

## Bugs and Worms and Dinosaur Bones

On the third floor of the Natural History Museum in Balboa Park, a world away from the tourists and schoolchildren trooping noisily from display to display on the two floors below, is a large, quiet room with a vaulted ceiling. Row upon row of tall metal cabinets stand inside, magisterial amid the dust and the faint odor of moth balls, and in one of them — in the bottom drawer — lies a fossilized shark tooth four inches long and nearly as wide. Researchers who have reason to examine it occasionally cut their fingers on the sharp, scratched edges of the tooth, which was found in Oceanside and dates from a time six million years ago when the dominant creatures in the neighborhood were not Marines or real-estate developers but forty-five-foot-long white sharks that could swallow a human being in one bite.

If disaster ever befalls San Diego, let us hope the Natural History Museum survives. Its third floor, where most of the museum's various collections are kept, contains more history than the rest of the county combined. In fact, there are so many specimens dried and stored within the museum's walls that if they were simultaneously doused with water they might sprout into an entirely new county, a lush and fantastic place where all the plants and animals that can be found here

There are some very strange things in the archives  
of the San Diego Natural History Museum

By Gordon Smith

Photographs by Chris Carlson

(Continued on page 18)

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## A Bowl Of Racism?

Regarding your story about disco dances at SDSU ("City Lights," April 25) and the crowds and violence they seem to attract, I can't help but sense a bit of racism skirting around the edges of the issue. The dances in question are aimed at the black community in San Diego; they've become very popular among young black students as nonstudents; and campus organizations clearly have benefited financially from the racial arrangement that allowed the dance sponsor, to pay a reduced rate.

So why did the SDSU Associated Students Council get so bent out of shape at reports of disturbances attending these affairs? In my opinion, it was because the people involved are black, and large crowds of black people still frighten many whites. I don't pretend to know all the details surrounding the

## LETTERS

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controversy at State (except what I read in your article), but I do know that just a few days after your story, I read in a daily paper about the arrest of about fourteen people at a concert at the Artec Bowl. This was not a concert that attracted black people; it was a primarily white crowd. The campus police ironically noted that the number of arrests for drugs, liquor, and violence was not particularly high when such a concert at Artec Bowl. Where is the Associated Students Council now? Why aren't they expressing "burns" at the incidents as they did when listening to campus police describe the black dances? William Washington San Diego

## "... A Rip Shorter From Start To Finish"

I agree wholeheartedly with Jeff Smith and his article "How to Write a Bestseller," published in the April 18 issue. As a publisher of a small press here in San Diego, I find it sometimes perplexing, sometimes frustrating, and sometimes laughable what makes the best-seller list and how much significant good literature is left there to which the publishing world (and I include reviewers) are seemingly oblivious.

I must admit that I would love to have one tenth the space devoted to the book I published, *Brothers of the Run*, as was given to *Hollywood Wives*. It's a local story by a local author and has all the elements necessary to good fiction. David Hardesty has written an exciting adventure tale based on true events about the backpacking of marijuana across the Mexican border in 1970. The subject is timely, the themes are thought-provoking, the perspective is on time and justice, being devoid of the stereotypical violent and sensational viewpoint usually offered in regard to this subject.

There is no denying the mass appeal of a story like this. Daily we are presented with further reports on the war on drugs by the news media. Hardesty, in *Brothers of the Run*, gives us all sorts of accounts of the way it really was. Jacqueline Ann Hicks, *Express Books*, San Diego

## Precious Few Laughs

I laughed out loud at John D'Agostino's article review of Joe Nipote at the Comedy Store ("Joe Nipote's Invitation," April 25). I didn't attend in person to see Nipote, but D'Agostino's writing took me there after the fact, which was almost as good. A fine and funny piece of writing.

I'm delighted that the Reader has begun to review comedy performances in San Diego. Our town has suddenly become an important showcase for up-and-coming comics now that we have both the Comedy Store in La Jolla and the Improv in Pacific Beach. Also, comedy is funny (usually), and there are precious few laughs in newspapers these days. Tina Black San Diego

## Me And My Galley Slaves

While eating lunch and perusing an old copy of the Reader of April 11 past, I noticed a letter to the editor entitled "Zoo of Naive Nostalgists" by A. J. Van Houten of Cardiff. He was responding to the Crew Classic, and wrote, "I recalled galley slaves rising in and out of an ancient studies."

Either he was sleeping during this particular lecture (always a possibility; didn't we all?) or the course instructor was giving out extremely material (more likely). Galley slavery, as the historical case will show, did not exist in the ancient world. Novels like *Ben Hur* have flouted the truth, much to my chagrin.

For, you see, I am the world's foremost historian on galley slavery (and the only historian on galley slavery!).

But seriously, folks, galley slavery did not exist among the Greeks, Romans, Egyptians, Celts, early Christians, Hebrews, Phoenicians, Philistines, Hittites, Armenians, Amurrites, Hurrians, and so on. I have researched this problem for about twenty-five years, starting because of a side remark made by one of my UCLA professors, Lynn White, who had seen *Ben Hur* and wanted to know more about the ancient slave galley. I was majoring in grad school at ancient studies with an emphasis on the ancient slave, and could not find any evidence of the existence of such ships.

Galley slavery is comparatively a late phenomenon in our history; it can be first seen during the Wars of the Sicilian Vespers, ca 1284. A D. B. book was during the reign of Louis XIV of France, in which about 50,000 Frenchmen, Greeks, Turks, Algonquian Indians, English, Italians and others were forced into French galleys. But it was a very expensive system which helped to bankrupt the government coffers. By the time Louis died in 1715, the fleet was in utter disrepair and used as prison ships (*huggerdugger*).

So much for the real stuff of which history is made. Ray Schwartz San Diego

## Toward National Yuks

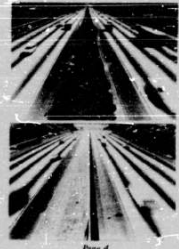
Good things do come to small packages. That's why as soon as I grab my weekly Reader I turn first to the comments of Matt Greening and Lynda Barry. They are so strange—I love it! My money says they're "Gimme a Kick Gimmie" material, public, like, "Kudos!" Shake your groove thing! Perry Grizzle La Jolla

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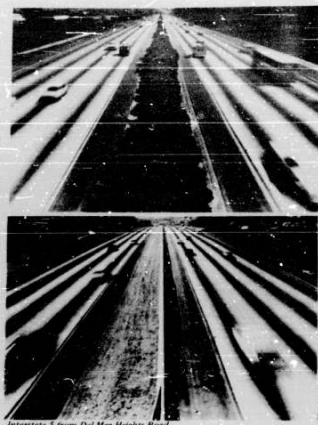
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# City Lights

## Caltrans Weeds Out Bumper Crop

Minors who regularly use Interstate 5 or Interstate 8 may have noticed the gradual disappearance of the oleander bushes that have lined the median strips of both freeways since they were built more than twenty years ago. In just the last two months, California Department of Transportation workers removed a two-mile stretch of oleanders along Interstate 5 between the Via de la Valle and Del Mar Heights Road exits and a three-mile span along I-8 between Seventeenth Street and Jackson Drive in La Mesa; the latter, notes Caltrans spokesman Jim Larson, was the last stretch of oleanders anywhere on San Diego's portion of Interstate 8. Plans call for the eventual removal of all center-strip oleanders on San Diego County freeways in favor of tapered concrete barriers, a program that began nearly a decade ago and is expected to continue for at least as long.



Interstate 5 from Del Mar Heights Road.

Already, Larson notes, the defoliation of county freeways has resulted in growing criticism from lovers of greenery, with the two most recent projects launching a spate of letters to the editors of various community newspapers.

In the last few weeks, "Ideally, it's nice to have that strip of greenery on the freeways," Larson says, but in defense of the Caltrans effort, he offers a bit of explanatory history. When the interstate freeway construction project began in

the early Sixties, Larson says, concern about potential head-on collisions prompted Caltrans to study a number of options to keep out-of-control vehicles from veering into oncoming traffic. The agency finally decided to line all

freeway median strips with steel cables, strung along concrete posts ten feet apart and resting thirty-two inches above the ground—a height chosen to coincide with the average car's fender "so that if a car struck the cable, it would gradually grind to a halt," Larson explains. "Any higher, and there was the chance that cars would pass below them and head right into oncoming traffic. Any lower, and there was the risk cars would go over them and, again, cross over into oncoming traffic." The cables were so unsightly, however, that Caltrans immediately planted rows of oleander bushes on each side to camouflage them, Larson says. But by the start of the Seventies, two problems had arisen that prompted Caltrans to search for an alternative to both the cables and the oleanders. "When the cable barrier was designed, most people were driving standard-size cars, and the height we had chosen for the cables was fine," Larson says. "But with the energy crunch in the early Seventies, more and more people began driving smaller cars, and we began to notice many instances in which out-of-control cars would slip underneath the cables and the cables would hit the windshields, causing quite severe injuries." And at the

same time, Larson adds, the oleanders had grown to such heights that the California Highway Patrol complained about impaired visibility, maintaining the bushes at a reasonable height so that CHP officers could see across them become a constant—and expensive—chore. So once again Caltrans engineers studied other options, and finally came up with the current concrete dividers, thirty-four inches in height and constructed of solid concrete to prevent cars from crashing through or under them. And since the new barriers were to be considerably broader at their base than the old concrete posts that had supported the cables, Larson says, land-caping possibilities were effectively eliminated, which meant Caltrans would no longer have to bear the added cost of constantly trimming the bushes. Replacing the old cable-and-oleander barriers all at once, however, proved financially unfeasible. Caltrans soon found it. It was decided first to install the concrete barriers only on future freeway projects—the initial installation was along the stretch of Interstate 805 that connected Interstate 8 with northbound I-5, completed in 1975—with a

## Modem Operandi

In 1981 there were only five or so computer bulletin boards operating in San Diego County; today there are more than seventy such systems, which allow their users to sell, swap, or otherwise exchange information on a wide variety of interests, all from the privacy of their homes, offices, or labs. Brock Meeks, editor of San Diego's own *Computer News*, has been monitoring their growth for the past three years, and if what he says is true, this already eclectic swap meet of information has only just begun to reach its potential.

Local computer news magazines, such as the *Byte Buyer*, carry listings of those bulletin boards currently in operation, including such eye-catchers as *Dial-A-Match*, out of Chula Vista, which, as the name implies, allows users to find partners for romantic liaisons. The *Adult Fantasy Line* is somewhat less discreet in its users' frank state their attributes and desires. But not all service-deeds with the handy size of human interaction. *PALMIST*, a system run out of Lakeside, allows people to leave lengthy messages of opinion regarding such varied issues as gun control, Reagan's cabinet, and current attempts to pass legislation to control computer bulletin boards. In addition, there are many other bulletin boards that provide information for the handicapped, sex-fi buffs, and the users of various computers, like the system run by the Computer Merchants store in San Diego that is for people using an Apple Macintosh.

According to Meeks, the local computer board scene has gone through immense growth. He says that initially the boards were established and used by "techno freaks" in

relatively small group of individuals mainly in love with computers and electronics. But as more people got .8bit computers, the boards became "kitten-for-sale boards"—a kind of electronic marketplace in which people advertised software for sale, used computers, and all the hardware that their use entails. Over the past year, however, local computer users have discovered that setting up a bulletin board system can be a cheap (around \$1400) method for sharing information. One such satisfied user is the well-known North County political organizer, Tom Metzger. "Welcome to the White American Resistance Information Network," the terminal beams at the user of Metzger's bulletin board system. The screen then goes on to ask for the user's name, which it promises to keep confidential. Within minutes the user is assigned a number and secret password to gain access to the network's message system. John Metzger of Fallbrook, Tom Metzger's sixteen-year-old son, is quite proud of the system he has designed for his dad. Together, when the two are talking about the system and its use, they banter back and forth the way fathers and sons discuss baseball. John Metzger has designed the system with three security levels so that users, depending on their degree of involvement within the movement, can gain access to information regarding white nationalist activities locally, statewide, nationally, and internationally. The first level of the system, which anyone can gain access to, simply requires that the user have a

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## Hassle Beach

From the time Dan and Ray Hamel first opened their Mission Beach bike rental shop in July of 1967, younger brother Dan, thirty-nine, has taken it upon himself to act as the unofficial watchdog of Mission Beach. The brothers' shop, now a two-story combination bike shop, clothing boutique called Hamel's Action Sports Center, sits right on the beach on the north side of Ventura Place; it is located just one block west of the intersection of Mission Beach's two main arteries, West Belmont Park Drive and Mission Boulevard, and thus affords the younger Hamel an ideal vantage point from which to monitor beachfront goings-on. And right now, Dan Hamel isn't doing much more than watch.

Back in the early days of his bike-rental business, Dan Hamel says, Mission Beach was a relatively serene community whose beach traffic consisted mostly of local residents and vacationing families from out of town. Fathers tossed Frisbees to their children along the shore; families picnicked on the sandy beach; girls in bikinis roller-skated up and down the boardwalk to scattered whistles and catcalls.

But in the same year that Hamel's celebrated its tenth

anniversary on the beach, Dan Hamel began to notice a drastic change, brought on by the closure of the Belmont Park amusement park across Ventura. Almost overnight, he says, Mission Beach became a "war zone" of sorts, as the deserted amusement park began to attract a slew of transients who took up housing in the various abandoned buildings and rides. If Belmont Park became a mini-nation of what Hamel terms "undesirables," the old roller coaster, surrounded by a concealing wooden fence, became their capital city. Using Belmont Park as a base, an assortment of miscreants—many, Hamel surmises, affiliated with the start of downtown redevelopment—invaded Mission Beach, brazenly selling drugs along the boardwalk and in the Mission Beach parking lot across from Hamel's, and effectively driving out the more wholesome beachgoers. Hamel recalls numerous fights, stabbings, and even a point-blank shooting he himself witnessed right outside

Hamel's front door; roller-skating girls became frequent targets of obscene remarks; the overall crime rate in Mission Beach, police statistics revealed, was five times that of nearby Ocean Beach. Dan Hamel decided to act. In 1979 he helped form the Mission Beach Property Owners and Merchants Association, an ad hoc committee of similarly concerned locals whose first accomplishment was getting the fence around the roller coaster torn down and the other abandoned Belmont Park structures bulldozed to the ground. Hamel served on several other local boards, and with brother Ray, lobbied for an increased police presence by offering free bicycles to officers for more intensive beachfront patrols. The Hamels also staged a variety of special events, from singing competitions to beauty

contests, designed to attract the families and locals who had originally frequented Mission Beach. Recognizing alcohol abuse as a major cause of the problems, "City of San Diego" three-year ago banned glass bottles from the beach; that same year, the police department decided to take up Hamel on his offer and initiated regular bike patrols. And by the summer of 1983, Hamel notes, Mission Beach's tranquility was once again restored; families could once again picnic on the beach without being harassed, and roller skaters could skate all they wanted without having to risk their bathing suit tops being torn off by leering outsiders.

But this year, Hamel has already noticed a steady regression, even though the summer season has not yet officially begun. On three consecutive weekends in April, Hamel says, he's had to call police to quell vicious fights; the second was "once again lined with 'undesirables'"; on one loud music through their radios and drinking beer from cans to get around the bottle ban; every day, it seems, out of towners come into his shop and never to return "because their wives are being hosted at, or their kids are being offered drugs," Hamel says. On one weekend afternoon, Hamel says, he watched two girls get into one of the five portable restrooms that sit on the far end of the Mission Beach parking lot across Ventura Place; from his store, he obviously must have seen them immediately run up and tipped over the outhouse, spilling waste all over the trapped girls and then using a knife to cut open the



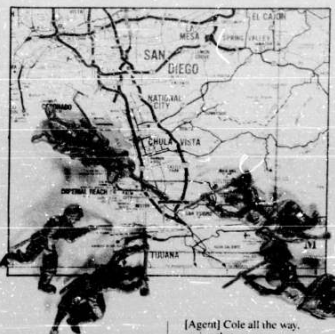
Photo by Robert Bernheimer

# City Lights

## X26 On The Line

The Mexican policeman quoted anonymously in last Sunday's *San Diego Union* gave credibility to reports of an informal agreement between American border patrolmen and Tijuana cops that has been abandoned by the Mexicans, but he had a few other things to say that also warrant attention. For instance, the Navy paratroopers who jump near Brown Field on Otay Mesa may be the next casualties in the ongoing border police skirmishes. "The word sometimes pushes them across the border onto Mexican soil," explains the Tijuana municipal police officer stationed in Colonia Libertad, the neighborhood abutting the U.S.-Mexico frontier. "We're going to wait for that, and we're going to arrest them. We'll act according to Mexican rules, just like [American authorities] now act by American rules."

The veteran officer was referring to the arrest of four Mexican policemen by San Diego Police Department officers just north of the border on the night of April 18. He says the four Tijuana cops crossed the border in pursuit of suspected bandits, as the Mexican authorities had done for years with the full knowledge and assent of the border patrol. "If the border patrol, using their helicopter and infrared sights, saw an attack by bandits on illegal aliens, they would sometimes talk to us and ask us to go into the U.S. zone to make arrests of the bandits," says the Mexican cop. "This happened dozens of times in the past."



They would use a radio code—X26—and we would make the arrests and the border patrol would then come and decide whether we would take the bandits, or they would." Border patrol spokesmen flatly deny that anything like that ever happened.

"Now orders have come down not to cross the border, and not to help the border patrol," the Mexican cop continues. "And if we hear that someone is throwing rocks at border patrolmen, we won't stop them anymore." The officer expresses outrage at the recent shooting of a Mexican youth by border patrolman Ned Cole, and uses it as an example of the vast differences between the two nations. "These cooperation issues could be easily resolved, but when the INS commissioner and the border patrol stand behind

[Agent] Cole all the way, saying that agents can exchange bullets for rocks, how can you deal with an attitude like that? ... Mexican people just don't think that way. It would be very easy for people on the Mexican side to shoot border patrolmen, but that's never happened. Mexican people just won't do that."

Nevertheless, the Tijuana cop gets his verbal licks in anyway. "The Americans need us," he says, chuckling. "With all of their equipment—helicopters, bulletproof vests, infrared scopes, electronic sensing equipment, they still need the one thing we do have: brains [bulls]. They have the equipment but we have the brains. How can it be possible that with all that equipment, they still need us to come across and arrest groups of four or five persons? We've proven how they need us many times."

—N.M.



## That Ship Won't Float Around Here

Bruce Root has to admit that his Aquilino, even in the ugliest plastic boats moored on the Marina Village docks. Alongside the sleek, shiny fiberglass boats with their hand-carved wood trim and colorful sails, *Aquilino* looks like a battered survivor of fifty hurricane-frangible transoceanic

pages. But Root hasn't neglected *Aquilino*; he says he's just poured money into noncosmetic repairs. The twenty-four-foot craft has a new Chrysler engine, fiber glass bottom hull, raised roof, and new seats—a total of \$12,500 in improvements since Root purchased *Aquilino* for \$500 in 1977.

Seaworthiness doesn't appear to be an important factor for Root's tastes in the Marina Village docks. On April 2 he

received a form letter "termination notice" ordering him to vacate slip L-37, where *Aquilino* has been berthed since 1979. The termination notice gives Root no reasons for the eviction, but he's convinced that it's because *Aquilino* is a not-so-pretty wooden boat. Root says he immediately contacted the Marina Village dockmaster and asked why *Aquilino* was being evicted without notice. He was told that he was given an earlier notice to improve the boat's appearance, but says he never received the warning. "The dockmaster told me, 'Well, Bruce, you know what your boat looks like. I told him, 'You know, so what? He was heard. 'It's not up to standards.'" Root says he then placed several phone calls to the Marina Village office and sent marina managers a certified letter requesting an explanation for the eviction. He's received

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## MAY 2, 1988 • 11



## THE INSIDE STORY

BY PAUL KRUGER

WHEN MAYOR ROGER HEDGECOCK LAST month broke off plea bargaining negotiations with District Attorney Ed Miller, he also abruptly ended speculation about his possible mayoral successor. But the weeks of intense political jockeying that accompanied the Hedgecock-Miller talks produced several sophisticated voter preference polls which helped identify the strongest of the possible candidates. The role of influential San Diegans and political consultants was also emphasized as they used their power on behalf of favored candidates.

Campaign consultants David Lewis and Jim Johnson assembled an early telephone survey of voters' major preferences that showed Maureen O'Connor's impressive appeal. Lewis and Johnson's \$4000 poll wasn't commissioned by a mayoral aspirant but was conceived by the consultants themselves and paid for by several unnamed downtown businessmen. Results haven't been released, but those privy to the finished product say about thirty percent of those sampled would vote for O'Connor in a multicandidate mayoral

primary election. The former city councilwoman and 1983 mayoral candidate was followed by Dick Carlson with thirteen percent. City councilman Mike Gotch ranked third, followed by Assemblyman Larry Stirling and city councilmen Dick Murphy, Uvaldo Martinez, and Ed Struikema, who were separated by just three percentage points.

The Lewis and Johnson poll also asked potential voters whether they "liked" or "disliked" a number of local politicians, including some officeholders who don't intend to run for mayor. Assemblywoman Lucy Killea polled the highest "positive" rating. (Killea's name wasn't included in the sample primary election question because she wasn't considered a contender at the time.) Gotch and O'Connor also scored high positive ratings, while Carlson did poorly, despite his second-place finish in the run-off sampling. "He comes across so negatively to voters that he's just not a viable candidate," says one consultant who saw the poll results.

Results of the Lewis and Johnson poll were essentially confirmed by a similar survey conducted for Congressman Bill Lowery by New York



Top row: Roger Hedgecock, Maureen O'Connor, Bill Kolender, Mike Gotch, Lucy Killea. Bottom row: Larry Stirling, Ed Struikema, Uvaldo Martinez, Dick Murphy, Dick Carlson.

pollsters Drusser-Sykes. That \$9000 phone sampling—paid for by Lowery—confirmed O'Connor's lead and showed Gotch running second. Councilman Murphy and Struikema scored surprisingly low, says one consultant who saw the tally. As results of the two polls circulated through Republican political circles, concern mounted that either O'Connor or Gotch, both Democrats, could defeat the strongest Republican candidates, who would rob each other of votes.

Republican city councilman Bill Cleator then joined businessmen Kim Fletcher, Gordon Luce, and Tom Stuckel in asking police chief Bill Kolender to consider running

for mayor should Hedgecock resign. Kolender consented, telling reporters he would seriously consider the race, though Congressman L. wey and his aide, Dan Greenblatt, continued to talk up Assemblyman Stirling as the best candidate. Lowery and Greenblatt, who have become extremely influential in city politics through their involvement in the successful campaigns of Assemblywoman Sonny Monjournie, city councilwoman Gloria McCall, and county supervisor Susan Golding, heard reports about Stirling's unwillingness to commit to a mayoral race before Hedgecock resigned, but Greenblatt still talks enthusiastically of Stirling's "impeccable reputation" and bipartisan appeal. Greenblatt, who operates his own campaign consulting firm, does acknowledge that conservative Republican businessmen are nervous about Stirling's political independence and his cordial relations with Democratic state assembly leader Willie Brown.

Jack Orr, the "ragsy political consultant who hasn't had a local client since he managed Bill Cleator's unsuccessful 1983 mayoral primary race, is back in business here again, seeking a political client for the fall elections. In the current issue of his gossip newsletter,

Orr offers the following handicap of a potential mayoral primary election:

Bill Kolender: "Timing is important in politics—last time it wasn't time—it is now. The public wants honesty and experience. Kolender has both. If he runs he wins."

Maureen O'Connor: "Leader of the pack. She's rich, she's available, she has name recognition—a natural voter base, editorial support, managerial volunteers, and she's this."

William Jones: "Might run just to make front page of national magazines. Built in voter base, fair record on the city council, personable and well met. Could make runoff with good campaign."

Ed Struikema: "Hard worker, good knowledge of the issues, good Republican credentials. Lacks natural voter base, but could develop that during his re-election campaign this year."

Mike Gotch: "Must wait to see what O'Connor plans. If she falters, Mike would have a natural voter base, good financing, and inside track."

Dick Murphy: "Trying to be a judge. Everyone thinks he will probably become a judge."

Uvaldo Martinez: "Newsmaker. Republican. Latino. Lacks fundraising base, and must divide Republican support and Latino votes."

While political consultants differ on who has the best chance of winning an election to replace Hedgecock, they agree that attempts to recall the mayor would probably backfire. Recall talk is rampant, encouraged by daily columnists Neil Morgan and Tom Blair, who are keeping the heat on Hedgecock by publicizing the effort.

Morgan last Friday said the unnamed recall backers would "go public June 3" in their effort to collect 78,000 signatures needed to put the issue on the ballot. (Sources say Lee Grissom, president of the chamber of commerce, and former congressman Clair Burgener last week discussed

promoting the recall effort.) Consultant Dan Greenblatt confirms that "there are plenty of people with sharp knives out there," but cautions that such a move "just won't pan out because recalls should only be based on malfeasance in office, and nothing can be proved with Hedgecock." Other consultants warn that if the recall were held before Hedgecock's second trial, the mayor might well defeat the initiative and use a well-publicized victory to help sway a jury against conviction.

If the recall were mounted after a second hung jury, Hedgecock would also probably win, the consultants say.

Insiders also point out the practical problems facing recall organizers: the 78,000

signatures must be collected in just thirty-nine days, and the recall election could then be held a short two months later. Voters by law would be required to choose among candidates for a new mayor at the same time they would decide Hedgecock's fate. That short lead time favors Maureen O'Connor's chances among possible mayoral candidates should the recall succeed in ousting Hedgecock.

"O'Connor's name identification would be a huge benefit," says one Republican official who is counseling against a recall. "She'd just put her name on the ballot, not spend a dime, and walk to victory. There's no way we could combat that."



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# Bugs and Worms

(continued from page 1)

now would live side by side with all the things that have died out. Imagine it: jack rabbits amid mastodons on the mesas, condors in the skies with mockingbirds, redwood trees towering over barrel cacti, crocodiles sunning next to rattlesnakes, insects like you wouldn't believe.

Working with the museum's archives, future historians or visitors from another solar system could reconstruct to a fairly precise degree what San Diego County was like at any one time. And surely they would find pleasure in examining the drawers full of dried cockroaches skewered on pins, the limbless, wormlike lizards coiled in jars full of alcohol, and the bones of a giant sea cow — the largest ever discovered, dug out of a bulldozed lot in Chula Vista in 1981 — stored on a back shelf in the paleontology department. The curious visitors would also come across anomalies such as duck-billed platypuses from Australia, giant beetles camouflaged as leaves from tropical Central America, and a few three-foot-long clams from the South Pacific, but with a close reading of the attached labels these could be separated from the local stuff. The museum's great strength is its definitive accumulations of flora and fauna from two Californias — Southern and Baja. Other natural history museums have larger collections, some have more exotic collections, but few, if any, have more thorough inventories of the territory that surrounds them.



Shirley Ash

"It's one of the outstanding collection museums in the country, in terms of the size of its collection and the amount of unusual stuff in it," says Bill Everett, a wildlife biologist who has examined bird collections at the Smithsonian Institution in Washington and the California Academy of Sciences in San Francisco as well as at the local museum. "There isn't a lot of stuff from around the world... but in terms of focusing on the local area, it's one of the best." Adds local botanist Mitchell Beauchamp, "It's the principal museum for [plants from] San Diego County and Baja California.... In terms of volume, it's probably the fourth largest in the state" behind such prestigious institutions as UC Berkeley and the Rancho Santa Ana Botanic Garden near Los Angeles.

Indeed, it is somewhat ironic that the museum's collections are considered far superior to its exhibits. But

the museum has never enjoyed widespread financial support from the community or local government agencies, and the grants garnered by individual curators are almost always earmarked exclusively for enlarging or cataloguing collections. Currently there are ambitious plans afoot to revamp completely the museum's exhibits over the next decade. In the meantime, despite their failure to generate flashy headlines or astounding new scientific advances, the collections grow — "repositories," as one local scientist put it, "for what is and what was."

The museum's collections got their start in October of 1874, when the San Diego Natural History Society first began meeting in the downtown office of Daniel Cleveland, a local attorney and amateur plant collector whose 3000 plant specimens later became the foundation for the museum's herbarium.

Among the earliest things recorded as part of the society's property were a bird's beak, the claw of a grizzly bear, 200 chunks of various minerals, some fossils and dried plants, and "a piece of a bandage used on General Stonewall Jackson."

That assortment of oddities pretty much set the tone for future collecting, although in 1922 the society did concentrate its interests somewhat by adopting a resolution that stated, "The Society shall devote its main efforts to the study, collection, preparation and exhibition of the flora, fauna, and geology of Southern California, Arizona and Lower California, and the waters of the Pacific Ocean adjacent thereto, concentrating first on San Diego County and its immediate vicinity." One hundred and eleven years after the society was founded, the integrity of that statement still stands. Consulting the museum's collections is practically a must for researchers studying any aspect of the natural history of the southwestern United States, northern Mexico, or Baja California. Its collection of rattlesnakes is the finest in the world, and researchers across the country know of its collections of Baja plants and fossil seashells, and its rapidly growing collection of marine mammal fossils from a period about three million years ago. The total number of specimens alone is staggering: 117,000 plants; 70,000 frogs, snakes, and lizards; 43,500 birds; 23,500 mammals; 20,000 minerals; 85,000 gastropod shells and crabs; 250,000 fossils; 700,000 insects.

The curators who preside over these collections often refer to them as libraries, and they are; if you want to study rattlesnake penises or succulent

(continued on page 12)

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## Bugs and Worms

(continued from page 13)

plants from Baja, for example, the San Diego Natural History Museum is the place to go. But in a way the collections are more closely akin to garages or attics' stockpiles of things obscure, arcane, and wonderful. "We're all pack rats here," explained Gregory Pregill, curator of herpetology. "It's part of the collector's mentality. We keep everything, because you never know when some use for it may come up." As he spoke, Pregill was showing off part of a pit viper, a skull with a single, vicious-looking, inch-and-a-half-long fang protruding from it. The skull, carefully boxed, labeled, and stored in a cabinet in the herpetology department, has no great research value, he conceded; it's just, well, kind of neat.

Pregill is one of several relatively young and relatively recent additions to the museum staff (others include curator of botany Geoff Levin and Tom Demere, assistant curator of paleontology) who, along with curator of entomology David Faulkner, help give the museum's third floor a kind of collective personality. The lasting impression is one of highly intelligent young field biologists who have a sense of humor and more than a little irreverence. A cartoon posted in one third-floor laboratory, depicting two white-coated men of science playing with smelly plastic dinosaurs, sums up this attitude nicely.

Pregill is thirty-eight, bearded, fond of wearing western-style shirts and boots. On the door to his laboratory is a sticker that reads, "Institute of Depravity and Sacrilege," and among his office furnishings is a glass tank containing a bright green collared lizard, which Pregill refers to in all seriousness as "a very handsome animal."

"To do this job you have to have the collector's mind, the collector's syndrome," Pregill commented in his office one morning not long ago. "I collected matchbooks for years when I was in grammar school, and I remember one time, when I brought some animal or other back to the house one afternoon, one of the neighbors told my folks, 'Don't worry, he'll grow out of it.'" Pregill laughed.

The young curator has spent much of the last ten years engaged in field research on West Indian islands such as Jamaica, Puerto Rico, Grenada, and the Dominican Republic, but since coming to the local museum in 1981 he has done a good deal of collecting in San Diego County, too. The frogs, snakes, and lizards he scoops up in various remote parts of the back country are killed with an injection of Nembutal and are then prepared according to need. Some are gutted and skinned, and only their skeletons are kept; others are treated with a formaldehyde solution to halt decay, and the entire animals are then stored in jars full of alcohol, where they will last indefinitely. Pregill spends \$1000 a year on alcohol — he buys it by the fifty-five-gallon drum — and because of the fire hazard it represents, most of the specimens in the herpetology collection are stored on shelves in a tightly locked shed behind the main museum building. There, in a room kept dark most of the time so that light won't gradually bleach the skins, thousands of pickled snakes and frogs peer silently at visitors through sightless eyes. Some of the jars are quite large, like one that contains a foot-

long Goliath frog from Africa, the largest frog species on earth. Others contain smaller but no less interesting specimens, such as a poisonous, yellow-bellied sea snake collected off Acapulco. "They've been found as far north as Ensenada," Pregill said, "but that's unusual. They're distally related to cobras, and they still breathe air, but their tail is flat and functions as a sort of paddle. They've also got very small teeth and don't deliver much venom. The venom affects the nerves that control your breathing and heart rate, and if you were bitten you would basically stop breathing or your heart would just stop. But they're not aggressive to humans; they eat fish."

There are countless other interesting things on the shelves, including a limbless lizard from southern Baja California that resembles a fat worm except for its distinct mouth and rows of fine teeth. The lizard lives in underground burrows, and its hearing is so acute it can detect a beetle walking on the surface a foot above, burrow under it, burst forth from the ground, and snatch the unsuspecting beetle before it knows what is happening. But the largest and most highly prized part of the collection are its rattlesnakes — all 10,000 of them. As he perused the rows of bottled rattlers, recently, Pregill stopped in front of one from Angel de la Guarda (an island in the Gulf of California) and marveled at its baseball-size head. "That's a big rattlesnake," he remarked.

Pregill said that the vast majority of the rattlesnakes were donated to the museum in 1960 by Laurence Klauber, a pillar of the local community who went to work for the San Diego Gas & Electric Company in 1911 as an electric sign salesman and retired in 1954 as chairman of the company's board. Klauber grew up in San Diego and developed an interest in snakes during his family's frequent outings to Alpine, Descanso, and Mount Palomar, but it wasn't until 1922, when he was nearly forty years old, that he took up reptile collecting in earnest. The basement of his Hillcrest home became a laboratory for storing and conducting experiments on rattlesnakes; in one experiment he discovered that the speed at which a snake's rattle vibrates varies with the temperature of the snake.

Philip Klauber, Laurence's son, recalled recently that his father's consuming involvement with rattlesnakes inevitably drew in other members of the family. "Our family picnics to the back country became snake-hunting trips," he said. "And during the Depression he hired me to pickle specimens for twenty-five cents an hour. I also used to fill out pages of data on individual snakes, mostly things like its length, the length of its tail, the dimensions of its head, and so on. . . I didn't have the great consuming interest [in rattlesnakes] that he had, but I didn't have the dislike of them that some people do, either. My mother didn't care too much for snakes and lizards, but she was smart on how you keep a marriage together, and that is, you tolerate things."

Laurence Klauber eventually named sixteen new subspecies of rattlesnake, and with the publication in 1956 of his two-volume work, *Rattlesnakes: Their Habits, Life Histories, and Influence on Mankind*, he became recognized as the world's foremost authority on the subject. The 1530 pages of *Rattlesnakes* contain "just about everything you'd ever want to know about rattlesnakes," noted Pregill. "He wrote with all the care of a trained professional scientist. He also

(continued on page 14)

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## Bugs and Worms

discovered a method of collecting snakes that changed herpetology forever — night driving. He'd go out to the desert in a chauffeur-driven limousine and drive dirt roads at night, and he'd find [a lot of] snakes. In fact, he discovered that many snakes were more common than was thought — they were simply nocturnal. It's because of Klauber that [county road] S-2 in Anza-Borrego Desert State Park is recognized as one of the great snake-collecting roads in the United States."

Klauber donated a total of 30,000 snakes and other reptiles and amphibians to the museum, one of many donations the institution has received over the years and one of the most important ways its collections have grown. Not all collectors are so generous; Charles Sternberg, for instance, who collected dinosaur bones

and other fossils throughout Montana and western Canada in the late 1800s and early 1900s, sold two tons' worth of dinosaur bones to the museum in 1921 and demanded gold coins, not paper money, for his \$3680 payment. (The huge duck-billed dinosaur mounted in plaster and displayed on the museum's second floor is constructed from three different specimens Sternberg collected; most of the other bones he sold to the museum are currently stored in cardboard boxes behind this exhibit.) But other benefactors have been less profit-oriented, including Sea World and the San Diego Zoo, which sometimes donate animals that have died. Donations from these institutions are accepted gratefully and almost automatically, even though they nearly always consist of exotic species such as penguins or lemurs that do little to further the museum's interest in regional flora and fauna.

Women have made a special contribution to the museum, too, mainly to the herbarium. And this is because in the narrow, neo-Victorian views that persisted in this country until World War II, collecting plants was somehow proper and acceptable for the daughters of wealthy families, while pursuing science of almost any other kind was most assuredly not. The mu-

seum's files are filled with the names of women and the plants they donated: Rebecca Austin's plants from the Midwest, 1880; Minnie Reed's grass collection, 1892; Edith Purer's marsh and coastal plants, donated in the 1930s; and plants carefully plucked and dried by Catherine Brandagee, Alice Eastwood, Ethyl Bailey Higgins, and many, many more.

Geoff Levin, the museum's curator of botany, noted that the method of collecting and storing plants has changed little in the century since the museum's first plants were brought in. The harvested plants are bound tightly between sheets of cardboard that fit into a wooden frame, and are left to dry for a week or two. Then they are glued into manila folders along with labels explaining what species they are, where they were found, and other pertinent information. Most plants will survive in this way for well over a hundred years, and visitors to the herbarium can still see brightly colored flowers — *freemontia* from Jamul in 1878, *gilia* from San Diego in 1884, and poppies from Lake Hodges in 1935 — collected during temperate springtime long ago.

The pressing and drying process does not affect all plants or their oils equally, however. Researchers who make the mistake of handling the mu-

seum's poison oak specimen, collected in 1975, sometimes come down with an all-too-familiar burning, itching rash. (Experiments have proved that poison oak leaves stored at room temperature for five years show absolutely no decrease in potency.) And more than one young researcher has probably considered conducting private experiments on the museum's excellent specimen of *Cannabis sativa*, thick with bugs, that was collected near Escondido in 1980. The label in its folder reads, "Undoubtedly cultivated by resident of nearby house for its excellent hemp fibers."

Levin said the plant collection, like the museum's other collections, has a variety of practical uses. "One function is that it serves as an aid to identification. A picture is worth a thousand words, and a specimen is worth a thousand pictures. We have a lot of environmental consultants and employees from the state park system and the county planning department who come in here to identify a plant they've found at some site or other. They want to determine whether it's really an endangered species or not."

"Another function is documentation — recording whether or not a plant was present at a particular place at a particular time. In San Diego that's particularly important because so

much of the city has been disturbed by urban development." The museum's collections are full of identical species of plants and animals that have been collected at various locations around the county, and at different times; in this way scientists can keep track of individual species, Levin pointed out, and determine whether they are getting rarer or more abundant.

Generally speaking, the trend has been toward rarer. The herbarium's records show that San Diego mesa mint, once relatively abundant around vernal pools, is now found only in a few places because so many of the area's vernal pools have been filled in or buried by development. Many moths and butterflies once found along San Diego's coast have likewise disappeared in recent years due to the surge of coastal development. And the orange-throated whiptail lizard, once widespread on the county's coastal mesas, is now all but extinct. "It has a particular fondness for a particular termite that inhabits a particular kind of chaparral plant that only occurs there [on the coastal mesas]," explained Pregill. "If you eliminate the plants, you eliminate the termites and you eliminate the lizard."

Pregill and Levin also agreed that one of the prime uses of the collections is for establishing how plant and

animal species are related to each other — what is called evolutionary biology, or systematics. "It isn't the sort of flashy stuff that the National Institutes of Health will fund," Pregill conceded. "The fact is that cellular biology and biochemistry is where all the money is right now, because . . . that type of research has more medical applications and clinical applications."

"The only time [we evolutionary biologists] seem to get any popular attention is when some new species is discovered. But while a new species is interesting to us in the field, the excitement of discovering it passes rather quickly. . . . What we're really trying to figure out is how one animal is related to another, or even how one group of animals is related to another." Such studies involve painstaking examinations of the bone structure and teeth of various animals (or in the case of plants, their blossoms, leaves, and other characteristics) in order to determine which are more primitive, which are more advanced, and what their closest relatives are.

Pregill pointed out that systematics is what makes laboratory experiments possible, because it provides scientists with a fundamental framework with which they can order the world. "One

(continued on page 18)



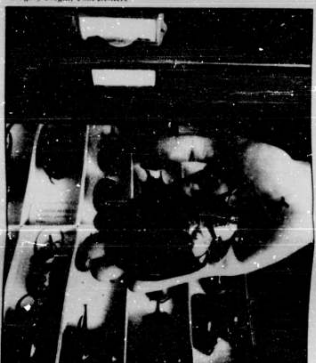
Bottle skulls



David Jamulian, Frederick Schram, Geoff Levin, Amador Roca, Gregory Pregill, Tom Demere



Chameleon



Scrub beetle





## Bugs and Worms

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# Bugs and Worms

(continued from page 15)

of the reasons the white rat is used so much in laboratory studies is not simply because it's easy to rear, or that it has a rapid [reproduction] rate, but because it's a mammal. We know that we can make extrapolations from a white rat to a human. We also know that studying some process in earthworms or mushrooms is not going to tell us a whole lot about how [that process] will affect humans. It's kind of a simplistic example, but that knowledge comes from systematics. "But," he added, "I think one of the main reasons many of us pursue evolutionary biology is because it allows us to get outside a lot. For a pure mainline dose of aesthetics, just to be out in nature and see what's going on, you can't beat it. And here at the museum we're really lucky in that we have just about unlimited amounts of field time. I spend four or five months each year doing field work. That's really what makes it all interesting and worthwhile to me."

One of the prime rewards of field work is, of course, that it enables the curators personally to add to their collections. Amadeo Rea, curator of birds and mammals, has a reputation for being the museum's most devoted field investigator, spending nearly four months at it each year. On the other hand, David Faulkner, curator of entomology,

spends about two months every year collecting specimens at locations ranging from the desert to San Diego Stadium.

Faulkner insists he likes field work, but to hear him talk about it, it sounds somewhat trying. One of the areas he concentrates on is Baja, and as he puts it, "Most of the easy stuff has already been collected, so we're often stuck going to these mountain ranges that are practically inaccessible. Typically, I pack up my four-wheel-drive International Scout so that I can be reasonably self-sufficient, because most of the time I'm out in the sticks. Maybe once a week I'll stop in a town, take a shower in a cheap hotel, get a meal, and then go back out into the field."

In early April of this year Faulkner and a companion took a ten-day field trip to Baja to collect insects. The first day they drove from San Diego to Mulege, a distance of more than 600 miles on a road that has frequent detours and even more frequent pot-holes. That night they camped on the shores of the Gulf of California and collected a number of moths, flies, and beetles. The next morning they drove through the mountains in the middle of the peninsula to the Pacific coast, using a dirt road that does not appear on the map produced by the American Automobile Association, one of the most detailed Baja maps available. (Faulkner freely sketches in the routes he takes on his AAA map and crosses off others that he has discovered do not exist.) They spent the second night at Bahia San Juanico, where an unseasonal frost did not pre-

vent them from taking sand wasps, tiger beetles, and more moths. Next, they spent two days driving up and down a long arroyo that Faulkner describes as "sort of passable," collecting wasps, flies, moths, grasshoppers, "anything that comes in, really, just wanted to find out what's there. Probably no one has ever collected insects right mind." After that, Faulkner and his companion retraced their route back up into the mountains in the middle of the peninsula, camping for three nights at La Purisima, where a year-round stream guarantees the presence of aquatic insects such as mayflies, caddis flies, mosquitoes, and black flies. Then they came home. "We only collected a total of 1500 specimens, which isn't a whole lot, and the black flies were pretty bad," Faulkner said, rolling up his pants leg to reveal countless small red bites. "But..." He popped open a small wooden box on his desk. Inside, several black flies were mounted on pins. The curator smiled.

Faulkner is thirty-five, and moves around his office in a slightly frantic manner, like a moth around a candle. A poster near his desk shows millions of tiny insects swarming beneath the caption: "Just because you're paranoid doesn't mean they're not out to get you." "I can't think of a time when I wasn't collecting insects," he said, recalling that as a boy he displayed his butterfly collection at the Del Mar Fair's hobby show year after year. Even a scorpion that once stung him as he was playing in a construction project near his parents' Encin-

tas home made it into his collection.

To collect the bugs he wants, Faulkner uses either a net mounted on a long pole ("You run around and try to snare them in the net just the way insect collectors do in the comics") or a black-light trap. The latter consists of an ultraviolet light that is switched on at night in front of a sheet or other broad surface that reflects the light. "Then you just sit there... and when things land on the sheet you go collect them," he explained. "Insects respond to light, and some of them you can really only get at night. You get all the beetles that way, for instance, and all the moths."

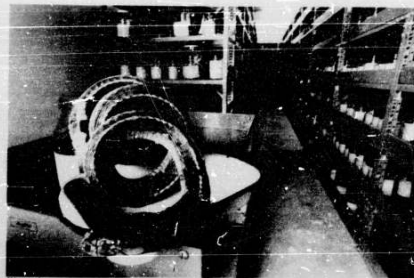
According to Faulkner, the museum's 700,000 insects make up "a small to moderate-size insect collection, as far as museums go." The Smithsonian Institution has about 22 million, he pointed out; the California Academy of Sciences in San Francisco, about 15 million. But like the local museum's other collections, the insect collection "is a vast array of specimens from San Diego County and Baja California. There is a good sampling of insects from western Mexico and southern Arizona, too. "And then there's the 'stuff,'" Faulkner said, "the specimens we get out when we have special groups in to visit. We don't do any research on them, but as far as I'm concerned, they're great." Sliding open a drawer, he revealed several of the world's largest moths, a species from Southeast Asia with lemon-yellow wings nearly a foot across. (By comparison, the largest moth found in San Diego County is the black witch moth,

which, with a wingspan of only six inches, is still often mistaken for a bat by people who are not particularly enamored of large flapping things.)

In a nearby drawer was a row of flies so tiny they were mounted on the heads of pins rather than skewered by them. Faulkner said that to identify such a small insect "you first of all put it under a microscope to find out what the hell family it's in. Then the length of the wings or the legs might tell you what species it is, or you might have to dissect it and look at the genitalia. It's not that difficult to dissect them under the microscope — sometimes we snip open the body with scissors that were developed for eye surgery — but the thing is, you can't lose it." He chuckled. "If you know where it is, you can work with it."

Some of Faulkner's favorite insects are lacewings. "They're just really bizarre," he explained, producing one half-inch-long specimen from Baja that resembled a small brown praying mantis. "Some live in termite nests and feed on worker termites. Some are aquatic and feed on freshwater sponges. But these will seek out a wolf spider when they're still in the larval stage, get into the spider's lungs, and live in them for up to two or three years, feeding on the liquid there. When the spider lays its eggs, the lacewing larvae exit the lungs and then eat the eggs. I mean, that's not normal."

Collecting, cataloging, and storing the collections is accomplished with surprisingly little money, although with only ten to fifteen percent of the museum's total operating



King cobra

budget of approximately one million dollars a year spent on equipment and maintenance for the collections of the six departments, this is out of necessity rather than choice. The entomology department's annual budget is only about \$3000, most of which goes for travel expenses, cabinets, and pins. The herpetology department has a budget of \$10,000, the majority of it spent on alcohol, boxes and jars, and a part-time assistant from San Diego State who takes care of preparing and cataloging many of the new specimens.

Most of the curators supplement these meager amounts by obtaining research grants from various foundations and societies. For example, the paleontology department averages about \$60,000 a year in research grants and contributions, including

gifts from the local Scripps and Parker foundations. And Pregill, who recently used up the last of a three-year, \$70,000 grant from the National Science Foundation, now has an application in with the same organization for \$80,000 more. But such grants can be used only for expenses such as travel and equipment, not to supplement the curators' salaries, which according to Pregill average about \$25,000 a year. "We make less than bus drivers," he commented ruefully. "We're underpaid, pure and simple. But none of us are in this for the money..." All of us share a profound appreciation for the complexity of nature, and the opportunity to try to make sense out of it is very compelling," Pregill also noted that a museum curator's job is an independent one that allows him to spend full time

studying amphibians and reptiles on his own schedule, rather than teaching anatomy or beginning biology as he would likely have to do as a college professor. One measure of how highly scientists prize such benefits — and how few research positions there are — is that when the museum began actively looking for a curator of herpetology in 1981, Pregill was one of about seventy people who applied for the job.

In contrast to the museum's other collections, many of the 250,000 fossils looked after by the paleontology department are stored in the open. The sheer size of them is one reason for this: no reasonable person would want to put, say, a fossilized whale jaw eight feet long inside a cabinet drawer. Another reason is that the fossils are in no great need of protection from air, light, or insects. They've lasted a few hundred million years, some of them, and chances are they'll stick around for a few million more. Piles of bones lie in the hallways and offices of the department, waiting to deliver stubbed toes and smashed knees to unwary visitors. A lot of these piles are the remains of huge and extinct marine mammals that once wallowed in local waters when most of what we now call the greater San Diego area was the bottom of an enormous bay, a layer of muck several feet thick. Over the centuries this layer was compacted and thrust up and eventually covered with houses, and it is now revealing the richest assemblage of three-million-year-old marine mammals in North America and possibly in the world.

(continued on page 18)

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## Bugs and Worms

(continued from page 17)  
according to Tom Demere, the museum's assistant curator of paleontology. Demere, who is thirty-six, is a dark-haired man with owl-like features and a quick wit. His investigations into San Diego's past have given him a unique view of the county; for instance, he knows that some of the

sweetest surf breaks along the North County coast are caused by a layer of fossilized oyster beds some 50 million years old. Hard and resistant to erosion, the oysters in effect form offshore reefs that stick up above the surrounding ocean bottom and cause the swells to curl over into waves. Not that Demere is always around to take advantage of them. Although he surfed fairly often when he was a student at San Diego State University and lived in Carlsbad, now he confines his foam-and-fiberglass adventures to the summer. "That's when the water's warmer," he said somewhat

sheepishly. "I've turned into a pansy." At any rate, oysters are the domain of Demere's boss, curator Frederick Schram. Schram is an expert on fossil invertebrates, primitive organisms such as trilobites and mollusks that crawled around on the ocean floor long before there were any animals on land. To Demere have fallen the vertebrates: the whales, dolphins, sharks, camels, tapirs, and other animals that once inhabited San Diego. Pieces of these creatures occasionally turn up in people's back yards and are given to the museum. Demere said, like the whale jaw one elderly woman found

in her Mission Hills garden, or the walrus tusk that came from an excavation at a house in Talmadge. The walrus tusk belongs to one of several "mystery" animals in the paleontology collection, animals that Demere knows must have existed but about which he has no clues regarding size, appearance, or habits. "We've found bits and pieces of them, but until we find their skulls we won't be able to relate them to other animals and put together their life stories," he explained. Fortunately for Demere, the skulls as well as the bones of many other animals

have been found together, making identification fairly easy. One of the most intriguing is the four-long brain case and cheekbone of a giant sea cow, huge mammals with broad muzzles and whale-like tail flukes that floated in the shallows and munched kelp some three million years ago. "By comparing it to the skulls of modern sea cows [including the six-foot-long manatee that inhabit Florida's waterways] and knowing the proportions that would be there, we can estimate its body was thirty to thirty-five feet long," he said. "It turns out that's the largest sea cow ever known."

Demere and his assistants at the museum find most such relics by going out to new construction sites and sifting through the freshly turned earth. The same development that is endangering many species of birds, insects, and reptiles around San Diego is uncovering a wealth of fossils, and like the other curators at the museum, Demere is interested in collecting just about everything he can lay his hands on. The vertebrate fossil collection now boasts of such things as whale ear bones, dolphin jaws, camel forelegs, rabbit pelvises, and even fossil-

ized rodent teeth, these last mere chips of yellowed bone so small they are mounted on pinheads and carefully given a place among the multitude of birds, plants, mammals, shells, and other obscure paraphernalia in the museum's third-floor cabinets. "Just because they're small doesn't mean they're insignificant. We haven't had time to classify them yet, but it's conceivable that we have the teeth of a new and undescribed species of rodent," said Demere, trying hard not to smile. "You may think, 'So what?' But we want to have as complete a fossil record as possible.

If we get a lot of teeth from one kind of rodent and not so many from another kind, for instance, we might be able to make some estimates as to which species were rare and which were abundant. "But we don't keep everything," he went on. "We get pretty tired of looking at whale ribs. There's a lot of them around, and they don't contain much information we can use. We actually throw them away." For a museum curator, it seemed like an incredible confession. "At some point," said Demere, "even for us, enough is enough."

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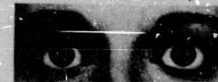


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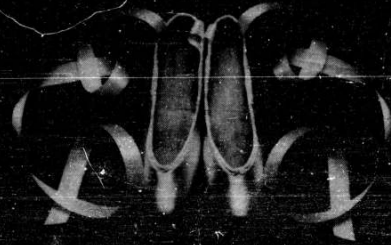
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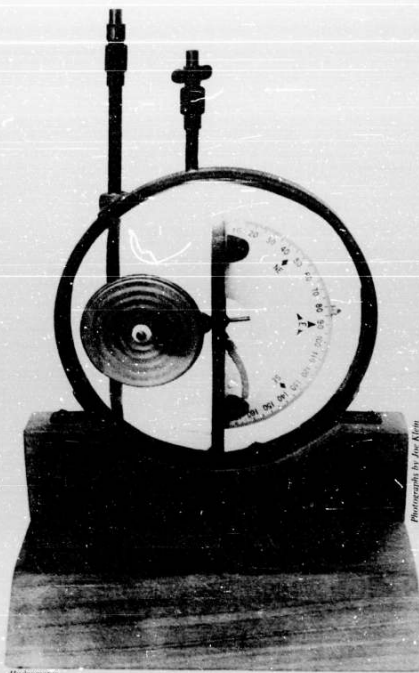
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# THE NECESSITY OF INVENTION

Better mousetraps and other nonsense, according to Homer Youngs.

BY STEPHEN MEYER



Hydrometer



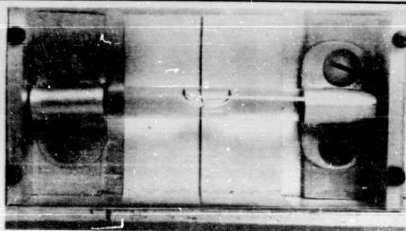
Homer Youngs

La Jolla resident Homer Youngs, an inventor, has many reasons to wonder how things might be today if things had been just a little different yesterday. As many reasons, in fact, as he has inventions. If things had been just a little different, women the world over might be securing their curlers with bobby pins invented by Youngs. Thousands of auto repair shops might be using his machine to test shock absorbers. Petroleum pipelines across America might use his sensing device to distinguish different petroleum products. Every city street corner might have crosswalks burned into the pavement using a process he developed. And every mailbox might contain his high-precision spirit level. Unfortunately, none of Youngs's inventions is known to anyone. Most of them sit in his Sorrento Valley workshop, monuments to a life of missed opportunities.

Not that the sixty-seven-year-old inventor hasn't tried to market his

inventions. It's just that he lives in an era that is unkind to individual inventors. The golden age of invention—the time of Edison, Tesla, and Bell—is long over. We live in an age of research and development, when the creative genius of the inventor has been replaced by the efficiency of technicians. We also live in an age of marketing, when catchy jingles and glossy hype can make Pet Rocks flourish while useful inventions lie in desuetude.

His first serious attempt to market an invention came in the late 1940s, after an article appearing in *Reader's Digest* revealed that women were frequently breaking their fingernails and teeth trying to pry open bobby pins, which at that time were tightly closed at the end. Youngs, who was living in Washington, D.C. at the time and who was struggling to succeed as a full-time inventor, read the article as a challenge, and after one week of experimentation and thought, he invented a bobby pin that



Spirit level

would have been begging Youngs to let them market the new pin. But none did, and today this tiny sliver of metal sits on a shelf, a useful invention that never was used, and never will be.

The story of the Bob-O-Pin is all the more pathetic because it came so close to being immortalized by a mass-production mold. Realizing

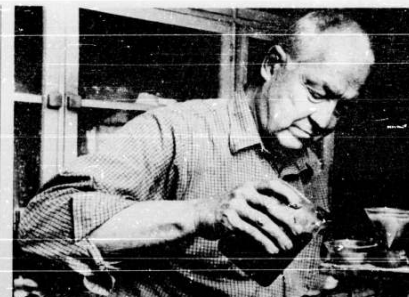
then only thirty-one, seemed destined for wealth and success—but things went wrong. Before submitting a final proposal to Gillette, the promoter insisted upon finding a design preferred by eighty percent of the women he interviewed on the streets of Chicago. He never did. Only seventy percent liked the best design, and the man never even sent the proposal. "The guy didn't look at it as a project," says Youngs, stirring the residue of long-forgotten disgust. "He should have said at the beginning, 'Gillette, I want two gross of pins, two dozen each of twelve different designs. That way you just pick one. But this guy kept sending letters every month asking for new pins with slight alterations. As it turned out, Gillette got tired of all the changes and dropped the idea.'"

That Homer Youngs's Bob-O-Pin ("Nobody liked the name," the inventor admits) got as far as it did with Gillette is remarkable. It is

much more common for inventors to be turned away at the door of large companies, regardless of how good their inventions are. "I took my bobby pin to several manufacturers besides Gillette," explains Youngs, "but since it was 'Not Invented Here,' it was too bad, Dad."

NIH Syndrome. That was the first time Youngs encountered this twentieth-century affliction characteristic of large companies. "Not-Invented-Here Syndrome" is a complex institutional phenomenon that has no doubt existed throughout human history; but in the past few decades it has gotten worse in roughly the same proportion that organizational structures have grown. Consider that the Mattel Company, which only twenty years ago eagerly accepted new toy ideas from individual inventors, now refuses, a priori, even to consider their proposals. As a result of this phenomenon, the creativity of many individual inventors such as Youngs has been forced to exorcise itself in exile, excluded from mainstream commerce.

Perhaps the best example of Youngs's meeting NIH Syndrome was his attempt in the early 1950s, while still in Washington, D.C. to market a hydrometer, a device he invented that measures the specific gravity of petroleum products. It claims it is the only such device in



Homer Youngs in his lab

the world that can perform this function under any temperature or pressure. It was meant to be mounted on common-carrier pipelines to indicate which petroleum product is passing through a pipe at a given time.

Currently, different petroleum products are identified by color sensing devices (which explains why some gasoline is pinkish) or by sound devices that determine density. When a new liquid comes through the pipeline, someone must quickly change its course, as a

railroad switchman might change tracks. The speed and accuracy with which the sensing devices detect the presence of a new liquid is crucial to preventing waste and contamination (i.e., mixing of two petroleum products that meet in the pipeline).

My suggestion was to add my hydrometer to the other devices," Youngs explains. "It would be redundant, but it's redundancy that's economically smart. It would increase the acuity of the system."

Youngs could not take his hydrometer directly to the petroleum

companies because they all buy their instruments from the instrumentation research and development firms that develop and market them. Petroleum companies don't even specify what new products they want, according to Youngs; they merely approve or disapprove designs offered by the instrumentation firms. Since it is impossible for an individual inventor outside the industry to get his product into a catalogue, Youngs approached several research and development firms hoping to find one willing to manufacture and market his hydrometer. He failed for two reasons, both of which demonstrate why NIH Syndrome exists, and why it is the result not of stupidity or pettiness, but of intrinsic institutional barriers. First, according to Youngs, since the company didn't develop the product itself, it had no way to know whether Youngs's hydrometer was bug-proof and whether it would effectively do what he said it would do. To put it in the catalogue, the company's in-house engineers would have had to spend months testing the hydrometer themselves. That was impossible, for the second reason. "All the engineers were fighting for survival among themselves, trying to get their pet projects into a backlogged catalogue," Youngs says. "They

(continued on page 22)



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So things began on that last fateful day I wasn't there, but my sources recall. How Carl was scoring against Carlos at will. While Loud Mouth Jay began his familiar bawl.

As player/ref John called the fous, Jay kept screaming the usual "no way." The streak shooting Carl suddenly became a while Dr. J.

His moves (tho' he frequently travelled) prompted high fives and the "Say Hey." While Carlos responded to his teammate's verbal abuse with nothing to say.

It was a game on the line with just seconds to play.

When the ball was passed to Carl, to Jay's utter dismay.

He faked left, drove right, and threw up the shot.

All the time knowing it will "make my day."

The clock expired as the ball swished through.

A most memorable end for Carl and his four. To be recounted by all again and again. Come on Jay, don't be so sore.

Great traditions don't envy, real jocks never fade.

So our sport continues at the new downtown Y.

The first game was Friday—all the old faces were there.

"I'll score the first basket" was on the lips of each guy.

Well, the last basket was remembered. But this was a new day, and a hard fought test.

The first hoop would be cherished—By its maker, myself, (I'm sure that you guessed).

Come join us at noon, for an hour well spent. Make some friends, get in shape, learn to play.

And maybe become a Jr. NBA star for the day.

See you tomorrow on Broadway at our new downtown YMCA.

Noontime games just won't be the same—but they may.

By anonymous 4/26/85

## THE NECESSITY OF INVENTION

(continued from page 31)

I couldn't accept somebody like me coming off the streets with a new idea. Their careers depended on their ability to push their own ideas."

In the late 1960s, when the aerospace industry crashed, Youngs was laid off from his job at North American Rockwell, where he had been working on a project for a manned space flight to Saturn, called "The Grand Tour." Since then he has operated a small precious metals refining business out of his workshop in Sorrento Valley. It is here that Youngs spends most of his days and many of his nights.

Purifying gold, silver, platinum, and palladium for his mainly commercial clients, and when he feels the urge, inventing. Youngs is a chemical engineer by training, a graduate of Cal Tech in 1939. He has been anything but an attic dreamer in his life, and he hardly fits the caricature of the inventor as inept tinkerer or gnome toiling in a forest hut. He may have been born in the wrong age, but this inventor was certainly clever enough to develop twentieth-century skills, the kind that interested Lockheed, General Dynamics, Aerojet, Douglas, and the other research and development firms that appear in his curriculum vitae.

In his career he worked on many projects in aerospace and defense, including one that would produce the Polaris missile. Youngs was given the task of "target analysis"—deciding where those missiles would be launched and what their possible targets could be. During his college days he

suffered a knee injury while wrestling, and the knee flared up again ten years ago, now, assisted by a cane, he walks about his Sorrento Valley workshop with a painful lumbering limp. The shop is a mess, and its owner's flippant comment that he is a "reincarnated alchemist" sounds like an explanation for what may or may not be purposeful disorder. Hundreds of flasks, graduated cylinders, beakers, evaporating dishes, and bottles are scattered about amid ovens, Bunsen burners, cupels, scales, and other devices. The dinginess of the workshop has the hard-earned character of a tradition, and you wouldn't dream of disturbing it. Most of the glassware is caked with an oily layer of vintage dirt, the cabinets and drawers display the random etchings of rust, and strewn willy-nilly about the lab are scores of scientific and mechanical baguistics that obviously haven't been touched in years. Over the continuous hum of a fume hood, Youngs explains that hiding in this apparent madness is the blueprint of his method. "I know where everything is," he tells his doubtful guest. "I really do. You have to understand that for thirty years I had secretaries to take care of my desk and assistants cleaning up after me in the lab. You can imagine how hard it is for me to keep this place neat."

On the floor in Youngs's front office is a curious-looking machine—a small box on a three-foot pole that can be moved about on its two tiny wheels—called the Shreebee, or the Automobile Shock Absorber Tester. Of all his creations the Shreebee is probably the closest to Homer Youngs's heart. Unlike the

Bob-O-Pin, this invention, which will tell you the precise condition of your automobile shock absorbers, had a brief moment of glory ten years ago. The idea to make the Shreebee came when Youngs was talking casually to a local mechanic who suggested that such a tool would make it easier to sell shock absorbers; it would allow him to prove to his customers, by means of an exact reading, that their shocks were bad. The Shreebee, which sold for about \$250, records the exact tension of a shock absorber by registering the snap or the rebound after you depress the fender. The device is remarkably simple—a felt-tip pen draws the rebound movement on a strip of paper, sort of like a seismograph. "I'd always noticed that mechanics pushed on the fender to test the shocks," explains Youngs. "They wouldn't do that if it didn't work, so I used that as my starting point."

The three-inch-thick manual Youngs wrote, in the most current vocabulary of mechanical engineering, is more than enough to convince anyone that the Shreebee does indeed work. The problem Youngs faced—the problem all individual inventors face—was how to get his product to its market. He took the Shreebee to several garages and service stations, but, while most of the mechanics liked it, few were willing to buy. The key to getting his Shreebee into the shops was to sell it to the distributors of tools for mechanics and the manufacturers of automobile testing equipment. He had no luck. Finally, he got the manager of the automobile center at Montgomery Ward in Mission Valley to buy several Shreebees.

"The mechanics thought it was very useful," he says. "Unfortunately, however, a regional manager moved in and blocked plans to distribute the Shreebee throughout the company." Youngs doesn't know why that decision was made, and he wonders whether he might have "missed a cue" by not offering the guy a kickback.

For nearly a year he tried to sell his invention nationwide, securing a Small Business Administration loan to fly back East and meet representatives from the automobile and shock absorber industries. "Like the mechanics here in San Diego, the guys in those organizations who actually got their hands dirty, the ones who worked with tools, who did the tests, thought the Shreebee was great," says Youngs. "But the administrators weren't interested." Youngs managed to sell only a couple of dozen Shreebees before he gave up on it.

Patent attorney Freling Baker of Baker, Maxham, Callan & Jester, a downtown San Diego firm, attests to the existence of NIH Syndrome, but suggests that it is only one of the forms of "institutional bias" that inventors confront. "Companies are very afraid of litigation," he explains. "When an inventor approaches a company with an invention, he wants what is called a 'confidential relationship'; that is, he wants assurance that the company will not disclose the idea to anyone else without his permission, nor use the idea themselves without signing a contract with him. But what if they enter into such an agreement with an inventor and then find that they are

(continued on page 24)

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Section 3, page 32

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## THE NECESSITY OF INVENTION

(continued from page 23)  
currently developing the same thing themselves? What happens is that they get accused of stealing the guy's idea and get sued. For this reason, few companies will accept a "confidential" relationship.

Litigation is one of the reasons Mattel will not even talk to people outside the company anymore. It's too risky.

Another problem is what Baker calls "vested interest," an institutional cousin of planned obsolescence. Baker, a mechanical engineer before he became a lawyer, pointed to the well-known fact that in the mid-1970s Honda came up with an innovation in its fuel combustion system that made their cars more fuel efficient and at the same time easily met U.S. emissions standards. "You have to wonder whether or not the reason American cars never adopted that system was because they'd already invested so much money in catalytic converters," Baker says. "Once they made that investment, the last thing they wanted was a better way to stop emissions."

One day in 1970 a salesman for the Yellow Pages stopped by Youngs's Sorrento Valley office and asked what profession he practiced. "I'm an inventor," he replied. No heading existed for inventors at that time, but the salesman thought he could be created especially for Youngs. "Just for the ducks of it, I put the ad in," the inventor says. "I think at that time I may have been the only licensed inventor in the country; I know that when the City of San Diego gave me a license that said 'inventor,' it was the first one they'd ever issued." Though he had hoped his Yellow Pages ad would bring him some business — "I can invent on demand," he says — most of the calls he received were from so-called inventors who revealed with every breath how little they knew about invention. "They were very naive," says Youngs. "Many people think invention means merely having an idea; they don't know that invention is *reduction to practice*. I say to people, 'Don't tell me about your idea, just make it! I don't give a damn whether it's made out of chewing gum and spit and old pieces of cardboard, just make it, just demonstrate the principle of the

invention."

An invention, according to Youngs, is first "a thing or a process that performs an act, provides a service, or does something novel, either in and of itself or in the way it does it." Some inventions are entirely original: the light bulb, the vulcanization of rubber, and the cotton gin, for example. Others, such as Homer Youngs's spirit level, represent improvements on existing technology. In 1965 Youngs, now living in San Diego, patented a spirit level that was markedly better than the one currently on the market. He came upon the idea years before while working on a project at Reed Research in Washington, D.C., to improve submarine instrumentation. The spirit level you'd buy at a hardware store has a vial containing just enough of an alcohol solution to leave a small bubble. When the bubble is directly between two lines in the middle of the vial, your spirit level indicates a flat surface. Three design features distinguish Youngs's invention: first, he uses a different liquid, which he refuses to reveal. Second, the vial can be made smaller, allowing for a much sturdier level. And third, instead of having two lines above the bubble, Youngs's

spirit level has one line beneath it. On a slanted surface the single line appears broken due to light refraction, whereas on a level surface it is perfectly straight. "My level is more accurate by a factor of ten," Youngs insists. If you put his foot-long spirit level on a flat surface and then slip a shim one one-thousandth of an inch thick beneath either end, the line beneath the bubble will be visibly refracted. "Since my level is so much sturdier, it should be used by every mason," says Youngs. "They could put my level on top of a row of bricks and pound one end of it with a trowel to make the row straight. Conventional spirit levels are too fragile for that." But they get the job done and, as Youngs discovered when he tried to sell his invention to tool manufacturers, there was no apparent need for a better spirit level. Most uses of such a tool don't require precision measurements; and besides, people are used to the old ones.

Attorney Fred Baker sees a common flaw in the many inventors he has encountered. "Inventors are generally not good entrepreneurs," he explains. "The only way to avoid institutional bias these days is to

produce and promote your invention yourself, but few inventors can do this successfully. There are exceptions, such as the inventor of Nautilus exercise equipment. Interestingly, that's a product that the public didn't really need — sort of like Youngs's Shreebe or his spirit level — but the guy was able to make it successful anyway because he was a good entrepreneur.

"An example of an invention that was really needed by the public is the Weed Eater. Before it came along there was no product that could trim grass and weeds in corners where a lawn mower can't go. The fellow who invented the Weed Eater produced and marketed it himself and made millions of dollars."

"I know that I'm not an entrepreneur," admits Youngs, a native of Glendale, California. "I was born and raised in a family of farmers and teachers, and the philosophy of marketing is antithetical to the values I learned while growing up. What is now called marketing would have been considered huckstering, dishonest, in my family. Inventing is like art. How many artists are good salesmen of their work?"

Youngs estimates that in the past

forty years he has probably averaged about one inventive idea every three or four days. (Just last week, for example, he found himself in his office shaving with a disposable plastic razor. He didn't have any shaving cream at the office, so he had to resort to using water only. As he looked at the disposable razor, he noticed that its design could easily be adapted to accommodate a small vial of shaving gel. Why not? He has gone through the trouble and expense of applying for a patent a mere eight times, however, and has obtained six patents. Some of Youngs's inventions include a gas-fueled, electrically ignited cigarette lighter; a jackhammer with a free-piston engine; the Rattlestop Road Roller, a toy for tots; a machine knitting needle for large yarns; and an "omnidirectional accelerometer," a device Youngs made at the request of the army that allowed them to determine how far boxes of damaged goods fell and what surfaces they landed on. Dozens of other ideas fill Youngs's notebooks, but many of these ideas have never been reduced to practice.

Once such ideas came to Youngs while he was caught in a traffic jam created by a road crew painting

crosswalks at the intersection of Torrey Pines Road and Prospect Street in La Jolla. In the inventor's mind, they were making one great fuss just to put a few lines on the street. So, as he always does, he set to work solving a problem. How could they line the crosswalk more cheaply and avoid traffic congestion? The answer was tire patch ignition compound, the flammable powder used years ago to seal patches on inner tubes. You'd just sprinkle a little on your patch, light it, and it would burn for the second or two it took to infuse the patch into the tube. Why not, Youngs thought, use the same principle to line crosswalks? Take a strip of thermoplastic tape eight inches wide loaded with reflector material, put a minor adhesive on the bottom, and on top, one layer of some heat-conducting substance and another layer of tire patch ignition compound. Stretch the strip across the road, go over it once with a roller to make the adhesive stick, then put a match to it. In seconds the flame would race across the tape, infusing the reflective thermoplastic into the pavement. "It would cool almost immediately and you could let your traffic proceed," says

Youngs. "You might have to back up one light, no more, and it would probably take only two workers to do it. You'd pay more for the materials using this method, but you'd make up for it by cutting labor costs. Nothing ever came of that idea. I took it to Narmco, a San Diego manufacturer of reinforced plastics, and to several fireworks companies, but no one was interested. I don't even have a patent on it."

Youngs isn't a sad man, but there is something sad about his story, which is really the story of the contemporary inventor. Today, individual inventors are obsolete. Oh, creativity is still alive and well, but its channels of expression have changed. Youngs knows this now, but spent years trying to carve himself a niche in the Twentieth Century with tools as antiquated as his first name, and he has only personal satisfaction and a workshop full of relics to show for his work. "I'd say about one percent of my ideas are worth mentioning," says the inventor. "And about one percent of those are any good. But some of my ideas have been damn good. I was born a hundred years too late. I'm a throwback out of time."



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## Warm Yuppies



Nancy Tins, Jeff Michels

JEFF SMITH

There must be someone, somewhere, who actually "has it all," as the slicker magazines claim we must. Maybe Sam Shepard and Jessica Lange — on their splendid ranch in the Sangre de Cristo Mountains overlooking Santa Fe, New Mexico — come close. They share, it is said, a blissful melding of careers and commitments: love, renown, and blank check expense accounts as yet untarnished by the probings of gossip columnists. But for the characters in Wendy Wasserstein's *Isn't It Romantic*, and for Sam and Jessica I suspect, the yuppie imperative of "having it all" still beckons from some future horizon like a secular Holy Grail, and drives its desperate seekers crazy in their quest for its attainment.

In the play, which opened last week at the Gaslamp Quarter Theatre, Janie and Harriet have come to New York to find their fortunes. They are bright and attractive, but their initial prospects are few,

and both feel they have to get going, because each is nearing thirty — the age, according to the unwritten bylaws of Yuppie-dom, where success has already come to the truly worthy. Urged on by their status-starved environment, and by the more serious fact that their biological clocks are beginning to tick louder, both women become involved with men — or some variation thereof — for whom romance has little to do with fine wines, flowers, and playful whispers over candlelight. For Marty and Paul, courtships and affairs are business deals, subject to frequent negotiation. These couples don't date. They take meetings.

Marty is a young intern. He calls Janie "monkey," and has a profound need for attention. When pressed, he also admits to a fear that Janie's career ambitions as a free-lance writer don't fit into his game plan for a wife. Thus he takes every opportunity to "move them forward" — i.e., to get Janie into the kitchen, and away from the typewriter, as quickly as possible. Paul stands at the other extreme, a position convenient for this play's excessive

reliance on symmetry. He is Harriet's "boss's boss," a biweekly, sleep-over kinda guy with an aversion for the intimacy Harriet desires. His out, when Harriet (whom he calls "heart") threatens to advance their relationship, is a mysterious, possibly mythical woman named Cathy, with whom he lives, allegedly. Both men, wearing antithetical helmets, wouldn't find the play's title at all ironic. And neither would the women's parents. Marty is a perfect catch according to Tasha, Janie's middle-class mother, who is adept at applying unsolicited pressures. And Paul's out-from selfishness is just fine to Harriet's mother Lillian, who has long since abandoned the prospect of love in favor of a career. It is only the two women, pinched between parental values and the frantic pace of the times, who would shed us if a question mark appeared at the end of the play's title.

If Janie would ever return her calls, Cynthia would answer same. In the play, Cynthia is merely a voice that leaves periodic messages on Janie's answering machine. These recent, a pathetic struggle to align dreams with actualities. Cynthia has a relationship compulsion, an urge to be in love always and a determination to get the next pairing right, at last. Until the end, *Isn't It Romantic* is a comedy, with much of its pain occurring off-stage, in Cynthia's daily dispatches from a private, ongoing hell.

The play's on-stage events, however, are less compelling. Possibly in keeping with the superficial norms of Yuppie-dom, *Isn't It Romantic* prefers to glide over the surface of things. Like David Mamet's *Sexual Perseus* in Chicago and Kevin Wade's *Key Exchange*, the play comprises a series of isolated scenes, followed by blackouts. But unlike Mamet's and Wade's plays, which also center on the transitory nature of contemporary relationships, the play is reticent about putting its parts together completely — and is far more eager to please. The first act, in particular, is practically conflict-free. It unfolds like a "nice day," and appears to be a product of the Columbia School of Cute. Act two,

in the play's manic-depressive structuring, offers more drama. The last scenes, in which Janie finally confronts Marty and her mother, tie certain knots effectively. But they also unite others. When Janie moves center stage, the rest of the characters speak little more than altered natives she has rejected. And though it articulates the current malaise reasonably well, overall, *Isn't It Romantic* is very light entertainment, a cozy soft shoe across what, to Cynthia if not to the others, is a lethal bed of nails.

Although both the play and the Gaslamp's production, directed by Will Simpson, have much to recommend, in an undemanding way, they also encourage a strain of Yuppieism in their observers — not to "have it all," necessarily, but at least to want more than is there. The production is quite good, but it is also listless, and even sleepy in the first act. *Isn't It Romantic* is almost too plays. Act one resembles fifty other comedies in which two women coo to the Big Apple with wide-eyed expectations. Act two, however, adds contemporary variations on the theme and plays in a more somber key. At the Gaslamp, these day-to-night (to new day for Janie, but not the others) differences make one wonder during the intermission if the night will ever come, since everyone in the first act is so unflinchingly yummy.

The long wait for something to happen would be less of a problem if the show were better paced. The play's blackbox format requires rapid scene changes to insure momentum. Too often at the Gaslamp these shifts are overly long (with the scenes also taking a while to get going). The play asks for several locales, and Robert Earl's set, though a sparse suggestion of the interiors and exteriors of Manhattan, attempts to replicate them faithfully. But given the need for speedy changes, Earl's set could have been even more minimalist. Less attention paid to the details of a specific place would make for quicker movement to the next one. John Hauser's sound designs attempt to

fill the gaps. Ranging from the street and restaurant noises of N.Y.C. to Cynthia's unravellings on the phone, Hauser's work is good all evening long. But his interludes are usually finished long before the next scene is ready to play. The result: a fragmentation and a distinct loss of energy.

On the plus side, when the lights come back on, the production does offer some fine performances. She is more svelte than her character, as written, but Nancy Tins does a quality job as Janie. Along with good timing and a ready wit, Tins traces Janie's growth from innocence to experience, and from passivity to assertion, in always engaging ways. As her parents, Simon and Tasha, David M. Paymer

doesn't have much to do — apart from being one of the kindest, milk-coat-bestowing fathers on the planet — but Elle Sullivan has a lark as Tasha, a partly stereotypical Jewish mother and partly fresh creation, an overprotective of her own mania for Jazzerie as she is about her daughter. Sullivan brightens every scene she plays. She is at once a spillover of fun and energy and a fitting antagonist against whom Janie must vie to achieve her own identity.

In the other familial pairing, Mary Boersma has some initial difficulties as Lillian, the distant executive and the only unattached character in the play, male or female, who isn't looking for a wife. Her crusty aloofness seems out of place amid

the zany doings of the first act. But when the play catches up to her, Boersma is fittingly cold. As her daughter Harriet, Jean Crupper has, the most difficult role. Though she claims to want a career, Harriet actually longs for the opposite (and when she does confess her traditional leanings, the play practically casts her in the role of a villain). To her credit, Crupper indicates her character's wavering throughout in a tight, believable performance.

And with "available" guys around like Paul and Marty — and Vladimir, a Russian émigré played by a Robin Williams by Starr Horton — wavering is the only way to fly. Both Paul and Marty intentionally confuse the new openness of male libera-

tion with the right to make more aggressive demands on women. One of the reasons, no doubt, why they're still available. Of the two actors playing these roles, Douglas Brust could be more porous as Paul, a selfish conker who has it all but hasn't a clue about how to keep it. Brust gives too many indications that he knows what his character is doing. He shouldn't. Jeff Michels is much more in-side Marty, a Big Baby who expects his Pablum to arrive on cue. Michels's portrayal is one of the highlights of the evening. And if the pace of the show moved as quickly as Marty conducts his courtship with Janie, the Gaslamp's uneven production of *Isn't It Romantic* would be easier to recommend.

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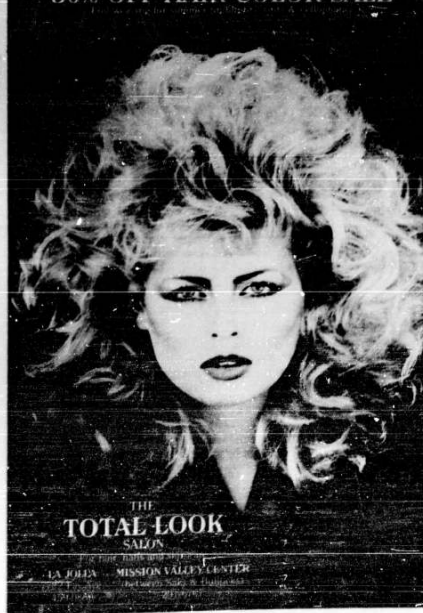
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# Tough Ones



The Hit

DUNCAN SHEPHERD

The interval between *The Hit* and the previous Stephen Frears movie, *Gumshoe*, is only a year or two shy of the dismaying fourteen years between *Passage to India* and the previous David Lean. One difference, however, is that in the former case the time-lapse has been filled with abundant projects for British television.

one of which, *Bloody Kids*, has even got onto the festival circuit over here, though not all the way into local theaters. *Gumshoe*, for that matter, never made it into local theaters either, at least any nearer than those in Los Angeles, although it has shown up often enough on area television, as well as once in a classroom I had charge of. What I would have said about it had it ever opened here, and what I hope I put across in that classroom, was

that the big thing that sets it apart from other spoofs of the "tough" thriller, besides its better ear for "tough" talk, is its impeccable sense of the narrative and emotional rhythms of the sort of thriller it was intended to spoof. Stephen Frears would be just the man. I would have thought and said, to do a thriller straight.

*The Hit*, at the Guild starting tomorrow, is now that very thriller. But though it makes landfill as all the proper stepping places on the standard thriller itinerary, its progress between them is a soulless and desultory drift. What it precisely lacks is that urgent sense of rhythm. The story is a sort of stretched-out version of Hemingway's *The Killers* (a Hemingway book jacket is even glimpsed at one point, not quite long enough for me to make out the exact title), but it is not stretched out by way of flashbacks, like earlier screen treatments of *The Killers* itself, but rather with present-tense delaying tactics. Two London thugs have to transport a police informer from his hideaway in Spain to his scheduled retribution in Paris. For some (easily imaginable) reason, they are not to kill him on the spot. For some other (less imaginable) reason, they ultimately choose their own spot. Between spots, the journey is padded out with incident of doubtful motivation and interest: a quick shopping stop to replace the dress and panties which their female hostage has soiled in a moment of terror; another quick stop to purchase refreshments, but taking time, too, for a minor brawl between cantina customers and the archetypal hooded punk assigned to the task. (The latter is in the same lineage as Elisha Cook, Jr., of *The Maltese Falcon* and Bob Steele of *The Big Sleep*, but, updated in the person of Tim Roth, more nearly resembles someone who simply hasn't been able to get in enough head-bashing at concerts for *The Clash* and *U2*.) Mixed in with that sort of thing, however, and in roughly neutralizing amount, are some expertly navigated plot turns: e.g., the thrown s.d.e. of a kidnapper victim which saves one of the kidnappers, when he goes back to retrieve it, from the

bomb-blast of a booty-trapped briefcase—although this salvation is of no future consequence except to give the dogged police someone to talk to on the trail. What will survive the balancing-out of phrases and manueuvres (or more often, mere zeroes) are a couple of plusses too large to be offset.

The first of these, a scene full of unspoken threat, is the supposed to change cars, at a gang-owned "safe" house in a Madrid high-rise, already occupied by a gang member now lower on the pecking order (the Australian actor Bill Hunter, in a conventional but sweetly pathetic characterization). Second, and really the core of this elongated short story, is the probing dialogue between the head assassin and his seemingly (and infuriatingly) unafraid victim: why didn't he escape when he had the chance? and so on. (Like so many a screen criminal, he turns out to talk a better game than he actually plays.) It is at that point that one might be reminded (as one could certainly stand to be, from time to time) of that most talkily philosophical crime movie, *Hard Contract*, which some will have been reminded already for its similar situation of a marked man in Spanish exile. Terence Stamp, as the marked man here, makes a nice transition, or long-jump rather, between two types of people: the vain, grandstanding, none-too-bright stool pigeon in his moment of glory in the courtroom, where his fate is sealed by a hearty choral rendition of "We'll Meet Again" from the prisoners in the dock, and then the fey, fatalistic, snobbishly well-read fellow ten years later. And John Hart's sulky, almost catatonic introversion in response to an all but farcical chain of Things Gone Wrong, makes a nice contrast just to Stamp, but to the truncheon-prone Bob Hoskins as a gangster under similar stress in *The Long Good Friday* (a movie that more perfectly fits the ad slogan of *The Hit*: "Even bad guys have bad days"). The British, if these two recent specimens are an indication, do seem to have an extraordinary faith, for this day and age, in the viability of the gangster

genre as something more than quaint period piece, tired formula, or spoof. And there are just enough signs of life here to rekindle the thought that occurred after *Gumshoe*: that Stephen Frears might one day be just the man to do a thriller straight.

Nicolas Roeg's *Farewell*, at the Ken through Friday, is now two years old and is only just having its first local showing. It can be approached, in that regard, with an initial sense of curiosity, and can be exited with a sense of little wonder. The early gun-in-mouth suicide, with the spatter of brains juxtaposed (in the patented Roeg manner) with fireworks in the night sky, perhaps recalls the path of the bullet at the end of *Performance* or the autopsy sprinkled all throughout *Bad Timing*. Roeg, surely, has gone far beyond the likes of Sam Peckinpah, from the more graphic anatomical depiction of violence to the graphic metaphysical depiction of it. But the suicide, a sort of *hors d'oeuvre*, is nothing compared with the climactic murder of the World's Richest Man. Hardly has the latter (Gene Hackman) passed through a wrought-iron gate that impressively brings to mind *Citizen*

Kane, than one of the hired assassins, to clinch the allusion, smashes an equivalent of the snow-scene paperwork and thus assures us that the end is at hand. And indeed somewhere amidst the bloodgown and the bloodstain and the machine—a murder method that bespeaks the hand of the serious artist, possibly a devotee of Jacobean Tragedy or the Theater of Cruelty, rather than that of the mere gangster—we may be sure that the man's lifelong motto ("It's not over till it's over") has decisively been fulfilled. However, the movie as a whole is not yet over at that point, and the immediate sequel is scarcely less wonderful: the ritual of the surviving daughter identifying the dead man's body, or rather, just the burnt-marshmallow head on a separate table from the body), and pressing her forehead against what used to be his: "Oh, papa!"

Apart from those concentrated efforts, the movie dribbles by with amazingly little impact. Even the signature bits of kinky sex (Theresa Russell done up in some sort of gold bondage regalia or the Caribbean voodoo orgy, with its mixed races and species) are viewed at such distances from the camera that they can only have been exciting to those actually on the

side, despite the relentless juxtapositions of fire and ice (of, for example, molten gold and Klondike snow), and despite occasional longing glances at the moon, is less arresting than usual. The color is shallow, the colors merely busy. And the unnumbered cross-cutting, less purposeful than before, and by now as self-parodic as Peckinpah (again) ever got to be, cannot generate interest when there is no interest in either of the spectacles between which he happens to be cutting.

Did you see what I saw? The practice of "culling," as we have been taught to call the excerpting of critical blurbs for movie advertisements, must have reached a new low in barrel-scraping with the ad for *The Company of Wolves* (Cannon Releasing Corp.) in last Friday's *Los Angeles Times*. What would appear to the cursory glance to be sixteen separate critical endorsements have actually, on closer inspection, been "culled" from a mere seven separate sources. Rex Reed of the *New York Post* and Michael Wilmington of the *Los Angeles Times*, to no great honor of theirs, have tied for the best representation, with four endorsements each.

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# The Spill



Richard Dwyer. Ron Boussom. Peter Cronchi

JONATHAN SVILLE

Last season Costa Mesa's South Coast Rep. always in the forefront of exploring the works of new playwrights, presented the world premiere of Keith Reddin's *Life and Limb*. This extraordinary piece used surrealist and expressionistic techniques to reproduce the experiences of a maimed Korean War veteran. Its focus was on individuals and their suffering, against the background of an indifferent, inhumane, materialistic American society; its theatrical daring was extreme and invigorating; it was filled with nonrealistic inventions that conveyed the essence of reality as the playwright saw it (the play ended with all the characters wheeling shopping carts around a shabby supermarket in hell); it was grotesquely funny; it was compassionate; it was, in its exotic and

outrageous way, beautiful. Showing admirable fidelity to their newly discovered work, SCR undertook this season to produce Reddin's *Run and Hide*, which opened on their Second Stage last week for a three-week run. Originally developed at the Yale Repertory Theater, Winterfest, this new play has some of the virtues of its predecessor: for people hurt and destroyed by a pitiless history, an occasional bit of extravagant dialogue that rises to a grotesque poetry, earnestness of purpose, and a sense of humor. But the second growth of these virtues finds them enfolded, with their surroundings turned into an imaginative desert. *Run and Hide* is clearly by a playwright of promise. But except for a rare moment of the earlier creative fire, it is a weak and dull affair. A principal problem is that Reddin has chosen to write a political play, always a

risky undertaking. Political issues are terribly important in the world outside the theater; they can safeguard our rights, line our pockets, or kill us. On stage, politics is valuable only insofar as it functions as part of a theatrical experience. What counts for the audience in a theater is not whether the political ideas embodied in a play are good or true but whether they are dramatic. The history of playwrighting has shown that when political issues are dramatized, it requires immense skill on the part of the playwright to relate them to the complex conflicts, ambiguities, and equivocations of real political life. Nuanced, sophisticated, and subtle it is: risks of political issues are a rarity in the theater. A play that attempts to analyze the specific political decisions, actions, and errors of a specific historical event such as the invasion of Cuba in the 1961 Bay of Pigs fiasco runs the risk of turning

out to be a fiasco itself.

That is what *Run and Hide* tries to do. The play traces the involvement of a young man named Jake Seward in that bungled affair. Jake is a naive, sensitive, high-minded, patriotic anticommunist who accepts employment with the CIA to help train anti-Castro Cubans in Guatemala for the American-sponsored invasion of their "Sovietized" native land. Jake becomes disillusioned when he discovers that the CIA is promoting this adventure in the face of all evidence that it will fail: the expected uprising of anti-Castro elements in Cuba itself will not materialize (as Jake discovers but as the CIA refuses to acknowledge), since Castro has imprisoned or killed everyone who could be a danger to him. Jake tries to pull the plug on the doomed operation by informing the press, but he is intercepted by the CIA. In the meantime, his older sister Linda, a writer for *Time* magazine who was about to publish a story about the projected invasion of which, as a noninterfering liberal, she disapproved, has been co-opted by the Kennedys and has suppressed her revelations. The CIA-trained Cubans are landed at the Bay of Pigs; Kennedy balks at supplying them with American military support; they are slaughtered by Castro's troops, or thrown into jail to be "re-educated"; and Jake, the disenchanted idealist who could have prevented the whole debacle, languishes in an American prison (presumably after a trial for treason, though the playwright carefully avoids obtrusive realist considerations at this point). A postscript, spoken by Fidel Castro, suggests that some Americans are now toying with notions of the same kind of intervention elsewhere (that is, Nicaragua) and that their plans will founder in the same way and for the same reasons.

Since *Run and Hide* purports to tell us what really went wrong at the Bay of Pigs and who was responsible, and to use this analysis as a cautionary tale about present-day American foreign policy, we are obliged to try to find out just where the playwright points the finger of blame.

This turns out to be not so easy to do. Richard Nixon and various CIA officials who engineered the Cuban invasion, appear on stage to present, the anti-Castro, interventionist point of view, and they are all treated as such contemptible caricatures that their ideas are evidently meant to be taken as wrong. Great blame is laid on John Kennedy as well, not so much for going ahead with the invasion as for hanging back, tergiversating, and being afraid of offending the Russians; it was Kennedy's fearful refusal to commit American ships and planes to the invasion, the play tells us, that doomed the heroic freedom fighters. As to those freedom fighters, they are presented (chiefly in the character of Miguel, an anti-Castro guerrilla framed as a radio operator by Jake) as idiotic figures of fun whose clownish attitudes toward politics cannot be taken seriously. And as to the object of all these machinations, Castro himself, the bearded Fidel is portrayed humorously as a generous-hearted patriot inspiring his people to a better life and also as a tyrant rigidly destroying Cuban freedom. What, then, are the lessons *Run and Hide* is teaching us? Is Castro a bad guy? Yes, and no, and sort of, and Batista was bad too. Should Nixon and the CIA have plotted to overthrow the Castro regime? No. Should Kennedy have allowed the operation to go forward? No. Should Kennedy have intervened militarily to save the Cuban rebels, who had been landed at the Bay of Pigs? Yes. Were the rebels right in opposing Castro? Yes. No.

Such is the sophisticated political analysis of this play. If *Run and Hide* is to be used as a guide as to how the United States should deal with the Nicaraguan situation we are in even deeper trouble than most of us think we are. A recognition of the inevitable moral ambiguities of political action shows wisdom and can make for compelling theater, that is what we find in most of Shakespeare's political plays, for example. But the characters in *Run and Hide* do not have the rounded humanity and psychological intricacy of Shakespeare's Coriolanus, Brutus, Bolingbroke, or Richard II. In his depiction of historical characters (whether specific persons or representative types), Reddin has chosen to use the theatrical method of broad satire, of reductive caricature, which works so effectively in *Doctor Strangelove*, *My Darling Clementine*, or *Not Necessarily the News*, but which is incapable of dealing with political situations in which right and wrong are not clearly defined but are multifariously blurred and shaded. To write an effective play in which everyone in the CIA is a reactionary moron, the author must have clear, strong, crude, unambiguous political opinions to express. Reddin's political attitudes do not seem to be of this sort. On the evidence of *Run and Hide*, he appears to believe that the CIA is no good, that Castro is no good, that Nixon was no good, that Kennedy was no good, that no American politician is any good, that no Communist politician is any good, that idealists are always naive and are al

ways crushed, and, in short, that anyone taking part in any political action in the modern world is either a fool or a knave. That is perhaps a legitimate position, one which many thoughtful readers of the daily newspapers are tempted to share. But to make it come alive on stage a playwright must devise a far more extravagant theatrical method than what Reddin gives us in *Run and Hide*. A retrospective narrative by the unhappy hero, borrowings of Richard Nixon or Fidel Castro, slide projections and sound recordings (in David Ensmie's rapidly paced SCR production) of famous political figures of the Fifties, a halfhearted psychological realism in depicting Jake's motives and his relationship with his sister — these are simply inadequate means for conveying the playwright's unquenchable, nihilistic view of human affairs. Reddin had more appropriate means at his disposal, those he had deployed with such wonderful imagination in *Life and Limb*: fantastic exaggerations, dislocations of time, space, and character, embodiments of inconcomitance, grotesque symbols, all the techniques of anti-realistic theater that are so perfectly suited to the depiction of extreme visions of human disorder and suffering. This is the kind of theater Keith Reddin is uniquely gifted for. Unfortunately, this time he chose a more familiar and banal approach — narrative realism — and recognizing its weakness for his purposes, tried to bolster it up with an equally commonplace theatrical mode: agitprop satire. The artistic tentativeness of *Run and*

*Hide* matches its political uncertainty, and in both areas the playwright's rich, sensibilities are thwarted and undermined.

Given this disappointing script, the performers at SCR exert all their many skills to make the audience forget the rattletrap of a vehicle they are riding in. Such SCR stalwarts as Ron Boussom, Richard Doyle, and Art Koussik play multiple roles, giving each caricature a vividness so amusing that we at times almost forget that these Nixons and Castros, Cullen playboys and CIA flunkies, are creatures of cardboard, with nothing authoritative to tell us about the real world. But the actors' complex talents are no more challenged by these simplifications than is the audience's political intelligence. The only point where real human experience and exciting art leap up out of the playwright's self-imposed muddle and shallowness is a speech in which the impressive Tony Plana, as the sincere and ridiculous Cuban freedom fighter Miguel, describes his awe at the superhuman contortions of a woman in one of those Latin American nightclub sex acts. We are suddenly back in the bizarre world of *Life and Limb*, and are ourselves filled momentarily with wonder at the pathos and craziness of being human. But the moment does not last, and we soon return to the unenlightening spectacle of excellent actors narrowing their talents to give factitious vitality to a play in which the playwright has substantially renounced his own most cherished gifts.

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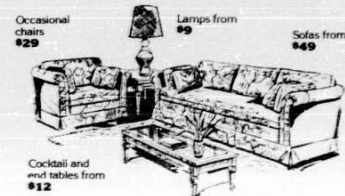
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## Midwest Young Man



Louie Anderson

JOHN D'AGOSTINO

There must be something about growing up in the Midwest that shapes a comedian's perception of the world — flattens it, dries it out, gives it a wry nasality. Think of Johnny Carson (Nebraska) or David Letterman (Indiana) and you think of humor that is smooth and soft in its consistency, but with a bite to it, like the sharpest Wisconsin cheddar. Louie Anderson, a Minnesotan, is one of the latest in a line of Midwestern comics to head for

the West Coast equipped only with a decent spit-out coat, a sardonic wit, and the conviction that his observations on the banality of life in the nation's midriff will get laughs everywhere else. Like Carson and Letterman, Anderson almost never resorts to profanity or vulgarity for a cheap buff, and goes even further than those two in his avoidance of such staples of contemporary comedy as politics, drug use, sex, and the flaying of celebrities. In fact, Anderson's brand of humor is so homegrown, so uncontroversial, and dwells so much on the mundane interactions of people whose strongest bond is

their shared cynicism, that it would be difficult for someone who hasn't seen the comedian's act to imagine him getting laughs with it. But Anderson does get laughs. Big laughs. Sustained laughs. One of Anderson's secret weapons is his delivery. In his live show, it isn't as much what he says as how he says it that makes his material work. Anderson speaks rather in a small, adolescent, inflectionless voice that sounds as though it were being phoned in long distance, or in a gruff, Bluto-like growl. The lesser voice is made all the more peculiar by Anderson's rather round frame. This is a man who is not likely to turn down a second helping — or a third, or a fourth. Almost as crucial as his vocal delivery are Anderson's facial expressions, which punctuate his speech with appropriate scowls, blank stares, and wrinkle-browed looks of confusion. When he talks about his life in Minnesota, it is easy for one to construct a picture of the young Anderson as a slightly frustrated kid, perhaps a bit too aware, a bit too existential in his attitude to feel comfortable in his surroundings. He's a kid who was raised in an archetypal household where the father had served in "The Big WW Two" and now devoted most of his time to such macho pursuits as hunting, fishing, and belting, and where the mother spends her life cleaning, eating, discussing the neighbors with other neighbors, and, in a mousey, resigned Midwestern twang, passing along untested maxims that always end with "y'know." One thinks of Anderson in that environment and imagines him fending off anxious moments in a yin-yang home with droll remarks and another package of Twinkies. While he doesn't avoid the subject altogether, Anderson touches only briefly on his eating habits in the first moments of his monologue one night last week at the Comedy Store in La Jolla.

"I should explain my button," opens Anderson, pointing to a half-dollar-size, white metal button resting on his lapel just above his expansive girth. "It says, 'Lose Weight Now.' Ask Me How."

The audience titters self-consciously. "I wear it to keep those Hallelujah people away from me." The titters become laughs. "They're lookin' at me like a life-long plan, y'know. (Assumes a wily tone) 'Oh, honey, if we land that guy we can get the house.' The laughs become guttural. "It probably won't surprise you that eating is my only real weakness. I don't do drugs, for example. But I did start a pork roast just before coming out here. I decided that while I'm in San Diego I'd visit Scripts for a checkup. The doctor told me I should lose weight. That I should take better care of my heart. Now a lot of people would have said, 'You're right, I'm gonna watch my weight.' (Grins and slowly shakes his head.) I don't bother to lie anymore. I said, 'Doc, it's no use. I've got a roast beef sandwich waiting for me in the car.' "I'm originally from Minnesota, y'know. When Midwesterners find out you're going to be in San Diego, they all say the same thing. 'Ever been to that zoo? Boy, that's something. Go there if you get the chance. Take a look at that snow leopard. You can practically touch the animals there, y'know.' Just what I want to do, reach in and touch a tiger. Especially me. (Gives the tiger a basso voice.) 'Hey, guys, get over here and look at this one. Stay alert, he could fall over any minute, y'know.' I don't know, I find it hard to get excited about the zoo. Especially when it costs something like fifty dollars to get in. When they do me the admission price, I said, 'Oh? Do I get to take an animal when I leave?' But really, what's the big deal? You walk up hills. You walk down hills. What else is there to do? You walk around. (Disparagingly.) 'Well, look at that. They're almost human, aren't they?' Oh, look at that monkey's butt. — It is supposed to look like that? — Kids, don't look! "But San Diego's sure nicer than Minnesota. It's very cold there, y'know. The weathermen like to say things like, 'If you go outdoors today, your skin could freeze in three seconds.' For excitement, I used to stick my arm out the window for two

seconds and pull it back in. And of course you can't start your car in that kind of weather. You get in and talk to it. 'C'mon, baby, please start, baby.' And the car talks back. (Makes a motion like turning an ignition key.) 'Uh-uh. . . uh-uh. . . So then you, hallelu, borrow someone's jumper cables. Now, Minnesotans are very protective of their cables. 'Excuse me, can I borrow your jumper cables?' (Warily.) 'Our cables? . . . Listen, take the cables. And people in Minnesota will show you their cables. (Macho voice.) 'Look at these cables. Look at the teeth on 'em! I'm thinkin' about takin' these huntin' with me next year.' "But people actually die in that weather. Spring comes, that snow melts." Anderson gets an odd look on his face and looks at the ground. "Gee, there's Earl. I guess he never made it home from that party." Anderson reaches down as if to snatch something. "Those are good gloves." The audience howls at this imaginary, macabre Gahan Wilson-like scene.

"Of course, you will go out in that weather if you're out of cigarettes. Suddenly things don't seem so bad." The comedian anxiously shifts his considerable weight from foot to foot. "Well, it's not too cold out there. I might be able to make it to the 7-Eleven in three seconds." You get to the 7-Eleven, there's fifty people in there smoking." Anderson pulls out an imaginary cigarette. "Hi, how ya doin'? Got any cables? . . . Sooner or later you hafta leave the 7-Eleven, y'know. It's either stay there, eat another one of those brownies, and die, or. . . The audience by now is laughing so loudly that Anderson has to stop and wait for them. "Why do we eat those things? There's no expiration date on 'em." Anderson looks down. "Gee, is that a burrito next to Earl? (Reaches down again.) It's still good." The audience adds loud applause to the sustained laughter and whistles.

"Midwesterners really are a breed apart," continues Anderson. "You know how you can tell if a man is from the Midwest? Well, if right in the middle of a second and pull it back in. And of course you can't start your car in that kind of weather. You get in and talk to it. 'C'mon, baby, please start, baby.' And the car talks back. (Makes a motion like turning an ignition key.) 'Uh-uh. . . uh-uh. . . So then you, hallelu, borrow someone's jumper cables. Now, Minnesotans are very protective of their cables. 'Excuse me, can I borrow your jumper cables?' (Warily.) 'Our cables? . . . Listen, take the cables. And people in Minnesota will show you their cables. (Macho voice.) 'Look at these cables. Look at the teeth on 'em! I'm thinkin' about takin' these huntin' with me next year.' "But people actually die in that weather. Spring comes, that snow melts." Anderson gets an odd look on his face and looks at the ground. "Gee, there's Earl. I guess he never made it home from that party." Anderson reaches down as if to snatch something. "Those are good gloves." The audience howls at this imaginary, macabre Gahan Wilson-like scene.

Apparently, while the father had made most of the noise, it was the soft-spoken Mrs. Anderson who held sway and provided the family's philosophical footing. "My mom has always been a window monitor. She'd have a car door slam. (Parts the rear-seat curtain as though peering through drapes.) 'Oh, the Johnsons are home. They're all on dope, y'know.' 'Now, how can you tell that?' 'Oh, I just can. It's the way they walk.' I remember once telling my mother she was a racist. She said, 'I'm not a racist. I'll have you know that once when I was a girl I held a little black girl's hand.' 'Did you ever invite her home with you?' (The mother's voice hushes.) 'Oh, no. That would be going too far, y'know.' I really love my mom, but I find that even now I have a tolerance limit of about forty-five minutes. Then I start getting that glazed look. I start identifying with those guys who wipe out their whole family. Start looking for my dad's power saw. Still, as soon as I moved away from home and started making money, I bought Mom or

of those swivel-mounted cameras so she can keep an eye on the whole neighborhood at once. It serves the dual purpose of driving my dad crazy. 'Y'know, the FBI doesn't bother to conduct an investigation anymore. They just come and ask your mother questions. She knows everything.' "I remember when I was a kid thinking that my mom knew everything. She could always come up with the greatest reasons for not doing something. It was her own special logic. 'Mom, can we have a cat?' (Softly.) 'Oh, no. They lick the butter.' Anderson waits for the laughter to ebb. "Oh, yeah. They jump on the counter, lick that butter. You eat it, you're dead." "Well, can we get a dog, then?" "Oh, no. They shed. That hair gets in the butter, the cat licks it. (Makes a gagging sound.) I really wanted a dog, too. Came dogs are great, y'know. You can leave them outside for three years, you let 'em in, they're still waggin' that tail. (Gives the dog a droopy-eyed expression and a goofy voice.) 'Hey, thanks. You're not mad at me, are ya?' Am I actin' stupid enough for ya? No, we couldn't have those Labs of pets. We had a goldfish, that's the alternative. 'A goldfish? What good are they?' 'Well, that's all you get.' So you go to the pet shop and they give you a goldfish in one of those water-filled Baggies that you want to throw into the air and catch. You take it home, put it in a jar, put on your dresser. Feed him. Now I didn't know how much a goldfish will eat. This thing started getting big. Started wakin' me up in the morning." Anderson hunches over, rests his hands on his stomach, and begins moving his bent elbows forward and backward like fish. He gives the goldfish a voice like that of a brawny longshoreman. "Loul! . . . Get up, Lou! Get me a jelly donut, Lou!" Actually, I only tell that story so I can do this," admits Anderson, who continues to move his arms like gills. "You can't get really mad or have a bad day when you're doing this. Try it. Next time your boss yells at you, just move your arms like this and say, 'What's the problem, boss?' Let's go get a jelly donut." Or when you're at home and your

wife starts gettin' after you, you do this and say, 'C'mon, honey. . . Am I actin' stupid enough for ya, honey?' I think we could even solve the missile crisis if we sent Reagan to Russia don't this. 'Okay, hat the hell's the problem over here?' Let's go get a jelly donut." According to Anderson, even the gill play wouldn't have worked well with his dad, a naturally belligerent person given to equating volume with correctness. "I see my dad a little differently than I did when I was a kid, but he can still intimidate me. Back then he was simply too big to challenge. And it seemed like he was always mad about something. When I got older, I finally got up the nerve to suggest that he see a counselor of some kind." Anderson takes on the visage and voice of a Marine Corps drill instructor. "What? A counselor? What the hell for? Listen, I was in every war, pal! And then he'd tell me about one of his many macho exploits. 'One time a guy came at me, tista been six, seven thousand pounds. I knocked him on his butt with one punch! Ain't that right, honey? Now usually Mom would play along, but sometimes she'd call his bluff. (Meekly.) 'Oh, he never hit anyone in his life. He's a scared rabbit.' (Shouting.) 'What? Hey, I used to shoot Japs outta trees! Ever see a rabbit with an M16?' And really macho men have it tough at those times that call for a little sensitivity. I remember when my parrot died we kids tried to flush it down the toilet like we'd done with the goldfish. It wouldn't go down. We were distraught. It was just awful. My dad said, 'Give me that plunger, goddammit! I'll get it to go down!'"

When he's finished his routine, Anderson leaves the stage to a loud ovation and a few calls of "Low-ee." In a rare occurrence for stand-up comedy shows, Anderson is called back for a bow, then quickly heads for the back door of the club. The applause was still thick, and one couldn't help but wonder where in La Jolla Anderson could find a jelly donut at 11:00 p.m. on a midweek night.

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# Make or Break?



ELEANOR WIDMER

**The Restaurant:** European Café  
**The Location:** 2624 El Camino Real, Camino Plaza South shopping center, Carlsbad (729-1890)

**Type of Food:** Hungarian  
**Price Range:** Dinners, \$5.95 to \$8.95  
**Hours:** Closed Sunday, Monday through Saturday, 11:00 a.m. to 2:30 p.m.; dinner, Monday through Friday, 5:00 p.m. to 9:00 p.m.; Saturday, 5:00 p.m. to 9:00 p.m.

**The Restaurant:** The Belgian Lion  
**The Location:** 2265 Bacon Street, Ocean Beach (225-7290)  
**Type of Food:** Belgian and French  
**Price Range:** A la carte entrees.

And an eminent proprietor of a New York restaurant whose fortunes were reversed by an unfavorable review asks: "Is the food critic more important than the chef? More important than the owner? The answer, because of the mentality of the people, is yes."

Fortunately for us in San Diego, these alarming observations about the power of the critics are not true. For one thing, the affluent in this city, who may make or break a major restaurant, are not as slavishly devoted to the gossip, according to critic X or critic Y. The moneyed crowd seems to find its own watering and eating spots and congregates there without regard for the written word. For example, as I was leaving Avanti Restaurant after a not altogether satisfactory evening, someone who recognized me pointed me out to one of the managers. He merely shrugged. The place was so crowded that people were practically swinging from the high-tech ceilings. He didn't care what I would write because he realized that it would have no effect on those diners who already frequented this restaurant and found it to their liking.

As for people who dine in middle-price range restaurants, they too find their own level and stick to it. What critic has been effusive, let alone kind, to LeFr's Greenhouse? Yet it does a thriving business. There is no doubt that when a favorable review is published, business at the restaurant in question takes a leap for the next few weeks. After that, unless diners are satisfied, they move on. The taste of the public, whether for posh or for family restaurants, still determines success or failure in San Diego, and this is quite healthy. The critic can only make suggestions, but San Diego diners exercise the real power. Perhaps my experience at two restaurants that I visited this week will illustrate my point.

Early in the week my friend and I drove out to the European Café in the Carlsbad Plaza South shopping center in Carlsbad.

For those of you who live in the area, arrival at this destination is a matter of minutes. For us it took almost three-quarters of an hour, which would make it almost an hour from midtown San Diego. To be sure, the drive was pleasant, the twilight was young and fresh, and the sight of many, many passed new buildings done in the style of California missions, whose archways and towers were bathed in golden light. My mother's familiar phrase, which she applied to our forays from Manhattan to Brooklyn, sprang to mind; a night in the country. Finally, we came to the all-purpose Carlsbad Plaza South shopping center, where it would be possible to go from store to store for an entire weekend without exhausting its variety and wonders. In the midst of this plaza was the European Café, a little restaurant that offered Hungarian food.

The small, narrow room was immaculate, the floor done in tiles, and the tables of light wood numbering about eight. The owner/chef, László Bikadi, who came from Hungary only a few months ago, operated a restaurant there for most of his adult life, presided over the open kitchen that runs almost the entire length of the room. At present Mr. Bikadi's vocabulary is limited to the basic amenities, and the waitress, who is bilingual, acts as translator. Yet as soon as the cooked dishes are served on the white paper mats, you glimpse the owner peering over the kitchen counter to see whether you are enjoying the food. There's a split-second of anxiety as he awaits your decision, which he gauges by its expression on your face. Should you smile or even let out a small cry of pleasure, his face breaks into a wreath of happiness and pride and he nods his head with satisfaction. Everything at European Café is made from scratch, and this includes an excellent bread, the spaetzle noodles, the entrees, and of course the wonderful strudel. The prices are modest, with a top price of \$8.95 for a half roast duck and a choice of

several entrees at only \$5.95. The price of the dinner includes the light bread and a California-style salad.

Although the half duck at \$8.95 is a large portion and includes fried potatoes and red cabbage, you would be better off with the veal goulash (\$5.95), or the chicken paprikash (\$8.95), because they are tastier than the duck, which was dry on the night I dined. There was also a gypsy-style pork cutlet (\$5.95), which I didn't taste, but which is "very nice." Because the long drive to Carlsbad limited me to one visit, we ordered two dishes, each one was tasty, fresh, and certainly worth the money. We even had half-orders of deep-fried vegetables and deep-fried cheese (\$5.95 as a complete entrée) but since the bread on both was identical, the fried vegetables and fried cheese were too similar in taste. The fried vegetables (eggplant, mushrooms, cauliflower) make a nice accompaniment to an entrée, but you might lose interest in them if they were your entire dinner.

Since we had sampled so many dishes, we were reluctant to try the desserts, but the owner brought over two pieces of cream cake, beaming and explaining as best he could that there would be no charge. This featherly light cream cake quickly revitalized us, and nothing would

do but that we order the wondrous walnut and strawberry strudel (\$1.25), one of the many varieties baked daily.

We had an extremely happy evening at European Café. I loved meeting László Bikadi's lovely wife and daughter, and we had hugs and good wishes all around us. We left 11 o'clock with our heads full of some fresh hugs, where it seems, he is nice to have lunch (prices are three to four dollars).

But to return to the original point of whether critics determine the success or failure of a restaurant, my answer to that question in reference to European Café is that it's problematic. Despite the good value and the endearing aspects of this restaurant, how many will be willing to undertake the long drive for these unpretentious but good meals served in simple surroundings? I would be sure to drop in again if I were in the area, or if I felt like taking a drive. But on a regular basis I would have to think twice about spending so much time traveling. Therefore, in this instance, the reviewer can play only a limited role in the destiny of this new Hungarian enterprise.

A few nights later I dined at the Belgian Lion, which has moved from its old loca-

tion in Old Town to its new home on Bacon Street in Ocean Beach, the former site of La Maison des Pescadoirs. A long-established Belgian family, the Coulois, have purchased the building and intend to stay at this new location forever. All the vestiges of La Maison des Pescadoirs have been removed, and the lace curtains and provincial furniture from the old place have been installed here. Even the entryway has been changed and the presence of almost all the members of the family, as you see as comfortable as I do.

On a Thursday night, people kept pouring into the Belgian Lion, each with a familiar greeting, a warm hug, an acknowledgment that they were diners of long standing. The Belgian Lion has built its reputation by years of devotion to its craft and to the culinary needs of this community. In that sense the owners are not dependent upon this or any review. Diners gladly followed them to their new location because of the integrity of its product and because it's a family affair with Don Coulois doing the cooking, some of the children waiting on tables, and one of them producing the splendid desserts. The Wall Street Journal article declares: "A restaurant review is the one thing that brings in the masses." I would have to add that it's only consistent performance of high quality that keeps them there.

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## BY JONATHAN SAYVILLE

combining (as throughout this curiously gripping work) intentionally crass humor with an upwelling of rich unconscious fantasy. I was not surprised to find the same humor in Jean Isaac's recent *Chopin Pieces*, which seemed to me overly cute and something of an aesthetic offense against the accompanying music. What was really impressive about *Matmos* was that this concert was her return to the stage after various maternal activities as a dancer. She performed gloriously in the premiere of Nancy McAlene's sensitive *Matmos* in 1995, and she has since returned to show off Miss Isaac's austere grace and bare nobility of bearing. One could imagine Martha Graham in one of her own explorations of the unconscious, or even of the female psyche, after Miss McAlene's choreography dispensed with the Graham staples of story and characterization. The program

The San Diego Symphony continued its Tchaikovsky Festival with a remarkably undistinguished concert. In the absence of David Atherton, the orchestra was conducted by Catherine Comet, and the violin soloists, in Tchaikovsky's *Souvenir d'un lieu cher*, were Irina Tseitin and The Souvenir, a rarely performed work (and with reason!), is a set of three unpretentious salon pieces, two of them orchestrated by Glazunov from their original versions for violin and piano. The composer never intended these small, uninspired fragments of his lyricism to be taken as the equivalent of a violin concerto, and it is hard to think of any circumstances in which they might appropriately be performed — perhaps individually as encore

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The conductor, in contrast, was given all the opportunity in the world to display such qualities in the grand, passionate, intense, expressive *Manfred* Symphony), but they were disappointingly in absence in their workmanlike time-beating. *Manfred* is Tchaikovsky at his best, as he identifies with Byron's demonic, guilt-driven, anguished, yearning hero. The music is rudimentary in its formal structure (a child's garden of Berlioz' *Symphonie Fantastique*); every motif, every musical gesture, is an absolutely predictable translation of melodramatic and general human experience is that of an erratic, exaggerated, rhapsodic exploration of the Romantic heart, with episodes coming and going according to the thoroughly extramusical logic of the Byronic-Tchaikovsky imagination. Yet *Manfred* is a significant work, its

masterpiece. Each aspect of its self-indulgent self-inflation and self-pity is realized with such superabundant fullness, that the melodrama is so gorgeous, so extreme, its effects of emotional turbulence are carried through with such a total commitment of the composer's being, that this becomes the quintessential statement of Romantic musical biography, darkened brow, floating curls, pulsing blood, and swooning soul, among the tragic crags. If we are to recognize the work's greatness, however, the conductor must identify with its febrile romanticism, playing the "Symphony" as though

actually undergoing its experiences, giving its rhythms and dynamics the personal, flexible, voluptuously expressive qualities of a stormy Romantic pianist performing Chopin, Schumann, Liszt, or Rachmaninov. There was nothing of this in Maestra Comet's performance: She did a fine job of indicating the entrances, the downbeat, and the basic phrasing, to which the orchestra responded dutifully and skillfully. But a straightforward presentation of the purely musical values of *Manfred*, as though it were by Haydn, can result only in a rigid, senseless, bloodless tedium. It did.

The Pacific Chamber Ensemble is a new chamber orchestra in San Diego, conducted by the San Diego Symphony's assistant principal horn player, Ethan Dulsky. Its most recent concert, a program of Bach, Barber, and Copland, suggested that this group will be making an important contribution to our local musical life.

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players were used in the performance of the Bach Third *Brandenburg*. Conos, which is precisely right for this Baroque work, and Copland's *Appalachian Spring* was given the same treatment. The instruments of the original three-piece string-instrument version. What one anticipates is that this new ensemble will let us hear that the music is not just a mixture which lies between intimate chamber music (trios, quartets, quintets) and standard symphonic fare. The instrumentation is enthusiastic for this. It's already an excellent group of performers. In such an ensemble, the strings are always the principal players. In the first violin or the first or three cellos achieve that absolute agreement of pitch necessary for scientific accuracy. The answer here is, for the most part, yes. Intonation in the *Brandenburg* Concerto is so secure that the strings alone, with harpsichord (*continuo*) and in the performance of the "Air for the G String" from Bach's Third *Brandenburg*, sound astonishingly good, producing a rich, silky tone of such resonance and purity that one would have supposed it to come from the body of strings. The excellence of the

string playing was even more marked in Stravinsky's *Ballets*, as an arrangement of the slow movement from the composer's *String Quartet*, demands that the string choirs play as though they were a single musician. Ethel Dush's conducting, which had been vigorous, supple, and propulsive in the Bach, adapted itself to the different requirements of the Barber work, producing a controlled, emotional intensity of great beauty.

*Appalachian Spring* is well known in its orchestral version, but this masterly ballet score is in certain senses even more successful. The orchestra for flute, clarinet, bassoon, piano, and a small body of strings. The instrumentation makes use of a large variety of textures, his discreet use of polytonality, and his supremely artful illusion of folk-like simplicity all the more effective for the subtlety of the orchestral nuances and the wider ranges of color they provide. The strings in the first performance

not only showed signs of fatigue in the more emphatic passages, but there was exemplary playing by the woodwind players: flutist Dori Sams, clarinetist Hans Liepeltz, and bassoonist Brant

Hebert. The conductor showed a deep sympathy with this music, bringing out both its lively spirit and its more than lively, its exquisitely touching purity of spirit, while at the same time making clear, in his attention to detail, that this is not merely a piece of illustrative music but an extraordinarily skillful and original composition, creating a new and new auditory of musical discourse.

The illustrative qualities of *Appalachian Spring* are indeed there, but any allusions to them, or to the fact that it must be handled with tact. This brings up the curious element in the way the Copland and the other works on the Pacific Chamber Ensemble program were presented. The concert took place at Westminster Presbyterian Church in Point Richmond, where the Pacific Chamber Ensemble had been in Pacific to listen to music, not only because of the pleasing ambience of the church's Arena Theater but also because of the hospitality of the staff. The concert was preceded by some lovely background entertainment on the Irish harp, and the men and women brought each member of the audience a plate of carapaces and desserts and a glass of punch. And the music

accompanied with slide projections of work by artists such as De Kooning and Robert Rauschenberg. The latter have been a bit too much, an overloading of the audience's sensibilities. How many slides can one really take in at once? I myself found that the juxtaposition of serious music, with its structure and meaning, and serious works of art, with their structure and meanings, was confusing and distracting, not enhancing either experience but blurring both. Miss De Kooning's serious slides accompanied the Bach and Barber pieces, were the less effective in this regard, for their abstract forms and natural color played a more or less unobtrusive background to the music. But Mr. Goldman's paintings, which were flashed on the screen in the intervals of Copland, were in essential conflict with the musical ideas they were arbitrarily yoked with. Nothing could be further from the mind of the composer than the clean textures, cool cool vortices, sharp rhythms, and atmosphere of early American pioneer life in *Appalachian Spring*, where the music is so much more than Goldman's warm, shimmering, soft contoured Impressionist paintings of leisure life in Southern California, where the

Three's Company completed its season with a splendidly various program of dances at Mandeville Auditorium. Each of the organization's three founders contributed one of the evening's highlights. Betzi Roe offered the premiere of her setting of Penderick's *Polymorpha*, an ensemble dance titled *Tower of Mothers*. In this insistently frenzied and agonized translation of the Expressionist score, eight women fruitlessly attempted to flee a whirlwind of militarism and death, a threat to them and their children which Miss Roe's

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powerful and spatially inventive choreography made into an almost visible presence on stage. Patrick Nolleet was represented by — of all things — a dance about a young man's obsession with television sitcoms, subtitled "The Real Life Adventures of Beaver Cleaver." Two couples embodied, respectively, the cheerful, sanitized, middle-class artificialities of sitcom families, and the violent and erotic male-female relationships pulsating in the young man's imagination. By the end, he has re-created the vapid television figures in the attitudes of a more potent reality — a conclusion

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## City Lights

### Bumper Crop

(continued from page 4)  
 gradual replacement can be devised for the existing median strips, Larson says. "The concrete barriers are expensive—eight to nine dollars per linear foot—and since transportation dollars are scarce, safety is the major factor." As a result, Larson adds, the Caltrans policy is to wait until the safety index for a particular stretch of freeway "really soars"—generally after just one or two fatal accidents—and then bring in the work crews to take out the old divider and cable barriers and in their stead construct the more substantial concrete dividers.

Since the time of that decision, Larson says, Caltrans has pretty much adhered to such a formula. And since traffic is traditionally heavier in urban areas, especially along Interstate 8, those sections of freeway were the first to go concrete "because we know that for so many vehicles that travel along a certain stretch of freeway, there are going to be so many accidents," Larson says. "That's why Interstate 8 is now stripped of all its old dividers, while along Interstate 5, especially way up north, it could be quite a while until we get around to replacing them all." As a result, Larson adds, Caltrans has no set replacement plan: "It simply depends on where the next serious accident occurs."

—T.K.A.

### Modem

(continued from page 3)  
 computer, the necessary software, and a modem (a device that allows computers to "talk" back and forth over an ordinary phone line). "We're getting roughly fifty calls a day," Tom Metzger says, "and most of the time people are on the system for five or ten minutes." One of the most frequent users of the bulletin board is a user who identifies himself as "Major." He used the system several times last week and left relatively tame messages regarding the definition of anti-Semitism and Reagan's planned visit to the Bitburg cemetery, as well as complaints about the number of military men in this area who marry Asian women and later help their families to immigrate to the U.S. "Find a perfect sufficient sexually frustrated," "get him to say 'I do,' and the rest follows as easy as yin follows yang."

While most bulletin board use is noncontroversial, there is a group of users in San Diego who derive great pleasure from shutting the systems down. Meeks says that these mischievous few are adolescents who know computers well enough to find the flaws in the programs that run the boards and use them to confuse the computer sufficiently so as to make the board temporarily unusable. But others, Meeks says, find ways to test massive amounts of information into the board's computer over the phone line; the result is that on occasion some violent reactions have returned home only to be

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## City Lights

greed by the aroma of sizzling computer parts, the system's disk drives, which spin the small disks on which programs and information are recorded, will, if kept running for hours, simply burn up). The activities of these computer bad guys do not stop there, however. Many of their kind are also involved in running San Diego County's fifteen or so "pirate boards," which traffic in stolen software, credit card numbers, and the classified passwords and codes for the established computer systems of local banks, research facilities, and universities. Meeks says that the majority of the people running these "pirate boards" are boys, fourteen to seventeen years old, whose computer use is restricted only by their parents' control over their telephone use. An alarming trend in the pirate boards, Meeks says, is the recent proliferation of "anarchy files." These are carefully researched collections of information giving detailed instructions for foiling up phone lines, playing havoc with computer systems, and building pipe bombs. "It's sort of frightening," Meeks says, "to think of a 17-year-old kid with information on how to destroy society."

—A.O.

## Won't Float

(continued from page 3)  
 no reply, and in response has started the Committee for Fairness to Wooden Boats. As the committee's chairman and only member, Root has written Mayor Hedgecock and Councilman Mike Gotch, whose district includes Marina Village, asking their help in combating "this injustice and discrimination." Root's evidence is circumstantial but intriguing: he says the number of wooden boats in the 640-slip marina has declined from at least about fifty in 1979 to approximately ten. A previous dockmaster told him that the marina management "had wanted to

get rid of all the old wooden boats," and Root says he's seen eviction notices on three World War II-vintage sailboats. The owner of a fourth wooden boat docked near Root's was given a warning January 23 to clean the boat's bottom, repaint the wood, and replace the dock lines and canvas. The owner did some of the suggested improvements and planned to do more this spring, but was served with a termination notice last month.

Root considered mounting a legal challenge to the eviction, but the marina case clearly defines the right of both

landlord and tenant to terminate their rental agreement with a simple "ten-day written notice."

Councilman Gotch's office asked the city property department, which leases the base side property to Marina Village, to investigate if Root is being unfairly evicted. Property department staffer Dick Randolph says Marina Village officials told him Root was "warned numerous times about the condition of his boat." Randolph says the Marina Village officials have found Aqualing "filled with water and half sunk." So

Randolph says the city property department won't task Marina to give Root back his slip. (Marina Village officials declined to comment on the controversy.) Root says he was never warned about the condition of Aqualing and says any rainwater was always quickly wiped out of the boat. He is also thinking of picking the Marina to protest his eviction, but he doesn't believe such unilateral action will accomplish anything. He's now resigned himself to finding a new berth for Aqualing, but that's turning out to be a difficult task. The

docks at Mission Bay, Scafoth Landing, the Islandia, Sea World, and Campland are all filled, and Root doesn't want to relocate to an available slip in the Chula Vista harbor. An avid scuba diver, Root says some of his family would get seasick on the long cruise from the Chula Vista docks to his diving sites.

—PK

Paul Krueger,  
 Neal Matthews,  
 Thomas K. Arnold,  
 and the Optician

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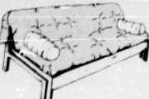
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## Section 2

## Events, Theater, Music, Film



## Mud About The Boys

As is the case with most great and enduring cultural traditions, theories abound regarding the evolution of the national Hot Rod Truck-Pull and Mud-Bug Racing Championships. In Dr. Arthur Ching's authoritative study of American pastimes, *Haywire Americana*, she scrutinized such activities as the week-long, paint-drying vigil in Drexel, Montana, and, most appropriate to our present concerns, mud-bug racing and truck pulling as it is practiced across

the nation. As a result of her in-depth plumbings of the American psyche, she concluded that both truck-pulling and mud-bug racing were closely related to a series of rituals practiced among the several Nordic clans which colonized the Midwest and Great Lakes regions during the late Seventeenth Century. These clans, she alleged, made seasonal offerings to their god, Shingog, the deity of filth and crop disease. When crops failed or heavy rains made planting impossible, mole riders would pitch a wagon, or a virgin dressed as a night crawler, into the bog abutting their

(continued on page 12, col. 4)

## Frick On Headlights

Your honor, I have been asked to testify as to the sanity of one Arthur Frick, instrument builder and performance artist, who will, unless you decide to commit him, open Sushi's Third Annual Necter this Friday, May 3.

My qualifications as an expert witness are as follows: I hold a degree in psychiatry from Muldoon Medical College, a distinguished institution in Muldoon, Idaho. I served as staff physician at the Prison for the Criminally Insane at Zenovia, Louisiana. I have been employed as a consultant on mental diseases by the Museum of Modern Art in Talleysland, Iowa. I am married and have three adolescent children; we live in Lemon Grove.

The question of Mr. Frick's insanity has arisen because of

accusations from Mrs. Olivia Danlap, Mr. Jack "Gumpy" Schickel, and Renata Scott. Mrs. Danlap observed Mr. Frick as he was playing the Hummer, a composite, organ-like instrument invented by himself. The keys of its keyboard are connected to various noise-making machines, such as old vacuum cleaners, a blender, an egg beater, a lawnmower, a CB radio, a buzzing electrical sparker, a faucet which splashes water into a sink, a hammer which smashes plates, and a cloth ripper. Mrs. Danlap, on that occasion, remarked, "This guy has got to be crazy." Gumpy Schickel testified that he had seen Mr. Frick's Sniper in action. This is a fourteen-foot tall metal tower, half-way twenty-two-foot-plated decoy dials. The top of each bird's head is fitted with a photosensitive cell, which, when activated by the performer's light gun, causes the affected bird to kick backward against an aluminum cone. Mr. Schickel testified that he had

the performance crying, "What is this, a loony bin?"

Authoritative sources report that Renata Scott, when interviewed during her own performance as Francesca da Rimini by a chorus member's hysterical description of Arthur Frick's Beepmobile, was heard to scream "Che pazzo!" ("What madness"), while storming off stage.

These accusations became of immediate urgency when it was announced that in his Sushi performance, Mr. Frick would convert the entire block outside the theater into a music box or circus, with many of the musical instruments driven in and the street by musicians; a duet for rock guitar and bulldozer, and other events unusual even for Eighth Ave.-ue. Fear even expressed that not only might Mr. Frick be mad, but that his performance of Headlights (as he calls his extravaganza for eleven musicians, gymnasts, dancers, and bebop drivers) might also drive its entire audience mad, thus destabilizing downtown life even further.

There are several indications — none of them, however, absolutely decisive — that Mr. Frick is not mad. Could a madman have had the tenacity to go on constructing Headlights and its component instruments for eight years before this world premiere performance? Would the work of a madman have received such popular approbation from audiences in San Diego and other cities? And surely a madman would not have started his artistic credo in the following manner: "I don't even think of myself as a rebel, because that implies reaction to some authority. And I love all kinds of music. I listen to Beethoven and to Donna Summers and everybody. Instead, the artist should be working for the authority of some idea. This is just an

(continued on page 12, col. 5)



Arthur Frick and his "Chinese Ruler"

## Paddle Wacky

So you think the towers in San Diego Crew Classic have it tough. Huh? Wait till you see the San Diego Rowing and Paddling Regatta this weekend. Crew Classic, schmo Classic. Eight big guys in one boat pulling hard for a minute or two. Big tubes more like it. Can you imagine what would happen if you told those six guys that they had to row 500 hours instead of 10 minutes? Twenty miles instead of 200's end? Alone. They'd be running for their lives, begging to be their horses.

Ah, course, most people with a

modicum of common sense might do the same thing when faced with the extremely long and difficult haul that 140 people in seven boats will endure this Sunday to benefit charity in the Rowing and Paddling Regatta. Beginning at Santa Clara Point, the course runs directly to and through the channel linking Mission Bay to the Pacific Ocean. Assuming the contestants haven't gotten smart by then and quit, this will turn left and follow the coast to Point Loma, southward, then northward, to the white, rocky, 25th breakers. At the end of the point, the fleet of wacky paddlers will beat a hasty retreat.

(continued on page 12, col. 5)



"Torture of Qualitative" by David Siqueiros, 1950

## Art Of Politics

Last week's preview of the San Diego Museum of Art's latest show, Siqueiros, was an irony test of such sweet proportions that it would have best belonged as the tag to a biting French political satire. The irony was so thick in the air that the group of children from a nearby school tour could have made ball out of it and tossed them back and forth at each other. One would have hit Mayor Roger Hedgecock squarely on the head as he presented David Alfaro Siqueiros's daughter with a key to the city and said something about the marvelous, ongoing revolution in Mexico. This remark elicited warm, approving

smiles from a group of well-dressed women standing beneath the large photographic display of Siqueiros's brutal mural of capitalist savagery entitled *Portrait of the Bourgeoisie*. Police hand clapping, cheery smiles, and a lot of approving nods from the women as they surveyed the life's work of a man who was not only a bold and committed figure who was also implicated in the successful plot to assassinate Trotsky.

But Hedgecock's praise was not uttered. Siqueiros is, after all, a time show, and, after all, the left has always had good art. It is precisely for this reason that one should take this opportunity to see this show, which will be on display through Sunday, June 9. In San Diego, one rarely has the

(continued on page 12, col. 1)



Portrait of the Bourgeoisie by David Siqueiros



# READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER'S GUIDE EDITOR**, P.O. Box 80803, San Diego, CA 92138.

## Dance

**International Folk Dancing** with a Cinco de Mayo party twist is held tonight, Thursday, 7:30 p.m., Balboa Park Club, Balboa Park. For details phone 449-4631 during business hours.

**New England Contra Dancing** to live music will be held tonight, Thursday, May 2, 8 p.m., United Commercial Travelers Hall, 4569

Thurston Street, North Park. 461-1974.

**"Spring Thing 1985"** Southwestern College Dancers present three nights of programming, tonight, Thursday, May 2, Friday, May 3, and Saturday, May 4, 8 p.m., Mayan Hall, Southwestern College, 900 Chay Lakes Road, Chula Vista. 412-6700 or 412-4595.

**Dance-a-thon**, eight hours of dancing will benefit Project Shane's program to aid impoverished villages in Senegal.

Mexico. With music by several bands, including the Incidentals, La Lucha, N.E.L., and others, dancers, their sponsors, and the public will sweat it out for a good cause Friday, May 3, 6 p.m., in the main ballroom of the El Cortez Hotel, at Seventh Avenue and Ash Street, downtown. To pledge, dance, or find out more details phone 294-2981.

**Scottish Country Dancing** is held Friday, 7:30 p.m., St. James Hall, 7176 Eads Avenue, La Jolla. 454-5191.

New Works by graduate student choreographer Melissa Nunn, Patricia Sandback, and George Willis will be performed Friday, May 3 and Saturday, May 4, 8 p.m., in room 208, the Studio Theater, Women's Gym, SDSU. 265-6821.

**International Folk Dancing** is conducted each Friday, 8 p.m., in room 210 of the Women's Gym at SDSU. No partners or experience is necessary. For information phone 265-6821 or 571-2730.

"Dance Jam," create your own (continued on page 4)

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May 3 & 8:00 p.m. Sat., May 4



**KRISTIAN ALFONSO**  
How Williams on "Days of  
Our Lives" emceed  
"California Fashion Show"  
1:30 p.m. Sat., May 4



**BILLY HUFSEY**  
Christopher Dutton on TV's  
"Fame" hosts "Future  
Celebrity Show" 9:00 p.m.  
Sat., May 4



**BERNARD JENSEN, D.C.**  
World-renowned health  
advocate speaks 8:00 p.m.  
Sat., May 4 on "Evaluating  
Life's Risks"



**REV. ALICIA MORGAN LIGHT**  
Her life story as a healer  
partial basis for the movie  
"Reverence" speaks on  
"New Relationships"  
11:00 a.m. Sun., May 5,  
workshop 3:00 p.m. Sat.



**GYPSY BOOTS**  
74-year-old "Health Nut"  
Veteran of the New Allen  
Shoe speaks on "Carlie &  
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4, 10 a.m. Sun., May 5

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For more information call 232-3976

## READER'S GUIDE

(continued from page 2)  
dance style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3254 Fifth Avenue, Hillcrest, 234-7131.

**Irish Dancing Festival**, the seventh annual Hidden Valley Irish Dancing Festival, featuring solo and group performances and competitions, will be held Saturday, May 4, and Sunday, May 5, from 8 a.m. to 6 p.m. each day, at the Parish Hall of St. Columba Catholic Church, 3327 Glencliff Drive, Mission Village, 433-1288.

"Dance Blitz" for a single fee, you can spend an entire day learning basic, folk, modern, jazz, and Afro steps. In a benefit for the San Diego Area Dance Alliance, continuous lessons are offered by

well-known L.A. instructors from Bruce Krimm, Debra Krimm, Debra Krimm, and others. The benefit "blitz" takes place Saturday, May 4, and Sunday, May 5, from noon to 6 p.m., 3254 Fifth Avenue, Hillcrest. Phone: 295-9074 for details.

**Polish Constitution Day** is celebrated with the annual May Ball, at which the Los Angeles-based Mazur Polish Folk Ensemble will perform ethnic dances and the 1985 queen will be crowned. The dinner dance begins Saturday, May 4, at 7 p.m. in the Regency Ballroom of the Town and Country Hotel, 500 Hotel Circle North, Mission Valley. For reservations, phone 582-9531 or 289-5087.

**Hungarian Dances**, Karpatok, the oldest and largest (forty members) Hungarian ensemble on the West

Coast, will perform a repertoire of native dances, songs, and music from four regions of the country. Saturday, May 4, 8 p.m., in the East County Performing Arts Center, 210 East Main Street, El Cajon, 442-5552, 485-9446, 498-9677, 276-1573, or 276-6953.

**Modern Dance**, New York dancer Timothy Buckley and his dancing fellows, The Troublemakers, are featured in the next "Performance Parameters" presentation; the program includes a full-length piece, *How to Sing a Day* and *Run Fetus*, accompanied by a music-and-voice score by "Blue" Gene Tyranny. Saturday, May 4, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla, 454-0267.

**UCSD Dance Instructor Terry Sprague**, in collaboration with pianist Cecil Little, presents a multimedia performance entitled "The Naked Scriabin." The interpretive program includes *Three Preludes*, *Three Etudes*, *Pedals*, and *Scriabin's Fourth and Fifth sonatas*. Sunday, May 5, 3 p.m., Mandeville Auditorium, UCSD, 452-3229 or 452-3230.

**More Scottish Dancing** takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 2 p.m., room 202, Casa Del Prado Ballroom Park, 276-7064 or 488-2617.

**Circus Dancing**, in director "Sue" dancing, is conducted weekly, Monday, 7:15 p.m., 4575 Jackman Street, Mission Hills, 295-9677.

**Israeli Dancing** is conducted every

Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-1300.

## Music

**Symphony**, the San Diego Symphony Orchestra, with guest conductor Joshua Jackson, continues with the 1985 Tchaikovsky Festival. The program features *March Slav*, *Symphony No. 4*, the *Suite to Sleeping Beauty*, and the *Waltz-Scherzo* for Violin, performed with Nicholas Grant, principal second violin from the orchestra. Performances take place tonight, Thursday, May 2, 7 p.m.,

## TO LOCAL EVENTS

Friday, May 3, 8 p.m., Saturday, May 4, 8 p.m., and Sunday, May 5, 2:30 p.m., Civic Theatre, 202 C Street, downtown. For ticket information, phone 609-4130 or any Telecast outlet.

**North Indian Folk Music**, performed by singer Lalit Rao, with harmonium and tabla accompaniment by Rahan Manjekar and Gurdas Borkar, will be presented by the Center for World Music, Friday, May 3, beginning with an Indian vegetarian dinner at 7:30 p.m., Scripps Cottage, SDSU. For information or reservations, phone 265-4243.

**Spring Chorus**, the USC Chorus, under the direction of Paul Carmona, performs *Faure's Requiem*, Friday, May 3, 8 p.m.,

Founders Chapel, USD, 260-4630 x4296.

**KIVA**, UCSD's contemporary music ensemble, with Jon Carlos Francisco, percussion; Keith Hamble, keyboard; and John Solter, trombone, will present a combined program of music and silent film. Friday, May 3, 8 p.m., room 220, Grossman Community College, 8800 Grossman Community Drive, El Cajon, 465-1700 x650.

**Piano Recital**, Point Loma Nazarene College music professor Kay Eberhardt performs Friday, May 3, 8 p.m., Goodwin Chapel, Point Loma Nazarene campus, 3900 Lomaland Drive, Point Loma, Free, 222-4474.

**Band Concert**, the Grossman Union High School District

Honor Band, made up of eighty-seven area musicians, performs *Prokofiev's Anthem*, *Festival March*, *Hanson's Gigue*, and *All High School Noddy* of the Music. Starting Saturday, Friday, May 3, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, Free, 466-4193 x20.

**"Maytime Band Review Championship"**, nearly 5000 high school and junior high students are marching in band units in this musical parade, which begins Saturday, May 4, 10:30 a.m., at Eighth Street and J Avenue in National City. Free viewing of course, 475-0124.

**Jazz Pianist and Composer "Blue"** Gene Tyranny will be the featured

artist in a concert this Sunday, May 4, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla, 454-1541.

**A Cinco de Mayo Concert**, with the Latin ensemble Salsa, will be held Saturday, May 4, 8 p.m., MiraCosta College Theatre, MiraCosta College, One Barnard Drive, Oceanside, 942-1352.

**Classical Guitarist George** Soledad and pianist Peter Gach perform Saturday, May 4, 8 p.m., Winds and Music, 3836 Fourth Avenue, Hillcrest, 298-4031.

**"Music in the Making"**, without Erik Ullman and pianist Andrew Campbell will perform Sunday, May 5, 1:30 p.m., at the College Area Branch Jewish Community Center, 4079 Forty-fourth Street,

East San Diego, Free, 583-3300 x31.

**Organ Concert**, civic organist Roger Plamont will perform works of Bach, Widor, Mulet, Fauré, and others, Sunday, May 5, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

**Chamber Music**, the USD Baroque Ensemble, directed by Earl Schriener, performs Sunday, May 5, 3 p.m., in the French Parlor, Founders Hall, USD, 260-4630 x4296.

**A String Ensemble Performance** is presented by the MiraCosta College music department, Sunday, May 5, 3 p.m., in room C-2, MiraCosta College, One Barnard Drive, Oceanside, Free, 757-3121 or 755-5155.

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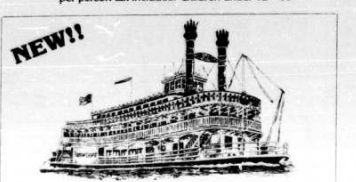
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## READER'S GUIDE

**"A Birthday Celebration: Bach, Handel, and Schütz,"** by Heinrich Schütz, alleged to have been one of the greatest composers of the Baroque and Bach came along, gets his due in this musical celebration by the San Diego Lutheran Chorus and Orchestra, a former procession and audience, along with the choir, in the program, Sunday, May 5, 7 p.m., First Presbyterian Church, 520 First Street, downtown. For details, phone 278-3777.

**Chamber Concert:** the Cuarteto de Cuernavaca Latin American, which has completed a year of the Middle East, returns to perform Sunday, May 5, 8 p.m., Manksville Auditorium, UCSD. The program includes "Spring Quatre No. 1" by Villa-Lobos, Julian Carrillo's "The Rubicon" by Carlos de Lenc.

George Gershwin's "Lullaby" and Chloé's "Pavane." The concert is free. 452-4229.

**Miniconcert:** cello Margaret Moore and pianist Karen Ellington perform during the lunch hour concert, Monday, May 6, noon, Athenaeum Music and Arts Library, 1228 W. All Street, La Jolla. Free. 454-5822.

**"Soundbaps III,"** a week-long retrospective of the past six years of music, takes place during UCSD's Contemporary Music Festival, Monday, May 6 through Sunday, May 11. The festival opens with the student Twentieth Century Music Ensemble, Monday, May 6, 7 p.m., Manksville Auditorium. Instrumental and vocal works by

Will Ogden are featured Tuesday, May 8, same time and place. St. NDR presents a program of work by UCSD composers on Wednesday, May 9, 8 p.m., Manksville Auditorium. Listings will continue in the May 3 Guide. For more details, phone 452-3221.

### Film

**"Political Film Series,"** the 1981 film by Brazilian director Hector Babenco depicts the grim lives of orphaned or abandoned children of the Revolution, the film screens Friday, May 7, 7 p.m., room 107, Third Lecture Hall, UCSD. Free.

452-4550 or 452-2016.

**"Little Big Man,"** the series of films and cultural collages will be discussed by panels after the screening of this film, the fifth in the "Red to Blue" film series. Friday, May 7, 7 p.m., room G-112, San Diego Mesa College. Free. 940-1797.

**"Obituary,"** this Russian film, based on Leonid Brezhnev's novel, was the winner of two awards (including Best Picture) at the 1980 International Film Festival. It will be shown in Russian, with English subtitles, Sunday, May 5, 11 a.m., Koss Cinema, 4361 Adams Avenue, Kensington. 281-9493.

**"The Result of Job,"** this film, nominated for an Academy Award for Best Foreign Film in 1984,

depicts the struggle of a modern Jewish farmer in Hungary, who continues to triumph over fate, the screening, sponsored by Congregation Beth El, makes its San Diego premiere Sunday, May 5, 7 p.m., in the Jacobs Family Community Hall, Congregation Beth El, 8665 Gilman Drive, La Jolla. 452-7134 or 455-2655.

**"Monday Night Film Series,"** a month-long series of political films, opens with the 1975 Russian classic, *The Battle of Potosi*, directed by Sergei Eisenstein, Monday, May 6, 7 p.m., third floor auditorium, San Diego Public Library, 121 E. Street, downtown. Free. 236-3449.

**"Harold and Maude,"** Ruth Gordon and Bud Cort star in this humorous film about the

## TO LOCAL EVENTS

### Lectures

**"Spotlight on San Diego Business,"** Andrew Kow, president of Kowco Corporation, will present a talk on his successful computer company in a luncheon address Friday, May 3, noon, in the Versailles Room of the Westgate Hotel, 1055 Second Avenue, downtown, sponsored by the Greater San Diego Chamber of Commerce. For reservation, phone 232-0224 x21.

**"Origin of Dinosaurs and Other Creatures,"** UCLA professor emeritus Olan will deliver the first address in the three-lecture series on these prehistoric creatures, Friday, April 3, 7-10 p.m., in the auditorium of the

Natural History Museum, Balboa Park. 332-3831.

**"Economic Development of Africa, South of Sahara,"** SFSU's Center for Research in Economic Development sponsors this day-long conference, featuring seven guest speakers and discussion periods. Featured lecturers include Stanford University economics professor Bruce Johnston, two representatives from the World Bank, a deputy director from the International Monetary Fund, and others, Saturday, May 4, from 10 a.m. to 4 p.m., in room 113, Moss Building, SFSU. Free. 265-5471.

**"Synchronicity: A Review of the Writings of Jung, Bolen, and Keesler,"** Charles Boone, founder of the Synchronicity Research Institute, will speak on

meaningful event coincidence and free will, with a review of the other studies in the field, Sunday, May 5, 7 p.m., 452 Kensington Avenue, Kensington. Free. For information on the lecture of the Institute, phone 281-8307.

**"A Journey through West Africa,"** SFSU geography professor Warren Johnston will discuss his travels through Sierra Leone, the Ivory Coast, and Nigeria, in the next "Brown Bag" series lecture, Monday, May 6, noon, San Diego Museum of Man, Balboa Park. 239-2001.

**"An Intelligent Woman's Guide to Defense: What Kinds of Guns Are They Buying with Your Money?"** author Sheila Tobias will present a slide illustrated lecture on the next open meeting of the

Diego Economic Convention. Conference Librarian group concerned about the conversion of a military economy over to one that produces "socially useful and consumable goods." The lecture will take place Monday, May 6, 7 p.m., at University Christian Church, 1900 Cleveland Avenue, North Park. 223-5566 x915.

**Texas Sculptor James Surfs,** whose works are currently on view at the La Jolla Museum, will discuss the sculptural and artistic career, Monday, May 6, 9 p.m., Silverwood Auditorium, La Jolla Museum of Contemporary Art, 100 Prospect Street, La Jolla. 454-3341.

**"High Tech and the Space Age,"** SFSU professor Arthur Ellis will speak on possible legal, social, ethical, and communal issues of

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We've been asked by Western Saddlery to sell over \$60,000 worth of tack and saddles, including bits, spurs, bridles, pads, blankets, clippers, grooming items, silver bits and halters.

Also over 80 name-brand new and used saddles: full silver, show, roping, pleasure, and children's saddles, most with a 5-year guarantee.

This is a complete line of tack and saddles, including just about everything used on or around a horse.

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Lakeside, California

Auctioneer Mike Murphy  
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**TRANSFORMATIONS**  
A MULTI-MEDIA ENTERTAINMENT  
THEATRE • SCULPTURE • MUSIC • PERFORMANCE • INSTALLATIONS • LASER LIGHTS

**FRIDAY, MAY 10**  
UCSD  
MANVILLE CENTER

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BLACK TIE OPTIONAL • HORS D'OEUVRES • NO LATE ARRIVAL • DANCING & MUSIC  
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## READER'S GUIDE

### REV. IKE SPEAKING ON

#### "MONEY! SEX! AND RELIGION! The Three Hangups of Mankind!"

"Some people have hangups over one or the other. Many times it is religion that hangs them up over the others!" —Rev. Ike



**ALL SEATS FREE!**  
11:00 a.m.  
Sunday, May 12, 1985  
Downtown San Diego Convention Center

**Hang Your Hang-Ups!**  
Have More Money, Joy, Success, Prosperity!

For Prayer and Success Ideas, write:  
Rev. Ike, G.P.O. Box 50, New York, N.Y. 10116

Local Contact: 619-278-0328  
Free Prayer for your healing, Prosperity, and Problems

**REV. IKE PROSPERITY SEMINAR:**  
Rev. Ike will provide the know-how and practical inside tips you need to  
"REMOVE YOUR ROADBLOCKS TO MONEY, PROSPERITY AND HAPPINESS!"

7:00 p.m., Monday, May 13, 1985  
Downtown San Diego Convention Center, Golden Hall

\$10.00 tickets available at any TELESEAT outlet or at the San Diego Convention Center Box Office or by calling 619-238-6510.  
Visa and MasterCard accepted at San Diego Convention Center.

## TEMPORARY HELP WANTED

SDSU college bookstore has approximately 80 temporary full-time and part-time positions available for 10 days starting May 16th.  
Temporary pay rate — \$3.75 per hour  
Apply and interview May 17th and 18th  
9 am-10:30 am and 1 pm-2:30 pm  
SDSU students must bring their class schedule to interview.

Apply at:  
Aztec Shops, Ltd.  
2nd floor, East Commons Building  
San Diego State University  
San Diego, CA 92182  
265-6954  
"An equal opportunity employer"

May 4, from 9 a.m. to 2:30 p.m. in Golden Hall for ticket information (phone 738-1241 or 738-5244)

Races continue at Canon Speedway this weekend, stock cars and go-karts are featured. Saturday, May 4, 7:30 p.m. The speedster is located near Gillespie Airport, take the Bradley off-ramp. For more information phone 448-8902

San Diego Rowing and Paddling Regatta, is the first local competition like this, sponsored by the Peninsula Family YMCA. More than one hundred competitors — opening everything from canoes and kayaks to surf skis and rowing shells will take off on a course that starts at Santa Clara Point in Mission Bay and ends up at San Diego Bay, near Newport Village.

The race takes place Sunday, May 5, 7 a.m. For best viewing areas, arrive at the events highlight on page one of this section. For more information phone 298-7243. Viewing is, of course, free.

"Fifth Annual Great Western Bike Ride," a forty-two-mile, single-looped route through East San Diego County is planned for this "challenge ride" to be a race. Riders leave Sunday, May 5, 9 a.m., from Carlsbad College, 2982 Jamul Road, El Cajon. For more details phone 268-5776.

Frishbe, the International Flying Disk Association hosts friendly Frishbe workshops every Sunday, 4 p.m., at the Jolla Cove Park, La Jolla. Fee: \$7.74.

Padres Baseball, the team returns to begin a two-game series against Pittsburgh, game number one will be held Wednesday, May 8, 7:05 p.m., and the second match takes place next Sunday, May 9, 1:05 p.m., San Diego Stadium. 283-SEAT

Frishbe Golf is played daily at the Morley Field Golf Course, located at the east end of Morley

Field, near Fehring Drive and Golden Street, Balboa Park. Free 298-0202.

Point Loma Home Tour, the San Diego League of Women Voters sponsors this benefit tour of six unusual residences, including the 1901 "Cragston House," the Spalding House (now a part of Point Loma Nazarene College), and four contemporary houses. Sunday, May 4, from 10 a.m. to 4 p.m. For ticket information and further details on this rare opportunity to peek inside some unique houses, phone 235-5376.

**Special**  
"Art Alive! A Celebration of Flowers," every year the San Diego Museum of Art installs more than one hundred floral arrangements throughout its various galleries. This year, the show begins today, Thursday, May 2, and continues through tomorrow, Friday, May 3. Guest lecturers will speak on floral arrangement, art, or cetera. For reservation and information phone 232-7391.

Creativity Games, adults are invited to stretch their imagination and exercise their creativity in this session, offered by Joanne Lowell, tonight, Thursday, May 2, 7:15 p.m., at Radcliffe Studio, 1615 West 12th Street, Mission Hills. 270-6772.

"California Health and Lifestyle Expo" step right up to this "spatial tribute to the good life," which includes a California fashion show, a "Scoutful Seniors" contest for men and women, a Salsa dance, a variety show, speakers, and all the info you need, for sure, to find the health and happiness... hey, life that "Lastenest only dream of." Friday, May 3 through Sunday, May 5, 10 a.m. to 4 p.m., at the San Diego Convention and Entertainment Arts Center, 252 C Street, downtown. For information phone 232-3976.

Nature Walks in the northern Tijuana River estuary are conducted every Sunday, 9 a.m., sponsored by the Southwest Wetlands Interpretive Association; meet at the south end of Fifth Avenue, Imperial Beach. 237-6768.

Library Book Sale, handovers and

paperbacks are featured in the monthly sale at San Carlos Library, Sunday, May 4, from 9:30 a.m. to 4:30 p.m., at the library, 7265 La Jolla Village, San Carlos. 461-4181.

Point Loma Home Tour, the San Diego League of Women Voters sponsors this benefit tour of six unusual residences, including the 1901 "Cragston House," the Spalding House (now a part of Point Loma Nazarene College), and four contemporary houses. Sunday, May 4, from 10 a.m. to 4 p.m. For ticket information and further details on this rare opportunity to peek inside some unique houses, phone 235-5376.

**Ethnic Foods, Multicultural Entertainment, Games, and a "Children's Corner"** are featured in the 19th annual Cinco de Mayo Festival, Sunday, May 4, 10 a.m., at Holy Family School, 1945 Colchagua Street, Linda Vista. 277-5461.

Psychic Fair, free lectures on astrology, dreams, past lives, ESP testing, readings by practitioners of the psychic arts — all these are featured at the two-day fair, Sunday, May 4 and Sunday, May 5, 10 a.m. to 5 p.m., at the Scottish Rite Center, 1895 Camino Del Rio South, Mission Valley. Free admission, but expect to pay for any psychic sessions. 687-6529.

Walking Tours through the historic Gaslamp Quarter are offered each Sunday, 10 a.m. and 1 p.m., for information call the Gaslamp Quarter Council office at 233-5227.

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Sunday, 1:30 p.m., meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more information phone 272-8622 after 5 p.m.

Nature Tours through the

Shorewood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday, the sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half miles east of Lakeside on Wildcat Canyon Road. For details or information on group tours call 443-2998.

Taco, Tamale, and Mole Fair, the Encarnada Restaurant Association sponsors this competition, with awards for the tastiest, most original, largest, and most. Strands will be set up on Calle Alvarado between Avenida Lopez Mateos and Cortes Boulevard in downtown Encarnada, Saturday, May 4, noon. Yes, there will even be awards given to that person who can eat the most tacos in the shortest time.

**Plant Sale, it's the annual spring plant bazaar at Quail Botanical Gardens, with indoor and outdoor plants, cacti, and more, offered by Sunday, May 5, from 10 a.m. to 4 p.m., at the Gardens, 230 Quail Gardens Drive, Encinitas. 297-6582.**

Renaissance Faire, the fifth annual recreation of the good old days from the Black Death features medieval singers, instrumental ensembles, jugglers, minstrels, jousting, jills, crafts, food, and games. Sunday, May 5, 11 a.m. until 4 p.m., Revellie College, UCSD. Free. 692-1493.

Campus Open House, it's Cinco de Mayo even up at UCSD, and in the spirit of... well, in the spirit of celebration, the university opens its doors to the public with all kinds of activities. Scripps Institution of Oceanography offers tours of the aquarium, tide pool walks, and more; there will be tours of the computer center and science labs, and demonstrations and booths at the School of Medicine; the Life Flight helicopter will make a demonstration flight; marionette, a dance presentation by the Ballet Folklorica, music by San Hispano, Cecil Lytle, the UCSD Wind Ensemble, and the UCSD Jazz Ensemble, lectures, sporting events — all these and more activities are planned for the campus open house, Sunday, May 5, from noon to 5 p.m., all over campus. For specific information phone related departments, Scripps, or 452-3800.

Opportunities Week kicks off in October, and before that happens, the San Diego Advisory Board on Women needs to pick a logo for the event; a contest, open to professionals and nonprofessionals, will decide which logo design will become the association's.

## TO LOCAL EVENTS

### For Kids

Tele-disco, two new series, designed for young people ages eleven through fifteen, debut tonight, Thursday, May 2, beginning at 8:30 p.m. The programs, New Image: From Theater and Ten Chances, deal with issues that adolescents face today. Tune in on KFBST Channel 15.

Flims, children's films will be shown Friday, May 3, 3:30 p.m., Chula Vista Public Library, 165 P Street, Chula Vista. Free. 691-5069.

"Shamu's Noley Friends," children ages three to five and their parents will listen to and imitate the sounds of seals, sea lions, penguins, and dolphins in this class that includes educational games (come on, folks, when was the last time you let out a Shamu squeal?), Sunday, May 4, 8:30 a.m., Sea World, 1720 South Shores Road, Mission Bay. 222-6163/2452.

"A Very Special Arts Festival," three local agencies sponsor this festival, which "provides a noncompetitive forum for disabled and nondisabled children and youth" to share in the visual and performing arts. Saturday, May 4, from 10 a.m. to 4 p.m., Spanish Village, Balboa Park. 425-2490 or 617-4551.

"Creative Masks," local artist Victor Ochoa will work with children (eight years old and older) as they learn how to make masks, or masks in a two-hour workshop sponsored by The Children's Museum of San Diego. Saturday, May 4, 10 a.m., Centro Cultural de la Raza, Balboa Park. For registration information phone 450-0787.

"Thinking with Transistors: A Course in Radio," children in the fifth and sixth grades may register for this two-part class on basic radio theory and application. The first class meets Saturday, May 4, from 10 a.m. to 3 p.m. in Discovery Center, Reuben H. Fleet Space Theater and Science Center, Balboa Park. 336-1233 x213.

Puppet Show, Family Tree Puppets presents Cinderella, Sunday, May 4, and Sunday, May 5, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

babysitting Class, young people ages eleven to fourteen may sign up for this four-hour class on child care skills and accident prevention, Sunday, May 4, 9 a.m., at the American Red Cross office, 3650 Fifth Avenue, Hillcrest. 291-2620.

"Kazoo's Kids," a mime, puppet, song, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown. Free. 235-6569.

"Collector's Series III" fiber

"Harlem USA," mixed media works by Jean Cornwell go on view with an opening reception Friday,

May 3, 6 p.m., Earth Bound Gallery, 835 G Street, downtown. The show continues through May 31. 574-0813.

16" x 26" Landscapes, works by four area artists, including Jay Johnson, Walter Cotton, Richard Allen Morris, Bob Quigley, Fava Friedman, Patricia Patterson, Tacey Shaw, Ernest Silva, and others are in the exhibit, which opens with a reception Saturday, May 4, 3 p.m., Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

"The Whistle and the Laughter," new paintings by Renee Petropoulos are on view through June 1, Patsy Aude Gallery, 660 Ninth Avenue, downtown. A reception for the artist will be held Sunday, May 4, 4 p.m. in the gallery. 233-9242.

### Galleries

"Harlem USA," mixed media works by Jean Cornwell go on view with an opening reception Friday,

**Waitress Applications Accepted**  
• Lunch & dinner  
• Del Mar location  
• Professionals only  
need apply

Apply in person  
Tuesdays 2-4 pm only  
820 Camino Del Mar  
Del Mar

### Violet Oaklander Windows To Our Children

Friday, May 10, 7:30 pm \$10.00  
Old Town Education Center, Schneider Hall  
2425 San Diego Ave., San Diego

Violet Oaklander, Ph.D. is a gestalt psychotherapist and author of Windows To Our Children. She will discuss her views on the child's capacity for full emotional health, and on the child's need for self regulation and a sense of self.

Please pre-register to insure your place. Tickets at door, space permitting. For more information, call 745-4097 or 296-4172.

<b>OCEANSIDE</b> 211 N. Hill Street LUCORCE PIZZA 1-800-368-7777	<b>ENCINITAS</b> 131 N. El Comino Road LUCORCE PIZZA 1-800-368-7777	<b>STADIUM</b> 3445 Broadway Blvd. PADRES TICKET OFFICE 1-800-368-7777	<b>CARLSBAD</b> 3410 El Comino Road LUCORCE PIZZA 1-800-368-7777	<b>ESCONDIDO</b> 1505 E. Valley View LUCORCE PIZZA 1-800-368-7777
<b>LA JOLLA</b> UNIV. Town Center LUCORCE PIZZA 1-800-368-7777	<b>PACIFIC BEACH</b> 1321 Garnet Avenue LUCORCE PIZZA 1-800-368-7777	<b>FASHION VALLEY</b> Powers Road & 163 LUCORCE PIZZA 1-800-368-7777	<b>BALBOA PARK</b> 1645 E. Pacific LUCORCE PIZZA 1-800-368-7777	<b>DOWNTOWN</b> 200 E. First St. LUCORCE PIZZA 1-800-368-7777
<b>NAVAL STATION</b> BOWLING CTR. LUCORCE PIZZA 1-800-368-7777	<b>CHULA VISTA</b> 520 Broadway LUCORCE PIZZA 1-800-368-7777	<b>COLLEGE GROVE</b> Hwy 94 & College Ave. LUCORCE PIZZA 1-800-368-7777	<b>SAN YSIDRO</b> 542 E. San Ysidro Blvd. LUCORCE PIZZA 1-800-368-7777	<b>LA MESA</b> 8300 Poway Drive LUCORCE PIZZA 1-800-368-7777

## 1985 SPRING CONCERT

### La Jolla ORCHESTRA & CHORUS



Anton Dvorak, Symphony No. 7 in D minor, opus 70  
Thomas Nee, Conductor  
Alan Hovhaness, Magnificat  
Vaughan Williams, Serenade to Music  
Orchestra and Choir  
David Chase, Conductor

Sat. May 18, 8 pm & Sun. May 19, 3 pm  
Mandeville Auditorium, UCSD  
Tickets \$5 and \$3  
452-4637

## IMPROV

### Comedy Cafe America's Original Comedy Showcase presents



**Jay Johnson May 1-5**  
Hilarious ventriloquist, best known as Chuck and Bob on ABC's "Soap." Also appearing:

**Art Dane and Earl Burk**  
Appearing May 7-12

**Jerry Seinfeld & Bobby Slayton**  
Audition Night every Monday  
Doors open at 7:00 am for breakfast, lunch, happy hour, & dinner  
Call for reservations and information

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## METAPHYSICAL CLASSES

### TAUGHT BY REV. KENN CHAPEL

#### TIBETAN NUMEROLOGY ONE-DAY WORKSHOP

May 4 (8 weeks)

TRANSE May 15 (12 weeks)

SHAMANISM June 13

For further information 597-1335

### Baha'i Faith Lecture Series

#### World in Transition

Continuation Technology  
What the Future Holds.  
Claude Shoen is a project manager for MCMC Linkabit, Inc., and has 25 years' experience as a broadcaster and communications engineer. His lecture will include a slide presentation.  
Saturday, May 4, 8:00 pm

#### San Diego Baha'i Center

6545 Alcala Knolls Dr. (near USF)  
(619) 298-2999  
Free to the public  
No donations accepted

## READER'S GUIDE

Where Professional Dancers Are Made

### NATIONAL BALLET ACADEMY

Beginning through professional, child and adult classes

Michael Coppola Director



National Ballet Company and Academy  
11257 Camino Ruiz, S.D. 92126 (619) 578-5478

Monoprints, Paintings, Sculpture, Ceramics, and more media by Frederick Olson, Marvin Ross, Matthew Samich, John Christensen, and William Hemminger are on view through Saturday, May 4. Keller Art Gallery, Point Loma Nazarene College, 1930 Lonsdale Drive, Point Loma. 222-6474.

"Balancing Act" in the West Gallery is a solo exhibition of modern sculpture by Maria Uribe, in the East Gallery is a group show of gallery artists. Both shows continue through Sunday, May 4. Maple Galleries, 2400 Kettner Boulevard, downtown. 234-2151.

"Women against Ennui" aluminum sculptures by Myra Noble, art glass by Jeff Seale, and bronze works by Toshi are on view through Saturday, May 4. Thomas Mallory Gallery, 1601 Camino Del Mar, Del Mar. 259-0422.

"A Work of Illumination," recent photographs by Harley Gabet, one of the forty-two artists selected for the La Jolla Museum's "Emerging Artists" exhibition, remains on view until Saturday, May 4. The Photography Gallery, 7468 Grand Avenue, La Jolla. 459-1800.

"Centros' Choice," more than fifty works of art from the museum's vaults have been chosen for this exhibit, works by Monet, Thubert, Toulouse-Lautrec, Matisse, Sorolla, and others are on view through Sunday, May 5. San Diego Museum of Art, Balboa Park. 232-7931.

Handmade Teapots, Cups, and Creamers, featuring whimsical animal motifs, by ceramics from around the country, are featured in this exhibit, which remains on view through Sunday, May 5. Natural History Museum, Balboa Park. 232-3821.

"Sacred Equations," a new site installation by Robert Smith remains on view through May 13. Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

Hand-Loomed Rugs and Weavings by award-winning artists in cooperatives scattered throughout Poland continue on view at Heritage Tapestries, 5670 La Jolla Boulevard, La Jolla. 454-9600.

Photographs by Michael Palacios and Mike Sewall are on view through May 16. Sewall's Photography Gallery, 1114 North Highway 101, Encinitas. 942-5671.

Watercolors and Oils by Lucinda Abrams are on view through May 19. The Joann Gallery, 835 Third Avenue, Chula Vista. 422-1700.

### The Boys

(continued from page 1) settlements. This was accomplished by dragging the wagon (or origin) out to the center of the marsh at breakneck speed, while on horseback. Often an elder, in the process of offering this proposition, would become stuck in the mud and be pulled slowly under as his attendants watched on in horror.

With the advent of the steam engine, mud slicks were developed, and these, of course, gradually gave way to the faster, sexier Ford pickup truck with vintage balloon tires. Today the sport's ritualistic origins have been forgotten, and even those in charge of sponsoring this week's championship at the San Diego Sports Arena (today, Thursday, May 2 through May 4) are quick to serve up some cock-and-bull story about plough horse competitions when asked about truck-pulling's past.

For three nights at the Sports Arena, however, contestants will vie for more than \$50,000 in prize money (a veritable deity in its own right) in what has become one of our country's most popular forms of entertainment — watching vehicles drive through mud. In this week's mud-bog events, jeep-like vehicles will try to race through some six feet of mud, and the object is to see who can get how far how fast. Truck-pulling, as the name implies, is a breathtaking contest of machine pitted against machine. Massive Ford trucks will do their best to drag a weight transfer machine, which can provide up to 60,000 pounds of sheer, brutal, onerous mass, through the sludge. And imagine the screams of the frenzied fans while Oldsmobile's "Big Red" trawls pile after pile of beat-up used cars with its own massive Ford truck and its ten-foot tall tandem tires. Doesn't just the thought of it all make you want to don some mud-smelling, sweat-soaked baseball cap, an old Pendleton shirt, and spit and holler and raise all kinds of down-home, ungodly hell? Last month alone, more than

120,000 people in Anaheim flocked to a similar event. Rumor has it, however, that these prissy, crifed contests can't hold a candle to the annual Tractor O'Jigs held each year outside of Jackson, Mississippi. Rural hopefuls ransack the campus of Old Miss in search of party-wasted intellectuals, and when they find 'em, watch out! It's four days of nonstop, foot-stompin' hilarity. The good of boys mount their tractors and toss their prey back and forth from the 'net, maw of their great machines in a wild game of keep-eyes.

— Jacob Lantz

### Frick

(continued from page 1) attempt to carry that artistic ball down the road just a few more feet.

The really persuasive arguments against Mr. Frick's being found inside the court are those drawn from a larger knowledge of certain traditions of art, a knowledge which my diverse work experience has supplied me with. Mechanical contraptions in which a series of odd objects are connected together, with initial action on one end producing an unexpected reaction on the other, were widely portrayed in the cartoons of Rube Goldberg. Curious, shocking, and amusing uses of everyday objects were part of the essence of Dadaist art, a tradition well over half a century old. Intentional confusions between musical instruments and sculptures, theater and musical performances, tennis and vehicles, the experience of art and the art of experience, are to be found in all performance art. I draw the court's attention to the fact that Mrs. Dunlap has on

## TO LOCAL EVENTS

occasion been heard to refer to Michael Duchamp as "that frog nut," and that Mr. Schindler has regularly branded every artist performing at San Diego's avant-garde Sushi Gallery as "another lousy and atheistic."

But what convinces me thoroughly of Mr. Frick's complete sanity is the fact that his performances are such fun. It is not easy to be imaginative and inventive in an art and all the while to give an audience such a good time. No insane person could possibly do it.

Before making your decision, your honor, I recommend that you attend Arthur Frick's Highlights spectacle and see for yourself. I am sure you will agree with my expert opinion. The event will take place on the street in front of Sushi (Eighty Avenue between E and F streets, downtown), Friday, May 3, at 8:00 p.m., with a reception afterward. For further information or to make reservations, the court may wish to phone 235-8466.

— Barney Bolvan

added note of interest, one would be remiss if one neglected to mention that many of the works actually hanging in the museum, and others displayed in photographic reproductions, were done on a highly toxic auto body paint called pyrolox.

According to the show's brochure, Siqueiros himself proclaimed, "One cannot make modern art with archaic techniques."

The late artist's works possess a certain intimidating quality that is particularly to revolutionary iconography — dense masses of people, looking like strips of multicolored shag carpet, null about the foreground and background of many of the paintings and murals. And when a single personality is allowed to dominate a canvas, as does his wife in *Portrait of Angelica*, the figure is large and forbidding, as if carved from ideological granite. The paintings are not beautiful in the conventional sense, but they do succeed in communicating feelings of dread and exultation. And one in particular, *The Mutilated House*, perhaps best serves to describe Siqueiros's purpose: a group of people crouch huddled and clutching in the shell of a concrete structure as darkness and war rage outside. Whether or not one agrees with Siqueiros's political affiliations, it is clear that he cared for these people and his art was, in part, an expression of his profound longing for a thorough and lasting worldwide revolution that would serve to liberate

them. As history has clearly revealed, such dreams have inevitably ended in tragedy, and that tragedy — the failed hopes of such passionate men as Siqueiros often become the raw material for what ultimately becomes lasting art.

For more information regarding this and other shows at the San Diego Museum of Art, please call 232-7931.

— Abe Oppen

### Paddle

(continued from page 1) hundred-eighty degree turn into San Diego Bay. They will travel past Ballast Point, Shelter Island, and Harbor Island, then round a mark near the Reuben E. Lee restaurant and head into the homesport along the downtown waterfront and Seaport Village. They will finish by skimming into the rear entrance of the former San Diego Rowing Club, the Chart House restaurant.

• If it sounds like a brutal test of endurance, it will probably be more than that. The fastest, easiest-to-propel boats will not finish in less than two hours; the ordeal could last four to five hours for some. From experience I can testify that such a course will wear you out even if all you're doing is lounging in the cockpit of a searing yacht, sipping gin and bitter lemon, and stirring only now and then to tug on a sail or to mix another round.

Given a broad variety of craft entered, slower boats will be allowed time handicaps. Stuart Nodder, a Mission Bay High School drafting teacher, will probably be among the first to start in his homemade, sixteen-foot wooden dory. The last starter will be Tom Wiggins from northern California, who will pull a twenty-two-foot racing sled equipped with pedals, a propeller, and a single pontoon. In between, there will be canoes, kayaks, outriggers, conventional racing shells, and a number of surf skis — twenty-four-foot, streamlined shells, pulled by one person and capable of riding waves like a surfboard. The regatta is being held to benefit the Peninsula Family YMCA and the San Diego Union Shoe Fund, which, according to the Union, "has given shoes to needy school children in the country for more than fifty years." In fact, the Union thinks so much of its contribution to this worthy cause that it printed its initial notice of the regatta deep in the obituary pages last week.

The race will begin Sunday, May 5 at 7:00 a.m., at Santa Clara Point in Mission Bay. There will be any number of excellent positions from which to view the race as it progresses, but the best vantage might be the South Mission Beach jitty, which junks the Mission Bay channel on the north side. Any significant swell or wind (either) will make the exit from the channel a serious test, as well as an important factor in determining the eventual winner, and in a race certain to be marked by occasional capers, the mouth of the channel should see some of the worst — or best, depending on how you look at it. For more information call 298-7043.

— Stephen Hefner



### SOLARI PRESENTS MAY FESTIVAL 1985 Friday, May 3 TITO PUENTE

2 shows  
Jazz set only—8 pm  
Dance concert only—10 pm  
FIRST INTERSTATE PLAZA  
401 W. St., downtown free parking  
Tickets at  
San Diego State University,  
West Coast Music, 214 3rd Ave.,  
Chula Vista, Acevedo Int'l Gallery,  
Mission Hills

MAY 10—JAZZ ART SHOW featuring Carl Burnett, Milcho Leviev & Bob Magnusson. First Interstate Plaza.  
MAY 16—FILM/VIDEO SERIES featuring  
"Music As A Weapon, Fela"  
MAY 19—JAZZ/SAMBA CONCERT  
New Town Park, downtown  
Sponsored by Latin Wave • Cox ch. 24,  
7:30 pm every Saturday c/i  
Info 280-0907 • 284-7012

### PARAMETERS

### "Blue" Gene Tyranny

Sunday, May 5 8 PM

La Jolla Museum of Contemporary Art  
1600 North Highway 101, La Jolla, CA 92037. 434-4540

### PERFORMANCE PARAMETERS

### Timothy Buckley & The Troublemakers

Saturday, May 4 8 PM

La Jolla Museum of Contemporary Art  
1600 North Highway 101, La Jolla, CA 92037. 434-4540

### CELEBRATE FREUD'S BIRTHDAY



SPEND AN EVENING WITH FREUD & JUNG  
A dramatic presentation by two local psychologists,  
Drs. Pierce & Naiman

Monday evening, May 6, 7-9 pm, \$7

THE UNIVERSITY FOR HUMANISTIC STUDIES  
2445 San Diego Avenue, Old Town  
Call 296-7204

### Multidimensional Class

based on writings of  
Jane Roberts (Seth)

• Gain personal knowledge  
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• Sessions free,  
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Introductory and  
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### WORDS & MUSIC

presents  
PETER GACH  
Solo piano  
BACH, CHOPIN

GEORGE SVOBODA  
Solo guitar  
TOST, TARRERA, GACH  
Sat. May 4 8:00 pm  
Hillcrest  
3808 Fourth Ave. 298-4011

### TCHAIKOVSKY FESTIVAL

April 18 - May 17

ISAIAH JACKSON, Conductor  
NICHOLAS GRANT, Violin

Presenting  
Marche Slave  
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Civic Theatre  
• Thursday, May 2, 7 pm  
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• Saturday, May 4, 8 pm  
• Sunday, May 5, 2:30 pm

Programs and artists  
subject to change

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SEASON

Next week  
DAVID ATHERTON, Conductor  
Presenting  
"1812" Overture  
"Swan Lake" Suite  
Symphony No. 6 (Patetique)

Civic Theatre  
• Thursday, May 9, 7 pm  
• Friday, May 10, 8 pm  
• Saturday, May 11, 8 pm  
• Sunday, May 12, 2:30 pm

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San Diego Symphony  
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MAY 2, 1985 19





Navarre Perry, Marty Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.)  
Fiesta Dinner Theatre, through May 12; Wednesday through Saturday, dinner at 6:30 p.m. curtain at 8:15 p.m.; Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Ma-in-ee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

**MASS APPEAL** The Lamb's Players Theatre is staging Bill C. Davis's comedy-drama about the conflict between a fiery young seminarian, Mark Dolsen, and a comfortable priest, Tim Farley, who has compromised his faith for a Mercedes and fine wine. Richard Parker directs the production. Byron Tegenfien is Farley, and James Saba is Mark. Michael Buckley is the scenic designer, Teranni Medcalf is the costume designer, David Thayer the lighting designer, and David Carminio the sound designer. (Sm.) Lamb's Players Theatre, through May 25; Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

performance art. Sushi, Inc. presents New York performer/choreographer Blundell Cummings, who will perform selections from her previous works: *Food for Thought*, *The Ladies & Me*, *Talking Diaries*, and *The Art of War*. *Food for Thought* explores our values as reflected through food and conjures up both a personal history and an entire culture. Her *Ladies & Me* turns improvised sketches, slumps, wild shimmies, and silent cries into emotionally searing portraits of black women. "And *The Art of War* uses the idea and practice of warfare, both as a science and as a metaphor for the every day wars and deaths of the heart." (Sushi.)

The Sushi Gallery, Saturday, May 4 at 8.00 p.m.

Sushi, Inc. presents its third annual festival of the new arts, a month-long program devoted to the new performance field of interdisciplinary

and multimedia experimental work. Neofest opens with *Headlights*, a new musical extravaganza created by San Diego artist/composer Arthur Frick. This concert features an orchestra of unique instruments performed by fourteen musicians, four dancers, and Frick. As the special opening of Neofest, *Headlights* will be presented on the street in front of the Sushi facility. (Sm.)

The Sushi Gallery, Friday, May 3 at 8:00 a.m.

The Coronado Playhouse is staging Noel Coward's light comedy about the death of a brilliant painter. Soon after his demise, his "bereaved" relatives arrive. But their grief is tinged with greed as they await the reading of the will and the unveiling of the artist's final masterpiece. **R**

**POLLYANNA**  
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Christian Youth Theater of La Mesa presents the musical play by Catherine Chisholm Cusack, based on the novel by Eleanor H. Porter, about the experiences of an orphan girl who is thrust into the home of a maiden aunt. By the time she is done, everyone, including Pollyanna, discovers...

Christian Youth Theater, Parkway Junior High School, 9009 Park Plaza Drive, La Mesa, through May 5; Friday and Saturday at 7:30 p.m.; Matinee Saturday, May 4 and Sunday, May 5 at 2:00 p.m. For information call 588-0206.

**THE GREAT AMERICAN CHEESE SANDWICH**  
The Marquis Public Theater is offering two nifty productions of two very funny plays. Christopher Durang's *Sister Mary Ignatia* is a savage satire on Roman Catholics.

**SEVEN KEYS TO BALDPALE**  
The Patio Playhouse Community Theatre is staging George M. Cohan's mystery-farce about William Magee, a novelist who tangles with

murders, thieves, ghosts, and your basic mayhem. Cande Cameron directs the production. Members of the cast include Michael Bell, Ray Tafeljan, Catherine L. Bach, Bill Mayik, Burt Fox, Bernard X. Kopchov, Debra Taylor, T.J. Kennedy, Shelley Stoye, Joseph Kopchov, Doris Drake, and Don Tanner. The scenic designs are by Fred Woegbold, and the costumes are by Kathy Russell. (Sm.)

Patio Playhouse, through May 19:  
Friday and Saturday at 8:00 p.m.  
Matinee Sunday at 2:00 p.m.

**THE GREAT AMERICAN CHEESE SANDWICH**  
The Marquis Public Theater is offering two nifty productions of two very funny plays. Christopher Euring's *Sister Mary Ignatius* is a savage satire on Roman Catholicism.

Catholic schools. Like all savage satires, it is manifestly unjust to its subject, mixing legitimate criticism with brutal destruction instead. The

Fit Jazz

except for a scene near the end where the playwright's hatred flares through virtually uncolored by art, the humor — cruel as it is — makes the play a delight. You don't have to be a Catholic to enjoy it (or, for that matter to object to its nastiness). The Marquis production, expertly directed by Minerva Marquis, features Ann Richardson, an authoritative actress with great presence, in the title role. The other play on the double bill is a piece of

American family finds all its major crises solved by an American cheese sandwich. Delightfully acted and staged. (So.)  
Marquis Public Theater, through May 12; Friday and Saturday at 8:00 p.m. Matinee Sunday, May 12

**A THOUSAND CLOWNS**  
The San Diego Playhouse is staging the popular comedy, by Herby Gardner, about the special relationship between Murray Burns, an unemployed writer for television, and his nephew, Nick. When a social

service "unit" comes to investigate Murray and Nick, it is determined that Burns is not raising the child in proper way. Ron Shapiro directs the production. Members of the cast are Peter Tavares, Ethan Mill, Leo Laurence, Sharon Corbett, Warren Hanker, and Jim Wellington. (\$m.) San Diego Playhouse, Friday, May 3 through May 25; Friday and Saturday (and Thursday, May 23) at 8:00 p.m. Matinee Sunday, May 12 and Sunday, May 19 at 2:00 p.m.

George Kelly's *The Torch-Bearers*, which is being staged by Jack O'Brien at the Old Globe, is part of what appears to be a current renaissance of this American playwright's work. The play is ostensibly a satire on the fad for

the play to indicate that Kelly's thematic interest lay elsewhere. The real theme of *The Torch-Bearers* is not "the little theater movement" but marriage. Its point of view — unequivocally antagonistic to the independence of wives — makes it

vehement and sour satire on the attitudes of such a play as *A Doll's House*. What is wrong with *The Torch-Bearers* is that Kelly has been unable to reconcile his contradictory aims as a dramatist, and his consequent compromises have made him untrue to his material. Was he writing an amusing popular satire about rich ladies pretending to be actresses? Yes, indeed — and for such a play he created flat, vivid, farcical characters, with no

source, made only to be poked fun at. But wasn't he also writing a serious play about marriage, about the proper relationship between husbands and wives, about the fundamental nature of women and men? It certainly seems so, for the theme is pervasively brought out in

about marriage, what he needed was rounded characters, with an inner life, a history, and an intimate connection with a carefully observed social milieu. These qualities are not at all to be found in *The Torch-Bearers*. The characters are mere

caricatures, without past, without soul, without meaning: creatures of farce. When it comes to human truth, to the real consequences of characters and attitudes as they impinge on each other in the real world, George Kelly invariably pulls back: periphrases, compromises, fudges. He attempts to please the audience by making all situations resolve themselves cheerfully and undisturbingly, whatever the cost to consistency of character.

as a play, and any stage production of it is bound to reflect its equivocations. Confronted with a script that is part satirical farce and part a serious (if misguided) treatment of human relationships, director O'Brien has opted for farce.

up, to play large, to underline eccentricity, and to govern their characterizations by the search for laughs. As a compendium of farcical characterizations, the Globe production is delightful. But excellent comic acting cannot quite


compensate for what may be the play's most damaging flaw, far beyond its graceless mixture of genres, its uncertainty of thematic focus, and its failure of truth. There are some funny bits of business in *The Torch-Bearers*, but their density is relatively low; the author tends to repeat his effects, there are long stretches where the comic temperature drops precipitously, and instead of lightly glancing off a comic situation, we veer right into the

winners of farce, every works the incident over, extending it, showing it, talking about it, exploring it, until (and the audience's laughter) are quite dead. Mr. O'Brien has done his best to keep things moving, but he has to deal with a script that insistently gets bogged down in

Old Globe Theatre, through May 5.  
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
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
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## READER'S GUIDE TO THE THEATER

### TRIBUTE

For the final production of the 1984-85 season, the La Jolla Stage Company presents Bernard Slade's comedy-drama about a Scottish Templar. An impressive fellow, he has lived fifty years without ever taking anything seriously. Then he becomes fatally ill, and his one consolation is to make friends with his son, Jud. Christopher R. directs the production. Cast members are James Brown, Jake Schmidt, Mike Timoney, Ginger Finney, Boots Sapper, Anne Kroll, and Cecile Rathbun. The set and light are designed by Stephen Storer, and the costumes are by Larry Wintersteller (Sm.).

### TWO BY TWO

The Lamplighters are staging the biblical musical by Richard Rodgers, Martin Charnin, and Peter Stone, based on Clifford Odets's *The Flowering Plain*. A musical in the classical tradition of Yiddish theater, *Two by Two* tells the story of Noah and his Ark. In this version, even Noah's children don't believe him. Stephen Charnin directs the production. The Lamplighters, through May 19.

Friday and Saturday (evening) Thursday May 10 at 8:00 p.m. Matinee Sunday, May 13 and Sunday, May 19 at 2:00 p.m.

### VIKINGS

Although the real Vikings were a bunch of ill-mannered drunks who would blast into a coastal village, like Hella's Angels, and smash the place on a whim, to Stephen Metcalfe they were the stuff of which Irish Douglas movies are made: grit-soaked, fearless titans beneath whose horned helmets and iron-soled boots resided an admirable ability to endure. Metcalfe's play takes place not on an icy fjord but in the sturdy built home of the Lamplighters, where three generations of Danish-American carpenters scrap, love, and learn to adjust to loss. Like Metcalfe's *Strange Snow*, *Vikings* is a tragicomic study of the transition from endings to new beginnings, a piece that begins with the shedding of old psychological cocoons. The play, Metcalfe's best, tends toward absurdity and sentimentality, but it has the power to charm and move audiences with its humble tale of growth. And the Old Globe Theatre's production is first-rate. It's so good, in fact, that it appears the play was intended to be staged in the round from the start. Warner Shook, who directed *Strange*

last spring, has an obvious affinity for Metcalfe's work. His direction of *Vikings*, in many ways a much more theatrically elaborate and difficult work than *Strange*, is most impressive. Shook has tempered the play's exuberance to pleasure, whenever possible. He has handled its complex narrative (which — summaries, entanglements, and multiple story tellings — with skill. And he has crafted a tender, caring production. Shook's cast is splendid — especially Charles Mathan as Peter and Michael McGuire as Jens — as is the technical work at the Cassius Carter. Stephen Metcalfe was at the opening night performance of *Vikings* and he must have been struck by the Old Globe's thoughtfully detailed treatment of his play. No playwright could ask for a more sympathetic production. (Sm.)

### WELCOME TO ANDROMEDA AND THE PLUMBER'S APPRENTICE

The newly formed San Diego Actors Theatre opened its doors for the first time with two one-acts, by Mark Stein and Ron Whyte. And through the quality of the two plays was

uneven, the quality of the performances was quite good. Actress Patricia Emore, the producing director of the company, demonstrates her admirable versatility by playing, in the Stein play, a young apprentice who is trying to earn her place in the male dominated plumbing union, and follows with a Southern nurse, in the Whyte play, who tends to a biter quadruplegic on his twenty first birthday. In both roles Emore performs with assurance and charm, as do Jack Pritchard, as the crusty but ultimately kind journeyman plumber, and Jeffrey Okey, as the crusty and ultimately nihilistic invalid. Aside from some opening night slip-ups, the technical work for the productions was competent. (Sm.)

### WELCOME TO ANDROMEDA AND THE PLUMBER'S APPRENTICE

Lawrence Coker's sound, and Sean Lamotte's lighting, and James Manley's direction was on the mark. The play themselves, however, are marginal works. *The Plumber's Apprentice* is a light comedy-drama that makes its points by induction. Tired of waiting on lunch counters, Sally has sought a well-paying job as a plumber. During the course of the play, encapsulated in several brief scenes, a sense of camaraderie grows between Sally and Roger, the journeyman of twenty-five years who reluctantly teaches her the trade. But

wide gaps of understanding can be bridged between the generations, the playwright shows that gaps of gender remain for women attempting to learn a craft in a male-dominated profession. Like *Apprentice*, *Andromeda* is a two character play, involving the frictions between unlikely soulmates. But while *Apprentice* is a very thin work, *Andromeda* makes its points with a sledgehammer. An unnamed boy is having his twenty first birthday in the somber room where, for the last fourteen years, he has been caged as a quadriplegic. When a nurse comes to watch over him, he explains his reasons for wanting to die and tries to elicit her aid in performing the task. This play is as heavy as *Apprentice* is light, and it is difficult — even though Okey's performance is quite good — to empathize with such a cynical character. Among the plans of the San Diego Actors Theatre in the near future is an intense, ten-week theater workshop devoted to the development of an original script. Given the talents the company showed on opening night, it is quite likely that they can generate a script better than the ones they have performed in their inaugural season. San Diego Actors Theatre, through May 5; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

## READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agnafino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

If Hollywood ever makes a decent remake of Frank Capra's 1937 film, *Lost Horizon*, it would be wise to engage Andreas Vollenweider to compose the score. Perhaps more than any other contemporary musician, the Swiss-born Vollenweider (pronounced Fole-en-vee-der) would seem equipped to capture the senses of wonder, enigmas, gentility, and spiritual quest that color many notions of an imaginary, otherworldly Shangri-La. Vollenweider has already recorded music that would serve such a purpose: in its lush, multi-threaded textures. His implement is a remake in its own right — a twentieth-century recycling of one of the most ancient of instruments, the harp.



ANDREAS VOLLENWEIDER

When Vollenweider decided in 1977 to concentrate his performance and compositional energies on the double-action harp, he knew that he was handicapping himself. The instrument, used most often in modern symphony orchestras, is not known for its adaptability to contemporary forms of music. For one thing, the harp has a light, mellifluous timbre that cannot hope to compete with amplified instruments. It is also cumbersome and cannot be fitted with straps and lugged

around a stage like a guitar without rewarding its player with a double hernia. Even in an acoustic jazz setting a harpist would be thwarted by the instrument's narrow range of dynamics, not to mention a functional rigidity that makes it all but impossible to bend and shape notes without some fancy footwork on the harp's pedals. It would take a team of doctors several hours to untangle an overachiever's fingers from the strings if, for example, he were to attempt to "trade fours" with

a saxophonist, trumpeter, guitarist, or even pianist. So most harpists are resigned to playing in an orchestra, providing an ethereal ambience in the odd coffee shop or restaurant, or decorating film scores with those sweeping, seraphic glissandos one hears when a score is melting into a flashback. In order to escape those restrictions, Vollenweider did the only thing he could do: he modified the instrument, created a new technique for playing it, and composed

contemporary music to showcase this "new" harp. Vollenweider customized his harp first by installing forty-seven electric pickups (one for each of the harp's strings) that when run through an amplifier and a series of electronic tone modifiers increase exponentially the harp's tonal and textural capabilities. Then he constructed a special damping device that he operates with his knee, and which enables him to alternate between the harp's traditionally mellow, sustained

decreases and crisp, pizzicato lines that would be virtually impossible to play using the standard hand-damping technique. To make the instrument more responsive to tone modifiers, Vollenweider developed his own harp strings, which he continues to make himself. The bass strings, for example, are made of thick, silver-wound steel that can produce a tone as much as an octave lower than those produced by the acoustic harp's bass strings. Lastly, Vollenweider grew certain of his fingernails extra long and fits them every three weeks with artificial extenders/supports that make it possible to achieve a sharp, percussive attack to complement the softer plucking done with the fingertips.

Vollenweider's modifications of the harp would have been pointless, however, had he intended to utilize the instrument in traditional ways. Instead, the self-taught harpist avails himself of the electro-acoustic harp's broader tonal spectrum, approaching the instrument with the attitude that in its customized state the harp is capable of an expressiveness that demands more of the player's imagination. Whereas the acoustic harp has a single personality — that of a polite, pious, pleasant, demure, delicate creature that speaks in caressing whispers and dresses in diaphanous veils — in

(continued on page 20)

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TELESTAT BEATING THE BEAT

(continued from page 15)  
Vollenweider's hands the electro-acoustic harp assumes Sybil-like multiple personalities. Alternately soothing, funky, impetuous, dark, airy, and mysterious, Vollenweider's harp demonstrates that it needn't defer to other melodic, harmonic, or rhythmic instruments when it comes to conveying a variety of ideas and moods. In the electro-acoustic harp's extended lexicon, shimmering glissandos can be abridged by needle-tipped notes, crystalline, upper-register arpeggios can dissolve into ominous, low-end peals of thunder, and even the range of percussiveness can stretch from that of a muted classical guitar to that of an electric piano.

Of course, any music that Vollenweider might choose to play on his electro-acoustic harp would sound different simply because of the instrument's unique properties. But Vollenweider took the extra step to compose music both that exploits the harp's curious humors and that has sufficient depth so as not to sound like one of those demonstration records put out by instrument manufacturers. It's a jazz, space, dissonant form of classical-pop that marries voluptuous rhythms and exotic textures to the new-age romanticism of such Windham Hill labelmates as George Winston and Alex DeCoss, with the late film composer Bernard Herrmann's ghost

acting as best man. If you were given a blindfold test and had to identify Vollenweider's music without ever having heard it, you might wonder if Earl Klugh and Yangoie had joined forces with the Alan Parsons Project. It's a sound that has made Vollenweider hugely popular in Europe, where his records are best sellers and his concerts are routinely sold out in a matter of hours. His *Carmina Magica* album — the middle installment of a trilogy that began with *Behind the Gardens* and ended with the more recent release of *White Winds* — was named Best Pop Album of the Year in 1983 by Germany's respected *Isido* magazine, placing ahead of Billy Joel's *An Innocent Man* and Michael Jackson's *Thriller*.

Because he hasn't been promoted much in this country, Vollenweider's following here is small but predictably zealous. With the issuance of *White Winds*, however, Vollenweider's label, Columbia Records, decided that it was time to introduce the music to American audiences. In 1984 Vollenweider toured the States, playing to wildly enthusiastic audiences in such major cities as Los Angeles, New York, San Francisco, and Dallas. While his recorded works are largely conceptual mood poems unbroken by improvisation, in concert Vollenweider and his band manage to stretch out a bit. Keyboards, reeds, percussion, drums, and both acoustic and electronically

generated sounds of nature counter Vollenweider's swirling, plucking reveries with razz-dressed treps and punchy rhythmic counterpoint that give Vollenweider's dreamscapes an earthy foundation. Still, there is no escaping the effect that a harp — even an electro-acoustic harp — can have on the ear and the soul. By ensuring that electronics augment rather than overwhelm or supplant the natural, beatific qualities of the harp, Vollenweider has merely made the instrument more active than passive in its tendency to disarm a listener, to charm, soothe, and ultimately seduce with its celestial sensuality. Only the most hardened, embittered

(continued on page 22)

# MANDOLIN WIND RESTAURANT presents KING BISCUIT BLUES



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(continued from page 20)  
civic can avoid surrendering to a kind of music that reverberates so enchantingly in the deep wells of the subconscious. And I don't suppose that there will be many such persons in attendance when **Andreas Vollenweider** and **Friends** make their San Diego debut Friday night in SDSU's Open-Air Theater.  
It's obvious that we are now well into the warm-weather months that bring a glut of concerts to this area. Tonight, Thursday, for example, **Sam Hain**, **Poison 13**, and **White Flag** will be at Wabash Hall, while the **Lords of the New Church** are at the Spirit; **Al DiMeola**, **Airto Moreira**, and **Phil Markowitz** are at the La Jolla Village Inn; and the Memphis-style rhythm and blues of **Jack Mack and the Heart Attack** is at the Belly Up Tavern. On Friday night, the **Textones** will play at SDSU's

Backdoor, while former Burning Sensations frontman **Tim McGovern** brings his new issue, **Saint No**, to the Spirit. **Spencer Davis** and the **Navigators** are at the Belly Up Tavern; and Latin music superstar **Tito Puente** and his **Jazz All-Stars** are joined by **José Santana** (the mariachi-music playing papa to Carlos) for two shows at the First Interstate Plaza Building, downtown.  
Sunday's shows include six- and twelve-string acoustic phenom **Leo Kottke** at Humphrey's for two shows; and **Elvin Bishop** at the Belly Up Tavern. The week closes with two Wednesday concerts. In the earlier start, **Ronnie Gilbert**, a former member of the seminal folk group, the Weavers, will perform at the La Paloma Theater in Encinitas; a little later, **Mongo Santamaría** will play at the Belly Up Tavern.

## CONCERTS

**Sam Hain**, **Poison 13**, and **White Flag** Wabash Hall, tonight, Thursday, 8 p.m., Wabash and University.

**The Lords of the New Church** Spirit, tonight, Thursday, 9 p.m., 1130 Bacon, 276-3993.

**Al DiMeola**, **Airto Moreira**, and **Phil Markowitz** La Jolla Village Inn, tonight, Thursday, 8:30 p.m., 15 and La Jolla Village Drive, La Jolla, 283-5847.

**Jack Mack and the Heart Attack** and the **Electric Nones** Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Andreas Vollenweider and Friends** SDSU's Open-Air Theater, Friday, May 3, 8 p.m., San Diego State University campus, 265-6917.

**The Textones** SDSU's Backdoor, Friday, May 3, 8 p.m., Artec Center, San Diego State University campus, 265-6962.

**Sado No Spirit**, Friday, May 3, 9 p.m., 1130 Bacon, 276-3993.

**Spencer Davis and the Navigators** Belly Up Tavern, Friday, May 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Tito Puente and His Jazz All-Stars** and **José Santana** First Interstate Plaza Building, Friday, May 3, 8 and 10 p.m., 401 B Street, downtown, 284-7012 or 280-0907.

**White Horse**, **O.D. Corral**, and **Rosie and the Screammers** Lakeside Rodeo Arena, Saturday, May 4, 2 p.m., Route 67 and Mapleview (2458 Mapleview), 561-4331, 565-9947, or 283-7328.

**Rick Saxton** and **Tom Middleton** Multicultural Arts Center, Saturday, May 4, 8 p.m., 425 Market Street, 233-8092.

**The Belai Boys** VFW Hall, Saturday, May 4, two shows at 9 and 11:30 p.m., 1130 Taylor Street, Vista, 724-7041.

**Leo Kottke** Humphrey's, Sunday, May 5, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0860.

**Elvin Bishop** Belly Up Tavern, Sunday, May 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Ronnie Gilbert** La Paloma Theater, Wednesday, May 8, 7:30 p.m., First and D Streets, Encinitas, 436-4030.

**Mongo Santamaría** Belly Up Tavern, Wednesday, May 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Ronnie Gilbert** La Paloma Theater, Wednesday, May 8, 7:30 p.m., First and D Streets, Encinitas, 436-4030.

**Accept and Rough Cutt** California Theater, Thursday, May 9, 8 p.m., 1122 Fourth Avenue, downtown, 483-6339.

**John Lee Hooker** Belly Up Tavern, Thursday, May 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Carl Burnett**, **Nicho Lécure**, and **Bob Magnusen** First Interstate Plaza Building, Friday, May 10, 8 p.m., 401 B Street, downtown, 284-7012 or 280-0907.

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Yahoo, get your dance shoes ready  
**SCARLET**

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CARVED ROAST BEEF SANDWICHES  
PEEL YOUR OWN SHRIMP  
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TACO BAR WITH ALL THE FIXIN'S  
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Giant Margarita Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50

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FRIDAY - MAY 3 - 8 PM  
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**JIMMY BUFFETT**  
THURSDAY - MAY 30 - 8 PM  
TICKETS: \$10, \$15, \$20

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TUESDAY - JULY 9 - 8 PM  
TICKETS: \$10, \$15, \$20

**RANDY NEWMAN**  
SATURDAY - JULY 13 - 8 PM  
TICKETS: \$10, \$15, \$20

**GROVER WASHINGTON**  
TUESDAY - JULY 23 - 8 PM  
TICKETS: \$10, \$15, \$20

**ADAM ANT**  
WEDNESDAY - JULY 24 - 8 PM  
TICKETS: \$10, \$15, \$20

**UB40**  
THURSDAY - AUGUST 8 - 8 PM  
TICKETS: \$10, \$15, \$20

**AL JARREAU**  
SUNDAY - AUGUST 11 - 8 PM  
TICKETS: \$10, \$15, \$20

**JAZZ EXPLOSION**  
ROY AYERS TOM BROWNE  
LONNIE LISTON SMITH  
HERNIE ADAMS PAVELIS SYKAMA (LAST ADDED)  
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\*PURCHASE TICKETS FROM AUTHORIZED TICKETMASTER OUTLETS ONLY.  
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**James Blood Ulmer:** Spirit, Friday, May 10, 9 p.m., 1130 Bacoos, 276-3993.

**The Two Tones and the Kathy and Mac Show:** Old Globe Theater, Friday and Saturday, May 10 and 11, 8 p.m., Balboa Park.

**U.K. Subs, Exploded, and Dr. Know:** State Theater, Saturday, May 11, 8 p.m., 4712 El Cajon Boulevard, 565-9947.

**Red Wedding:** Spirit, Saturday, May 11, 9 p.m., 1130 Bacoos, 276-3993.

**Peggy Watson:** Multicultural Arts Center, Saturday, May 11, 8 p.m., 425 Market Street, 233-8092.

**The Blasters:** Rock Palace, Saturday, May 11, call for time, 3445 El Cajon Boulevard, 563-1066.

**International Dixieland Jazz:** featuring the Allotria Jazz Band, the Jazz Band Ball Orchestra, the Benito Dixieland Band, Jan Sutherland, Chicago Six, Nightblooming Jazzmen, and Mike Vax and the Great American Jazz Band: Del Mar Fairgrounds.

Saturday and Sunday, May 11 and 12, call for times, 15 at Via de la Valle, Del Mar 942-9364.

**The Beach Boys:** San Diego Stadium, Sunday, May 12, immediately following the San Diego Padres baseball game versus the Chicago Cubs, Mission Valley.

**"Jazz Live"** featuring **Speed of Sound:** San Diego City College Theater, Tuesday, May 14, 8 p.m., 14th and C streets, downtown, 230-2481.

**Buddy Guy and Junior Wells:** Belly Up Tavern, Wednesday, May 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**John Mayall's Bluesbreakers:** Belly Up Tavern, Thursday, May 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Mike Carson Quartet:** featuring Shelby Flint and Peter Sprague: Elatio's, Thursday, May 16, through Saturday, May 18, call for times, Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0541.

**The Ducclo Cosenza Samba Quartet, Peter Sprague's Samba, and AfroLumba:** New Town (Pantano Park), Sunday, May 17, 1 p.m., State and G streets, downtown, 284-7012 or 280-0907.

**Scott Cossin and Liz Story:** Humphrey's, Sunday, May 19, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

**Jean Armatrading and Cook Da Bookies:** Spreckels Theater, Monday, May 20, 8 p.m., 121 Broadway, downtown, 232-0800.

**Delbert McClinton:** Belly Up Tavern, Thursday, May 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Allen Sex Friend:** Rock Palace, Friday, May 24, 9 p.m., 3445 El Cajon Boulevard, 563-1066.

**LBH (Little River Band):** Humphrey's, Friday and Saturday, May 24 and 25, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

**The Sweet Wing Chicksen Thieves Bluesgrass Band:** The Gabeco at Seaport Village, Saturday, May 25, 1-4 p.m.

**G.R.H.:** State Theater, Saturday, May 25, 8 p.m., 4712 El Cajon Boulevard, 565-9947.

**Jose José:** Civic Theater, Saturday, May 25, 8 p.m., Community Concourse, downtown, 483-6339.

**Bonnie Raitt and Band:** Humphrey's, Sunday, May 26, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

**Jimmy Buffett and the Coral Reefer Band:** SUSH's Open-Air Theater, Thursday, May 30, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

**America:** Humphrey's, Friday, May 31, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

## CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-8392. Thursday afternoon or Friday.

before 5:00 p.m. The listings are free.

## North County

**Barry X Ranch House:** 119 East Broadway Vista, 724-0510; Duane Wall and Bobby Allen, country and country rock, Friday and Saturday evening, and 5 p.m., Sunday.

**Belly Up Tavern:** 143 South Cedros Avenue, Solana Beach, 481-9022; Jack Mack and the Heart Attack, rock and rhythm and blues, Thursday; Spencer Davis, rock, and the Navigators, new wave and sea, Friday; Dirk Debonaire, rock, Saturday; Elton Bishop, rock, Sunday; the Rick Wells Band, vintage rock, Monday; the Rebel Rockers, rock and reggae, Tuesday; Mongo Santamaria, jazz, percussionist, Wednesday; Afternoon Concerts: The Chicago Six, Dixieland jazz, Friday; Stone's Throw, vintage jazz, swing, and rock, Wednesday.

**Bookworks/Panitia Coffeehouse:** Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-

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**WED.**  
MAY 8, 15, 22, 29  
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SAN DIEGO'S FINEST JAZZ

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MAY 9, 16, 23, 30  
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JAZZ

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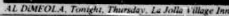
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**The Flying Bridge.** 1103 North Hill Street, Oceanside. 722-1904: Don Tennison, country and contemporary; Monday through Saturday; Denny Tymet, country and contemporary, Sunday.

**Henry's**, 264 Elm Street, Carlisbad.  
729-9244: Tony Soraci and Co. with  
Judy Ames, contemporary. Tuesday

**Ireland's Own**, 656 First Street, Encinitas. 944-0233: Sean McVicker, Irish and contemporary, Thursday through Saturday, with Paul Dunn, Friday and Saturday.

**McCabe's**, 1145 South Tremont, Oceanside, 439-6646: The Mystics, rhythm and blues, Thursday and Wednesday; the Road Runners, Fifties and Sixties rock, Friday and Saturday.

**Monterey Bay Cannery**, 1325 Harbor Drive, Oceanside. 722-3474; Charlie, contemporary. Wednesday through Saturday.

Sunday: Hollis Gentry and  
Fattburger, jazz. Monday and  
Tuesday: Dirk Debonaire, rock.  
Wednesday:

music, 7 and 9 p.m., Friday; the Somewhat Sawyers, old time music, 7 and 9 p.m., Saturday; David Marchant, songwriter-singer and humorist, 7:30 p.m., and Bryan

Hoot Night, Tuesday. Sunday  
brunch concert: Catherine  
Espinoza, Irish harp.

**Pea Soup Anderson's**, 890 Palomar Airport Road, Carlsbad, 438-0880; L.A., rock, Thursday through Saturday. Delene, contemporary, 5:30-8 p.m., Monday through Friday.

**Pomerado Club**, 12237 Pomerado Road, Poway. 748-1135: The Savers Brothers with Farlay the Fiddler.

**Ralph and Eddie's**, 390 Gran Avenue, Carlsbad, 729-2989: Tracks, rock, Friday through Sunday.

**Rancho Bernardo Inn**, 1753 Bernardo Oaks Drive, Rancho Bernardo. 277-2146; Jim Galt Sound Investment, contemporary. Thursday through Saturday.

Watson and the Gathering, contemporary, Sunday and Monday.  
Karen Cavanagh and One Place, contemporary, Tuesday and Wednesday.

**The Red Coach Inn**, 135 Nor  
Pine, Escondido. 743-9796: 1  
Agents, rock, Tuesday through  
Saturday; the D Students, rock  
rhythm and blues, Sunday and  
Monday.

**Rogue Stills**, 9850 Carmel Mountain Road, Peñasquitos. 578-2144. Carmen and Carmel. 2 p. 40 music, Tuesday through Saturday.

**Rudi's Hidden Acres**, 3700 C Valley Road, Del Mar. 481-965- Live music, Friday and Saturd call club for information.

**San Luis Rey Downs Golf Co.**  
**Country Club, 31474 Golf Club**

Drive, Bonsall, 758-3762: The Crescendos, big band dance music, 8-12 p.m., Friday and Saturday, 6-10 p.m., Sunday; Bob Long, jazz piano, 7-11, Tuesday through Thursday.

**Stage Coach Inn**, 1865 Vista W Vista, 724-9090: Firecreek, country. Wednesday through Sunday.

**Teenie Room.** 1270 Main Street

**Tequila Flats**, 3296 Mission Avenue, Oceanside, 757-7757:

**That Pizza Place**, 2622 El Camino Real, Carlsbad 434-3171. Brunch

**Them Bones**, 221 East Grand,  
Houston, TX, 77002, 713-526-1234

**Valley Center Inn Saloon**, 2755

Valley Center Road, Valley Center  
749-1466; Chaser, country, Friday  
and Saturday

**Whiskey Creek**, 14240 Pinway Road, Pinway, 748-7531; Alaska, country, Wednesday through Sunday; Tony Dockum and Red Eye, country, Monday and Tuesday

**Whiskey Flats**, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock, Thursday through Saturday; the Beat Club, rock, Sunday and Monday; In Colour, rock, Wednesday.

**Wooden Nickel**, 13303 Poway Road, Poway. 748-6364: Ron Morin, country, Thursday and Wednesday; CW Express, country, Friday and Saturday.

Exchange

**PHIL**



887 C

Mission

**Aimee's**, Hotel La Jolla, 7706 Fay Avenue, La Jolla, 454-3001; Mike Lamy, contemporary, Tuesday through Saturday

**Atlanta**, 2595 Ingraham Street, Mission Bay. 226-3888: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive

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270-7522




**SIERS BROS**

*Thurs-Fri-Sat*


Rock and Roll • Dance • Dining till 3 am Fri. & Sat

**ELLA RUTH  
PIGEE**




San Diego's Finest Jazz • Dining till 3 am Fri. & Sat

**5 CARELESS  
LOVERS**




*Sunday*

Rock and Roll • Dance • Rock and Roll 9-11 pm



**FATBURGER**

JAZZ • JAZZ • JAZZ • JAZZ • JAZZ • JAZZ




**FATBURGER**

*Mon-Tues*

Jazz • Jazz • Tunes • Complete prime rib dinner \$5.99, 4-11


**NOTICE TO  
APPEAR**

Rock 'n' Roll



Mon. - KGB FM Night • Tues. - Restaurant Employee Night

**DIRK  
DEBONAIRE**




*Wednesday*

Wed. - Restaurant Employee Night • 5-11 well drinks • Rock and Roll

**5 CARELESS  
LOVERS**

Rhythm  
& Blues



Monday Entrance Night \$7.99 • Thursday \$17.99

**USA FOR AFRICA**  
Official Tapes,  
Official T-Shirts,  
Posters & CDs

**NEED CASH?**  
We buy records & tape  
collections. We also sell pre-owned  
records & tapes. Guaranteed quality  
at fantastically low prices.

**WIN \$100 SHOPPING SPREE!**  
Artist of the month  
contest—open to all  
Top West locations

**ROCK-N-ROLL CLOTHING**  
Country & Western:  
• shirts • pants  
• jackets • sweaters  
• and much more...

**TRIP WEST**

<b>CLAIREMONT</b> 4279 Glenview Unit Babbler 768-8442	<b>CHULA VISTA</b> 542 S. Broadway City W. Street 426-6138
<b>EL CAJON</b> 472 Fletcher Parkway (across from Parkway Plaza) 447-5075	



**DOS AMIGOS**  
MARINA VILLAGE

On Beautiful Mission Bay

# DOS AMIGOS

## MEXICAN FOOD

# MAY

# NEWSLETTER

(Vol. IV, No. 5)



**DOS AMIGOS**  
OLD TOWN

In Historic Old Town

(619) 223-8061

"Home of the Famous Two-Glass Margarita"

(619) 260-0305



*Performing May 5th in Old Town  
(11 and Marina Village 1 pm)*



*Carnitas Branch Special—\$4.95  
(both locations)*



*In person, May 5th, at Marina  
Village Only—1 pm.*



*Just as hot dancing at 7 pm  
(Marina Village Only).*

**—SPECIAL SUNDAY BRUNCH—**

- Carnitas Brunch—\$4.95
- Tecate Bear (salt & lime) \*1.00
- Strolling Mariachis

**10 AM - 2 PM**

**FOLLOWED BY A FULL DAY'S FUN ON "CINCO":**

- Drink Specials, (Both)
- Dancing (Dos 1 Only)
- Prize Giveaways (Both)
- Miss Tecate (Dos 1 Only)
- Gala Decorations (Both)
- Wide Screen Sports (Dos 1 Only)

**SUNDAY MAY 5th**

**Tiddits of**  
**INTERESTING NEWS**  
**Marina Village:**

Enjoy our After Work  
Fiestas, Weeknights 5 to 7  
p.m. with 50¢ Carnitas  
Burritos, Jukebox Dancing  
and the famous Two-Glass  
Margarita. Bueno!

**Old Town**

Our historic casa celebrates  
its 150th birthday this year  
in Old Town—come by and  
see the beautifully restored  
Casa de Lopez and sur-  
rounding grounds.



*Jukebox dancing to your favorite  
hits (from 5 pm)*



*150 years old this year!*

**Don't Forget**  
**MOTHER'S DAY BRUNCH**

We'll have a free flower for Mom, to go with  
Chef Rodriguez's cooking and specially—priced  
champagne, at both Dos Amigos locations.  
Serving from 10 a.m. to 5 p.m.

*Delicious!*



*Monday, May 12th*



*We'll be serving for Mom, at both  
Dos Amigos*



**DOS AMIGOS**  
MEXICAN FOOD

Now part of the VICORP family

**Dos Amigos Specialty Joins**  
**VICORP**

Specialty Restaurants  
Incorporated

We've been acquired by VICORP, a national  
chain, whom you already know by their San  
Diego restaurants listed at the right. Watch for  
our eventual name change and other exciting  
details.

**The Bathhouse**  
**Piret's**  
**Carlos Murphy's**  
**The Perfect Pan**  
**Monterey Hunting Co.**  
**Hungry Hunter**

Other VICORP restaurants on  
San Diego

# BACCHANAL

NIGHTCLUB MUSIC NOTES • 560-8022

WEDNESDAY THROUGH SATURDAY



PRIVATE DOMAIN

FRIDAY, MAY 3

from 5-9 pm

HAPPY HOUR

50¢ beer & wine, 90¢ kamikazes  
plus 60¢ music by

SCRAMBLERS

FRIDAY, MAY 3

from 9 pm-1

KGB-FM 101 NIGHT

EXPERIENCE  
THE WORLD'S  
LARGEST & ONLY  
HOT TUB  
MARGARITA!

First 500 people who buy one of our  
Margaritas get to keep the special  
commemorative margarita glass!  
(Hot tub donated by Spa Arama)



SUNDAY, MAY 5 - NO COVER

2 bands

BROTHER YOUNG

with special guests

ACCESSORIES

EVERY MONDAY & THURSDAY

LADIES' HAPPY

hour

Monday from 6-12  
midnight and  
Thursday from 5-9 pm.  
The 11 greatest "Mr.  
Good Body" in  
Southern California!  
LADIES BRING  
YOUR... office party,  
birthday party, divorce  
party, going away  
party or bachelorette  
parties! For reservations  
call 560-8069



TUESDAY, MAY 7

The rockin' blues of

RICK CAZLEY

& HIS BLUE ZOO REVIEW

You've seen them open for Johnny Winter, Son Seals, and  
Albert Collins. Now is your chance to enjoy a whole evening  
of their wild rockin' blues.

WEDNESDAY, MAY 8

KGB-FM

101 NIGHT

with JIM McINNES plus

PRIVATE DOMAIN

8022 CLAIREMONT MESA (BETWEEN HWY. 163 & 805)

Come experience Japan's #2 sushi chef

Mission Bay 488-0531. Main Street,  
contemporary music for dancing,  
Friday and Saturday.

Rabia Hotel, 998 West Mission Bay  
Drive, Mission Bay 488-0531. BPM,  
contemporary rock. Tuesday  
through Saturday. Cheatham's Jazz  
Quartet, jazz. Sunday. Piano bar  
Haddy Reed. Tuesday through  
Saturday. Bob MacLeod. Sunday  
and Monday.

Rock Club, 1921 Reicon Street,  
Ocean Beach 222-6822. Scarlet,  
rock. Thursday through Saturday.  
Soldiers of Fortune, rock.  
Wednesday.

Carlos Murphy's, 4303 La Jolla  
Village Drive, La Jolla 437-4179.  
New New Blues. Blues and Brass.  
Pallast, rock. Wednesday through  
Saturday. The Starliners, recorded  
music and video audience  
participation presentation. Sunday  
through Tuesday.

Catamaran Hotel, 2990 Mission  
Boulevard, Mission Beach 488-  
1081. 12-bar Blues Band and Brass,  
contemporary. Tuesday through  
Saturday, except Wednesday, when  
the size is featured. call 625 for  
information.

Chuck's Steak House, 1250  
Prospect Street, La Jolla 434-  
3323. Sakura, jazz. Wednesday  
through Saturday.

Elan's, 7055 La Jolla Shores  
Drive, La Jolla 439-0431. Stone's  
Throw, vintage jazz, swing, and  
rock. Thursday through Saturday.  
Rob Long, jazz piano. Sunday  
through Wednesday.

Haley, 4225 West Point Lane,  
Boulevard, Loma Portal 225-9559.  
Five Lines Up, rock. Thursday  
through Saturday. The Reflectors,  
rock. Sunday. Automatics, rock.  
Tuesday and Wednesday, with Glory  
Road, rock. Tuesday.

Hilton Hotel, Cargo Bar, 1725  
East Mission Bay Drive, Mission  
Bay 276-8010. The Revue Muses,  
contemporary. Wednesday through  
Saturday. Triple Play,  
contemporary. Sunday through  
Tuesday.

Hotel del Coronado, 1550 Orange  
Avenue, Coronado 433-6621. The  
Elements, contemporary. Tuesday  
through Saturday.

Islandia Hotel, Supper  
Club/Lounge, 1441 Quince Road,  
Mission Bay 224-3541. Bogart,  
contemporary. Thursday through  
Saturday. Stu Shamus, jazz piano.  
Tuesday and Wednesday. A live  
outdoor concert is featured every  
Saturday from 4-7 p.m.; call club for  
information.

Joe Murphy's, 4302 Mission  
Boulevard, Pacific Beach 276-  
3220. Ipo Facts, rock. Thursday  
through Saturday. Five Lines Up,  
rock. Sunday and Monday. The  
Hooters, rock. Tuesday and  
Wednesday.

La Valencia Hotel, 1132 Prospect  
Street, La Jolla 434-6771. Bob  
MacLeod, piano and vocal ensembles  
early evening. Tuesday through  
Saturday.

Le Chateau, 5046 Newport Avenue,  
Ocean Beach 222-5300. The  
Source, rock. Thursday through  
Saturday. The Serious Game, rock.  
Sunday through Tuesday. Vortex  
rock. Wednesday.

Le Saint-Martin, 1259 Prospect  
Street, La Jolla 434-2434. Pepper  
and Salt. Latin, salsa. Top 40, big  
band, swing, French, Italian, and  
Greek music. Tuesday through  
Sunday.

Loma Portal (formerly Rodes -  
Inn), 2910 North Boulevard, Loma  
Portal 224-3025. The Rock Revue  
with Riggs and McKeaton, Northern  
rock. Friday and Saturday.

McP's, 1107 Orange Avenue,  
Coronado 435-5280. Sprightly Soles  
contemporary. Thursday and  
Wednesday. Sprightly White Fats,  
contemporary. Friday and Saturday.  
The Reptiles, contemporary. Sunday  
and Wednesday.

# LEHR'S GREENHOUSE

Live Music is Alive at Lehr's

We feature San Diego's hottest bands. Between  
sets, enjoy the latest music videos  
mixed by our VJs on San Diego's biggest screens.

TONIGHT

Thursday, May 2  
KGB-FM 101  
NIGHT

with guest VJ Mike Berger  
Drink specials & surprises - \$1.25 margaritas  
10¢ price admission with KGB-FM card or student I.D.



THE HEROES

with special guest

JOHNNY ALMOND

ROCKIN' WEEKEND

Friday & Saturday, May 3 & 4

THE HEROES

plus



THE HEROES

Notice to Appear

Two bands

Two dance floors

Three bars

Three video big screens

with music videos mixed by Lehr's VJs

\$3

SUNDAY

Spring Fever Night

featuring \$1.00 drafts 10 10 pm • \$1.95 poultis skins

\$1.25 Guinness Rojo tequila shooters

Notice to Appear

TUESDAY & WEDNESDAY

Tuesday, May 7 & Wednesday, May 8

THE HEROES

with special guest

JOHNNY ALMOND

ROCKIN' WEEKEND

Friday & Saturday, May 3 & 4

THE HEROES

plus

JOHNNY ALMOND

ROCKIN' WEEKEND

Friday & Saturday, May 3 & 4

THE HEROES

with special guest

JOHNNY ALMOND

ROCKIN' WEEKEND

Friday & Saturday, May 3 & 4

THE HEROES

with special guest

JOHNNY ALMOND

ROCKIN' WEEKEND

Friday & Saturday, May 3 & 4

THE HEROES

with special guest

JOHNNY ALMOND

ROCKIN' WEEKEND

# THE ROCK PALACE

YOUNG ADULT NIGHTCLUB - 18 & UP

Thursday, May 2 • Rocks with

THERMAL SHOCK

and

INTREPID with INFANTRY

Friday, May 3

The CHAOS continues with

MIKE & DAVE

Saturday, May 4

BIBLE BLACK

with

PSYLMUM and VICTIM plus CENTINE

Sunday, May 5 • BJ ART DECKO

Wednesday, May 8 • 3 bands

Formerly the X-Offenders—welcome back

3 SIMPLE WORDS

plus from L.A., featuring Leonie Shenneman

who has worked with the Tubes, and Ed Mann

formerly with Frank Zappa.

LEFT RIGHT LEFT

also San Diego's own

RESISTANCE

The Hippest Underground Club in San Diego for Young Adults

I.D. required • No alcohol

3485 EL CAJON BLVD. • 563-1066

NO SMOKING SECTION

THURSDAY

Prophet Productions

REGGAE NIGHT

with special guests. 91X dj's

Elamaja Le & Makeda • Large skanking floor

FRIDAY

SALSA • DISCO NIGHT

The New York Latin Sound mixed

by master McCoy from N.Y.C.

featuring an exciting blend of

SALSA, POP, FUNK and NEW WAVE

SATURDAY & MONDAY

THE BEAT

GOES ON

and the CHAOS continues

with Mike & Dave

504 drafts 9-10 pm

SUNDAY • FREE ADMISSION

THE NEW YORK LATIN SOUND

SALSA

TUESDAY

Live music from

IN COLOUR

WEDNESDAY

Dance to the N.Y.C. beat - 92.5 FM's

STUDIO RASCALS

performing master mix live

2 for 1 with 5 pm-11 pm

call club for information, the  
Concertables, contemporary,  
Wednesday.

Mexican Village, 1201 Orange  
Avenue, Coronado 433-1823. Live  
music, Friday and Saturday, call  
club for information. Piano bar  
Key Choo, Sunday through  
Thursday.

Money Money's, 3395 Sports Arena  
Boulevard, Loma Portal 223-5096.  
In Colour, rock. Thursday through  
Saturday. Cakes, rock. Sunday and  
Monday. Top, rock. Tuesday and  
Wednesday.

Mulhoney's, 1031 Orange Avenue,  
Coronado 435-6660. Kendra and  
Barry Maguire, traditional and  
contemporary folk, and French  
music. Friday and Saturday; talent  
night with Kitty Hu-flo, Sunday.

Mulhoney's, 1230 Mission  
Boulevard, Pacific Beach 485-  
7383. Jimmy Taranto,  
contemporary. Thursday through  
Saturday.

926, 926 Bungalow Street, Pacific  
Beach 488-7348. Phil Becker,  
classical guitar. Friday and  
Saturday.

Old Pacific Beach Cafe, 1287  
Mission Boulevard, Pacific Beach  
276-7272. Lila Holly Pappas, jazz  
and blues. Thursday through  
Saturday. Hollis Gentry and  
Fathburger, jazz. Sunday. Notice to  
Appear, rock. Monday and Tuesday;  
the Fine Careless Lovers, blues and  
rhythm and blues. Wednesday.

Pax Bar and Grill, 1025 Prospect  
Street, La Jolla 434-5711. 341  
Good, jazz music. Tuesday through  
Saturday.

Rusty Pelican, 4340 La Jolla  
Village Drive, La Jolla 587-1886.  
Chapter Eleven, Top 40 dance  
music. Thursday through Saturday;  
live music. Tuesday and Wednesday;  
call club for information.

The Salmon House, 1920 Quince  
Road, Marina Village 223-2234.  
Sally Saxton, contemporary.  
Tuesday, Friday, and Saturday  
happy hours.

Sandtrap Lounge, 2702 North  
Mission Bay Drive, Mission Bay  
274-3314. Ed Ellis and Tapestry,  
jazz, nostalgia, blues, and  
contemporary. Thursday through  
Saturday and early evening Sunday.

Spice Rock Restaurant, 1315  
Mission Boulevard, Pacific Beach  
482-7666. Robert Weir, classical  
guitar. Wednesday through  
Saturday.

Steamer's, 1165 Corner Avenue,  
Pacific Beach 274-2123. Dean  
Davidson and Bob Morris, jazz,  
5:30-9:30 p.m. Tuesday,  
Wednesday, Thursday, and Saturday.

Tablao Flamenco Nightclub and  
Restaurant, 1567 14th Street,  
Pacific Beach 483-2202. Live  
flamenco music and dancing, 7:30  
and 9:30 p.m. Wednesday,  
Thursday, and Sunday; 7:30, 9:30,  
and 11:30 p.m. Friday and  
Saturday.

Texas Teahouse, 1970 Voltaire  
Street, Ocean Beach. Top Cat  
Country blues. Thursday. Rock  
10-12. Blues, ballads, and rock.  
Tuesday and Sunday.

Top of the Cone, 1216 Prospect  
Street, La Jolla 434-7779. Luba  
Pappas, classical, easy listening,  
and variety piano. Wednesday  
through Saturday, and Sunday  
brunch.

Upstart Crow and Co., Seascout  
Square 4475 Mission Beach  
Boulevard, Pacific Beach 472-  
5222. David and Frances's Sonny  
live classical music. Sunday  
brunch.

San Diego North

The Abilene Country Saloon,  
Town and Country Hotel, 300 Hotel  
Circle North, Mission Valley 274-  
2114. Mainstage sessions, Tuesday.

# DISTILLERY NIGHTCLUB

140 S. Sierra Ave. • Solana Beach • 755-6733

Tonight

Thursday, May 2

OUR 9th

ANNIVERSARY PARTY

featuring

THE REFLECTORS

AUTOMATICS

BEAT CLUB

Private party 7-8 pm • Open to public 8 pm • Live music  
begins promptly at 8 pm. Prize giveaways include dinner for 2  
at FIDEL'S MEXICAN RESTAURANT, Solana Beach. T-shirt  
and prize giveaways compliments of ROCK SOCKS,  
413 E. Grand, Escondido. During the set change don't miss  
our introduction to summer—BIKINI FASHION SHOW.

At midnight, a toast  
to the departing bartender  
of the decade—VINI

Friday & Saturday, May 3 & 4

Automatics

HAPPY HOUR 7-9 PM—

50¢ BEER, WINE & WELLS

Sunday, May 5

CINCO de MAYO

with your host

PANCHO

Doors open at 5 pm with Pancho's complimentary appetizer  
Music at 6 pm-10 pm by

PRIVATE DOMAIN

Every Tuesday

ICED TEA NIGHT

featuring

CAT TRACKS

\$1.50 iced teas all night

Wednesday, May 6

LADIES' NIGHT

Music by

REFLECTORS

No cover for ladies • \$1 Margaritas

PADRES VIA SATELLITE

NO COVER UNTIL 9 P.M.

REFLECTORS

REFLECTORS

REFLECTORS

REFLECTORS

REFLECTORS

REFLECTORS

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REFLECTORS



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along, 6:40 p.m., Friday and Saturday.

**The Chocolate Affair** Gourmet Restaurant, 806 West Washington, Mission Hills, 296-1311. Minette, Celine harpist, folk singer and guitarist. Friday and Saturday, Lynn Hall, Latin harp. Sunday, Norel, traditional harpist. Wednesday.

**Club Cult/The Whistle Stop**, 2336 Fern Street, Golden Hill, 284-2845. Blackstone, punk funk. Friday.

**The Coo-Coo Club**, 4383 University Avenue, 283-8213. Jonathan the Texas Flash, honoring variety requests. Friday and Saturday, J.R. Robles, honoring variety requests. Friday and Saturday.

variety requests, 5:30 p.m., Sunday.

**The Masters**, 2051 Shelter Island Drive, Shelter Island, 243-2572. Old Ridge, comedy and music. Tuesday through Saturday. Greg Glover, contemporary. Sunday and Monday.

**Doodles**, 4225 El Camo Boulevard, East San Diego, 283-6287. Piano bar. Paul Grogg, Tuesday through Saturday. Patti Glenn, Sunday and Monday.

**Drowsy Maggie's**, 339 West University Avenue, 283-8581. The San Diego Shorelifers, fall tales and folk stories. 7 p.m., Thursday. The Paradise Street

band, Irish music. Friday. Tom and Judy Carlstrom, English and Irish songs on hammered dulcimer and harp. Saturday. Patti Scilla and Rodgers, concert flamenco guitar in solo and duets. Sunday. Old Time Hood Night, Monday. Kevin Kelly and Friends, Tuesday. 8 p.m., Tuesday. Cathy Curtis, guitarist and songwriter. Wednesday.

**Fat City/Chino Camp**, 2137 Pacific Highway, downtown, 232-0686. The Most Valuable Players, jazz. Friday and Saturday.

**Hotel San Diego**, 339 West Broadway, downtown, 234-0221. Harry's Bar, John Engren,

contemporary. Thursday through Saturday. Joe Aracchi and Pevens, jazz. Sunday. Jose Caraba, contemporary jazz. Monday through Wednesday. Joe Aracchi, jazz. Monday through Friday. Happy hours.

**Imperial House**, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525. Wayne Jure, jazz. Tuesday through Saturday. With the Imperial House Opera Singers. Wednesday. Wayne Jure and Hank Young, jazz. Friday and Saturday. Ben's Gail, piano and vocals. Friday. Happy hour.

**"The Invader"**, at the dock, 1066 North Harbor Drive, downtown, 288-8066. The Sacramento Five, contemporary. Tuesday through Saturday.

**298-8066**. The Invaders, contemporary music for dancing. Tuesday through Saturday. Hollis Center and Fairbairn, jazz. Sunday.

**Jelly Roger**, 807 West Harbor Drive, Scripps Village, 233-4300. Barker and Orr, comedy and music. Wednesday through Saturday.

**Le Maison**, 3681 Fifth Avenue, Hillcrest, 298-0133. Ron Wheeler, contemporary and folk. 6:30 p.m., Friday and Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017. King Biscuit Blues, blues and rhythm and blues. Thursday through

Saturday. Full Circle, Latin, rhythm and blues, and swing. Tuesday and Wednesday.

**Nona Lisa Restaurant and Cocktails**, 2081 India Street, downtown, 234-4893. Guy and Jack's and guests, Italian songs, pop standards, and opera. Saturday.

**O'Hungry's**, 2547 San Diego Avenue, Old Town, 298-0133. Ron Wheeler, contemporary and folk. 6:30 p.m., Friday and Saturday.

**Our Place at Mikan's**, 2424 Fifth Avenue, Hillcrest, 232-1773. The Ron Satterfield Quartet, jazz. Friday and Saturday. The Clarence Bell Trio, jazz, 6-10 p.m., Sunday.

**Patrick's II**, 428 F Street, downtown, 233-3977. Patti Brightman's Preservation Project, traditional jazz, early evening. Thursday, 7 p.m. Top 40 dance music. Friday and Saturday. Sugar and Jack's and guests, Italian songs, pop standards, and opera. Saturday.

**The Rock Palace**, 3465 El Camo Boulevard, 563-1066. Intrepid, rock. Thermal Shock, rock, and Infantry, rock. Thursday. Bible Black, rock. Victim, rock. Sentinel, rock, and Pythian, rock. Saturday. audition night. Tuesday. Chalice, rock, and Raven Mad, rock. Wednesday.

**Rosie O'Grady's**, 3402 Adams Avenue, Normal Heights, 284-7666. Robin Hemmel, blues and jazz guitar. 2:45 p.m., Sunday.

**Sheraton Harbor Island**, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Devocion, Top 40 dance music. Thursday through Saturday. Mark Meadows, jazz, Tuesday and Wednesday. The Jets, vintage rock. Friday. Happy hour.

**Sheraton Harbor Island West**, 152 Harbor Island Drive, Harbor Island, 291-6400. Michael Pritchard, classical piano. Sunday through Wednesday. call club for information.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070. The 14 Head, rock. Thursday through Saturday. Endavour, rock. Sunday. live rock. Monday through Wednesday. call club for information.

**Wangler's Roost**, 6179 University Avenue, East San Diego, 582-1070. The 14 Head, rock. Thursday through Saturday. Endavour, rock. Sunday. live rock. Monday through Wednesday. call club for information.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-0110. Dusty and Melissa, contemporary. Wednesday through Tuesday.

**Wangler's Roost**, 6179 University Avenue, East San Diego, 582-1070. The 14 Head, rock. Thursday through Saturday. Endavour, rock. Sunday. live rock. Monday through Wednesday. call club for information.

**Your Palace**, 3229 Governor Drive, University City, 453-4444. Mel Good, jazz, piano. Sunday. brunch and Monday from 5:30 p.m.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-0911. Joe Stewart, contemporary. Wednesday and Thursday. Costa V, contemporary. Friday and Saturday. Frank Decker, contemporary. Sunday through Tuesday.

**Wangler's Roost**, 6179 University Avenue, East San Diego, 582-1070. The 14 Head, rock. Thursday through Saturday. Endavour, rock. Sunday. live rock. Monday through Wednesday. call club for information.

**Your Palace**, 3229 Governor Drive, University City, 453-4444. Mel Good, jazz, piano. Sunday. brunch and Monday from 5:30 p.m.

**Jose Murphy's Nightclub & Pub**  
4307 Mission Boulevard, Pacific Beach 270-3220

**IPSO FACTO** Thursday-Saturday  
**SIVE LINES UP** Every Sunday & Monday  
**THE HEATERS** Tuesday & Wednesday

**CINCO DE MAYO**  
Sunday, May 5th, 10:00 am  
**\$12.55, ALL DAY**  
Corona, Dos Equis, Shots of Gold, Margaritas and all Mexican cocktails.  
Come party on our outdoor deck.

**TICKET EMPORIUM**

**Al DiMeola**, May 2  
L.A. Village Inn  
**Reggae Sun Splash USA**, May 9  
**Alabama**, May 12  
**Johnny B. Goode**, May 30  
**Phil Collins**, June 3  
**Frankie Goes to Hollywood**, June 15  
**Luciano Pavarotti**, June 27  
**Country Music Jamboree**, July 7, Lakeside Rodeo  
**Years for Fears**, July 9  
**Randy Newman**, July 13  
**Adam Ant**, July 24  
**Beach Boys/Padres**, May 12

**All Humphrey's Shows:**  
**Leo Kottke**, May 5  
**Bonnie Raitt**, May 26  
**America**, May 31  
**David Browner**, June 1  
**Earl Klugh**, June 2  
**Shadowfax**, July 24  
**Chuck Mangione**, Aug. 21  
**Ray Charles**, Aug. 27  
**Dino Strolach**, Sept. 7  
**Stanley Clarke**, Sept. 12  
**Al Jarreau**, Aug. 11  
**GRP Jazz '85**, Aug. 9

**Cats, L.A.**, now running  
**Seaborn**, all games  
**Padres**, all games

If you don't see it listed call & ask  
Now accepting refundable deposits for:  
Springsteen, ZZ Top, Culture Club, Cyndi Lauper, Neil Diamond (soon), Darius Rucker, Journey, Zappa, Diana Ross  
8550 Mainway Rd. 575-7669  
MC/Visa/American Express/Phone orders

**Wind rose**  
1935 Quivira Rd. • 223-2335  
Appearing through May 11

**LONDON**

**DRINK SPECIALS**  
Sunday: Orange Crush 75¢ Tuesday: Iced Tea \$1.25  
Monday: Watermelons 75¢ Wednesday: Kamikaze 75¢  
Thursday: Iced Tea \$1.25

**SUNDAY CHAMPAGNE BUFFET BRUNCH**  
The best of live rock & disco in San Diego  
At Windrose, we serve food  
Banquet facilities available.

**WEST COAST TICKETS**  
**PADRES/BEACH BOYS** — May 12  
**JIMMY BUFFETT** May 30  
**TEARS FOR FEARS** July 9  
**AL JARREAU** August 11

**Phil Collins (Irvine)** June 2  
**Adam Ant** July 24  
**UB40** August 8  
**Chuck Mangione** August 21  
**Dire Straits** September 7

Now accepting deposits for:  
**PHIL COLLINS**  
**Bruce Springsteen • Chicago • U-2**  
**Nell Diamond • Culture Club • Rolling Stones**

Buy • Sell • Trade  
Stardust Hotel, Suite J-1, Hotel Circle  
692-4133 • Mon.-Sat. 9:30 am-8:00 pm • Sun. 10:00 am-2:00 pm

**BODIES** 6149 UNIVERSITY AVENUE • 583-5700

Tonight, May 2  
**SVEN-ERIK & THE "E" TICKET ROLLERS**

Friday, May 3  
"Working-Class Heroes" presents  
**ELECTRIC SONS**  
**CHORDS OF FAME**  
**SIDEWINDERS**  
(DAVID & DOUGLAS RALPH)

Saturday, May 4  
**ROCKIN' REBELS**  
**PALADINS**  
**THE RECKLESS**

Sunday, May 5  
"502 WAYS TO BENEFIT FRANK" beginning at 5 pm  
with (in alphabetical order):  
**CINDY LEE BERRYHILL** **MOJO NIXON & SKID ROPER**  
**CHORDS OF FAME** **THE SHARDS**  
**DFX2** **SIDEWINDERS**  
**ELECTRIC SONS** **SYNDICATE OF SOUL**  
**JOEY HARRIS & THE SPEEDSTERS**  
Zolla guitar give-a-way & free records!  
**FREE BUFFET** 6-8 pm

Monday, May 6  
"Rock & Roll's Jam Night" with  
**COWJAZZ** hosting  
Beginning tonight, every singer, songwriter, musician, or local star signs up to 9 pm to perform. Next week we'll give you right here which contributions through the House Show. (House songs, duets, and solo acts) take the show. Support the music scene by your participation and let's get the house out of the woods! 10-11 PM

Tuesday, May 7  
**THE RESISTANCE** **THREE SIMPLE WORDS**

Wednesday, May 8  
**RIMSHOTS**

COMING UP:  
May 10—N.E.L. THE RECKLESS AND DREAMING IN COLOR  
May 11—BOBBY CHEVROLET, SIDEWINDERS and  
SVEN-ERIK & THE "E" TICKET ROLLERS  
May 16—BANDWAGONS  
May 19—FIVE CARELESS LOVERS and EVERETT KING'S MODERN SECTION  
May 21—COWBOYS  
May 22—CALIFORNIA COUNTRY CLUB

**JOIN US FOR THE FUN OF IT!**

**Oh! Ridge**  
Dance to the hot sound of keyboard artist

**GREG GLOVER**  
Sunday & Monday  
8 pm-12 midnight

**Doc Masters**  
in the  
Shelter Island  
Marina Inn  
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**THE GREAT AMERICAN LIP-SYNC CONTEST**

**Crystal T's Emporium**

The Return of the "GREAT AMERICAN LIP-SYNC CONTEST" ...  
The demand has been incredible... It's been outrageous. You've begged us to bring back the "Great American Lip-Sync Contest" and now we're doing it! For eight consecutive weeks (beginning Thursday, May 9th), \$175 in prize money will be given away to the talented "Syners".  
Then on July 18th, the Grand Finale will be held and \$500 in prize money will be awarded to talent destined for Hollywood.  
Sign-ups begin at 9:00 am. Contest begins at 11:00 pm.  
Opportunity awaits you... get those lips in Sync.

**REFLECTIONS BELECTION2**  
presents

**Mark Meadows Band**  
May 7-June 1  
Tuesday-Saturday from 8:30 pm

**The Jets**  
Friday Happy Hour from 5:30 pm

**Happy Hour**  
Monday-Friday 5 pm-7 pm • Complimentary hors d'oeuvres

**Sheraton-Harbor Island East**  
1380 Harbor Island Drive, San Diego



**Tuba Man's**, 2551 University Avenue, North Park, 265-9426. Live music, Friday through Sunday. Call club for information.

**Tuba Man's No. 2**, 7149 El Cajon Boulevard, 498-6932. Subo, contemporary rock, 8:30 p.m., Saturday.

**Upstart Crow and Company**, 835 West Harbor Drive, Seaport Village, 232-4855. Airwaves, reggae, Saturday and Sunday; Rick Saxton, folk and rock, Sunday.

**Viscount Hotel**, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. Piano Bar, Bob Corwin, Tuesday through Saturday. Palm

Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

**Vulcan**, 4278 University Avenue, East San Diego, 284-9319. Live music, Thursday through Saturday; call club for information.

### East County

**Antonio's Hacienda**, 700 North Johnson, El Cajon, 442-8827. Lorie Hudson and Dashi Best, contemporary, Friday and Saturday through Saturday.

**Baxter's**, 1025 Fletcher Parkway, El Cajon, 442-9271. Ricks, contemporary rock, Thursday through Saturday.

**Harney Stone Too**, 7059 El Cajon Boulevard, College area, 463-2263. Jim and Theresa Hinton, Irish music, Thursday and Sunday; Eamon Carmel, Irish music, Wednesday, Friday and Saturday.

**The Boondocks Restaurant**, 8320 Parkway Drive, La Mesa, 465-3660. Randy Beecher, contemporary, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Dale Pearson, contemporary, Tuesday and Wednesday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-5757. Chain Reaction, contemporary rock, Thursday through Saturday; Ricks,

contemporary rock, Wednesday.

**Calypso Lounge**, 975 Greenfield Avenue, El Cajon, 440-9526. Ron Morin, contemporary, Friday and Saturday.

**Carlton Oaks Country Club**, 9200 Inwood Drive, San Diego, 448-4242. Colin and Kanch, contemporary, Friday and Saturday.

**Casa Don Diego**, 8547 Cuyamaca, San Diego, 448-7926. Gary Renner, Top 40, blues, and country, Friday and Saturday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday

through Saturday; Live country music, Sunday; call club for information, ongoing lessons, Monday and Tuesday.

**Coe-Coe's Nest**, 12247 Woodside Avenue, Lakeside, 443-2300. Dale Pearson, piano variety, Friday and Saturday.

**Dock's Landing**, 1185 East Main Street, El Cajon, 442-0258. Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

**Don's East**, 13321 Business Highway Eight at Las Cioches, El Cajon, 443-2444. Big Sky, country,

Friday and Saturday.

**Don's West**, 5285 Baltimore Drive, La Mesa, 462-0533. Southern Comfort, country, Tuesday through Saturday; Big Sky, country, Sunday and Monday.

**El Amigo Plaza**, 1340 Broadway, El Cajon, 442-0537. Linda Rae and the Gravel Canyon Band, country, Sunday through Wednesday.

**Flinn Springs Inn**, 15505 Highway 80 El Cajon, 443-9968. Haywire, country, Wednesday through Saturday.

**George Joe's Restaurant**, 9586 Murray Drive, La Mesa, 469-6158.

Stephen Cox, contemporary, Friday and Saturday.

**Happy Days Car Hop**, 9664 Campo Road, Spring Valley, 461-1757. The Belair Boys, vintage rock, Friday; The Ducktail Review, vintage rock, Saturday.

**Horseshoe Tavern**, 7664 Broadway, Lemon Grove, 469-6344. The Smith Brothers, country and contemporary, Friday, Saturday and Sunday; hosting a jam session, 7:30-11:30 p.m., Sunday.

**Kentucky Stud**, 11377 Woodside Avenue, San Diego, 448-3402. Martin Eddy and Country Breeze, country, Thursday through Sunday.

**Lakeside Hotel**, 9940 River Street, Lakeside, 443-9591. The Shadow Riders, country, Friday and Saturday.

**La Posada del Sol**, 8238 Parkway Drive, La Mesa, 462-2640. Jerry Baze and a Touch of Country, country, Wednesday through Saturday.

**Legends**, 2754 Alpine Boulevard, Alpine, 445-5545. Live country music, Friday and Saturday; call club for information.

**Live Oak Springs**, Old Highway 80 Boulevard, Jacumba, 766-4288. Live country music, Saturday; call club for information.

**Lorenzetti's**, 596 Broadway, El Cajon, 442-9096. Pitch N' Woo with Gerrie Wino, contemporary, Tuesday through Saturday; Fin Hingham's Preservation Band, Dixieland jazz, Sunday and Monday.

**Magnolia Mulwanny's**, 8861 Magnolia Avenue, San Diego, 448-3530. The Ferris, rock, Friday and Saturday.

**Mama's Wink**, 533 East Main Street, El Cajon, 447-3854. The Baja Strips, Top 40 dance music, Tuesday through Saturday; Sergeant Slaughter, variety rock, Sunday and Monday.

**Marie Callender's**, 6950 Alvarado Road, La Mesa, 465-1510. Acoustic

Music, popular and American folk music, Tuesday.

**Mr. Bill's Blackberry Saloon**, 399 North Magnolia, El Cajon, 447-4500. Dusty and Gary, country and blues, Thursday and Wednesday; live music, Friday and Saturday; call club for information; Lee and Jack, country and blues, Sunday.

**Nite Owl East**, 667 North Mollison Avenue, El Cajon, 447-3854. The Baja Strips, Top 40 dance music, Tuesday through Saturday; Sergeant Slaughter, variety rock, Sunday and Monday.

**Our Favorite Place**, 8546 Mission Gorge Road, San Diego, 449-6240.

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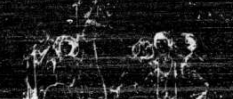
■ Stampede's stompin' ground is North County. They've been singin' and makin' folks happy up that way for quite a while and have been voted North County's Country Western Band of the Year. Now they're at the Abilene and you can bet there's some real foot tappin' and jammin'. Show begins at 9:00 p.m., Tuesday through Saturday.


■ And don't miss Abilene's Two-Step Contest  
□ Cash prizes every Wednesday night to couples with the best Two-Step  
□ 1st and 2nd place winners receive \$50 and \$25 respectively and a chance to enter the finals  
□ Finals will be held May 15th, \$200 will be awarded to 1st place, \$100 to 2nd

■ Country Fashion Auction held every Thursday at 8:30 and 9:45 p.m.


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No cover charge

**Bob Long at the piano**  
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**Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111:**

**Van Winkle's**, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and

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**Dock's Cocktails**, 317 Third

**Joey's**, 415 Broadway, Chula Vista.  
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Chula Vista, 427-4200; Live music Friday and Saturday, call club for information.

**Old Bonita Store Restaurant,**  
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before 5:00 p.m. The listings are  
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**Bowling for Larva:** *Spirit*  
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WEDNESDAY NITE LIVE join the fun with contests, prizes and live  
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 Cindy Lee Berryhill: *Indies*  
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 Tom and Judy Carlsborn: *Imagery*  
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 Kameron Carroll: *Hilary's Snow*  
 Joe  
 Brian Connolly: *Hilary's Snow*  
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 Bryan Finkelshtein: *Old Time Cafe*  
 Alasdair Fraser and Paul MacNeil:  
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 Bill Grant: *Cafe*  
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*Snow*  
 Joe  
 Kendra and Harry:

*Malincony's Comrades*  
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 Latin Soul: *La Tapatia*  
 Los Lopezes: *Harvest*  
 Leslie and Louise Chang: *Awc*  
 Sean McVicker: *Ireland's Open*  
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# THE READER PUZZLE #355 Fruit Loop

By Don Rubin

The fruit labels at the right are from:

- 1) Venezuela
- 2) Chile
- 3) California
- 4) France
- 5) Israel
- 6) Ecuador
- 7) El Salvador
- 8) Mexico
- 9) Florida
- 10) Guatemala
- 11) Honduras
- 12) Brazil
- 13) Hawaii
- 14) Colombia
- 15) New Zealand
- 16) Belize
- 17) Costa Rica
- 18) Texas
- 19) Puerto Rico

Beginning at Indian River (Florida), and using custom-made borders as a guide, see if you can place the labels in geographic order — east to west. Then list their numbers below.

Rules of the Game

1. Prices for solving the Reader Puzzle will be two free passes to OFURO HOT TUBS in Pacific Beach or Reader's Tub.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80083, San Diego, CA 92181) by 9:00 a.m. Wednesday, six days following the issue date.
3. All entries must be accompanied by your name, address and choice of prize (include short size S, M, L, XL).
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 only got five prizes each week 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.

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**South Mission Beach** - Newer high-tech design condo right on the bay, upper unit. **\$175,000.**

**South Mission Beach** - Spacious 2 bedroom, 2 bath, fireplace, full 2-car parking, ocean view. **\$189,500.**

**South Mission Beach** - Dynamic 3 bedroom, 2 bath townhouses, close to bay, swimming, the roof, gas bar-b-que, large balconies, front and back. **\$109,000.**

**South Mission Beach** - Large duplex 3 bedroom, 2 bath and 2 bedroom, 2 bath, 2-car garage plus 2 extra parking, could be condos. **\$175,000.**

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