margaritas

LARRY CISEWSKI World's Greatest Knife Thrower
Thursday-Saturday, May 3-5

Shoreline Harbor Island, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar. \$100 cash bar.

Spunky's Saloon, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Spunk, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Springfield Wagon Works, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

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Storango, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Swan Song, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Tavern, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Teago, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Tom Ham's Lighthouse, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Toton, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Top of the Arc, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Trigon House, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

VIP Lounge, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

West Coast Production Company, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Windsong, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Wrangler's Room, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Zardis, 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

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Socials Ballroom Latin Freestyle Disco Club Street Hustle N.Y. Hustle

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TUESDAY, MAY 8
Catamaran HOTEL & RESTAURANT
For ticket information call 565-9947
3900 Mission Blvd. 488-1081

Los Angeles Concerts

U2: Santa Monica Civic
Saturday, May 8, 8 p.m. (254)
\$24 cover

Bob Welch: Cal State Fullerton
Sat., Sat., May 11, 7:30 p.m.

George Benson and Scowling
Claret and College Bridges
Auditorium, Sunday, May 13, 8:30
p.m. (246 p.m.) (242-502-833)

The Allman Brothers Band:
Inglewood Forum, Tuesday, May
15, 7:30 p.m. (243-674-583)

The New Barbarians featuring
Ron Wood, Keith Richards, and
Stanley Clarke
Forum, Saturday, May 19, 7:30 p.m.
(243-674-583)

Nancy Wilson with Noel Pointer
and Nat Adderly
San Francisco, May 24, 8 p.m. (243)
\$25 cover

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Sunday nights 8 p.m. - 12 midnight. Round off your weekend with the cotton & blues of

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Reader's Guide to the Music Scene

Yes: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Rad Company: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Concerts By The Sea: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Dante's: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Backlot Theatre: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Baked Potato: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Comedy and Magic Club: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Hungry Hubert: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Ivy Room: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Golden Bear: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

John Bull: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Parson Room: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

Whisky a Go Go: 1000 Harbor Island, San Diego, 619-591-1111. Open 11 a.m.-11 p.m. daily. \$5 cover. \$100 cash bar. \$100 cash bar.

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Prime Rib & Lobster or
Prime Rib & King Crab Leg
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Notices

FORMER OVERWEIGHTS University research project needs volunteers who have been normal weight for 2 years or more to take part in a study. 741-5558 or 722-0387.

THE GOOD LIFE Lessons in Metaphysics every Thursday 10:30am-11:30am. 115 Thom Street, Mission Valley, San Diego. All are warmly welcomed.

A MEN'S GROUP will be held at the Harbormen Counseling Center in Mesa Mesa beginning May 14. For more information call Harbormen at 566-6070.

MORE THAN A SUPERSTAR - A free Christian Science lecture to be given Monday, May 7th, 11:30am. Valley Circle Theatre, Mission Valley. All are welcomed.

TAKE POWER OVER another aspect of your life. Learn to do self-cervical exam. Come to self-help clinic starting Tuesday, May 1st. Call 298-0552.

SPECIAL ASTHMA summer camp for children 14-18. Spring Camp 29-30 August. For information on low cost camp, call United Association 297-3901.

MEANING OF MEDITATION - A searching 3-hour discussion seminar conducted by Dr. Larry Hilden which explores the question "What is Real Meditation?" Tuesday, May 8, 7:30pm. 234-5967.

6TH ANNUAL CARNIVAL and Crafts Fair to benefit the Ocean Beach Community Free School. Saturday, June 2nd, 11am-5pm. end of Saratoga Street. Games, food, music, crafts, and much more.

FREE CHRISTIAN SCIENCE lecture - "More Than a Superstar" - Monday, May 7th, 11:30am. Valley Circle Theatre, Mission Valley. All are welcomed.

PARENTS OF ADULT Schizophrenics meeting 7pm, May 3, Friendship Hall, University Christian Church, 3900 Cleveland, Guest speaker, County Supervisor Jim Bates. 293-8055 or 733-5051.

BIOENERGETICS Massage Workshop on Saturday, April 28th, 11-5:30pm. Learn to locate, release, and transmute negative energy through specific exercises and smooth out your energy. Cathy Gaudin, M.Ed. M.T. 454-6703.

WE DARE YOU to become outgoing and fun. This you can contract unlimited success with your social and professional life. Twelve and non-psychotherapeutic program. SBR 224-4444.

FREE DRINK of your choice Thursday, Friday, Saturday night 7-12. No catch! Live music, good food, fun people. Bring your own or buy O'Hareys in Old Town, 2547 San Diego Avenue, P.O. Box 1000, San Diego. 234-5967.

DOES GAMBLING create a problem in your life? For free help to quit, call Gamblers Anonymous 239-2911.

CLASSICAL GUITARIST Jessica Papadoff will play a concert on Sunday, May 8th at 8pm at the Educational Cultural Complex, 4343 Ocean View Boulevard. Admission is \$3.

EXPLORE YOUR PAST LIVES Learn the art of past projection at well-attended and team sessions. 3402 Ocean Front Walk, Our May 3rd, Thursday, 7:30pm. is on Radical Feminism, new phone 223-5327.

ANCHORVINY CENTER has moved back to Mission Beach, 3402 Ocean Front Walk, Our May 3rd, Thursday, 7:30pm. is on Radical Feminism, new phone 223-5327.

READY FOR A non-polluting environment? Many are forming a non-smoking, non-drinking, non-voting, vegetarian community 75 miles from San Diego. Truly a clean air, high consciousness community of the new consumer goods, disease free, etc. Keep getting worse, don't you think it's time to stop complaining? For more info, call 235-4474 or 222-9815.

ANCHORVINY CENTER has moved back to Mission Beach, 3402 Ocean Front Walk, Our May 3rd, Thursday, 7:30pm. is on Radical Feminism, new phone 223-5327.

FREE! One pair contact lenses when you order one pair of lenses at our regular low price. Ocean Beach Optical Boutique, 1670 Newport Avenue, 223-5368.

UNDERSTANDING JEALOUSY - A revealing seminar exploring into how jealousy arises and operates and whether it is possible to be free of jealousy in our own lives. 7:30-10:30pm, Wednesday, May 9. For admission information call 234-5967.

ENDING SELF-DESTRUCTIVENESS - Monday, May 7, 7:30pm. A seminar exploring into why human beings are so self-destructive and how it is possible to be free of some of our own self-destructive tendencies. 234-5967.

SAN DIEGO PARENTS Without Parents has family activities, children's activities and adult activities. Discussions, parties, parties. For more information call 222-3553.

FOLK DANCE BEGINNERS begin at La Jolla Rec. Center on Monday nights, 7:30pm. Secrets of Greek and Balkan dance fully exposed! Call 342-4096.

FREE! One pair contact lenses when you order one pair of lenses at our regular low price. Ocean Beach Optical Boutique, 1670 Newport Avenue, 223-5368.

"YOU GET IT BETTER AT THE WHEREHOUSE"

ALL LP's & TAPES ON SALE!

GRAND OPENING SALE!

4.44

7.98 MFRR. LIST LP's & TAPES.

HIGHER LIST PRICE LP's & TAPES ALSO ON SALE!

ALL WHEREHOUSE STORES IN SAN DIEGO COUNTY ARE CELEBRATING THE BRAND NEW STORE IN ESCONDIDO AT 1923 E. VALLEY PARKWAY AND OUR NEWLY REMODELED STORES IN SAN DIEGO. GROSSMONT CENTER LA MESA. SALE ENDS WEDNESDAY, MAY 9, 1979.

THE ELECTRIFYING DEBUT BY A SENSATIONAL NEW ROCK 'N' ROLL PHENOMENON - TYCOON!

TYCOON

LP OR TAPE

4.44

ARISTA

Tycoon makes the world of rock and roll sit up and take special notice. Slashing guitars, rock-solid rhythm and brilliant vocal harmonies combine to make a devastating debut album.

Includes: COUNT ON ME SUCH A WOMAN DON'T YOU CRY NO MORE SLOW DOWN BOY

SALE ENDS WEDNESDAY, MAY 9, 1979

THE WHEREHOUSE

a division of INTEGRITY ENTERTAINMENT CORP.

records • tapes • records

PRICES GOOD ONLY AT THE WHEREHOUSE STORES IN SAN DIEGO COUNTY INCLUDING OUR STORE IN: ESCONDIDO... 1923 EAST VALLEY PARKWAY

EL CAJON	PARKWAY PLAZA EAST	SAN DIEGO	6335 EL CAJON BLVD.
CARLSBAD	PLAZA EL CAMINO REAL	SAN DIEGO	3971 A UNIVERSITY
CHULA VISTA	485 FIFTH AVENUE	SAN DIEGO	FASHION VALLEY MALL
KEARNY MESA	4344 CONVOY STREET	SAN DIEGO	3750 SPORTS ARENA BLVD.
LA JOLLA	UNIVERSITY TOWNE CENTRE	SAN DIEGO	4344 AZTEC CENTER SAN DIEGO STATE CAMPUS
LA MESA	GROSSMONT CENTER	MISSION VALLEY	1458 E. PLAZA BLVD.
NATIONAL CITY	MISSION VALLEY CENTER	PACIFIC BEACH	1414 GARNET STREET

19th ANNIVERSARY 1978 PRICES- WHILE THEY LAST!

Pick up this Sansui system at our lowest advertised price since 1978!

\$199 \$10.00 per month

Total cash price (including 6% sales tax) \$210.84, down payment \$10.98, 24 monthly payments of \$10.00 each, total deferred payment price \$250.36. ANNUAL PERCENTAGE RATE 16.11%

We've put a super system together for under \$200—our lowest price on this Sansui package since 1978. Precision Sansui receiver, fully-equipped BSR record changer and Sonic Speakers... professionally-matched and sounding great! All backed by our written Service Agreement. Act fast, we have just 61 of these systems in stock!

Sansui 1010 AM/FM stereo receiver. 8 watts min. RMS per channel at 8 ohms, 40-20,000 Hz., 1.0% total harmonic distortion.

BSR 2280AG record changer. Complete with base, dust cover and ADC OLM-30 MK II cartridge.

Sonic 470E 2-way speakers with 8-inch woofers.

Dependable TransAudio... Less than \$100

\$99

TransAudio 4500 cassette deck with Dolby® noise reduction. Dependable TransAudio design includes a peak level indicator that helps preserve the wide dynamic range of your recordings. While they last! *Dolby is a trademark of Dolby Laboratories.

\$99 complete

\$99

Sanyo FT-478 in-dash cassette player with AM/FM stereo radio. Enjoy big sound from this mini-size model. Add Pioneer TS-100 4-inch speakers and our low 1978 price and you've got another Price Roll-Back bargain!

\$299 each

\$299 each 90-minute cassette. After investing in a good cassette deck, don't settle for less than premium Maxell tape. Recordings will capture a wide dynamic range accurately!

Weekdays 9 to 9, Sat. 10 to 6, Sun. 12 to 6

1979 Pacific Stereo A Unit of CBS Inc.

IT'S OUR 19th ANNIVERSARY PACIFIC STEREO

San Diego 299-9420 3751 Armada Blvd. at Sports Arena Blvd.

San Diego 279-0612 4344 Conway St. in Conway Village (one block south of Bathhouse Row) Highways 163 & 805.

La Mesa 461-8927 8323 Meridian across from the Arkitt.

Carlsbad 433-6616 2506 El Camino Real across from the Plaza Cammino Real Shopping Center.

and 23 other Southern California stores.

SPIRITUAL GROWTH and coming out...
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IF YOU DO DIRECT MAIL...
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WE CARE presents Emily (Trapp) Collins...
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INVESTMENT CLUB...
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WE CARE II...
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BIERRA CLUB...
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PARAPSYCHOLOGY...
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NEED TO TALK...
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INTERESTED IN Holistic Awareness...
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CENTER FOR Psychological Revolution...
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CHAKRA BRIDGING...
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SAN DIEGO Lapidary Society...
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WILHELM REICH'S daughter...
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RAW FOOD friends...
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SATURDAY THAKAN Singh...
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NEW BIOFEEDBACK Center...
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MAY 3, 1979 5

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WASHER, Kenmore 24 heavy duty. Kenmore compact dryer, both 3 cycle, white, excellent condition. \$75 each. 282-8151.

DESK, painted off white, 1 large drawer. \$20. 274-8145.

DRINKING WATER, perfect, not a taste and odor filter, but the finest bottled water maker. Reverse osmosis unit cost \$400, never used. \$249. 288-1511/1421.

CARVED MANDARIN SETTEE, 2 carved More chairs, 3 Lion Paw tables, beautiful. \$2500 all, private party. 478-4752.

BEAUTIFUL BROWN leather-top 7 sofa, \$100. Matching chair with footstool, \$70. Glass top coffee table and 2 end tables, \$100. 282-5881.

HIDEABED, queenize, good condition, green, white, and tan stripes. \$150. 281-9808.

RUMMAGE SALE: Toys, furniture, miscellaneous and baby sale. Montessori School of San Diego, 4212 Jewell Street, Saturday, May 5. Proceeds to purchase school playground equipment.

OFFICE DESK, large 7 drawer with typewriter space, good condition. \$60. 488-1214.

MAN'S 3 PIECE denim suit, worn once, cleaned once, over \$200. New \$100 or offer. Jacket 42, pants 34 long, alterable. 481-0610.

LIONSTONE BOTTLES for sale. 481-1395.

RCA COLOR TV, 19" portable, excellent picture. \$125 firm. Dave 222-4502 after 5.

COLOR TV, 19" General Electric color model, excellent condition. \$175. 274-6115.

CLOTHES RACK, chrome, customized with double upper shelves for storage to ceiling. Very sturdy, neat, and space-efficient. \$37.50. 897-0338.

DIAMOND ENGAGEMENT ring and wedding band, brilliant cut diamond in Tiffany setting. Size 6, appraisal papers included. \$335. 222-8276.

WEDDING DRESS, size 16, ivory Marzette dress with built-in train, cost \$200, sell for \$50. 422-1722.

CASPER in-way skateboard, full tracks and new UFO skis. \$65. 755-1850.

DOWN COAT, men's large, Panasonic stereo, AM/FM radio, radio, sewing machine, motorcycle helmet, bookshaving unit. Good deal. 222-9497.

OLDER APARTMENT 2225 stove, furnace work perfectly, open burner lights but only stays on low. \$25 or best offer. 282-1358.

COUCH AND CHAIR, matching gold flower, like new. \$125. Kite 563-7508 evenings.

MOVING SALE: Books for bookshelves, men's clothing, kitchen stuff, sofa, floor lamp, corner desk, miscellaneous. May 26, Saturday 9-5 at 4225 Kansas Street, No. 2.

CRAFTSMAN SINGLE-CUTTER 18 bit mowing head set, sells for \$68. New \$20. Circular saw blades, 6-10". \$1.50 a 4. 458-0114.

SOLID OAK DINING TABLE (perpetual) 42x72", with 6 solid oak armchairs, highest offer over \$700. Lowest sale, \$200. 282-5676.

DOUBLE BED, very functional, complete with mattress and box spring. \$200. Also matching dresser and nightstand. \$150. 488-4775 after 6.

PRE-COLUMBIAN ARTIFACTS, Colima felt figure \$35-50, some items \$100-125. Some tools. 454-2070.

ANTIQUE DRESSER, mahogany, tall, 5 drawers, with locks, over mirror, glass topped, glass knobs, in excellent condition. \$250. 282-5676.

TIRED BED and mattress, no frame. \$10. 222-4134 or 15-1811.

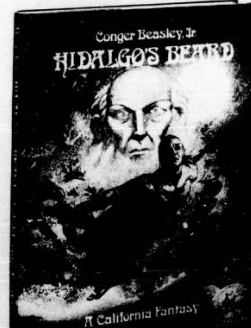
FRIGIDAIRE Post-grid refrigerator, bottom freezer, 20-22 cubic foot, excellent condition, 151600. Large metal desk, furniture, top with secretary chair. \$850/off. 287-0398.

FREE GOOD, 14 carat chains and things for you when your party takes cost. For more information contact Lisa at 283-0368 after 6pm.

Look No Further For A Total Escape From Reality

"... funny, haunting and richly imaginative — a surrealistic cross between Max Shulman and Carlos Fuentes."

—Peter S. Beagle, author of *The Last Unicorn* and co-author of the screenplay, *Lord of the Rings*



Escape to the world of Navy Dyes' symbolic water at the bottom of a swimming pool in Palm Springs. **HIDALGO'S BEARD** intermingles elements of comedy and sarcasm to create a new kind of fiction hauntingly reflective of the age in which we live.

HIDALGO'S BEARD: A California Fantasy by Conger Beasley Jr.

Now At Your Favorite Bookseller

Andrews and McMeel, Inc. • Kansas City
A Universal Press Syndicate Company

LADIES' MEDIUM, quilt, GE superheavy handiwork. 1000 W. Salon-type handiwork. \$25. 288-0366.

TYPEWRITER, portable Olivetti undergar. Good shape. \$25. 288-0366.

YARD SALE: Saturday May 5 Construction material, fiberglass pieces, sliding screen, old bike, boy's Big Jim equipment, girl's size 4 shoes, 1545 1/2 Street, Pacific Beach.

MOVING SALE: Two bed with frame, \$40. Couch in good condition. \$70. Coffee table, endtable, student desk. 453-0368, evenings 7-10.

AVON BOXES and bottles, jars, other bottles reasonable. One cloth old, orange. Large potted plants some free & potted chaper need cleaning reasonable, old clothes. 277-0081.

ELNA Air electronic, a wonderful \$450. Metal sewing machine. Does everything, 4 months old. Used. Under warranty. Due to illness, must sell. 447-1134.

1977 26 TRAVEL Trailer, air conditioned, self-contained, 2 door, selling \$2000, we at 2621 Bowermaster Road, No. 60, Lancaster, CA or call Lee 289-4290 weekdays.

DISHES, FRANCHISE (w/ Sundae), overproof, durable, 12 pieces, 45 pieces, 259-7343.

PLANTS: 20 bromeliads, \$22. 329. Chrysanthemums. 222-0558.

WHIRLPOOL WASHING MACHINE, white, good condition. \$50. Drabing table, \$15. 454-9604.

APPLIANCES - stove, 30" electric, good condition. \$50. Plasma refrigerator, must see, large capacity, \$25. 454-8553.

OAK ANTIQUES: 2 pressed back chairs \$75. Iron stand \$45. Table in cabinet area \$20. 565 Porsche car cover new. \$50. 274-6666 or 273-5547.

GREAT BOOKS of the Western World 54 volumes, leather bound, 14 volumes by 74 world famous authors brand new \$375 or offer. Tom 285-1363 or 286-3722.

DOUBLE BED mattress with frame in good condition. \$60. 488-5140 or 274-0973.

7 PIECE COOKWARE set, gold hardware service for 6, walnut coffee and end tables; tummy Batters exercise. 289-4608 evenings and weekends.

DISHWASHER, Sears portable 6 cylinder, good. Wood cutting board top. Excellent condition. \$190. Linda 278-0421. Fries Village.

MAN'S BICYCLE, only \$12.50, hand adding machine \$15, surfboard, made by Rusty Piesendorfer, canyon with rainbow. \$65. \$15 new 77". 453-0222 or 453-6864 any time.

PLAYBOY MAGAZINES over 200 issues, most in tandem. 1959 through 1977. \$375. 421-7292 after 5:30pm.

GARAGE SALE: Fender bass amp, plus other musical instruments. Saturday & Sunday, May 5 & 6 from 11am until 4pm. 745 E. Encinitas Court, South Mission Bay.

SPEED HAIR dryer - General Electric: satin style (hood type) 1000 watts. Used once only. \$30. 466-7247.

LADIES COAT, Borgheira (fake fur), beautiful champagne color, like new. Size 10 to 12. \$22-7668.

19" COLOR TV, Sears Silvertone model with automatic chroma control, and color control. Perfect condition. \$95. 272-0280.

POOL TABLE, Brunswick full size excellent condition, includes cues balls, accessories. \$450. 272-0280.

GUITAR, ELECTRIC, gold plated, with stand and amp. Like new, beautiful. \$150. 272-0280.

REFRIGERATOR, General Electric: free freezer, 14 cubic feet, frostless, copacopine. good condition. \$150. 284-8144.

TRAILER, 32' adult permanent pad, sewing, petio, pool, shed garden furnished. Closest to 14th Street, San Diego. 801-1.

IMPORT CROSS and gift shop. Old Town San Diego. Buy direct and save. \$4000. 295-0754 days 276-4336 evenings.

ALLMAN BROTHERS TICKETS and choice seats for Police, Yes, Rod Stewart, Ron Wood, Keith Richards at Bucks Ticket Service. 275 Garnet, Pacific Beach. 273-4367. 24-hour phone.

TENT TRAILER, Sleeps 4, lightweight, complete needs canvas work. \$200. 48-54 Chevy 1/2 ton new and without. \$300. 9am-9pm. 282-3612.

YARD SALE: Sat & Sun. 8-4pm. 379 G Street, Chula Vista.

JOEBA BEANS for sale. By the pound or larger quantities. Just in time for the spring planting. Call 420-6884 evenings and weekends.

4 78-15 HONDA TIGERS and RIMS in good shape. \$5 each. Drexler table \$15. General auto furniture and two University 3-way speakers at only \$45. J.C. Penny Black & White TV, 1 year old. \$60. Call 459-9578.

HAWAIIAN SHIRTS, DaVine Collection. Cotton, rayon, silk. Keth's Clothes Kase, San Jose Place and Mission Blvd. in Mission Beach. The Kallama Koutou.

HOUSECLEANING COOKBOOKS, sci-fi, novels, country-western records, RC equipment, electronic food store, cassette tapes, more. All in excellent condition. Call for list. 440-2077.

FOR SALE: GROW-LAMP on tripod. \$25, bear rug, \$25, five paintings (two landscapes, one Hong Kong harbor scene, two Frazer's). \$20-30 each, six white-silver and clay. Half-size elephant pipes from Thailand. \$7-15 each, one dark green bamboo basket, brand new, value \$150, size 42. \$25. Paul. 273-1717.

ANTIQUE FOR SALE: Stand up dressing table with 3 place vanity mirror. \$175. Beautiful condition, unique. 455-7910 or 481-5644.

1,000 RECORD ALBUMS, \$1 each in lots of 50. All new and sealed. Mostly rock. Good for business promotion. Bob 273-4998.

\$1 YARD-FABRICS: Cottons - blends - velvets - 1/2 yard. \$1.50 yard. Drapery fabric - brocade, satins, weaves, sheers - 50 cents - 1/2 yard. 7281 El Cajon Blvd.

WATERBURY, ANY SIZE, frame, pedestal, mattress, iron, heater, 11 bed sleeping, brocade, satins, weaves, sheers - 50 cents - 1/2 yard. 7281 El Cajon Blvd.

BIRTHDAYS IN MAY? Emeralds and 14 kt. gold beautiful & delicate earrings & pendants. Ruby rubes & sapphires. \$20-90. Private party. 463-2001. 469-4087.

MORLEY FIELD area near Balboa Park, 2 bedroom, 1 bathroom, dining room fireplace, heated patio, laundry, near tennis. Adult car. \$385. 298-1596 or 452-9592.

PACIFIC BEACH, luxury ocean view studio condominium. Beautifully furnished, new decorated. Balcony, breakfast bar, television. Security building, pool, sauna, recreation room. \$280. Garage \$50. 453-4518.

MISSION HILLS, large luxurious one bedroom condominium, push carpet, wallpaper, painting, balcony, heated glass chandelier, walk-in closet. Security building, garage. Spanish architecture. Ideal courtyard, plans, pool, jacuzzi. \$335. 433-4578.

TWO BEDROOM apartment, 1 block north Balboa Park. All new appliances, near tennis, bus stop, shopping, downtown. Private balcony, very quiet area. \$325. 282-0343 or 231-7988.

FOR RENT - one bedroom apartment, East San Diego, private yard, very clean and sunny, quiet area, close to all, \$100 deposit, available now. \$195 month. Rent 297-5844 no dogs.

LANDLORD PROBLEM? Unfair rent increase? He kept your security or clearing deposit? Refused to make needed repairs or get rid of roaches? Etc. We help. Give us a call. 222-6608. Protecting-defending and enforcing tenants' rights.

KING MATTRESS, like new, firm, \$50, white wicker rocking chair with cushion, \$50; 2 lovely lamps. \$20 each. 272-5023.

COMPLETE SET of plans to build a 3' whirlpool hot tub, complete with plumbing and wood gym set. \$100. Write Cubicor, 1031 14th Street, San Diego. 801-1.

HERCULES SOFA, 150" walnut rigid dresser, dresser and h-bay, \$180; Spanish dining table, \$150; wall playhouse and wood gym set. \$100. 277-0554.

REFRIGERATOR, General Electric: free freezer, 14 cubic feet, frostless, copacopine. good condition. \$150. 284-8144.

TRAILER, 32' adult permanent pad, sewing, petio, pool, shed garden furnished. Closest to 14th Street, San Diego. 801-1.

2 FANTASTIC arcade games: Rally Two Player baseball batting practice. 1500v. huge, excellent condition. \$205. Midway style target game. \$150. Don't let these get away! 277-0554.

MODERN WALNUT veneer dining room table, 60x24 with 2 1/2" leaves. \$25 or offer. 298-6777. Keep trying.

THE READER PUZZLE

No. 54 Prints Charming

By Don Rubin

Some people collect stamps or coins, the United States Department of Justice collects fingerprints. Right now the FBI maintains the largest collection of classified fingerprints in the world.

"And how do they classify them?" you ask.

Well, fingerprints tend to fall into three broad categories of patterns: arches, loops, and whorls. Each of these, in turn, is divided into subgroups — plain and tented arches, radial and ulnar loops, plain whorls, central pocket loops, double loops, and accidentals (two or more patterns together).

We've provided you with examples of these subgroups, and would like your help in classifying a few impressions. (Because the only difference between radial and ulnar loops is the direction of flow, toward or away from the thumb, we're not only giving you one example.) The solution is in your hands.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be copies of the Reader book.

2. All entries in the Reader Puzzle contents must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92181) by nine a.m. Friday, eight days following the issue date.

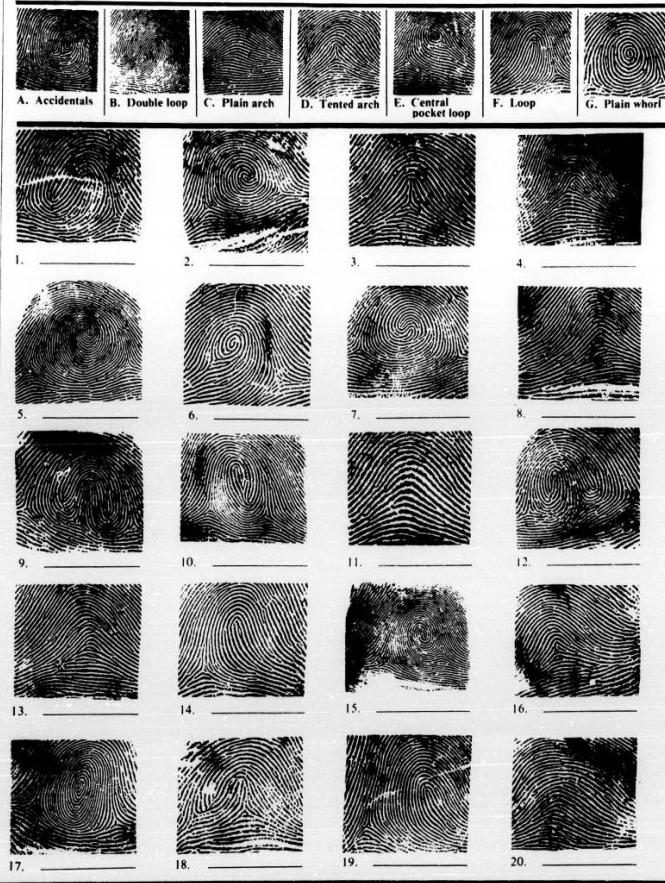
3. All entries must be accompanied by your name and address.

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've got only five books to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.



Winners of and Answers to Reader Puzzle #52, Gimme Five

We've been a bit nervous about palm reading ever since we said to our Life Line we'd live to be a hundred and our Health Line said we'd be sickly the last fifty of those years. Not an especially pleasant outlook. On the other hand, the outlook for puzzle winning is pleasant, and many of you proved just that this week.

Thirty-three of you made a handsome showing by identifying all those lines and mounts and nooks and crannies, sixteen of you tried to palm off

answers we just couldn't accept. The most common of the "unacceptable" was a multiple answer for The Annulars. The root of the word (remember it said to look it up) means ring, so the answer we were looking for was, of course, #6 — the ring finger.

A big hand to all of you. And the lottery winners are:

1. Clark J. Shicklin, San Diego
2. Lucy Stern, Lemon Grove
3. J.R. Scott, San Diego
4. Sue Silva, San Diego
5. Nancy Stenciman, Carlsbad

