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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 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'w become very popular among young black students and nonstudents; and campas orga nizetiens clearly have benefited fit ancially from the creatal arrangement that allowed benefited In ancially from the rental arrangement that allowed the dance sponsor, to pay a reduced rate. So why did the SOSU

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

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803. San Diego. 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

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 fourneen people at a concert at the Aztec 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 ironically noted that the number of arress for furge, liquor, end violence was not particularly high for such a concert at Aztee Box Where is the Associated Students Council now. "Why aren't he expressing "harror" at the eincidents as they did when Isstening to campus police describe the black dances." San Diego

... A Rip Snorter From Start To Finish'

Lagree wholeheartedly with Smith and his article "How to Write a Bestseller," published Smith and his article. How to Write a Besteller, 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 best-seller list and how much significant, good literature is out there to which the peblishing world (and I include reviewers) ere

world (and I include reviewers) are seemingly oblivious.

I must admit that I would do to to have one-tenth the space decored to the Bont, as was given to the Bont, as was given to by a local author and Las all the elements necessary to good faction. David Harresty has written on exerting adventure tale based on an exciting adventure tale based of true events about the backpacking of marijuana across the Mexican border in 1970. The subject is border in 1920. The subject is timely, the threes are thought provoking, the perspective is major and genuine, being devoid of the stereotypical violent and sensational viewpoint usually of cred in regard to this saftyeer. There is no does just the mass appeal of a story that the three reports in the war on draws by the news modul. Harresty, in Brother of the Ren press on an hones.

news media. Hartesty, in Brotae of the Run, gives as an honest account of the way at really was dacqueline Ann Hicks Oppier Books Sun Diego

Me And My Galley Slaves

white catting banch and perusing an old copy of the Reader of April II past. I noticed a letter to the editor entitled "Zoo of Naive Weirdness" by Alien Hundley of Cardiff. He was reaponding to the Crew Classic, and wrote. "I recalled galley slaces towing in and out of an ancient studies course a leave received."

was a very expensive system which helped to bankrupt the government coffers. By the time Louis died in 715, the fleet was in utter

So much for the real stuff of which history is made.

Ray Schwart:
San Diego

Precious Few Laughs

Laughs

I laughed out loud at John
Disposition's article freezes of Joe
Nipote's Invitation." Agril 25.11
didn't attend in person to use
Nipote, but D'Agostino's writing
nook me there after the fact, who the
was altoned as good. A fine and
filling piece of worting. Readirhas begin to review consol',
performances in Sim Diego, Outtown has suddenly become an
important showcase for up under
comics now that we have
both the Consoly Seven in La folia
of the Consoly Seven in La folia
and there are pre-ious Sev laughs
in newspapers, these days.

This Bida'
San Diego.

recalled galley slaces issoing in and out of an ancent studies.

Either he was sleeping during this particular facture (always a possibility) didn't we all!) or the course instruction was giving out a crimence, material stone, blacky is course instruction was giving out a crimence, material stone, blacky is considered to the construction of the

more about the ancient slee galley, I was majoring in grad school it, ancient studies with an emphasis on the ancient noises of the extraction of the control of the Calley shares; is comparatively a large phenomenon in our history; it can be first seed ouring the Was-care he first seed ouring the Was-ton to the control of the control of Louis XIV of France, in white about 50,000 Fernelmen, Greeks Tirks, Algonqua Indams, variety of the control of the control of the control of the control of the con-trol of the control of the control of the control of the control of the con-trol of the

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 comeeks of Matt Groening and Lynda Barry. They are so strange — I love it! My money says they il! efflow Rick Geary they il! efflow Rick Geary strangl publication. Kudos! Shake var groove thang! Perro Grande La Jolla

Bugs and Worms and Dinosaur Bones Roaming through the back rooms at the San Diego Natural History Museum. By Gordon Smith

City Lights Where all the oleander has gone, Mission Beach miscreasts, computer bulletin boards, the wooden ship Aqualung: and more... Straight from the Hip Matthew Alice dusts off a basebail

query on the rumps of umps and then tunes in to FM.

The Inside Story Who are the strongest contenders in a future mayoral election and who is trying to find out?

By Paul Krueger.

The Necessity of Invention Why the world never beat a path to the door of Homer Youngs. By Stephen Meyer Theater The Yuppie quest to "have it all" is at the root of a play that doesn't. Jeff Smith reviews the Gastamp's Isn't It Romantic.

Movies The British carry on the gangster tradition in The Hit.
Reviewed by Duncan Shepherd

More Theater Jonathan Saville does not find the South Coast Rep's production of Rum and Coke particularly stirring. Comedy A thick slice of homegrown bramor, coursesy of comedian Louic Anderson. By John D'Agostino

Restaurants Eleanor Widmer reflects on the power of the food critic, and dines at Carlsbad's European Café and at the Belgian Lion in Ocean Beach Quarter Notes The Pacific Chamber Ensemble in Point Loma, Catherine Comet conducts the San Diego Symphony, and Three's Company dances at UCSD. By Jonathan Saville



Highlights of Upcoming Events The art of David Alfaro Squetro, the hot rod truck-pull and mud-bog championships, performace artist Arthur Frick's Headlights at Sushi, and some heavy paddling...

Events Listings Dance, film, music, lectures, radio television, sports, specials, for kids, galleries Guide to the Theater Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory



Index to Specialized Display Advertising

Automotive, real estate, restaurants, services, sports and fitness Life in Hell My fifth grade diary (#2). By Matt Groening ... Ernie Pook's Comeek Oh-oh-oh. By Lynda Barry ... 31 The Reader Puzzle Fruit loon By Don Rubin 33 Off the Cuff Describe an idyllic time in your life.



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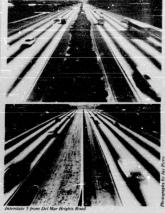
VERIFIED

City Lights

Caltrans Weeds Out Bumper Crop

have noticed the gradual disappearance of the oleander bushes that have fined the median strips of both freeways since they were built more than twenty years ago. In just the last two months, California Department of Transportatio kers 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 1-8 between Seventieth 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 Interst Plans call for the eventua oleanders on San Diego Ocaniers 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.
Already, Larson notes, the
defoliation of county feares

defoliation of county freeways has resulted in growing criticism from lovers of greenery, with the two n recent projects launching a bit of explanatory history. spate of letters to the editors of arious community newspan struction project began i



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 When the interstate freeway

Hamel began to notice a drastic change, brought on by the closure of the Belmont Park amusement park across

entura. Almost overnight, he

says. Mission Beach became a

transients who took up housing

in the various abandoned buildings and rides. If Belmor Park became a mini-nation of

"undesirables," the old roller

became their capital city. Using

nent of miscreants

coaster, surrounded by a concealing wooden fence

Belmont Park as a base, an

many. Hamel surmises.

uprooted with the start of

downtown redevelopment invaded Mission Beach,

the boardwalk and in the

brazenly selling drugs along

what Hamel terms

"war zone" of sorts, as the deserted amusement park began to attract a slew of

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 bit the wind-hields, causing quite severe injuries." And at the

ontests, designed to attract th

initiated regular bike patrols

restored; families could once

roller skaters could skate all

same time, Larson adds, the oleanders had grown to such heights that the California Highway Parrol complained about inspaired visibility; maintaining the bushes at a reasonable height so that CHI officers could see across them became 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 eliminates, which meant Caltrans would no longer have to bear the added cost of constantly trimming the

Replacing the old cable-andoleander barriers all at once, however, proved financially unfeasible, Caltrans soon found out. It was decided first to install the concrete barriers only on future freeway projects

— the initial installation was one the stretch of Interstate 805 that connected Interstate 8 with northbound 1-5. completed in 1975 — with a

(continued on page 38)

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 Hamei'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 Mission Bay Drive and Mission Boulevard, and thus affords the younger Hamel an ideal vantage point rom which to monitor beachfront goings-on. And right now, Dan Hamel does not like what he sees

ke what he sees.

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 amilies picnicked on the sands beach; girls in bikinis roller-skated up and down the boardwalk to scattered whistles But in the same year that

Hamel's front door; roller skating girls became frequent targets of obscene remarks; the overall crime rate in Mission Beach, police statistics

the early Sixties, Larson says

concern about potential head-

options to keep out-of-control

vehicles from veering into

oncoming traffic. The agency



families and locals who had originally frequented Mission Beach. Recognizing alcohol abuse as a major cause of the problems. City of San Diego three years ago banned revealed, was five times that of nearby Ocean Beach.

Dan Hamel decided to act. In
1979 he helped form the glass bottles from the beach; that same year, the police department decided to take up Hamel on his offer and Mission Beach Property Owners and Merchants Association, an ad hoc committee of similarly And by the summer of 1983. Hamel notes, Mission Beach's tranquility was once again concerned locals whose fire accomplishment was getting the fence around the roller coaster torn down and the other again picnic on the beach without being harassed, and abandoned Belmont Park structures buildozed to the ground. Hamel served on they wanted without having t several other local boards, and with brother Ray, lobbied for an increased police presence by officers for more intensive beachfront patrols. The Hamels also staged a variety

risk their bathing sur tops being torn off by leering But this year. Hamel ha 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 seawalt is mee again lined with "undesirables" blasting loud music through their radio and drinking beer from cans to get around the bottle ban; every day, it seems, out-of-towners come into his shop and vovnever to return "buwives are being hooted at, or their kids are being offered drugs." Hamel says. On one weekend afternoon, Hamel says, he watched two giris get one of the five portable estrooms that sit on the far enrestrooms that sit on the far er of the Mission Beach parking lot across Ventura Place from his store; an observation insociated man inauculately ran up and topped as over the trapped girls and then

ran past the vandal to rins themselves off in the ocean. while the still-laughing perpetrator simply returned to his spot on the seawall and downed another beer. "I would think the situation would be as intimidating to visitors as it was eight years ago," Hamel says,
"I've been here eighteen years,
and I know it's intimidating to

Part of the problem Hamel

feels, is due to growing beach use brought on by San Diego's steady population increase and by drifters coming to the area instead of to their traditional downtown haunts. But the main reason behind Mission Beach's apparent regression. Hamel says, is alcohol, and though the San Diego City Council is currently considering a total ban on booze starting with the there is a need for immediate luced motions calling fo such actions to the execut board of the Mission Beach Town Council and to the Mission Beach Merchants Association, a two-year-old offshoot of the group he helped form in 1979; both proposals were promptly passed. unanimously, by both groups and Hamel says he hopes the city council will take notice and likewise step up their

City Lights

X26 On

The Line

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

For instance, the Navy parachutists who jump near Brown Field on Otay Mesa may

say that also warrant attenti

be the next casualties in the ongoing border police skirmishes, "The wind

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'll act according to Mexican rules, just like [American authorities] now act by

we're going to arrest them

The veteran officer was

American rules.



Modem Operandi

In 1981 there were only five or so computer bulletin boards operating in San Diego Count, : today there are more than seventy such systems, which allow their users to sell. swap, or otherwise exchange 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

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 pers to find partners for romantic liaisons. The Adult Fantasy Line is somewhat less discreet
its users frankly state their
attributes and desires. But not all services deal with the randy sice of human interaction.

P.dBMS#1, 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, sci-fi buffs, and the users of various computers ike the system run by th San Diego that is for people using an Apple Macintosh According to Meeks, the

relatively small group of individuals madly in love with individuals madly in low with computers and electronics. But as more people bought 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

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 other 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 acress 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

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 crossed the border in pursuit of 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 border patrol, "If the border patrol, using their helicopter and infrared sights, saw an attack by bardits 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 lines in the past cheap (around \$1400) method for sharing information. lozens of times in the pas One such satisfied user is the

> That Ship Won't Float

Around Here

Bruce Root has to admit that his Aqualung is one of the uglicst pleasure boats moored on the Marina Village docks. Alongside the sleek, shiny fiberglass boats with their colorful sails. Annahang look

rages. But Root hasn't neglected Aqualung: 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 Aqualung for \$500 in 1977.

Seaworthiness doesn't appear Roor's landiords at the Marina Village docks. On April 2 he



They would use a radio code

would then come and decide

"Now orders have come down not to cross the border, and not to help the border

continues. "And if we hear that someone is throwing rocks at border patrolmen, we won't

Cole, and uses it as an example

of the vast differences betwee the two nations. "These cooperation issues could be easily resolved, but when the INS commissioner and the

order patrol stand behind

patrol," the Mexican cor

stop them anymore." The officer expresses outrage at the recent shooting of a Mexican youth by border patrolman Ned

whether we would take the

saying that agents can exchange bullets for rocks, how can you deal with an attitude X26 — and we would make the arrests and the border patrol like that? . . . Mexican people just don't think that way. It would be very easy for people on the Mexican side to shoot bandits, or they would." Border patrol spokesmen flatly deny that anything like that ever 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 needs," he says, chuckling. "Wit all of their equipment, helicopters, bulletproof vests infrared scopes, electroni mevos [balls]. They have the os. 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."



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

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I've seen a number of baseball games in
my time, and at every single one of them
my time, and at every single one of them
something happens that has me puzzled.
Why do the simpires walk out in from of
home plate and turn around when they
sweep off the plate? It seems like a lot of wasted energy to go all the way aro the catcher. Haviet Tewksbur;

Har net Tevkshur;
Coronado

It may be difficult to believe, but umpires are a very polite, well-mannered group of human beings. Sure you see a iot of arguing on the field, and occasionally you might each a marghy word or two many political to the state of the property o

the circuitous route and unusual stance they take when sweeping the plate. Last week I asked one National League umpire to explain the rationale for the procedure. and his immediate, well-trained response was. "You don't want to put your derrière toward the fans." (Actually, he used an



Anelo-Saxon word for that portion of his Anglo-Saxon word for that portion of this anatomy, but if I'm going to assert that umpires have manners. I have to take a few editorial liberties.) It's not that the arbiters take "Kill the umpire" that ser

game), and sometimes they're not exactly aware of what's happening. So just in case the pitcher doesn't notice that time has

walks out and courageously blocks hom

Dear Matthew Alice

Just spent a small fortune on a car stereo and am I depressed! Why is my FM recep-tion so bad? I got a really fancy receiver. and I ven sprang for a ritty anodized on-tenna to pull in my favorite stations. The salesman said my antenna should be thirty-one inches long, so I followed his instructions there, too. All to no avail. What goes on with our distorted airways? And what's so special about a thirty-oneinch anodized antenna?

inch anotheed antenna?

James Collins

Hillcrest
You can blame at least a portion of your

problems on the nature of FM broadcasting signals, which are inherently skittish.

But our home town, San Diego, has to

shoulder its share of the responsibility,

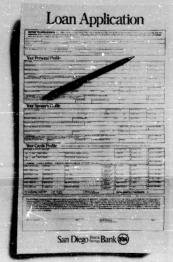
too. It's all those picturesure, rolline too. It's all those picturesque, roiling hills, those broad valleys and lush canyons and not-so-high (but getting higher every

year) high-rises that create a hazardous environment for the FM radio signal. The scari inge-fries that create a hasanoungreater on more that the PM andioreside of the
greater of provided by the FM water
the provided by the FM water
than the signal triefly gets bounced vround meritically by all the above-mentioned obstacies in its way. Unlike the longer and
one "flexible" wavelength of AM radio.
FM signals are essentially limited to lineoright reception. Whereas an AM signal
can maneuver around a building or a
mountain, an FM signal bouncer right
off, like etiquente lessons off Maymrad to
tarrition, and the provided the provided the
triefly and the provided the provided the
triefly and the provided the
tri

constant battle by adjusting your antenna to thirty-one inches. That's not some arto thirty-one inches. That's not some ar-cane or arbitrary number; is' tie engine at which the antenna is "tuned" to the av-erage FM weelength. For the sake of ar-gument, let's work with a signal of 98 megahertz, about in the middle of the FM dial. The wavelength of this frequency is just over three meters, or about 120 inches. To achieve maximum reception, ideally an antenna would be this length. But obviously people aren't going to drive around with 120-inch antennas sprouting from their cars; the most practical length, and the minimum you would want, is a nice, even one-quarter of that, or (ignoring fractions) thirty-one inches.

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

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THE INSIDE STORY

WHEN MAYOR ROGER HEDGECOCK LAST bargaining negotiations with District Attorney Ed Miller, he also abruptly ended speculation about his possible mayoral seccessor. But the weeks of intense political jockeying that accompanied the Hedgecock/Miller talks produced several sophisticated voier-preference polls which helped identify the strongest of the possible candidates. The role of influential San Diegans and political consultants wa emphasized as they used

their power on behalf of favored candidates. Campaign consultants David Lewis and Jim Johnston assembled an early telephone survey of voters' mayoral preferences that showed Maureen O'Connor's impressive appeal. Lewis and Johnston's \$4000 poll wasn't ioned by a mayor. aspirant but was conceived by the consultants themselves a paid for by several unnamed inessmen. lesults 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 by Dick Carison with furfect percent. City councilman Mike Gotch ranked third, followed by Assemblyman Larry Stirling and city councilmen Dick Murphy, Uvaldo Martinez, and Ed Struiksma, who were separated by just three percentage points The Lewis and Johnston poli

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 primar election question because she wasn't considered a contender at the time (Gotel: and o'Connor also scored high positive ratings, while Carlson did poorly, despite his second-place finish in the run-off just not a viable candidate.

says one consultant who saw the poll results.

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



\$9000 phone sampling — paid for by Lowery — confirmed O'Connor's lead and showed Gotch running second. Councilmen Murphy and Struiksma scored surprisingly low, says one consultant who saw the taily. 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 Stickel in asking police chief Bill Kolender to consider runn

for mayor should Hedgecock resign. Kolender consented, telling reporters he would sly consider the race. though Congressman L wei and his aide, Dan Greenblat, Assemblyman Stirling as the best candidate. Lowery and Greenblat, who have become extremely influential in city politics through their involvement in the successful campaigns of Assemblywoman Sonny Mojonnier, city councilwoman Gloria McColl,

and county supervisor Susan Golding, heard reports about Stirling's unwillingness to commit to a mayoral race

before Hedgecock resigned, but Greenblat still talks enthusiastically of Stirling's

bipartisen appeal. Greenblas. who operates his own campaign-consulting firm, does acknowledge that conservative Republican businessmen are nervous about Stirling's political ence and his cordial relations with Democratic state assembly leader Willie

Jack Orr, the grappy political consultant who hasn't had a local client since he managed Bill Cleator's unsuccessful 1983 mayoral primary race, back in business here again. mayoral primary race, is seeking a political client for the fall elections. In the current issue of his gossipy newsletter. Orr offers the following handicap of a potential n 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, maniacal volunteers, and she's thin!"

William Jones: "Might run william Jones: "Might ru 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 Struiksma: "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 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 would make an excellent judge. Hs will probably become a

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

pronoting the recall effort.)

Consultant Dan Greenblat
confirms that "there are plenty While political consultants differ on who has the best of people with sharp knives out there," but cautions that such a move "just won't pan out

chance of winning an election to replace Hedgecock, they agree that attempts to because recalls should only be recall the mayor would probably backfire. Recall talk based on malfeasance in office is rampant, encouraged by daily columnists Neil Morgan and Tom Blair, who are and nothing can be proved with Hedgecock." Other consultants warn that if the recall were held keeping the heat on Hedgecock by publicizing the effort: Morgan last Friday said the before Hedgecock's second trial, the mayor might well defeat the initiative and use a unnamed recall backers would weil-publicized victory to help 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

weil-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 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."

could combat that



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the things that have died out. Imagine it: jack rabbits amid mastodons on the mesas, condors in the skies with ing over barrel cactus, crocodiles sunvou wouldn't believe.

Working with the museum's archives, future historians or visitors from another solar system could retruct 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 bee tles camouflaged as leaves from tropi-cal Central America, and a few threefoot-long clams from the South Pacific, but with a close reading of the attached tabels these could be sepa um's great strength is its definitive ac-cumulations 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



spread financial support from the tion museums in the country, in terms of the size of its collection and the amount of unusual stuff in it," says community or local government agen-Bill Everett, a wildlife biologist who has examined bird collections at the vidual curators are almost always ear marked exclusively for enlarging or cataloguing collections. Currently Smithsonian Institution in Washington and the California Academy of Sciences in San Francisco as well as at hibits over the next decade. In the of stuff from around the world meantime, despite their failure to gen but in terms of focusing on the local area, it's one of the best." Adds local erate flashy neadlines or astounding new scientific advances, the collecbotanist Mitchel Beauchamp, "It's the principal museum for [plants from] San Diego County and Baja Califortions grow - "repositories," as one local scientist put it, "for what is and

he 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 Cleve-land, a local attorney and arnateur plant collector whose 3000 plant specimens later became the founda-tion 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."

wall 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. forts to the study, collection, prepara-tion and exhibition of the flora, fauna, and geology of Southern California, 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 col-lections is practically a must for researchers studying any aspect of the natural history of the southwestern United States, northern Mexico, or tlesnakes is the finest in the world, know of its collections of Baia plants and tossil seasients, and its rapidly growing collection of marine man-mal 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 iteards; 43,500 brids; 23,500 mammals; 20,000 minerals; 85,000 gastropod shells and crabs: 250,000 fossils: 700,000 insects.

collections often refer to them as listudy rattlesnake penises or succulent

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probably the fourth largest in the

state" behind such prestigious institu-tions as UC Berkeley and the Rancho

Santa Ana Botanic Garden near Los

the museum's collections are consid-

ered far superior to its exhibits. But

Indeed, it is somewhat ironic that

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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 ga-rages or attics: stockpiles of things obscure, arcane, and wonderful. We're all pack rats here," explained Gregory Pregill, curator of herpetol ogy. "It's part of the collector's men-tality. We keep everything, because ou never know when some use for it may come up." As he spoke, Pregill was showing off part of a pit vipe. 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, ell, kind of neat.

Pregill is one of several relatively

young and relatively recent additions to the museum staff (others include rator of botany Geoff Levin and fom Demere, assistant curator of pa-Tom Demere, assistant curator of pa-leontology) 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 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 small plastic dinosaurs, sums up

his attitude nicely.

Pregili 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 De a sticker that reads, "Institute of De-pravity and Sacrilege," and among his office furnishings is a glass tank con-taining a bright green collared lizard, which Pregill refers to in all serious-

which Pregill refers to in all serious-ness as "a very handsome animal."
"To do this job you have to have the collector's mind, the collector's syn-drome," Pregill commented in his office one morning not long ago. "I col-lected matchbooks for years when I was in grammar school, and I remem ber one time, when I brought some animal or other back to the house one my folks, 'Don't worry, he'll grow out of it." Pregill laughed.

The young cerator 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 col-lecting in San Diego County, too. Tre 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 ac cording to need. Some are gutted and skinned, and only their skeletons are kept, others are treated with a formal-dehyde 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 fiftyfive-gallon drum - and because of the fire bazard it represents, most of the specimens in the herpetoiogy coltightly locked shed behind the mair nuseum 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 froes peer silently at visitors through sightless eyes. Some of the jars are quite large, like the one that contains a foot

long Goliath frog from Africa, the largest trog 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 distantly 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 interest ing things on the shelves, including a limbless lizard from southern Baja 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 be-fore it knows what is happening. But the largest and most highly prized part of the collection are its rattlesnakes

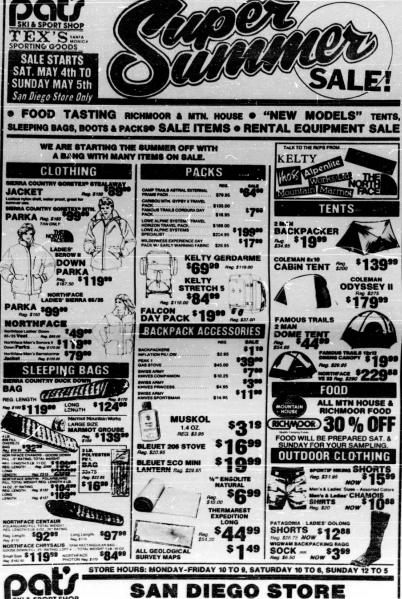
— all 10,000 of them. As he perused

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 Corapany 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 increst in snakes during his family's frequent outings to Alpine, Descanso, and Mount Palomar, but it wasn't until 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.

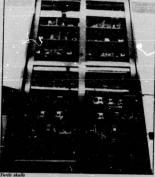
Philip Klauber, Laurence's son, recalled recently that his father's consuming involvement with rattlesnakes inevitably drew in other members of the family. "Our family picnics to the back country became snake-hunting trips," he said. "And during the Depression he hired me to pickle speci-mens for twenty-five 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 di-mensions of its head, and so on. . . I didn't have the great consuming inter-est [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 Raulesnakes: Their Habits, Life Histories, and Influence on Mankind, he became recognized as the world's foremos authority on the subject. The 1530 pages of Rattlesnakes contain "just about everything you'd ever want to know about rattlesnakes," noted Pregiil. "He wrote with all the care of a trained professional scientist. He also



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discovered a method of collecting snakes that changed herpetology for-ever — night driving. He'd go out to the desert in a chauffeur-driven lim-ousine 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

Klauber donated a total of 30,000 nakes and other reptiles and amphibians to the museum, one of many do-nations the institution has received over the years and one of the most im portant ways its collections have grown. Not all collectors are so gen-erous; Charles Sternberg, for instance, who collected dinosaur hones

and other fossils throughout Montana and western Canada in the late 1800s and early 1900s, sold two tons' worth and carry 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 speci-mens Sternberg collected; most of the other bones he sold to the museum are currently stored in cardboard boses 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 cum's interest in regional flora

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. 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-

and fauna.

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 col-lection, 1892; Edith Purer's marsh and coastal plants, donated in the 1930c; and plants carefully plucked and dried by Catherine Brandagee. Alice Eastwood, Ethyl Bailey Hig gins, 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. pertinent information. Must plants will survive in this way for well over a hundred years, and visitors to the herbarium can still see brightly colored flowers - fremontia from Jamul in 1878, gitia from San Diego in 1884, and poppies from Lake Hodges in 1935 — conected during temperate - conected during temperate springtimes 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, col-lected 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 priprobably considered conducting private experiments on the museum's excellent specimen of Cannabis sative, thick with buds, that was collected near Escondido in 1980. The label in its folder reads, "Undoubtedly culti vated 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 thou-sand words, and a specimen is worth a tiousand 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 ort, and determine whether they are get-ting 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 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 coastai mesas, is now all but extinct. "It has a particular fondness for a particular termite that inhabits a particular kind of chaparral piant 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 medi cal applications and clinical applica-

"The only time [we evolutionary biologists] seem to get any popular at-tention 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

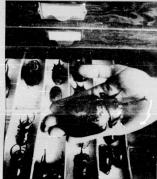












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cal applications and clinical applica-

"The only time [we evolutionary biologists] seem to get any popular at-tention is when some new species is discovered. But while a new species is interesting to us in the field, the ex-citement 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 painstak-

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 earth-worms or mush-rooms is not going to tell us a whole lot about how [that process] will affect humans. It's kind f 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."

ne of the prime rewards of field work is, of course, that it enables the curators personally to add to their collections. Ama deo Rea, curator of birds and mam mals, has a reputation for being the nuseum's most devoted field investi gator, spending nearly four months at t each year. On the other hand, David

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

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 Baia, and as he puts Most of the easy stuft has already been collected, so we're often stuck with 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 cheapy hotel, get a meal, and then go back out into 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 Mu-lege, a distance of more than 600 miles on a road that has frequent de-tours and even more frequent potholes. 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 Baia mans available. (Faulkner freely sketches in the routes he takes on his AAA map and crosses off others that he has dis covered 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 de-

scribes as "sort of passable," collecting wasps, flies, moths, grasshoppers, anything that comes in, really, 1 just wanted to find out what's there. Probably no one has ever collected insects in that arroyo before. No one in his right mind." After that, Faulkner and 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 countiess small red bites.

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

tion project near his parents' Encini-

"But. . . " He popped open a small wooden box on his desk. Inside, sev

eral black flies were mounted on pins.

tas home made it into his collection

To collect the bugs he wants Earth ner 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 intance 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 Fran-cisco, about 15 million. But like the local museum's other collections, the insect collection has 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

which, with a wingspan of only six inches, is still often mistaken for a bat by people who are not particularly en-

amored 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

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 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 cat the eggs. I mean, that's not

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gifts from the local Scripps and Parker foundations. And Pregill, who recently used up the last of a threeudget of approximately one million dollars a year spent on equipment and maintenance for the collections of the six departments, this is out of necesyear, \$70,000 grant from the National Science Foundation, now has an apsity rather than choice. The entomology department's annual budget is only about \$3000, most of which goes plication in with the same organiza-tion for \$80,000 more. But such for travel expenses, cabinets, and pins. The herpetology department has a budget of \$10,000, the majority of it grants can be used only for expenses such as travel and equipme ... not to supplement the curators' salaries spent on alcohol, boxes and jars, and a part-time assistant from San Diego which according to Pregill average about \$25,000 a year. "We make less State who takes care of preparing and cataloguing many of the new specisimple. But none of us are in this for the money. . . All of us share a pro-Most of the curators supplement found appreciation for the comple

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

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 ac tively looking for a curator of herpetology in 1981, Pregill was one of about seventy people who applied for n 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 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 iot 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 tnick. 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-milli year-old marine mammals in North America and possibly in the world



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according to Tom Dernere, the museum's assistant curator of paleontology. Demere, who is thirty-six, is a dark-haired man with owlish features and a quick wit. His investigations into San Diego's past have given him a

unique view of the county; for in-

sweetest surf breaks alone the North County coast are caused by a layer of fossilized oyster beds some 50 million years old. Hard and resistant to ero-sion, the ovsters 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-fiberelass adventures to the summer. "That's when the water's warmer," he said somewhat

sheepishly. "I've turned into a pansy."

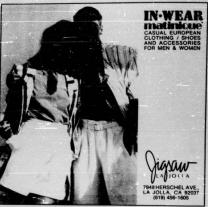
At any rate, oysters are the domain of Demere's boss, curator Frederick Schram, Schram is an expert on fossil invertebrates, primitive organisms such as trilobites and mollusks that crawled around on the ocean floor long before there were any animals on land. To Demere have fallen the verte-brates: the 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 clderly woman found

in her Mission Hills garden, or the walrus tusk that came from an excava-tion 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 size. appearance, or habits. "We've 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 an-









imals have been found together, making identification fairly easy. One of the most intriguing is the four-long brain case and checkbone of a giant sea cow, huge mammals with broad muzzles and wh-lelike tail flukes that floated in the shallows and munched keln some three stilling. kelp some three million years ago.
"By comparing it to the skulls of modern sea cows [including the six-foot-long manateer that inhabit Florida's waterways] and knowing the pro-portions 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 tind most such relics by going out to new construction sites and affting 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 collection but 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 fore-legs, rabbit pelvises, and even fossil-

ized rodent teeth, these last mere chips of yellowed bone so small they chips of yellowed bone so small they are mounted on pinheads and care-fully given a place among the mylti-tude of birds, plants, mammals, shells, and other obscure parapher-nalis in the museum's third-floor cabi-nets. "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 ac-tually throw them away." For a mu-seum curator, it seemed like an in-credible confession. "At some point," said Demere, "even for us, enough is

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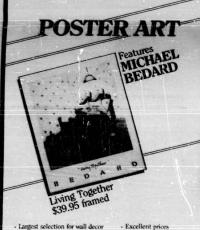
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Better mousetraps and other nonsense, according to Homer Youngs.

BY STEPHEN MEYER



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 vesterday. 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 Ameri raght use his sensing device to distinguish different petroleum products. Every city street corne night have crosswalks burned into the pavement using a process he developed. And every trolbox might contain his high-precision spirit level. Unfortunately, none of Youngs's inventions is known to inc. Most of them sit in his Sorremo Valley workshop,

inventions. It's just that he lives in an era that is unkind to individua inventors. The golden age of nvention - 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 echnicians. We also live in an age of marketing, when catchy jingles and glossy hype can make Pet Rocks flourish while useful inventions lie

His first serious attempt to market ention 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

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

snapped open at the end when you applied pressure to its center. It applied the principle of histability. the same principle used in oilcan that squirt when you press the bottom, and in "crickers," those little metal clickers for kids. The Bob-O-Pin, as it was called, was a remarkably simple but very effective

that he couldn't market the invention alone. Youngs, through a friend. hooked up with a promotional mar who conducted extensive marketing research, testing different sizes shapes, and colors on women in the streets of Chicago. The promotiona man approached the Gillette Company, and in no time the pin topped a list of possible new

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 war you just ask once. 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

That Homer Youngs's Bob () Pin "Nobody liked the name," the

much more common for inventors to be turned away at the door of large mnanies, regardless of how good heir inventions are. "I took my hobby pin to several manufacturers oesides 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 excreise itself in exile, excluded from mainstream

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. He claims it is the only such device in

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 oundant, 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 nstruments 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 stapidity 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



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a unite 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

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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 samebut they may

By anonymous 4/26/85

THE NECESSITY OF INVENTION

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 tha: Youngs spends most of his days and many of his nights. purifying gold, silver, platinum, and palladium for his mainly palladium for his mainly commercial clients, and, when he teels 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 foreshut. 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, Bunson burners, cupels, scales, and other devices. The dinginess of the workshop has the hard-earned 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 bagaielies 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 pox on a three-foot pole that can be moved about on its two 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



Home buyers check the Reader's new real estate Section 3, page 32

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 of 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 notion!"

Youngs wrote, in the most current vocabulary of mechanical ngineering, is more than enough to engineerit, is more than enough to convince anyone that the Shreebee does indeed work. The problem all 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 illing to buy. The key to getting hi 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 cen Montgomery Ward in Mission

"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 Drego, me grys in tusse organizations who actually got their hands dirty, the ones who worked with tools, who did the test, thought the Shreebee was great, says Youngs. "But the administrators werent interested." Youngs maraged to sell only a couple of dozen Shreebees before he gave up

Patent attorney Freling Baker of Baker, Maxham, Callan & Jester, a downtown San Diego firm, attests to the existence of NIH Syndrome, but the existence of NIH Syndrome, but suggests that it is only one of the ferms 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

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THE NECESSITY OF INVENTION

commend tean page 23; currently developing the same thing themselves? What happens is that they get accused of stealing the guy's dae and they get stud. 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 risk!"

Another problem is what Baker calls "wested 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. Baker says. "Once they made that investment, the last thing they wanted was a better way to stop emissions."

ne 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 one 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 socalled 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 instrumentatio 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 appears broken due to light to the state of the surface it is perfectly straight. "My level is more accurate by a factor of ten." Youngs insists. If you put his broken surface and then slip a shim one one-thousandth of an inch thick beneath eithe '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 or top of a row of bricks and pound one end of it with a trowel to make the row straight. Conventional spiril levels are too fragile for that." But they get the job done and, as Youngs discovered when he tried to sell his invention tool manufacturers, there was no apparent need for a better spiril level. Most uses of such a tool don't require precision measurements; and besides, people are used to the

Attorney Freling 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 ~ Ily need — sort of like Youngs's Shreebee or his spirit level — but the guy was able to make it successful anyway because

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 frim 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

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

eir work?"
Youngs estimates that in the past

forty years he has probably averaged about one inventive feels every three Teo of the probably averaged about one inventive feels every three Teo of the probable pro

to practice.

Once such idea 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 awoid traffic congestion? The answer was tire congestion? The answer was tire patch ignition compound, the flammable powder used years ago to seal patches on inner tubes. You dijust 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, provided the patch into the tube. Why not, provided to the patch into the tube. Why not, provided to the patch into the tube. Why not, provided to the patch into the 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. Streich 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 pawement. "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 Narmoo, a San Diego manufacture 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, understood the contemporary inventor. Today, understood the contemporary inventor. Today the contemporary inventor of the contemporary inventor of the contemporary inventor of the contemporary inventor in the contemporary inventor in the contemporary in t









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Warm Yuppies



There must be someone, somewhere, who actually 'has ii all.' as the slicker magazines claim we must. Maybe Sam Shepard and Ize-ca 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 bank-check experies accounts as yet untra-check experies as yet untra-check experies accountra-check experies accounts as yet untra-check experies accountra-che om some future horizon like a secular

Holy Grail, and drives its desperate seek-ers 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

riet (whom he cans beauty interaction advance their relationship, is a mysterious, possibly mythical woman named Cathy, with whom he lives, allegediy. Both men, wearing antithetical blinders, Both men, wearing antithetical blinders, wouldn't find the plays that a all rome. And neither would the women's parents. And neither would the women's parents. The play the p would shout no if a question m peared at the end of the play's title. would shoul not I question to so, peared at he end of the play stile.

If Janie would ever return her early, Cynthia would ever return her early, Cynthia is neerly a visite and the play of the play and both feel they have to get going, be-cause each is nearing thirty — the age, ac-cording to the unwritten bylaws of Yuppiedon, 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

sive 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 "beauty") threatens

clocks are beginning to tick louder, both women become involved with men — or some virtation thereof — for whom ro-mance has little to do with fine wines. The play's on-stage events, however, are less compelling. Possibly in keeping with the superficial norms of Yuppiedom. In It It Bound and the surface of things. Like David Mamet's Sexual Pervestiy in Olivago and Kevin Wade's Key Exchange, the play comprises a series of isolated scenes, followed by blackouts. But unlike Mamet's and Wade's which do account on the transition. flowers, and playful whispers over candle-light. For Marty and Paul, courtships and affairs are business deals, subject to fre-quent negotiation. These couples don't quent negotiation. These coupies uon t date. They take meetings.

Marty is a young intern. He calls Jame "monkey" and has a profound need for attention. When pressed, he also admits to a fear that Jame's career ambitions as a free-lance writer don't fit into his game plan for a wife. Thus he takes every op-sections. plays, which also center on the transitory gether completely — and is far more ea-ger to please. The first act, in particular, is practically conflict-free. It unfolds like

in the play's manic-depressive structur-ing offers more drama. The final scenes, ing offers more drama. The final seenes, in which Janie finally confronts Marty and her mother, tie certain knots effec-tively. But they also untie others. When Janie moves center stage, the rest of the characters become little more than alter-natives she has rejected. And though it arriculates the current malaise reasonably inculates the current malaise reasonably well, overall, Josi'l R Romantie is very light entertainment, a cocy 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 underseating we, they also encourage a

undemanding way, they also encourage a strain of Yuppiedom in their observers — not to "have it all," necessarily, but at least to want more than is there. The proleast to want more than is there. The pro-luction is quite good, in many respects, and is often very fumps, but it is also list-less, and even sleepy in the first act. Int' I Romantic is almost two plays. Act one resembles fifty other comedies in which row women come to the Big Apple with wide-eyed expectations. Act two, how-wide-eyed expectations. Act two, how-there and plays in a more somber key, At the Gasdamp, these day-lon-light (to new day for Janie, but not the others) differ-ences make one wonder during the mer-ences make one wonder during the mer-

everyone in the trist act is so minimizingly yammy.

The long wait for something to happen would be less of a problem if the show were better paced. The play's blackout format requires rapid scene changes to instair momentum. Too often at the Gaslamp these shifts are overly long with the comes, also taking a while to see no. the scenes also taking a while to get go-ing). 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 a "nice day," and appears to be a product of the Columbia School of Cute. Act two. John Hauser's sound designs attempt to

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

ragmentation and a distinct ross or 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 Titus does a quality job as Janie. Along with good timing and a ready wit, Titus tower a former performance to the product of the pr traces Janie's growth from innocence to experience, and from passivity to assertion, in always engaging ways. As her par-ents, Simon and Tasha, David M. Paynter

doesn't have much to do — apart from be-ing one of the kindest, mink coat-bestowing fathers on the plater—but Elle Sultivan has a lark as Tasha, a partly ster-ctopical Jewish mother and partly fresh creation, as overprotective of her own ma-ley Lacercive as she is about her days. She is at once a spill-soy of fun-and energy and a fitting antagonis-gazinst and energy and a fitting antagonist against whom Janie must vie to achieve her own

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 zary doings of the first act. But when the play catches up to her, Boersona is fit-tingly cold. As her daughter Harriet, Jean Crupper ha, the most difficult role. Though she claims to want a career, Har-riet actually longs for the opposite tand when she does confess her traditional learning, the low practically cause her in leanings, the play practically casts her in the role of a villain). To her credit, Crup-per indicates her character's waverings throughout in a tight, believable

And with "available" guys around like Paul and Marty — and Vladimir, a Rus-sian émigré played à la 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 aggres sive demands on women. One of the rea-sons, no doubt, why they're still available. Of the two actors playing these roles, Douglas Brust could be more por-cine as Paul, a selfish oinker 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 Michaels is much more in-side Marty, a Big Baby who expects his Pablum to arrive on cue. Michaels's por-trayal is one of the highlights of the evening. And if the pace of the show moved as quickly as Marty conducts his court-ship with Janie, the Gaslamp's uneven production of Isn't It Romantic would be easier to recommend.



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portunity 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 exces-



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DUNCAN SHEPHERD

The interval between The Hit and the previous Stephen Frears movie, Gumshoe, is only a year or two shy of the disspecial septient rests movie. Joint shows, some local meaners enter, it east any neater show, is only a year or two shy of the dismaying fourteen years between Plusage to shown up often enough on area television, India and the previous David Leen. One seed all so once in a classroom I had difference, however, is that in the former case the time-lapse has been filled with that also the control of the control

onto the festival circuit over here, though not all the way into local theaters. Gun shoe, for that matter, never made it into local theaters either, at least any nearer that the big thing that sets it apart from other spoofs of the "tough" thriller, be-sides 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 Freats would be just the man. I would have thought and said, to do a thriller straight

an progress between them is a windless and desidincy drift. What it precisely lacks is flat 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 heme at discharge like earlier serior. not quite long enough for me to make out the exact titleb, but it is not stretched only by way of flasiblacks, like earlier screen treatments of The Killers inself, but rather with present-tense delaying tactics. Two London flugs lawe to transport a police informer from his hideaway in Spain to London flugs lawe to transport a police informer from his hideaway in Spain to London flugs lawe to transport a police informer from his hideaway in Spain control (easily imaginable) reason, they are not to kill him on the spot. For some other (less imaginable) reason, they are not to kill him on the spot. For some other (less imaginable) reason, they are not to kill him on the spot. For some other (less imaginable) reason, they are not to kill him on the spot. For some other (less imaginable) reason, they are not to kill him on the spot. For some other (less imaginable) reason, they are not to kill him on the spot of the some and the spain could be specially the sound to the spain could be specially the spain of t U2.) Mixed in with that sort of thing, however, and in roughly neutralizing amounts, are some expertly navigated plot turns: e.g., the thrown sh.e of a kidnary victim which saves one of the kidnappers, when he goes back to retrieve it, from the

bomb-blast of a booby-trapped briefcase—atthough this saivation 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 plusses and minuses (or more often, mere a count of plusses too large to croes) are a couple of plusses too large to

control of the colony of the colony color in the American actor that hunter, in a conventional but sweatily pathetic characterization). Second, and really the core of this elongated short story, is the problem of the color of similar stress in The Long Good Friday (a-movie that more perfectly fits the also-gan 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

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

Nicolas Rocg's Eureka, at the Ken hrough Friday, is now two years old and s 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 spatearly guar-in-mouth suicide, with the spar-ier of brains justaposed (in the patented Roog manner) with fireworks in the night sky, perhaps recalls the part of the brillet at the end of Performance or the autopsy prinkled all firenginess I Bad Timing-Roog, surely, has gone far beyond the likes of Sam Peckizjah, from the mere graphic anatomical depiction of violence in the graphic metaphysical depiction of it. But the suicide—a sort of horsy drewere, is nothing compared with the climactic morder of the World's Richert climactic morder of mortification of the climactic morder of the World's Richert from the world of the world of the world of the world of the climactic morder of the World's Richert from the world of the world of the world of the world of the climactic morder of the World's Richert from the world of the world of the world of the world of the form of the world of the form of the world of t Kane, than one of the hired assassins, to clinch the allusion, smashes an equivalent of the snow-scene paperweight and thus assures us that the end is at hand. And in-deed somewhere amidst the bludgeon and the blowtorch and the machete - a mur the blowtorch and the machete — a mur-der method that bespeaks he hand of the serious artist, possibly a devotee of Jaco-bean Tragedy or the Theater of Cruelty, rather than that of the mere gaageter— we may be sure that the man's lifelong mottor "It's not over till it's over") has de-cisively 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

surviving daughter dorutifying 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 move dribbles by with amazingly lat-le impact. Even the signature bits of kirdly set. (Theresa Russell done up in some sort of gold bondage regalia or the Caribbean woodoo orgy, with its mixed Caribbean woodoo orgy, with its mixed ances from the canters that they can enty have been exciting to those actually on the

set. The key figure of the rich man's rebellious son-in-law (Rutger Hauer as a strongly Germanic Frenchman) never comes into clear focus, even during his 'sensational" trial for murder, when he "sensational" trial for murder, when he takes over his own defense and stands illuminated by a fonely spotlight in the theatrically darkened courtroon. In fact the other key figures, the spiritually aikle father and daughter, only really come into fixes themselves at that point (and in the father's case, posthumously), through some Jast-minute, fast-talking, longsome Jastenimuc, fast laking, long-tion of the control of the self-limited by match banks pos-self-limited by match banks pos-self-limited by match and the con-trol of the control of the control of the prior of pretrained the control of the grade trash, in this instance a parable of Gold Fever carrying the hopeleosylb un-drum moral that finding is better than having. ("Once I had it all," Hackman explain. "Now I just have everything.") Scripwire and sometime film erric Paul Mayersberg gives Rocg all the verbal as-sistance any would-be tarter upper could want: "We had all the maggets we needed, right between his legs. . We had a crack of gold, his core and my cruef, a cross of gold, his core and my cruef. a side, despite the relentless juxtapositions of fire and ice (of, for example, molten gold and Klondike snow), and despite oc-casional longing glances at the moon, is less arresting than usual. The color is sal as Peckinpah (again) ever got to be, can-not generate interest when there is no in-terest in either of the spectacles between which he happens to be cutting. ...

Did you see what I saw? The practice of Did you see what is aw. The particle of call the excerpting of critical blurbs for movie advertisements, must have reached a new low in barrel-scraping with the aft for The Company of Wolves (Cannon Releasing Company of Wolves (Cannon Releasing Corp.) in last Friday 3/Lo 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 Kirk Post and Michael Willmington of the Los Attacles Times, to no, ereat hours of Angeles Times, to no great honor of theirs, have tied for the best representa-

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The Spill



JONATHAN SAVILLE

Lasi season Costa Mesa's South Coast Las season Costa Mesa's South Costs Rep, always in the forefrom of exploring the works of new playwrights, presented the world premiere of Keith Reddin's Life and Limb. This extraordinary piece used surrealistic and expressionistic techniques to reproduce the experiences of a mairmed 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 invigorat-ing, 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

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Showing admirable tidelity to their newly discovered young playwright, SCR ribly important in the world outside the theater; they can safeguard our rights, line our pockets, or kill us. On stage, politics newly discovered young playwright. St. R undertook this season to produce Reidin's Rum and Coke, which opened on their Second Stage last week for a three-week run. Originally developed at the Yale Rep-ertory. Theater Winterfest, this new play is valuable only insofar as it functions as part of a theatrical experience. What counts for the audience in a theater is not has some of the virtues of its predecessor-pity for people hurt and destroyed by a pitiless history, an occasional bit of ex-travagant dialogue that rises to a gro-

tesque poetry, carnestness of purpose, and a sense of humor. But the second growth of these virtues finds them enfec-bled, with their surroundings turned into an imaginative desert. Rum and Coke 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.

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whether the political ideas embodied in a play are good or true but whether they are dramatic. The history of playwriting has shown that when political issues are dramatized, it requires immense skill on dramatized, it requires infinense skii on the part of the playwright to relate them to the complex conflicts, ambiguities, and equivocations of real political life. Nuanced, sophisticated, and supple training 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 A principal problem is that Reddin has chosen to write a political play, always a

out to be a fiasco itself.

That is what Rum and Coke tries to do. The play traces the involvement of a The play traces the involvement of a young main named Jake Seward in that buughed affair Jake is a naive, sensitive, high minded, particitic anticommunist who accepts employment with the CIA to help train and 'Castro Cobans in Guarbaration of their "Sowietized" 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 Cas-CIA retuses to acknowledge), since Castrobas imprisoned or kilded everyone who could be a danger to him. Jake tries to pull the plug or, 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 noninterventionist liberal, she disap-proves), has been co-opted by the Kennedys and has suppressed her revelations. The CIA-trained Cubans are landed at the Bay of Pigs. Kennedy bulks 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 (presum-ably after a trial for treason, though the playwright carefully avoids obtrusive realistic considerations at this point). A postscript, spoken by Fidel Castro, sug-gests that some Americans are now toying with notions of the same kind of interven tion elsewhere (that is, Nicaragua) and that their plans will founder in the same way and for the same reasons.

Since Run and Coke 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.

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This turns out to be not so easy to do This turns out to be not so easy to dischard Nison and various CIA officials, who engineered the Cuban imassion, appear on stage to presen the anti-Castro, interventionist point of view, and they are all treated as such contemptible conficurate the conficuration of the conficuratio American ships and planes to the inva-sion, the play tells us, that doomed the he-roic freedom fighters. As to those freedom lighters, they are presented (chiefly in the character of Miguel, an anti-Castro guerilla trained as a radio operator by Jake) as ardent idiots, figures of fan whose clownish attitudes toward policies cannot be taken seriously. And as to the object of all these machinations, Castro himself, the bearded Fidel is portrayed himself, the bearded Fidel is portrayed terminiply as a generous hearted patriot inspiring his people to a better life and also as a tyrant rigidly destrying Cuban freedom. What, then, are the lessons Rum old Cole is teaching us? Is Castro a bad py? Yes, and no, and sort of, and Batista was bad too. Should Nixon and the CIA have plotted by overthrow the Castro re-gime? No Should Kennedy have allowed the operation to go forward? No, Should Kennedy have intervened militarity to save the Cuban rebels who had been landed at the Boy of Pigs? Yes. Were the rebels right in opposing Cestro? Yes. No.

Such is the sophisticated political analysis of this play. If Rum and Coke is to be used as a guide as to how the United States should deal with the Nicaraguan situation we are in exem de-per trouble than most of us think we are.

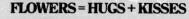
A recognition of the inevitable moral ambiguities of political action shows wis-dom and can make for compelling the-ater; that is what we find in most of Shakespeare's political plays, for examafer; that is what we find in most of Shakespear's political plays, for exam-ple. But the characters in Rum and Coke do not have the rounded humanity and psychological intricacy of Shakespeare's Cortiolanus. Brutus, Bolingbroke, or Bichard II. In his depiction of historical characters (whicher specific persons or representative types). Reddin has chosen to use the theatieral methad of broad saf-to to the the historical methad of broad safite, of fedicitive carrisines which works so effectively in Dottor Strangelow, Machiel, or Net Necessarily the News, but which is incapable of dealing with po-litical situations in which right and wrong are not clearly defined but are multifar-couly blurred and shaded. To write an ef-fective plis in which everyone in the CIA fective plis in which everyone in the CIA fective plis in which everyone in the CIA fective plis in the clear strong, crade, unambiguous political aprimients to express. Reddin's po-litical attitudes do not seem to be of this sort. On the evidence of Rum and Coke, he appears to believe that the CIA is no good, that Castor is no good, that Nixon was no good, that Remedy was no good, that are Communical positions in an good, that is a supposition of the communical positions in an good, that is dealists are always naive and are alire, of reductive caricature, which works

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 play-But to make it come alive on stage a play-wright must devise a far more extrawagant theatrical method than what Reddin gives us in Rum and Coke. A retrospective nar-rative by the unhappy hero, burlesques of Richard Nixon or Field Castro, slide pri-jections and sound recordings (in David Emmes's rapidly pased SCR production) of famour neither formers of the Erities. of famous political figures of the Fifties, a halfhearted psychological realism in de-picting Jake's newscs and his relationship with his sister—these are simply inadequate means for conveying the play-wright's anguished, mihilistic view of human affairs. Reddin had more appropriate means at his disposal, those he had de ployed with such wonderful imagination in Life and Limb funtastic exaggerations, dislocations of time, space, and character, embodiments of unconscious, grotesque symbols, all the techniques of antisymbols, all the techniques of anti-realistic theater that are so perfectly suited to the depiction of extreme visions of human disorder and suffering. Tais is the kind of theater Keith Reddin is uniquely gifted for Unfortunately, this time he chose a more familiar and banal amorpach, our retriev gestors, and or approach narrative realism – and, recognizing its weakness for his purposes, tried to bolster it up with an equally commonplace theatrical mode, agiptop satire. The artistic tentativeness of Rum and

and in both areas the playwright's rich sensibilities are thwarted and undermined.
Given this disappointing script, the per-

Given this disappointing script, the per-formers at SK evert all their many skills to make the audience forget the ratifertap of a wehice they are riding in Such SCR stalwarts as Ron Boussom, Richard Dayle, and Art Koustik play multiple roles, giving each caricature a vividness as amusing that we at times almost forget that these Nisoms and Castros, Culden playboys and CA Boulstes, are creature-playboys and CA Boulstes, are creatureplayobys and CTA flunkes, are creature of cardboard, with nothing authoritative to tell us about the real world. But the ac-tors' complex talents are no more challenged by these simplifications than is the lenged 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 play wright's self-imposed muddle and shallowness re a speech in which the impressive Tony Plana, as the suncer and ridiculous Cu-ban freedom-fighter Miguel, describes his me a videoper. 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 Lamb, and are ourselves filled momentarily wonder at the pathos and craziness of be-ing human. But the moment does not last, and we soon return to the unenlightening 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 substan-tially renounced his own most cherishable





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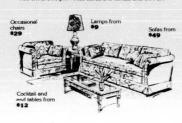
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Midwest Young Man



JOHN D'AGOSTINO

There must be something about growing up in the Midwest that shapes a comedian's perception of the world — flattens that is perception of the world — flanchis 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 An-derson, a Minnesotan, is one of the latest in a line of Midwestern comics to head for

the West Coast equipped only with a de-cent sport 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 altiost never resorts to profanity or vulgarity for a cheap boff, and goes even further than those two in his avoidance of such staples of contemporary comedy as politics, fur-guse, 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 interac-tions of people whose strongest bond is

their shared ennui, that it would be diffitheir shared emini, that it would be diffi-cult for someone who hash seen the co-median'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 the cays as how he says it that makes his material work. Anderson makes his material work. Anderson

speaks either in a small, adenoidal, in-flectionless voice that sounds as though it were being phoned in long distance, or in a gruff, Bluto-like growl. The lesser voice a gruff, Bluto-like growt. The lesser louis is made all the my epeculiar by Ander-son's rather rotund 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 purctuate his speech with appropriate scowls, blank stares, and wrinkle-browed looks of confusion. When he talks about his life in fusion. When he talks about his tile in Minnesota, it is easy for one to construct a picture of the young Anderson as a slightly frustrated kid, perhaps a bit too signity frostrated kid, perhads a sit awards, 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 Rie W.W.Two" and now devotes much of his time to such macho pursuits as hunting, fishing, and bellowing; and as numing, its imig, and relowing, and where the mother spends her life clean-ing, canning, 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 yintenaing off anyous moments in a yin-yang home with droll remarks and an-other package of Twinkies. While he doesn't avoid the subject altogether. An-derson touched only briefly on his eating habits in the first moments of his mono-

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

The audience titters self-consciously. "I wear it to keep those Herbalife people away from me." The titters become laughs. "They're lookin at me like a lifelaughs. They re lookin at the like a file-long plan, y'know. (Assumes a wifely tone.) 'Oh, honey, if we land that guy we can get the house.' 'The laughs become guttaws. "It probably won't surprise you don't do drugs, for example. Fut I did snort a pork roast just before coming out here. I decided that while I'm in San

Diego I'd visit Scripps 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.

don't bother to lie anymore. I said, 'Doe, i's no use, I've go at roasts beef sandwich waiting for me in the cat.'
"I'm originally from Mangesors, y'know. When Midwestriers find out you're going to be in San Diego, they alt say the same thing. 'Ever been to that say the same thing.' Ever been to that say the same thing. 'Ever been to that sow! Boy, that's something. Go there if you get the chance. Take a look at that snow keepard. You can practically touch the animals there, y'know.' Just what I want to do, reach in and touch a tiger. Eswant to do, reach in and touch a tiger. Especially me. (Gives the tiger a basso voice.) 'Hey, guys, get over here and look any minute, y'know.' I don't know, I find it hard to get excited about the zoo. Espe-cially when it costs something like fifty dollars to get in. When they told 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. (Dispassionately.)
"Well, look at that. They're almost human, aren't they? Oh, look at that inon-

att. . . Is it supposed to look like . 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 equive you can't start your car in that kind of weather. You get in and raft to it. "C'mon, set to take a little trip when they do that, You've got a lot of Midwesterners baby, please start, baby, And the car talks back. (Makes a motion like turning an ig-nition key.) 'Uh-uh uh-uh 'So then you hafta borrow someone's jumper cables. Now, Minnesotans are very pro-tective of their cables. 'Excuse me, can I borrow your jumper cables?' (Warily.) 'Our cables?'. Listen, take the kids.' 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 mc next year

"But people actually die in that weather. Spring comes, that snow melts." Anderson gets an odd look on his face and 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 smatch 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. Sud-denly things don't seem so bad." The co-median 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, fifty seconds or get to the 7-Eleven, there's fifty people in there smoking." Anderson puffs on an imaginary eigarette. "Hi, how ya doin? Got any cables?" "Sooner or later you hafta leave the 7-Eleven. It's either sta there, eat another one of those bureitos and die, or. . . " The audience by now is and die, or. . "The audience by now is laughing so loudly that Anderson has to stop and wait for them. "Why do we cat those things? There's no expiration date on 'em." Anderson looks down. " 'Geez, 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

out here, too, y'know. Oh, yeah. Right here in La Jolla. You can spot 'em at parhere in La Jolla. You can spot 'em at par-ties. Yes, we have a very successful busi-ness here in La Jolla. "Anderson stops and with great deliberation plunges a thumb into his nostril. At this point, one-senses that Anderson could do almost anything and the audience would buy it. It's at points such as this that many young-comics will reach for the ceremonial sword, the one killer line or bit that will exploit the crowd's defenselessness. In-stead, Anderson backs off a little, settling into a lengthy discourse about family life in Minnesota, about sibling rivalries and gamesmanship ("Oh, and by the way, Mom told me this morning that you were adopted"). Surprisingly, this digression does not affect Anderson's momentum, and if anything the audience seems to welcome these glimpses into life at the

welcome these glimpses into life at the Anderson bomie.

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 flowing. "My mom has always been a window monitor. She'd hear a car door slam. (Parts the rear-stage cortain as though peering through drapes.) "Oh, the John sons are home. They're all on dope, 'yknow." Now, how can you tell that?

"Oh, I just can. It's the way they walk." I remember once telling my mother she mother she 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 giri I held a little black girl's hand," 'Did girl I he'd 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 lowe 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 count is a I mounted usey from home; and started making money. I bought Mom or-

of those swivel-mounted cameras so she can keep an eye on the whole neighbor-and say. 'C'mon, honey.'. Let's have a can keep an eye on the whole neighbor-hood at once. It serves the dual purpose of driving my dad crazy. 'Y'know, the FBI doesn't bother to conduct in estigation

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 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 cat it, you're dead.' 'Well, can we not a dour them?' 'Oh, no. '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.) the cat licks if: (Makes a gagging sound.) really wanted alog, too; cause dogs are great; yl now. You can leave them outside for three years, you let em in, they're still waggin that tail. (Gives the dog a droopy-cod expression and a goody soice: Hee, thanks, Woi're not med at me, are ya? Am a learn's stipled enough for ya? No, we couldn't have those Ends of pets. We had a goldfish; What good are they? "Well, thars' all you get.' So you go to the pet shop and they give you a goldfish in one of those start filled Baggies that you want to throw into the air and exteh. You take it home, put if in a jar, put it on your home, put it in a jar, put it 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 gills. He gives the goldfish a voice like that of a brawny longshoreman. "'Lou!. 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. Tey 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

and say, 'C'mon, honey. Let's have a jelly donut, honey. Am I acting stu-pid enough for ya, honey?' I think we could even solve the missile crisis if we sent Reagan to Russia doin' this. 'Okay, .hat the hell's the problem over here?'. Let's go get a jelly donut.'' According to Anderson, even the gill ploy wouldn't have worked well with his dad, a naturally bellicose person given to counting solutions with corrections.'

equating volume with correctitude. "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 chal lenge. 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 coun-selor? What the hell for? Listen, I was in every war, pal!' And then he'd tell you about one of his many macho exploits. One time a guy came at ric, rausta been six, seven thousand pounds. I knocked him on his butt with one purich! Ain't that right, honey?' Now usually Mom would in his life. He's a scared rabbit.' (Shout ing.) 'What? Hey, I used to shoot Japa tough at those times that call for a little tough a triose times that call for a finite sensitivity. I remember when my parrot died we kids tried to flush it down the to-let 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, Ander son leaves the stage to a loud ovation and a few calls of "Lou-eee." In a rare occurson is called back for a bow, then quickly heads for the back door of the club. The applause was still thick, and one couldn' help but wonder where in La Jolla Ander

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Make or Break?



ELEANOR WIDMER

The Restaurant: European Cafe
The Location: 2624 El Camino Real.

The Location: 2624 El Camino Real. Camino Plaza South shopping center. Carlsbad (729-1890)
Type of Food: Hungarian Price Range: Dinners. SS 95 to 88-95.
Hours: Closed Sanday, Lunch, Monday through Saturday, ILOO a.m. to 230 nm. dinner. Monday through 2:30 p.m.; dinner, Monday through Friday, 5:00 p.m. to 9:00 p.m., Saturday 3:00 nm, to 9:00 nm

The Location: 2265 Bacon Street, Ocean Beach (223-2700) Type of Food: Belgian and French Price Range: A la carte entrées.

not altogether satisfactory evening, some strugged in place the property of 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-Hours: Closed Sunday and Monday. Dinpace-range restaurants, they too find their own level and stick to it. What critic has ness. There is no doubt that when a favorare satisfied, they move on. The taste of healthy. The critic can only make sugges-tions, but San Diego diners exercise the real power. Perhaps my experience at two restaurants that I visited this week will il-

lustrate my point.

Early in the week my friend and I drove Plaza South shopping center in Carlsbad.

rival at this destination is a matter of min utes. For us it took almost three-quarters of an hour, which would make it almost an hour from midtown San Diego. To be sore the drive was pleasant, the twilight sare, the drive was piesain, the twingin sky young and fresh, and the sigh's many. We 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 from store to store for an entire weekend without exhausting its variety and won-ders. In the midst of this plaza was the European Cafe, a little restaurant that of-fers Hungarian food. The small, narrow room was immacu-late, the floor done in tiles, and the tables of light wood numberine about rish. The

of light wood numbering about eight. The owner/chef. Lazlo Bikadi, who came from Hungary only a few months ago (he 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 is limited to the basic amenites, 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 mylotty as the main's owner decision, which anxiety as he awaits your decision, which he gauges by the expression on your face. Should you smile or even let out a small should you ame 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. Every thing at European Café is made from scratch, and this includes an excellent prices are modest, with a top price of \$8.95 for a half roast duck and a choice of

an unfavorable review asks. "Is the food critic more important than the chef? 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

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 gospe? according critic X or critic X. The moneyed crowd seems to find its own watering and cating spots and congregates there without re-gard for the written word. For example, as I was leaving Avanti Restaurant after a one who recognized me pointed me out to one of the managers. He merely shrugged. The place was so crowded that

So many people have sent me copies of the article which appeared in the Wall Street Journal recently, that it would not be amiss to apply its theories to San Diego Enrithed, "Who Matters Most to Any Restauran?" Hint: Not the Chef," the essay goes on to state that resaurant crit-ics, rather than chefs, determine the fate ness. There is no doubt that when a favor-able review is published, business at the restaurant in question takes a leap for the next few weeks. After that, unless diners the public, whether for posh or for family restaurants, still determines success or failure in San Diego, and this is quite

out to the European Café in the Carlsbad

several entrées at only \$5.95. The price of the dinner includes the fine bread and a

California-style salad.

Although the half duck at \$8.95 is a California-styte state.

Although the half duck at \$8.95 is a targe portion and includes fried paratice, and red calbings, you would be better off (50.95), the beef p alash (\$5.95), or the checken papirish at \$5.95, the beef p alash (\$5.95), or the checken papirish at \$5.95, because they are tastier than the stack, which was dry on the night and it. There was also a gypsy-style post cutter \$5.95), \$7.06.1 identificates but winch \$6.95, \$7.06.1 identificates to the winch \$6.95, \$7.06.1 identificates the long drive to Carisbad limited me to one wisk, www.seted news, darked analysis of the control of t

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 feathery 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 Cafe. I loved meeting Lazlo Bi-kau is comely wife and daughter, and we haots - whely wife and daughter, and we had hugs and good wishes all around is we left. It tink this newly arrived family produces pta gent Hungarian metals at low cost. In addits in to the main dining room there is a pleas-it patio wif, a view of some fresh fillow, where it wouts be nice to have lunch (prices are three to four dollars).

dollars).

But to return to the original joint of whether critics determine the success or whether critics determine the success or relative of a restaurant, my source of that question in reference to European Cafe 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 unprestaurant, how many will be willing to undertake the long drive for these unprestaurant, how many will be willing to undertake the long drive for these unprestaurant, how many will be sure to drop in again if I were in the area, or if left like taking a drive. But on a regular basis I would have to think wice about spending so much time traveling. Therefore, in this instance, the reviewer can play only a limitation. instance, the reviewer can play only a limited role in the destiny of this new Hun-

garian 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 Pescadoux. A long-established Belgian family, the Coulons, have purchased the building and intend to stay at this new location forever. All the vestiges of La Maison des Pescadoux have been removed, and the lace curtains 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 atmost all the members of the family, "a"e, you feet as confortable at a "s" and it is now site as at his old the well-known favorites. — cassoulet, most duck with emerkent in his how the rest duck with emerkent in his how here.

roast duck with sauerkraut, chicken Normand — are still available. But my escort and I tried two new dishes that have been added to the menu, and they were stunning. I had rabbit that had been marinated ning. I had rabbit that had been marinated in wine, nossted, and then sliced into a wine and mushroom sauce (\$15.95). The fresh rabbit was fork tender, the flavor susperb, and I almost melted in my chair earing it. My companion had beautifully done scalleps prepared with fresh Relgian endive, giving the scallops a signity instruction in the second of the scalleps and the scalleps are signity instructions. rice taste that was retresting (\$16.50). Both these dishes were well achieved. In addition, the Belgian Lion serves out-standing accompaniments to the meal. I had a light and fluffy turnip souffle that was unique, plus sweet and sour cinnamon apples and carrots; my escort had fine fried potatoes, red cabbage, and string beans. Each vegetable is served in a separate dish that is piping hor; this pre-serves the distinct taste of each as one does not drip into or disturb the other. The crusty bread, baked especially for the restaurant by a Belgian (alias met wailable in stores), and the sorrel soup that we shared for opener (two dollars) were ditinctive. The entire gastronomic experi-ence proved a delight from the first to the

last moment.

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 craf and to the culinary needs of this commu and to the culmary needs of this commu-nity. In that sense the owners are not de-pendent upon this or any review. Diners gladly followed them to their new location gladly followed them to their new location because of the integrity of its product and because it's a family affair with Don Coulon doing the cooking, some of the children waiting on tables, and one of them producing the splendid desserts. The Wall Street Journal orticle declared "A [restaurnal review is the one-thing that brings in the masses:" I would have to add that it's only consistent performance

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OUARTER NOTES

combining (as throughout this

curiously gripping work) intentionally crass humor with

an upwelling of rich unconscious fantasy. I was not taken with the parodic humor in Jean Isaacs'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 Miss Isaacs at this concert was

her return to the stage (after various maternal activities) as a

dancer. She performed dancer. She performed gloriously in the première of Nancy McCaleb's sinuous. intense *Illuminata*, an ideal work to show off Miss Isaacs's

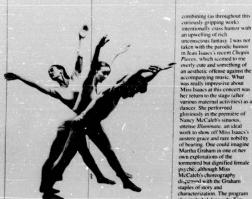
Brace-Kennedy and Kate Harrison. Other particularly praiseworthy dancers in the company included Tony Caligagan and George Ben Mafiksi Teroy; it would also

have been pleasurable to see more of Betzi Roe's exquisite dancing.

MATTRESS

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THREE'S COMPANY

its season with a splendidl of the organization's three founders contributed one of the evening's highlights. Betzi Roc offered the première of her setting of Penderecki's scitting of Pendercek's Polymorphia, an ensemble dance titled Tower of Mothers. In this insistently frenzied and agonized ternslation 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

inventive choreography made into an almost visible presence on stage. Patrick Nollet was represented by — of all things — a dance about a young man's obsession with television sitcoms, subtitled "The Real siteonis, subtitled "The Real Life Adventures of Beaver Cleaver." Two couples embodied, respectively, the cheerful, sanitized, middle-class artificialities of siteon families, and the violent and erotic male-female relationsh pullulating in the young man imagination. By the end, he has reclothed the vapid

CATHERINE COMET

& SYMPHONY continued its Tchaikovsky Festival with a remarkably restrial with a remarkably undistinguished concert. In the absence of David Atherton, the orchestra was conducted by Catherine Comet, and the violin soloist, in Tchaikovsky's Souvenir d'un lieu cher, was Irina Tseitlin. The Souvenir, a rarely performed work (and with reason), is a set of three unpretentions allowed, the unpretentions allowed, the unpretentions allowed the unpretentions allowed the unpretention of the unpreten with reason!), is a set of three place, like a four-year-old girl place, like a four-year-old girl in her mother's high beels. Miss Tseitlin, a most stylish artist, adapted herself to the situation, playing with grace, sweetness of tone, and tenderness of sentiment. But-as I have noted in her as I have noted in her performances of the Elgar and Glazunow concertos — she is a musician of much grander scope than these trifles require, with a passionate nature and an intense, expressive Russian style that her most recent assignment gac- her little chance to exercise.

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 her workmanlike time-beating. Manfred is Tehaikovsky at his most unrestrained, as he identifies with Byron's demonic, guilt-ridden, anguished, yearning hero. The music is rudimenta in its formal structure (a child's garden of Berlioz' Symphonie Fantastique); every motif, Fantastique): every moff, every mosf, every mosf, and absolutely predictable translation of melodramatic emotions; and the general experience is that of an erratuc experience is that of an erratuc experience is that of an erratuc experience, frapsodes coming and going according to the thoroughly extramusical logic of the Byronic-Tchalkovskian imagination. Vet Manifred is a magnificent work, its composer's one indispitable composer's one indispitable to well-includent self-inflation and self-pity is realized with such superabundant fullness, its melodrama is so gorgeous. its melodrama is so gorgeous; 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 recognize the work's greatness however, the conductor must identify with its febrile

The conductor, in contrast

dispensed with the Graham staples of story and characterization. The program also included dances by Tim Wengerd (the beautiful Zinacantan). Rich Burrows (a rather uncoordinated, whimsical piece called Songs for Gutherin Families) and for Gathering Evening), and another McCaleb work, the another McCaleb work, the intriguingly suggestive Fraporary Lodging, as notable for the poetic photographic backdrops devised by the choreographer as for the charming dancing of Dianne Brace-Kennedy and Kate



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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 basse 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.

PACIFIC CHAMBER ENSEMBLE The Pacific Cham

The Pacific Chamber **Consender is a new chamber orchestra in San Diego. conducted by the San Diego. Symphony's assistant principa 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 frantical life.

It is, first of all, truly a chamber ensemble, and no simply a small symphony orchestra. About a dozen

players were used in the performance of the Bach Third Brandenhurg Concerno, which is precisely right for this Baroque work, and Copland's Appelade him Spring was given in one of the rare performances of the original therem instrument version. What one anticipates is that this new ensemble will let us hear that large and improvage necessaries. string playing was even more marked in Samuel Barber's Adagio for Strings, which, as an arrangement of the slow movement from the composer's String Quartet, demands that each were a single musician. Ethan Dulsky's conducting. which had been vigorous, supple, and propulsive in the Bach, adapted itself idiomatically to the different large and important repertoire which lies between intimate chamber music (trios, quartets idomatically to the different requirement of the Barber work, producing a controlled, emotional intensity of great power and beauty. Appalachian Spring is well known in its orchestral version, but this masertly bullet acrois in certain senses even more delightful in the original orchestration for flute, clarinet, bassoon, piano, and a small body of strings. The instrumentation makes quintest) and standard symphonic fare. The anticipation should be enthusiastic, for this is dready an excellent group of performers. In such an ensemble the strings are always the principal problem: can four first violins or three cellos achieve their shedute. quintets) and standard

first violins or three cellos achieve that absolute agreement of pitch necessary so that nicrotroual dissonance will not be painfully audible? The answer here is, for the most part, yes. Intonation in the Brandenhury Concerto (which is scored for strings alone, with harpischord continuo) and in the performance of the "Air for the performance of the instrumentation makes Copland's clean, lacid textures, his discreet use of polytonality, and his suprency arful illusion of folk-like simplicity all the more effective for the lack of large orchestral masses and the wider ranges of color they provide. The strings in the recent performance occasionally showed signs of fatigue in the more emphasic occasionally showed signs of fatigue in the more emphasic fatigue in the m continuo) and in the G String." from Bach's Third Orchestral Suite was astonishingly good, producing a rich, silky tone of such resonance and purity that one would have supposed it to come from a much larger body of strings. The excellence of the

Hebert. The conductor showed a deep sy.npathy with this work, bringing out both its lively folksy quality and its exquisitely touching purity of spirit, while at the same time making clear, in his attention to details and proportions, tha this is not merely a piece of original composition, creating a whole new vocabulary of

a whole new vecability of musical discourse. The illustrative qualities of Appalachian Spring are indeed there, but any allusions to them, even in the theater, foust be handled with tact. This be handled with tact. This brings up a curious element in the way the Copland and the other works on the Pacific Chamber Ensemble's program were presented. The concert took place at Westminster Presbyterian Church in Point Loma, one of the nices places in San Diego to listen to music, not only because of the pleasing ambience of the church's Arena Theater but also because of the warm also because of the warm hospitality of the staff. The concert was preceded by some lovely background entertainment on the Irish harp. Cheerful young men and women brought each member of the audience a plate of canapés and desserts and a glass of pus.h. And the music of the Chamber Einsemble was also because of the warm

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Donna De Kindig and Robert

The may have been a bit too much, an werloading of the audience's ensibilities. How many appetites can one prof eed at once? I myself found visual art, with their own enhancing either experience but blurring both. Miss De Kindig's serigraphs, which accompanied the Bach and Barber pieces, were the less offensive in this regard, for their abstract forms and moted colors provided a more or less unobtrusive background to the music. But Mr. Goldman's paintings, which were flashed on the screen during the Copland, were in essential conflict with the musical ideas conflict with the musical ideas they were arbitrarily yoked with Nothing could be further apart aesthetically than the ciean textures: cool sor writes, sharp rhythms, and atmosphere of early American pioneer life in Appulaching Spring, where it is a gift to be simple, and Mr. Goldman's warm, shimmering, soft contoured Impressionist paintings of leaure life in Southern California, where the very sprift is lust and langual!

very spirit is lush and languid.



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devised for the existing median strips. Larson says. "The concrete barriers are expensive — eight to nine dollars per lineal foot — and since transportation dollars are caree 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 old oleander-and-cable barriers and in their stead construct the taore substantial concrete

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 Geeway 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 oleanders, while along Interstate 5, especially way ap-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.

Modem

dividers.

omputer, the necessary oftware, 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 jarhead sufficiently sexually frustrated," Major warned. get him to say 'I do,' and the est follows as easy as yin

ollows yang."
While most bulletin board use is noncontroversial, there 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 onfuse the computer ufficiently so as to make the oard temporarily unusable But others, Meeks says, find computer over the phone line



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City Lights

eeted by the aroma of izzling computer parts (the vstem's disk drive, which nins 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 oftware, credit card numbers omputer systems of local sities. Meeks says that the majority of the people running these "pirate boards" are boys, fourteen to severueen years old, whose computer use is restricted only by their urents' control over their elephone use. An alarming rend in the pirate boards. Meeks says, is the recent proliferation of "anarchy files." These are carefully researched collections of information giving detailed instructions for fouling-up phone lines, playing havoc with computer systems, and building pipe bombs, "It's sort of frightening," Meeks says, to think of a" these little kids

Won't Float

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 Mile Gotch. whose district includes Marina Village, asking their help in combating "this injustice and discrimination.'

out there exchanging information on how to destroy

Root's evidence is rencumstantial but intriguing: e says the number of wooden ats in the 640-slip marina lifty in 1979 to approximately n. A previous dockmaster

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CLUB MED EXPERTS

Harry Walker, owner 3944 W. Point Loma Blvd.

get rid of all the old wooder

get rist of all the old soucher books." and foot says he's, each eviction notices on three World War II-vistage sailboars. The owner of a fourth wooden beat docked near Root's was given a warning January 23 to cean the boar's bottom, repaint the swed, and replace the dock docked near Root and replace the dock of the world was a super-tification of the control of the did some dissipant, but was served with a termination notice last month. notice last month.

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

landlord and tenant to terminate their rental agreement with a simple "tenday written notice.

asked the city property department, which leases the bayside property to Marina Village, to invest gate if Root is being unfairly evicted. Property department staffer Dick Randolph says Marina 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 Aqualong "filled with water and half sunk." So

Councilman Gotch's office

Randolph says the city property department won't ask the marina to give Root back his slip. (Marina Village officials declined to comment on the controversy.) Root says he was never warned about the ce ndition of Aqualung and says any rainwater was always quickly pumped out of the boat. He is also thinking of picketing 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 Aqualung, but that's turning out to be a difficult task. The

docks at Mission Bay, Seaforth Landing, the Islandia, Sea World, and Campland are all filled, and Root doesn't want to clocate 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.

> Thomas K. Arnold and Abe Opinca

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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-Bog Racing Championships. In Dr. Ethel Chirp's authoritative suc of American pastimes. Hampio paint-drying vigil in Dreiheeve, Montana and, most appropriate to our present concerns, musl-bog racing and truck-

depth plumbing of the American psyche, she concluded that both truck-pulling and mud-bog racing were loosely mud-bog racing were loosely related to a series of arcane risuals practiced among the several Nordis clans which colonized the Midwest and Great Lakes regions during the late Seventeenth Century. These clans, she alleged, made seasonal the deity of fifth and crop disease. When crops failed or disease. When crops fulled or heavy rains made planting impossible, male elders would pitch a wagon, or a virgin dressed as a night crawler, into the bogs abutting their (continued on page 12, col. 4)

Frick On Headlights

Your honor, I have been asked tour fronter, 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 Neotest this Friday, May 3.

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

ations from Mrs. Olivia Dunlap, Mr. Jack "Gimpy" Schildkraut, and Renata Scotro. Mrs. Dunlap observed Mr. Frick as he was playing the Hummer, a composite, organ-like instrument invented by himself. The keys of invented by himself. The keys of its keyboard are connected to various noise-making machines, such as old vacuum clearners, a blender, an egg bester, a rigsow, a drill, a CB radio, a buzzing electrical spacker, a faucet which splashes water into a sink, a hammer which smashes plates, and a cloth ripper. Mrs. Dunlap, on that vecasion, remarked,

and a cloth ripper. Mrs. Dunlap on that occasion, remarked, "This gas has got to be crary," Gimpy Schuldkmat testified that he had seen Mr. Frick's Sniper in action. This is a fourteen-foot-tail metal tower, hung with rewrity silve-plated decay dacks. The top of each between the first of the control of th

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

the performance crying, "What this, a loony bin?" Authoritative sources report that Renata Scotto, when that Renata Scotto, when interrupted 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 pazza" ("What madnes"), while storming off

madness j, write storming on stage.

These accusations becar as of immedate ungency when it was announced that in his Sushi performance, Mr. Frick would convert the entire block outside the theater into a music box or

the theater into a music box or circus, with many of the musical instruments driven around the street by musicain: a due for rock guitar and bulkforer, and other events unusual even for Eighth Awer use. Fear was expressed that not only might Mr. Finck be mad, but that his performance of Headlights (sa be calls his extrawagana for eleven musicians, gymans, stancers, and bobact driver) might also drive its sentire audience mad. drive its entire audience mad, thus destabilizing downtown life even further.

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 Heallights
and its component instruments
for eight years before this world
premiere performance! Would
the work of a madman have
received such popular received such popular received such popular approbation from audiences in San Diego and other ciries? And surely a madman would not have stated his artistic credo in the following manner: "I don't even think of myself as a rebet, because that implies reaction to because that implies reaction to some authority. And I love all kinds of music. I listen to Beethoven and to Donna Summers and everybedy, Instead, the artist should be working for the authority of some idea. This is just an



Art Of Politics

Last week's preview of the San Diego Maseum of Art's latest show, Sapaeros, was an irony fest of sach sweet proportions that it would have best belonged as the tag to a bitma french political face. The more was so thick in the air that the group of children from a nearby school tour could how made balls 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 to the city and said something about the marvelous, ongoing revolution in Mexico. This

smiles from a group of well-dressed women standing beneath the large photographic display of Siqueiros's brutal mural of

Paddle Wacky

such Hab! Wait till you see the San Diego Rowing and Paddling Regatta this weekend. Crew Classic, schmoo classic, Eight

faced with the extremely long faced with the extremely long and difficult haul that 13C people in seventy boats will endure this Sunday to benefit charity in the Rowing and Paddling Regatta. Beginning at Santa Clara Point, the course



remark elicited warm, approv

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail to a later than the Trakes proceding the Tharskay stuse in rades to be made to the term Editor near the term Editor receives the right to clied all nearests. Seed complete regionation, including a discapition of the event, the date and the seed of the received the seed of the received the seed of the received address where it to be held. It a contact prime tumbe, and a phone manufer for police information to READER EVENTS EDITOR. P.O. Box 1985, S. SO 1995, CA 2013B.

Dance

International Folk Dancing with a Cinco de Mayo party twist is held tonight, Thunday, 7:30 p.m., Balboa Park Caub, 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

"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 Cary Lakes Read, Chula Vista. 421-6700 x655 or 421-0595.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla. 454

Limbo Slam, N-El, and others, dancers, their sporsors, and the public will sweat it out for a good cause Friday, May 3, 6 pm., in the main ballroom of the El Corree Horel, at Seventh Avenue and Ash Street, downtown. To pledge, dance, or find out more details phone 294-2981.

choreographen 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.

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Sat. * Puture Celebrity Variety Show 9:00 p.m. Sat. * Abortion Detail 2:20 p.m. Sun. * CAY Outhful Senior Contest 2:30 p.m. Sun. *
69 Extra Gold 6:0s Dance 7:00 p.m. Sun. * Plus workshops and much most! Pree programs available at the door.

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Adventure 16's San Diego Mother's Day Sunday Only May 12 8-Noon Don't Miss The Greatest Single Event Of Its Kind In The Country! Come swap, sell or buy gear, including our Al6 rental gear. Up to 50% off

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READER'S GUIDE

aance style in an evening of

rectorm, recreational dancing every Friday right, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

Fifth Avenue, Hillcreet, 239-173.

Hrish Dancing Festival, the seventh annual Hidden Valles Irish Dancing Festival, featuring solo and group performances and competitions, will be held Saturdas. May 4 and Sunday, May 5, from 8 am 10 6 p.m. each day, at the Parsh Hall of St. Columba Catholic Chunch, 3327

Olencolum Drive, Mission Village, 433-1288.

"Dance Blitt," for a single fee, you can spend an entire day learning basic ballet, modern, jazz, and. After steps. In a benefit for the San-Diego Area Dance Aliance, continuous lessons are offered by

well-known locals, including lean Isaac, Diame Brace Kerinedy, Par Sandback, and others: The benefit "blitz" takes place Saturday, May 4 and Sunday, May 5, from noon to 6 pm., 3255 Fifth Avenue, Hollcrest Phone 295-9074 for details.

Polish Constitution Day is celebrated with the annual May Ball, at which the law Angeles-based Mazur Polish Folk Ememble will perform ethnic dances and the still perform ethnic dances and the dinner dance begins Saturdia, May 4, at 7 pm. in the Regence, Paulison of the Ions and Country Harel, 500 Hoort Carele North, Mission Valles, the reservations places 522-3531 or 289-5067.

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

any first time and established local and national. Meet major New York editors, agents sales reps.

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Coast, will perform a repertor native dances, songs, and munative Jances, 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, 462-5552, 485-5146, 698 0672, 276-2573, or 276-6053.

Modern Dance, New York dinsort Timothy Buckley and his dincent felless, The Timothemakers, are festives and the Timothemakers, are festives and the Timothemakers, and the preserves the Timothemakers, and the preserves the Timothemakers, and the Rom Ferex accompanied by a music and sum law feet of the feet feetings, Standard, May 4, 5 pm., otherworld Audinetium, La Art. 702 Prospect Street, La Jolla 454-0267.

Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030. COSD Dance Instructor terry Sprage, in collaboration with paint Cecil Little, presents a multimedia performance entitled. "The Naked Scriabin." The interpretative program includes Fieder Phelides, Three Enides, Fire Produces, and Seriabin's Fourth and Fifth sonatas. Sunday, May 5, 3 um, Mandeelik Auditorium, UCSD 452-3229 or 452-3230.

Music.

Symphom. Vis. San Diego Symphom Orchestra, with guest conductor Baish Jackson, continues with the 1985 continues with the 1985 programs of the 1985 programs fourtee March Stan. Symphomy No. 4, the Suite to Megning Boardy, and the Valse-Scherns for Volum, performed with Nicholas Grant, principal econd wellin from the tonight, Thursday, May 2, 7 p.m.,

Vintage **Vehicles**

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Predo, Balboa Park, 276-7064 or 488-2617.

Circle Dancing, mcditative "Sufi dancing" is conducted weekly. Mondays, 7.15 pm., 4070 Jackdaw Street, Mission Hills, 295-9677.

Israeli Dancing is conducted every

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Body Building Championships Sat., May 4, 6 pm





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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, Jowntown. For ticket information phone 699-4200 or any TeleSear outlet.

North Indian Vocal Music, performed by singer Lalir Rac, with harmonium and tabla accompaniment by Baban Manirekar and Gurudas Borkar, will be presented by the Center for World Music, Friday, May 3, beening with an India beginning with an Indian vogetarian dinner at 7:30 p.m., Scripps Cottage, SDSU. For information or reservations phone 265-4243.

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

KIVA, U.C.D's contemporary music ensemble, with Jean-Charles Fantons, persussen. Kenth Humble, keyband, and John Silber, tumbune, will present a combined program of runnic and scher film, Frida, May 3, 8 pm., noom 220, Grossmort Community College, 8800 Grossmort Community College, 8800 Grossmort College, Stock Drossmort College, Drossmort College, Drossmort College, Drossmort College, Drossmort College, Drossmort Coll

Piano Recital, Point Loma Nazarene College music professor Kay Etheridge performs Friday, May 3, 8 p.m., Goodwin Chapel, Point Loma Nazarene campus, 3900 Lomaland Drive, Point Loma. Free. 222-6474.

Band Concert, the Grossmont Union High School District

Honor Bond, made up of eighty seven area musicians, performs Prokodity's Adhen: Fostival March, Harson's Choule and Allefagh, Sousis's Nebles of the Myste, Shrue, And the Toccasta by Frescobaldi, Fridan, May 3, 8 pm., East County Performing Arts Center, 210 East Main Street, El Cajon, Free, 466-4193 x 20.

"May time Band Review
Championship," nearly 5000 high school and junior high students are marching in their hand units in this musical parade, which begins sturday, May 4, 10-30 am., at Eighth Street and J Avenue in National City, Free viewing of course, 475-5124.

Honor Band, made up of eight

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

artist in a concert trin Saturday, May 4, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541

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

Classical Guitarist George Svoboda and pianist Peter Guch perform, Saturday, May 4, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. 298-4011.

"Music in the Making," violinist Erik Uilman and pianist Andrew Campbell will perform Sunday, May 5, 1:30 p.m., at the College Area Branch Jewish Community Center, 4079 Fifty-fourth Street,

East San Diego, Free, 583-3300

Organ Concert, civic organist Robert Plimpton will perform works of Bach, Wador, Mulet, Foster, and others, Sunday May 5, 2 p.m., Speckels Organ Pavilson, Balboa Park, Free.

Chamber Music, the USD Barque Ensemble, directed by Earl Schuster, performs Sunday, May 5, 3 p.m., in the French Parlor, Founders Hall, USD, 260-4600 x4296.

A String Ensemble Performance is presented by the MinaCosta College music department, Sunday, May 5, 3 p.m., in room C-7, MinaCosta College, One Barnard Drive, Occarside Free. 757-2121 or 755-5155.

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MAY 3-31, 19



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READER'S GUIDE

"A Birthday Celebration: Bach, Handel, and Schutz," ves. Heinrich Schutz, alleged to have Seen one of the greatest composer of the Passian until Bach came along, gets his due in this musical celebration by the San Dego Lutheran Chorale and Orchestra. omree procession and ordered a commer procession and ordered as sing alongs are featured in the program, Sondon, May 5, 7 pm., First Probeterian Church, 520. Date Street, downtown, For Jetails phone 278-2377.

Chamber Concert, the Currete de Connlas Latins Americano, which not completed as an of the Middle East, returns to perform Sunday, May 5, 8 pm., Mandeville Auditerium, UCSD. The program includes String Quarter No. 1 by Villa 1-bos, Julan Carrillos, Dis Ruffriccos on Cuertos de Tons.

George Gershwin's "Lullabe," and works by Mexican, Perivsian, and Chilean composers. The concert is free: 452-3229

Miniconcert, cellist Margaret

"Soundshapes III," a week-loo "Sound-bapes III." a succession, eriospective of the past sixt years of most takes place during UCSD's Contemporary Music Festival, Monda, May 6 through Sarada, Maji II. Tie festival epens with the student Eventuck Courts Music, Ensemble, Monda, May 6, 8 pm., Mandee dile Auditorium, instrumental and vocal works by

"Little Big Man," the issues of values and cultural conflicts will be discussed by panelists after the screening of this film, the fifth in the "Reel to Real" film series.

Oblomos," this Russian film, based on from Gordelmos's novel, was the orimor of four awards (including Bost Patine) at the Ostoral International Film Festive It will be shown in Russian, with English subtrities, Southa, Min S. H.a.m., Kot. Cimeria, 4961 Adam Avenue, Kensington, 283-5924.

"The Revolt of Job," this film.

depicts the struggle of a modern-day lewish farmer in Hungary, who contrives to triumph over fate; the screening, sponsored by Congregation Beth EL, makes its San Diego premiere Sunday, May 5, 7 pm., an the Jacobs Family Computing Hall, Comerciation Community Hall, Congregation Both El, 8660 Gilman Drive, La Jolla, 452-1734 or 455-0655,

"Monday Night Film Series," a Monday Night Futin Series," a month-long series of political rlims opens with the 1925 Russian classet. The Brattleship Potenkin, directed by Sergie Eisenstein, Mondan, May 6, 7 pm., thrust floor auditorium, San Diego Public Library, 820 E Street, downtown. Free, 236-5849.

Words of Encouragement presents : Destiges of Thought.

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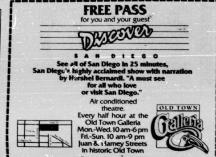
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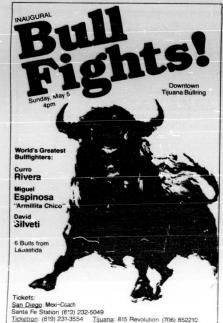
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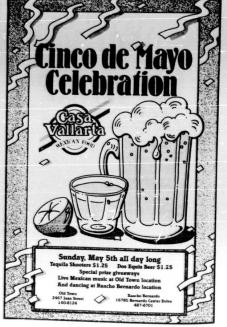
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A Change In Chought Map Be All The Change Dou Reeb!







TO LOCAL EVENTS

friendship that develops between teen and an octopenarian; the film, the last of the "Mental Health and the Movies" series, will be followed by a panel discussion. It will be shown Tuesday, May 7, 7 pm., Monteauma Hall, Aztec Center, SDSU, Free, 426-6310.

Rev. Judith Larkin, Ph.D.

"The Films of Erich Von Stroheim," the La Jolla Mus film series continues with the 1919 silent movie Blind Husbands, the director's first film, and one in which he started. The plot is a ertrar examination of seduction, set in Austria; the film will be shown Wednesdin, May 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

Lectures

"Spotlight on San Diego Business," Andrew Kas, president of Kappe, Corporation, will present a talk on his successful computer compon in a lumchoon saddess viersaller. Room of the Westgare Horel, 1055 Second Avenue, downtown, sponsored by the Greater San Dego Chamber of Commerce. For reservoir one plane 23, 2015 42, 31

"Origin of Dinosaurs and Other Creatures," UCLA professor emeritus Everett Obson will deliver the first address in the three-lecture series on these prehistoric creatures, Friday, April 3, 7-30 p.m., in the auditorium of the

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Meditation and Insp... Sunday, 11 am. Old Town Education Center 2425 San Diego Ave., San Diego Donations \$5.00 Donations \$5.00 Donations 35.00

"Economic Development of Africa, South of Sahara," SISU'S, Centre for Research in Economic Development spansors this day long conference, featuring seven gacst speakers and discussion produced the control of the Stanford University economics professed Plane (Johnston, 180) appearance of the control of the professed Plane (Johnston, 180) and others, Saturday, May 4, from 18 and others, Saturday, May 4, from 18 am, 164 plan, aro mol 113, Mose a.m. to 4 p.m., in room 113, Musi-Building, SDSU, Free, 265-5471.

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

"A Journey through West Africa."
SI'SU geography professor Warren
Johnson will discuss his travels
through Stera Leone, the Ivory
Costs, and Nigeria, in the next
"Bown Bog 'series keture,
Monday, May 6, noon, San Diego
Museum of Man, Balbsor Park
239-2001.

"An Intelligent Woman's Guide to Defense: What Kinds of Guns Are They Buying with Your Butter!" author Sheila Tobas will present a shde sillustrated lecture at the next agent agents.

Texas Sculptor larnes Surls, when texas scurptor james suris, wrose works are currently on view at the La Jolf Museum, will discuss the cethibit and his artente, career, Monday, May 6, 8 p.m., Sherwood Auditorium, La Jolfa Museum of Contemporary Art, 700 Prospect Street, La Jolfa, 454-3541

"High Touch and the Space Age SDSU professor Arthur Ellis will speak on possible legal, social, ethical, and commonal issues of



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Monday, May 6, 7:00 pm

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READER'S GUIDE

'Atoot and Afield: San Diego," Tuesday, May 7, 8 p.m., Adventu 16, 4620 Alvarido Carwon Road San Diego Free, 283 2324

"New Views of Women," The Working Woman in Classical Annaurs," Penny Hawkins speaks in the next lecture, Wednesday, May 8, 3 p.m., noon 221, Hep Hall, SDSU Free, 265-6524

"The Allende Atfair and Its Impact on U.S.Latin American Relations," Wath anic Plays, former U.S. ambossador to Chile, will discuss U.S. implement in the overthrow of Chilean president \$5' adar Algrede at a found-horn address, sponsored by the World Affair, Commence of Sar Deserver. The program repeats Sunday, May 5, 1000n, over KPBSTV, Channel

Surfing, excerpts from the

scead hour precedes the moon function at the Admiral Kidd Club; Harbor Longe, at Harbor Drive and Nantti Boulevard. San Diego for reservations phone 23 331.

Radio/TV

May 3, 9 p.m., KG1V, Channel

ondheims musically macable taybem stars Angela Lansbury recreation of her Tony Award mining role, Fridas, May 3, 9 p.

"Sweeney Todd," Stepher

The 111th Running of the

the murals of Mexican artists. Clemente Orosco, Diego Rivera, and David Altano Siquieros, Saturday, Min 4, 2 p.m., KPBSTV, Channel 15.

"Magnum Force," Clint Esstwood and Hall Holbusck team up for this shoot emop. Ditts Harts film, shown Saturda, Mac 4, 6 p.m., NETV, Charmel D.

"Ninety-nine Ways to Attract the Right Man," well, men, world better sit down for this enlightening expose of the neutronist tuses designed to snag son — yes, you' And what's more,

In Person

Storytellers of San Diego hadd

their next open meeting, with teatured tale bearer Sandra MacLees, tonight, Thursday, May 2,7 pm, Drowsy Maggie's Cate, US9 University Avenue, North Park, 569-9399.

Anotin will read from their works in the first program of the "Women's Poetry Series," tomight, Thursday, May 2, 7 pm., at the Center for Women's Studies and Services, 240 T E Street, Golden Hall, 233,8984 "Spaceflight," part one of a four pair eries on the history of manuel space exploration, with a scientific and political rantifications, and Wednesday, Ma 8, 8 pm. KPBSTV, Channel 15.

Comedian and Ventriloquist Jay Johnson, star of the TV series Scop, continues his revue toright, Thursday, May 2, 8-30 p.m., Friday Thursdan, May 2, 8-30 p.m., Friday M.o. 3 and Sorunday, May 4, 8 and 10-30 p.m., and Sunday, May 5, 8-30 p.m., at The Improx, 832 Gamet Avenue, Pacific Beach, 483-452!

Gomedians Jack Graiman, Bob-Shao, Duna Gillerte, and Jance Hart are featured sonight. Thursday, Mar 2, 9 p.m., Friday, Mos Sarad Satunday, May 4, 8 and 10, 80 p.m., and Sunday, May 5, 9 p.m., The Comedy Store, 916 Pearl Street, La Jolla. 454-9176.

RAMTHA

Sex Diego - Video & Piclick Dinner - Sunday May SC, 4-8 pm. YWCA-1012 C St. Denature \$4 ylun pictuck dish. For reservation Y - 239-6355

North County - Finders, May 2 & 16, 7-11, 30 pm - Center for Total Health-72 No. Leders - Solana Scant - Domatom \$5

immation contact Larry Kon-155-6681 or 276-5613



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TO LOCAL EVENTS

sixteen new musical compositi will be performed by him and thirteen other musicians. thirteen other minicians, gymnosts, and dancers, Friday, May J. 8 pm., in the block of Eighth Avenue between E and Estreets, downown, For reservations phone

Sushi at 235-8466 "Food for Thought," the second night of Sishiv moutic long performance all series ications performance article Rendell performance article Rendell Community in a local premiero of a dance number that mortpotates food and cating into a thematic program. She will perform Satunday, May 4.8 p.m., Sushi, 852 Eighth Avenue, downtown, for treber information and death New York of the Program of the Technologies of the Program of the 235-846e.

Local Poet N.F. Brill will read from her work, Monday, May 6, 7-30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, Free, 456-1800.

hitteen poets from Tijuana and Lijuana university professor Rube Ziscaino-Valencia will read poetry recommonateria will read poetry that ranges in tow- and theme from the romantic to the recolutionary, the reading, in Spatish, will be supplemented by translations posjected on a screen, Monder, May 6, 8 pm. Sushi, 852 Eight Avenue, downtown, 235-8466.

Amateur Comedians are invited on stage every Monday right, 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla. For information on what it takes, phone 454-9176.

Comedy Night, three comics are featured every Tuesday evening, 8 p.m., in Monty's Den, SDSU. For more information phone 265-6947

"New Writing Series," poet John Ashbery will read from his works next Thursday, May 9, 4-30 p.m., Center for Music Experiment, 408 Warner Campus, UCSD, Free 452-6766.

Sports

through Sunday, May 5, at La Costa Country Club, Costa Del Mar Road, Carlsbad, For specific information on tee times, et cetera, phone 438-9111

leving, Chal V State professional welterweight David Cut, error makes in mome event debott in makes in mome event debott in the model in the model of the model o details on upcoming monthly bouts, phone 424-3754 or 424-3755.

tive unile ride along the Papa ce to Ensernada along the roll read seplanned by the Davis Eamly YMCA, a parrial freewe of unic is guaranteed for this benefit ride, Satanlay, Mar 4, beginning at 7 a.m., leaving in the bullting at Las Playas. For registration information and further details on the ride (not race), phone 464-1323 or 423-YMCA.

YMCA.

For Runners, the USDMession
Spring Fevred Marathes and Half
Marchen rate place Stundin,
May 4. The marathan favor at
15.5 am, from the control of Half
Street and Boy Boulevalt in Chula
Visto, the half marathan sears at
two, the half marathan sears at
manage from the control of Half
Street and Boy Boulevalt in Chula
Visto, and the Committee of the Committ

Corporate Volleyball Tournament, a benefit for San Diego's National Men's and Women's volleyball teams, begins Satustas, May 1, 8-30 a.m., at Fairbanks Ranch, For more details phone 692-4162.

more details phone 692-4162.
Tennis, a clobarty tennis
teamment, with such players as
teamment, with such players
teamment, with such players
teamment, and Rennis Beer, Bob Bell,
and others, will Beenfer the
American Cancer Society, the
Courney Seguin Saturdan, May 4,
11-50, am, at Tennis Becombide,
2012 South Bear Valley Public
South Bear Valley Public
South Seat Vall

California State Bodybuilding Championships, some 125 male and teniale bodybuilders are ected to flex and bend in the competition, which begins Saturday, May 4, 6 p.m., in Golden Hall, 202 C Street, downtown.

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psychic fair SATURDAY, MAY 4 SUNDAY, MAY 5 10:00 AM-8:00 PM—TWO BIG DAYS

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Tues. May 7-Gala Cpening Seminar 7 p.m. Art Presentation and rare showing of his short film "Un Chien Andalou".

Wed. May 8-Art Contest Open to all. Please call for entry rules.

Thurs. May 9-Dali Film Festival Continuous Dali films noon to

Fri. May 10-Dali/Gala Look-Alike - Come as Dali or his wife 1st Price-\$150 limited edition print, free photo

2nd Prize-\$100 credit, free photo 3rd Prize-\$50 credit, free photo

Sat. May 11—Happy Birthday Dali — Films all day. Happy Hour 4-6 p.m. Art Presentation 7 p.m.



shelby For more information & reservations please call 232-3836

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SDSU college bookstore has approximately 80 temporary full-time and part-time positions available for 10 days starting May 16th. Temporary pay rate - 8.375 per hour Apply and interview May 7th and 8th 9 am-10.30 orm and 1 pm-2.30 pm starting bair fluids schools to increte.

Apply at:
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2nd floor, East Commons Bulls.
San Blogo State University
San Blogo, CA 92182
265-6954
qual opportunity

May 4, from 9 a m to 2:30 p m., Golden Hall. For ticket information phone 758-5241 or 758-5244.

Races continue at Cajon Speedway this weekend, stock can Specium this weetend; slick cars-and go-carts are featured, Saturdas, May 4, 7-30 p.m. The specificar is located near Gillespie Airport; rake the Bradley off-ramp. For more information phone 448-8900.

San Diego Rowing and Paddling Regatta, it's the first local competition like this, sponsored by the Ponroual Family YMCA. More than one hundred More than one hundred competition—operating eventhing from camous and knock to out she and name and fast with the control of t

"Firth Annual Great Western Bike Ride," a forty-two-mic single lo-ped outer through East San Deep Country is planned for this "challenge ride" (it's not a need; Riders fewer Sunday, May 5, 8 a.m., from Cayanoza College, 2950 Jamach Road, El Cajon, For more details phone 286-5776.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 pm., La Jolla Cove Park, La Jolla, Free, 273-7441.

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

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

619-**459-0201**

Special

'Art Alive: A Celebration of Flowers," every year the San Dieg Museum of Art installs more than one hundred floral arrangements one hundred floral arrangements throughout to various galleries; this year, the sh. w begins today, Thursday, May 2, and contitutes through nomorrow, Fridon, May 3. Guest tectures will speak each day on floral arranging, art, et ceters. For reservations and information phone 232,7931.

phone 232-293.
Creativity (Sames, adults are invited to stretch their magnitudes of their magnitudes and correct educations and correct educations in this session, offered by Jacque Lowell, regular, Haurdan, May 2, 72 (5 pm. ar Radian, 1618 West James Singer, Mission Hills, 272-6772.

"California Health and Literable Esgo" asp priday on this spataling tribute to the goad liter spataling tribute to the goad liter spataling tribute to the goad literable many than the control of the california control for men and women, a state of discussion of the california spates, red all the min was med to some to find the beathy and sea was control to the california control for the california spatial control of the california spatial california calif "California Health and Lifestyle

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

Japanese floral arranging IKENOBO MASTER Mr Ritsuki

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1000

nonthly sale at San Carlos Library, orunday, May 4, from 9:30 a.m. to 4 30 p.m., at the library, 7265 lackson Drive, San Carlos, 461-

Hest. Long Home Tour, the San Deep League of Wimmer Morres spenses this benefit true of six unusual residences, including the 1947 "Cytagen House," the Spalding House (now a part of Pourt Lonn Maarene College), and Sur contemporary houses, Soruday, May 4, from Plant, to 4 pm For taken industrial and the properties of the Pourt Lonn Maarene College, and June 1997 "A from Plant of the Part of pm For taken information and harter details on this are expertunity to peck inside some timpse home, phone 254AUTE.

Ethnic Foods, Multicultural Entertainment, Games, and a Childrovic Corner' ane featured in des second annual Cinco de Mayo festival, Sarudag, Mer 4, 10 a.m., at Holy Family School, 1945 Cischides Street, Linda Vesta, 277-8401.

5461

Parchie Fain, free lectures on articleg, dreams, part lives, ESP carried, and the first lives of the psychia arts — all these are formed at the two-law fain, the formed at the two-law fain, the first lives of the psychia arts — all these are formed at the two-law fain, the formed the first lives of the first l

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 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 Sarunday, 130 pm.; meet at the corner of Famosa Boulevard and West Point Lorna Boulevard. For more information phone 272-8622 after 5 pm.

Nature Tours through the



296-2373
John Casablancas
Model Center

TO LOCAL EVENTS

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. Five details or information on group tours call 443-2998.

Taco. Tanule, and Mole Fair, the Eusenada Restautant Association spectors this competition, with awards for the tastiest, most original, largest, and more. Stands will be set up on Calle Alvariab between Awards Leope Matero and Costero Boulevard in Awards of the Costero Boulevard in Costero Boulevard in the Standard Costero Boulevard in the Costero Costero Bouleva

Plant Sale, it's the annual spring plant bazaar at Quail Boranical Cardens, with induor and ourdoor plants, crafted items, and fixed, Suralay, May 5, from 10 a.m. to 4 p.m., at the Gardens, 230 Quail Gardens Drive, Encinitas. 297-6582.

das years the black Learn) features madrigal singers, instrumental erisembles, jugglers, minstrels, jousting, films, crafts, food, and games, Sunday, May 5, Il a.m. until 4 p.m., Revelle College, UCSD, Free, 452-3493.

College, UCSD Free 452, 1491.

Campus Open House, riv Cinco de Mayo cere un at UCSD, and in de Mayo cere un at UCSD, and in de Colevation, the university of celebration, the university of celebration, the university of the colevation of the public with all kinds of activities. Scripps in discussion of the computer center and science labs, and demonstration and science labs, and demonstration Medicine; the Lieft Flight helicopter will make a domonstration flight; mariachis, a dance presentation by the Ballett Cocal Intrice the UCSD Wind Ensemble, and the UCSD Just Ensemble; lectures sporting oversite — all these and none activities are bouse. Sunday, May 5, from none to 5 pm., all over campus. For specific information phone related departnersis. Scripps, or 432-800.

Opportunities Week kicks off in October, and before that happens, the San Diego Advisery Bsand on Women needs to pick a logo for the event; a contest, open co-professionals and nonprofessionals, will dec'te which logo desagn will become the associations!

METAPHYSICAL

CLASSES

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For Kids

Television, two new series, designed for young people ages elever through fifteen, debut rought, Thursday, May 2, begirihing at 8:30 pm. The programs, New Image Ten Theate and Ten Choices, deal with issues that adolescents face today. Tune in on KFBS-TV, Channel 15.

Films, children's films will be shown Friday, May 3, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5069.

"Shamu's Noisy Frienda."
children ages three n. five and
their panens will listen to and
imitate the sounds of seah, sea
lions, pengains, and dolphins in
games (come on, 501k, when was
the last time you let out a Shamu
queak!), Satunday, May 4, 8:30
a.m., Sea World, 1720 South
Shores Road, Mission Bay, 2226163 24242.

"A Very Special Arts Festival," three local agencies spensor this feating, which "provides a moncompetitive forum for disabled and nondisabled children and youth" to share in the visual and performing arts, Studiell, May 4, town 10 a.m. to 4 p.m. Spanish Village, Baltesa Bart. 425-2490 or 837-8551.

"Creative Masks," local artist Victor Ochoa will work with chuldren 'eight years old and older) in they learn how to make caretas, or masks in a two-hour workshop sponsored by The Children's Museum of San Diego, Satuday, May 4, 10 a.m., Centro Cultural de la Rata, Balbed Park, For requirement in telemantion phone 450-0767.

"Tinkering with Transistors A
Course in Radios," children in the
fifth and sixth grade may register
for this two-part class on basis
nadio theory and application. The
first class meets Satunday, May 4,
from 10 a.m., to 3 p.m. in Discovery
Corner, Reuben H. Fleet Space
Theater and Science Center,
Balboo Park. 288-1233 v.213.

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



World in **Transition**

Communications Technology: What the Future Holds, Claude Shouse is a project manager for MACOM Linkabit, Inc., and has 25 years'experience as a broadcaster and communications engineer. His lecture will include a

San Diego

Baha'i Center 6545 Alcala Knolls Dr. (near USD) (619) 268-3999

Free to the public No donations accepted

ages eleven to fourteen may sign up for this four-hour class on child care skills end accident prevention, Saturday, May 4, 9 a.m., at the American Red Cross office, 1655 Fifth Avenue, Hillerest, 291-2620.

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

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

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Galleries

16" x 26" Landscapes, works by forty area artists, including Jay Johnson, Walter Cotton, Richard Allen Morrs, Rob Quigley, Faiya Fredman, Patricia Patterson, Reciscy Shaw, Ernest Silva, and others are in the exhibit, which the proposal state to control of the proposal state of the prop opens with a reception Saturday, May 4, 3 p.m., Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

May 3, 6 p.m., Earth Bound Gallery, 835 G Street, downtown. The show continues through May 31, 574-0833.

"Collector's Series III." fiber

miniatures by Diane Itter, basketr techniques by Fran Krayneck-Prince and Seil Prince, and wooden vessels by Phillip wooden vessels by Prillip
Moulthop go on view Saturday,
May 4, and continue in the show
which turns through June 8,
Gallery Eight, 7464 Girard
Avenue, La Jolla. 454-9781.

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

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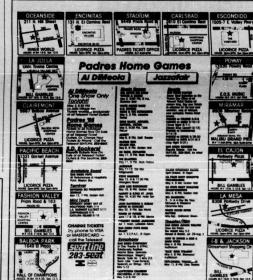
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Violet Oaklander Windows To Our Children

Friday, May 10, 7:30 pm \$10.00

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 745-6597 or 296-472.



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Jay Johnson-May 1-5

ous ventriloquist, best known as Chuck and Bob on ABC's "Soap." Also appearing: Ari Dane and Earl Burk

Jerry Seinfeld & Bobby Slayton

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Saturday, May 4, 8 PM



Monoprints, Paintings, Sculpte Peramics, and more media by rederick Olson, Marvin Roos, Matthew Samich, John sor and William Hemmedinger, are on view through Saturday, May 4, Keller Air Gallery, Point Loma Natarine College, 1902 Lomaland Drive, Point Loma, 222-6474.

"Balancing Act," in the West Gallery a solo exhibition of energen silkscreen prints by Mario Urihe; in the East Gallery is a group show of gallery artists Both shows continue through Saturday, May 4, Maple Gallery, 2400 Xettine Boulevard, downtown, 234-2151.

"Wesoons against Ennui," aluminum sculptures by Myrna Noble, arr glass by Jeff Seely, and bronce works by Trixosh are on view through Saturday, May 4, Thomas Mallory Gallery, 14GG Camino Del Mar, Del Mar, 259-0422.

"A Work of Illumination," recent photographs by Harley Gaber, one of the forty-two artists elected for the La Jolla Museum's "Emerging Artiss" cohbition, remained with the Company Calley, 7468 Grand Photography Galley, 7468 Grand Avenue, La Jolla, 459-1809.

"Curators' Choice," more than fifty works of art from the museum's saults have been chosen for this exhibit; sords by Manet. Thurber, Toulouse-Laurtee, Moran, Sorolli, and others are on view through Sunday, May 5, San Diego Museum of Art, Balboa Park. 232-2931.

Handmade Teapots, Cups, and Creaseers, featuring whimsical animal motifs, by ceramists from around the ceruntry, 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 Galiery, 447 Fifth Avenue, downtown, 232-9915.

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

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

The Boys

settlements. This was accomplished by dragging the settlements. This was accomplished by danaging the wagen for committee the wagen for the was a way of the way of I hunsday, 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 mixture more than \$60,000 in

prize money (a veritable deity in its own right) in what has is own right) in what has become one of our country's most popular forms of centeratiment—watching whiches drive through mud. In this week's mud beg events, jeep-like whiches will try to race through some sine feet of mud, and the object is to see who can get how far how fast. Track- who was the control of the country o

Ford trucks will do their best to drug a weight transfer machine, which can provide up to 60,000 pounds of-sheer, brutal, ormery mass, through the sludge. And imagine the screams of the frenzied fans while Oklahoma's own 'Big Roo't trashes pile after pile of best-up used cars with his own mannooth ford truck and own the control of the control of the lands way want to do so we to the make you want to don some foul-smelling, sweat-stained baseball cap, an old Pendleton shirt, and spit and holler and raise all kinds of down-home, ungodly hell? Last month alone, more than 120,002 people in Anabeiim flocked to a similar event. Rumor has it, however, that these prissy, critified contests carl hold a candle to the annual Tractor Ony held each year outside of Jackson, Mississyper, Rural hopefuls ransack the campus of Old Mass in search of panty-susted intellect. Lik, and It's four days of nonstop, foot-stompin hilarity. The good of boys mourn their tractors and to stompts in tank. The good of boys mount their tractors and toss their prey back and forth from the metal maws of their great machines in a wild game of keep-away. Nonetheless, this week's

Nonetheless, this week's competition promises to have excitement galore, starting tonight and continuing nightly at 8:00 p.m. through Saturday. May 4. If you've never been, you have little right to look any good man squarely in the eye and call yourself American. For more information please call information please call 235-6361.

Frick

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

The really persuasive anguments against Mr. Frick's being found insane by the court are those drawn from a larger knowledge of certain readitions of art, a knowledge which my diverse work experience has supplied me with. Mechanical contrastics in divisions of the contrastics of the contrastics of the contrastics of the contrastics of the contrastics. contraptions in which a series of odd objects are connected together, with initial action on one end producing an 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 arr, a tradition well over half a century old. Intentional confusions between musical instruments and sculptures, theater and musical chicles, the experience of arr 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

Multidimensiona Class based on writings of Jane Roberts (Set

PETER GACH

GEORGE SVOBODA

Hillcrest 3806 Fourth Ave. 298-4011

TO LOCAL EVENTS

added note of interest, one would be remis if one neglected to mention that many of the works actually hanging in the museum, and others displared in photographic reproductions, were done in a highly toxic auto body paint called gynoxylin. According to the show's brochure, Siqueins himself proclaimed, "One cannor male modern art with archaic techniques."

and war rage outside. Whether or not one agrees with Siqueino'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

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Travelodge, 3737 Sports Arena Blvd. Thursday, May 9, 7-9 pm

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TCHAIKOVSKY F E S T I V A L

(April 18 - May 12)

Rest week

Presenting
"1812" Overture
"Swen Lake" Suite
Symphony No. 6 (Pathétique
Civic Theatre
- Thursday, May 19, 7 p.m.
- Friday, May 10, 8 p.m.
- Saturday, May 11, 8 p.m.
- Sunday, May 11, 2:30 p.m.

Tchaikovsky Festival concerts are sponsored, in part, by a grant fro The Parker Foundation.

occasion been heard to refer to Marcel Duchamp as "that fing rout," and that Mr. Schildkraut has regularly branded every arrist performing at San Diego's assumption of the property of the same state of the same

(continued from page 1) chance to scrutinize well-executed political art, and this is the only stop in the United States for this exhibition, which found its way to San Diego from the Eastern Bloc where (surprise!) it was a big hit. As an

ISAIAH JACKSON, Conducto NICHOLAS GRANT, Violin

resenting Marche Slave Valse Scherzo for Violin "Sleeping Beauty" Suite Symptony No. 4 Civic Theatre

• Thursday, May 2, 7 pm.

• Friday, May 3, 8 pm.

• Saturday, May 4, 8 pm.

• Sunday, May 5, 2:30 pm.

SAN DIEGO SYMPHONY ORCHESTRA

DAVID ATHERTON MUSIC DIRECTOR 84/85

SEASON Sur Dargo Symphon

Politics

ionitimed from page 11 bundred-eighty degree turn into San Diego Bay. They will travel post Ballar Binn, Shelter Bernestretch and the Ballar Binn, Shelter Ballar B

proclamed. One cannot make modern are with archaic modern are with archaic continuous and a certain intermindating quality that is particular to revolutionary corongraphy - done masses of people, looking like strips of multicolored shing carper, mill background of many of the paintings and murals. And when a single personality is allowed to dominate a cannow, as does his wife in Portrait of Angeliac, the figure is large and forbidding, as granite. The paintings are not beautiful in the conventional ending the communicating feelings of dread and exultation. And one in perhaps bees serves to describe Siqueiros's purpose; a group of people crouch haddled and clariching in the shell of a concrete structure as darkness and war rage outside. Whether cockpit of a seagoing yacht, sipping gin and bitter lemon, and stirring only now and then to tug on a sail or to mix anothe

> semuch of its contribution to this worthy cause that it printed its initial notice of the regards deep in the obtainary rages last seed, the contribution of the contribution of the contribution of the contribution of May 5 or 7 (30 a.m., at South Clara Diorit in No.asion Box. There will be any number of excellent positions from which to view the nace as it progresses, but the best surrage raight be the North Mission Box.h p. v.a. channel on the north side. Any significant well or wind for significant swell or wind (or both) will make the exit from the winner; and in a race certain to be marked by occasional

them. As history has clearly revealed, such dreams have inevitably ended in tragedy, and that tragedy — the failed hopes that tragedy — the falled hopes of such passionate men as Siqueins 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 Oping

Paddle

to tug on a sait or to mix another round.

Civera a broad variety of craft entered, slower boats will be allowed time handcage. Stuar extension of the control of the contr pilot a twenty-one-foot racing shell equipped with pedals, a propeller, and a single pontoon in between, there will be canon kayaks, ourriggers, conventions racing shells, and a number of surf skis — twenty-four-foot, streamlined shells, paddled 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 needy school children in the country for more than fifty years." In fact, the Union thinks so much of its contribution to

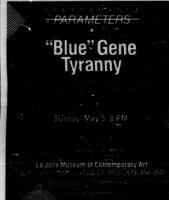
capsizes, the mouth of the channel should see some of the worst — or best, depending on how you look at it. For more information call 298-7043.

- Stephen Ficifner

MAY FESTIVAL 1985 TITO PUENTE 2 shows: lazz set only—8 pm Dance concert only—10 pm FIRST INTERSTATE PLAZA 401 'B' St., downtown free par Tickets at: San Diego State University; West Coast Music, 214 3rd Ave., Chula Vista: Acevedo Int'l Gallery

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ANGEL CITY ANGEL CITY
For four nights only, the UCSD
department of drama presents Sam
Shepard's early drama. A wild
indictment of hollywood's movie
moguls, the play is a surrealistic
mistage of Jumor and home. mixture of humor and horror.
Michael A. Kantor directs the production. Members of the cast include Shishir Kurup, Pere-Cultor Brown. Susan Leigh. Brad Cottrill. Michael J. Lopez, and Xavier.
Chabot. The scenic and costume. Chabot. The scenic and costume designs are by Cathy H. McFarlan and the lighting is designed by Alexandra Porstone. (Sm.) (ICSD Theatre. Warren Campus. Wednesday, May 8 through Saturday. May 11 at 8.00 p.m.

ANYTHING GOES ANYTHING GOES Schastians West Dinner Playhouse is staging the 1934 musical — music and lyrics by Cole Porter, book by Guy Bolton and P.G. Wodehouse irevised by Howard Lindsay and Russel Crouse) — about the adventures of Reno Sweeney and friends aboard an onan liner Bill Rallery has directed the productio which richides sort popular his as Anything Goss. "Noir eth Top." 13 bötwely, and Disco, Gabres. 13 bötwely, and Disco, Gabres. Mathews. Jeff Schickter, Lyan Dove-Mark Rydynnik, Kindar Kirbest. Down Berg, Tim Bernet, Soot Mark Rydynnik, Kindar Kirbest. Down Berg, Tim Bernet, Soot Johns Windber, Micko Derwing, and Debble Folys, (Sm.) Long Windber, Micko Derwing, and Debble Folys, (Sm.) Sebastian Wate Downer Playhouse. 140 Arenda Proc. Sen Cemente, through Stanutics, direct at 6.30 p.m., curtain at 8.00 pm. curtain at 13.00 pm. curtain strucks at 13.00 pm. curtain strucks at 13.00 pm. curtain at 13.00 pm. C

BREATH OF SPRING
The Alpha Ories, Villavers present.
Peter Codes comed, which later
Peter Codes comed, which later
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Based on the Robin Hood
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Switzers of the Robin Hood
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conneck shreller, a pily within a play,
based on the simpler simonishing
source from the simonishing
Langham, Julian Hoose, Lysiethe
Langham, Julian Hoose, Lysiethe
Langham, Julian Hoose, Lysiethe
shellon, and Bill Holan, Pautheruse
buffet, coneed outdoors in the
show. (Sm)
Lindan precedes the
show. (Sm)
Friday and Santang, dinner at
7.00 pm. outrain at 8.00 pm.

CHILDE BYRON

CHILD EVEX.

This best of Social ingentiny Theating presents the San Deep remitter of Sornalas Liming viams about Cening Contain. Lord Byers or one of state of the Social Cening Contain. Lord Byers or one of state of the Social Cening Contain. Lord Byers or one of state of the Social Cening Contains of Lordenics of the Social Cening Cen

THE DEBUTANTE BALL
The South Coast Repertory Theatre
is staging the world premiere of Beth
Henley's new comedy-drama about
Hank and Jen, two mature
Southernes, and their children from
previous marriages. Jen's new
inches, and her dealer for revenge
and respectability, force her new
family to enter local society at the
annual debutante ball. Stepher
annual debutante ball. Stepher

Toblowsky direct in the production Cast members include defining Combs. Physilis Fields. Ann Hearn Physilis Fields. Mark Donnelly is the scenic designer. About Blackman the costume designer. About Blackman the costume designer. And from Rusuk and helpfuling. South Coast Reportory Theatre. Main Stage, through Shatiday at 80 opt mis-study from your household with a 200 pm. Misridge at 720 pm. 200 pm. Studies at 720 pm. 200 pm. Studies and Sanday at 200 pm. 200 pm.

EXTREMITIES

EXTERVITES

Whiles in Neutromore's drama casts a shade gain of the piles and during of the shades — and it is not a managed gain — and it sharing of the shades — and it is not a managed gain — and it sharing of the shades — and it is not all its making of the shades — and it is not all its making deals not continue up—means of excepting from the concreen undergoards images and shades of the continued dialogue and prescription in the concreen shades of the continued dialogue and prescription in a managed in court. But only in a shade in court, but only in passing, its extent allocus and one and place to make a managed in court. But of the court of

Institutionally realistic that one never notices the choreography beneath the choreography beneath the choreography beneath the choreography beneath the choreography could be choreography of the choreograph

THE HOBBIT
The San Diego Junior Theatre
presents a musical version of the
popular fable by J.R.R. Tolkien.
Pricella Allen directs the product

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in Street, El Cajon

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salamon Theatre 1900 Lornaland Drive, Point Lorn 122-6474 x248 SAN DIEGO ACTORS THEATRE 311 Eighiti Avenue, downton

SAN DIEGO CITY COLLEGE THEATER Thatcenth and C streets, downtown 2.39, 7854 CAN DIEGO JUNIOR THEATRE

nce Welk Drive, Escondido SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue downtown 235-8025 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755, 7358

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SCRIPPS RANCH COMMUNITY THEATRE m Junior High School

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UNIVERSITY OF SAN DIEGO Camino Theater, Alcule Park Linda Viste Road, San Deepo

WAY OFF BROADWAY DINNER THEATRE

READER'S GUIDE TO THE THEATER

which stars Lou Romano av Bilbo Beggins and Talbert Morton as Gandad five Murad. The choreography is by Sue Johnson and Vicki Michell N. Dison Fish is the scenic designer, Holl Devidson he costume designer, and Dan Corson the lighting designer. (Sm.) Johnson Holling Cornor the lighting designer. (Sm.) Park. through Parket The Self-ca Park. through Survey and Self-ca Park. through Survey Self-ca Park. through Self-ca Park. Throu s at 2:00 p.m

HOW TO SUCCEED IN

I DOII DOI

The Lawrence Wells Village Theatre presents the popular musical, based more than the popular musical, based more than the popular musical, based more than the popular musical programming and pro

THE LATE CHRISTOPHER BEAN The Grossmont College drama

LIFE WITH MOTHER
The Sariee Community Theater is staging Howard Lindsay is and Russe Crouse's companion piece to their highly successful. Life unit Father. Highly successful Life unit Father. In the Life Community of the Day Intribution to one of Father's del Rames, and young Claence is list love. Samantha Rocchio directs the production. Cast members are

Dianne Wood, Jerny Moorehead.
Allan Heck, Dwight Websrer,
Worgan Brown, Kyan Huiley, Jopy
Brunsting, Teresa Shaffler, John Ney,
Charles Fifchols, Adair Strots, and
Leny Apostolidia, (Sm.)
Santee Community Theater, Friday,
May 3 through May 25; Friday and
Saturday at 6:00 pm. Mattinee
Sunday, May 12 and Sunday,
May 12 and Sunday,
May 26 at 2:00 pm.

LORD BUCKLEY'S FINEST HOUR By special arrangement, the Box



T.V. COMMERCIAL TRAINING

Theatre presents John Sinclairs critically acclaimed portaryel of Lord Buckley, American first hip humorat, who peed the wey for such stand-up comics as Lerny Bruce, Richard Proy, and Crouge Cartin. Teckded in Sinclairs preprietion — which the certain plantal specific proy, and Crouge Lord The Lord present plantal present plantal — are Buckley's story of Jonah. "The Hip Gain about Gandhi, The Na" (a humorous end sincres trubus to Jesus of Nazereh, whom Buckley called 'the sweetest, the cooless, the genomes, the wallingest. Buckley called 'the sweetest, the coolest, the growiest, the wallinges cat who ever jumped on this sweet geen ophere', and 'The Gassec' about how explorer Cabera de Visco discovered that man has great inner strength, (Sm.). Bowery Theatre. Thurnday, May 2 through May 26: Thurnday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

MARY, MARY
The Fleata Dirner Theatre is staging the comedy, by Jean Kerr, about the snartial complications of a couple "whose openness and instrukess provides for comic relief." Frank Wayne directs the production. Members of the cast are Linda Ray Andeson, the instrustlent Lowel Gaspar, Georgia Lambron, and

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READER'S GUIDE TO THE THEATER Christian Vouth Thotater of La Mesa presents the muserial play by Carberree Chabitmen Cashing, Dwered Carberree Chabitmen Cashing, Dwered Christian Cashing, Dwered Christian He experiences of an orphan grid who is thrus a tribe frome of a maderia aust. By the time whe is made in aust. By the time she is made in Judge Polyamon, Christian Youth Theater, Parkway Junes High School 9000 Pairs. May 5; Friddy and Sturdey May 5 and Sturdey May 5 and Sturdey May 5 at 2,000 jum. For information call 9564 5000.

Navarre Perry, Marty Burnett is the scenic Vesigner, and Dan Wilde is the lighting designer. (Sm.) Fiesta Dinner Treatre, through May 12. Wednesday through Saturday, dinner at 6:30 p.m., curtain at 81:5 p.m. Sunday, dinner at 9:30 p.m., curtain at 7:15 p.m. Sunday, tuffer luncheon at noon, curtain suffer light of the support of the su

MASS APPEAL

NEOFEST AT SUSH: AN EVENING WITH BLONDELL CUMMINGS.
As part of its menth long festivat of performance at. Sushi. Inc., presents. New York performance at. Sushi. Inc., presents. New York performer chronosagather performed performer chronosagather performed performer chronosagather. New York performer chronosagather performed performed

NEOFEST AT SUSHI: HEADLIGHTS

Sushi, Inc. presents its third annual festival of the new arts, a month-long

new musical extravaganza created by San Diego artist/composer Arthur Frick. This concert features an Frick. This concert features an orchestra of unique instruments performed by fourteen musicians. four dancers, and Frick. As the special opening of Neofest. *Leading that the presented un the street in front of the Sushi facility. (Sm.) The Sushi Gallery, Friday, May 3 at 8:00 pm.

NUDE WITH VIOLIN

RUM AND COKE

NODE WITH VIOLIN
The Connado Playhouse is staging
Noel Coward's light cornect, about
the death of a brilliare painter. Soon
after his dernise, his "bereased
inged with gene da the, await the
reading of the will and the unveiling
of the arish final masterpiece. Kent
Brisby directs the production; (Sm.)
Connado Playhouse, Friday, May, 3
through June 16: Thursday, through
Sunday at 80:00 pm. Reviewed this issue. South Cosis Repertory Theatre. Second Stage, through May 19, Tuesday through Saturday at 8.30 p.m. Sunday at 8.00 p.m. Matinee Saturday and Sunday at 3.00 p.m.

SEVEN KEYS TO BALDPATE

murdens thieves, ghosts, and your basic may hem. Candece Cameron directs the production, Members of Landece Cameron directs the production, Members of Landece Cameron directs the production, Members of Landece Cameron Cameron, Landece Cameron,

Malinee Studiey at 2000 pm.
SISTER MARY (ORATIO)
EXPLAINS IT ALL FOR YOU and
THE GREAT ARRICAN
CHESIS SANDWICH
OTHER GREAT
OTHER GREAT
CHESIS SANDWICH
OTHER
O

CHILDE BYRON



POLLYANNA

dance.







by William Hauptman directed by Robert Woodruff May 2-5, 9-12 (Preview May 1)

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READER'S GUIDE TO THE THEATER

except for a scene near the end where the playwright's hatterd flame through virtually uncolored by art. I most of the playwright's hatter flame through virtually uncolored by art. I may be a design. Var don't have to the play a design. Var don't have to the a Cathodic to enjoy (it for, for that matter to object to its nastiness). The foreign process with great administrative services with great authoritative services with great authoritative services with great participation, and in the play of the play

at 2:00 p.m.

service 'unit' comes to investigate Munny and Nick. is a determined harmy and Nick. is a determined harmy and Nick. is considered the production. Members of the cost are Peter Towners. Ithan Mill. Leo Laurence. Sharon Corbett. Warren T. San Dequillo Playhouse. Friday, May 3 through May 25; Friday and Southerly fand Thursday, May 23 at 8:00 pm. Melinec Sunday May 12 di 2:00 pm.

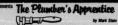
THE TORCH-BEARERS
George Kelly's The Torch-Beares,
which is being staged by Jack
O Brien at the Old Globe, is part of

vehement and sour salier on the utilitudes of such a play as A Dod's Flance. What is somey with The Flance What is somey with The Flance What is somey with The Flance What is somey with The India of India

caricatures, without past, without pour without meaning creatures of factor. When a consequences of across-when comments and author, to the real consequences of executions and attacks as they executed a substance of the composition of the co

compensate for what may be the play's most damaging flaw far beyond its graceless nisture of genres. Its uncertainty of themstic focus, and at Salture of runt. There are some furmy test of business in The Torch Educars, but their density is relatively low the author ren't to repeat his effects, there are long stretches where the commensure from servicineths, and

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READER'S GUIDE TO THE THEATER

FRIBUTE

For its Insal production of the 1964.

For its Insal production of the 1964.

So wason, the La Jolla Stage

Company presers Beared Slade's

Company presers Beared Slade's

Completion. An inspiressable fellow

that Issae for the production of the Insal Production

that I specified in the Insal Production.

Concern is to make friends with the

production. Cast members are

for Jud. Christopher R directs the

production. Cast members are

Timoney, Congret Friency, Boots

Sapper, Anne Krill, and Cecilia

Rathourn. The eart light; are

Rathourn The eart of light; are

for the Consumers are by Larry Wintercentiles

(Sm.)

La Jolla Stage Company, through May 12: Friday and Saturday at 8:00 p.m. Matinee Sunday, May 12

TWO BY TWO

TWO BY TWO
The Lamplighters are staging the biblical musical by Richard Rodgers. Martin Charman, and Peter Stone. based on Clifford Oddets's The Footening Peach. A musical in the classical tradition of Yiddish theater, Tao by Two cells the story of Noah, and his Ark, in this vension, even Noash's children don't believe him.

VIKINGS
Although the real Vikings were a bunch of ill-mannered drunks who would blast into a coastal village, like Hell's Angels, and ransack the place on a whim, to Stephen Mectaffe they were the stuff of which Kirk Douglas on a whim, to Stephen Meccate true, were the sunf of which Kink Dougles-trowies are made: gits contribed, the sunsers are made: gits contribed, the sunsers and in-read sosaide beards resided an admirable additional solid position of the sunsers and in-read solid beards resided an admirable additional solid positions and in-read solid po

intermediate promption of the control of the contro

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: Whye. And though the quality of they ke and though

uneven, the quality of the performant, is was quite good. Actress Patricia Eimore, the producing director of the company demonstrates her admirable versatility by playing, in the Stein play, a young, apprentice who is dem constrates her adminished verestallity by byging, in the Stein pipe, a poursi, specificia sho ia pipe, a poursi, specificia sho ia pipe, a poursi, specificia sho ia discovered to the pipe. A superiority of the pipe of

write gaps of understanding can be bridged between the generations, the playwrigh shows that gaps of gender remain for women attempting to learn a craft in a male-dominated profession. Like Appendice. Welcome to Analosmeda is a two character play, involving the commander processon. Like discharged in a time character play, resolving the fractions between unfilledy southness but wither Agreement and the commander of th Given the talents the company showed on opening sight, it is quite likely that they can gight, it is quite likely that they can gight according to the control of the contr





ESCONDIDO

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READER'S GUIDE TO THE MUSIC SCENE

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

MORES, San Diago 92328.

If Hollywood ever makes a decent remain of Frank Caprai 1957 film. Lost Hortzon, it was the control of the control o

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

ANDREAS VOLLENWEIDER

around a stage like a guitar without revarding its player with a double hermic. Even in an acoustic jezz setting a harpist would be thousacted by the maturanee's narrow range of inactional rigidity that makes it all but impossible too bend and shape notes without some fancy footbook on the harp's pedals. It would take a team of doctors would take a team of doctors exercised booms to untangle an exercise the country of the

a savophonist, trumpeter, guirarist, or even planist. So more harvists are resigned to ploring in an orchestra, providing an ethereal ambience providing an ethereal ambience resistant, or decorating film scores with those sweeping, seraphic glissandos one hears when a scene is melting into a flashback. In order to escape those restrictions, bildenweder dad the only thing the could do created a new technique for playing it, and composed

contemporary music to showcase this 'nee' hard by solutions and the barp first by installing form; seem decting pickups (one for seem decting pickups (one for seem decting pickups (one for seem decting one for seem decting the seem of the seem of

trial to load se evicus, in impossible to plus using the impossible to plus using the technique. To make the technique. To make the technique. To make the instrument more responsive to tone modifiers, Vollemeder gas, which he continues to make himself. The base strings, for silver wound steel that can produce a bree as much as an other lower than those produce a bree as much as an other lower than those produces a bree as much as an other lower than those produces a bree as much as an other lower than those produces a bree as much as an other lower than those produces and the fingernals extra long and fits artificial extender/sispoports that make it possible to achieve a sharp, percussive attack to complement the softer plucking done with the fingertips. With mescalers in modifications pointless, however had he intended to utilize the instrument in traditional ways. Instead, the self-taught harpist avails himself of it e electro-acoustic harpis broader tonal expressiveness that demands more of the player's imagination. Whereas the consist harpis house the similar harpis capable of an expressiveness that demands more of the player's imagination. Whereas the clicater creature that speaks in caressing whispers and dresses in daphanous wisit— in



Continued from page 191.
Volicinesclers names the electro-acoustic harp assumes Sybil-like multiple personalities. Alternately soothing, funky, impetuous, dark, airy, and mysterious. Vollemeelder's harp demonstrates that if needn't deep the the melodic for the control of the property o deter to other melodic. harmonic, or mydimic instruments when it comes to conveying a variety of ideas and moods. In the electro-acoustic harp's extended lexicon. harp's extended levicon, simmering glissandos can be abridged by needle-tipped notes, crystalline, upper-register arpeggios can dissolve into ominous, lowend peals of thunder, and even the range of percussiveness can stretch from that of a muted classical guitar to that of a modernic not to the of an electric new to the of an electric new to the of an electric new to the of a muted classical guitar to that of an electric piano.

Of course, any music that Vollemeader might choose to play on his electro-acoustic harp would sound different simply because of the instruments or unusual properties. But Vollemeader took the extra slep to compose musics both that exploits the harp's corross control of the compose music both from the compose music both that exploits the harp's corross could eight so as not to sound like one of those demonstration records put out by instrument manufacturers. It's a jazze, space, disens double form of spaces, disembodied form of spaces, discernsolited 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 DeGrassi. with the late film composer Bernard Herrmann's ghost

Because he hasn't been promoted much in this country Vollenweider's following here is Undemovder's following here is small but predictably zealous. With the issuance of White Hinds, however, Vollenweider's label, Columbia Records, decided that it was time to nitroduce the musicant to American audiences. In 1984 Vollenweder toured the States-playing to widely enthusiastic audience in such major cities and the such major cities and the such major cities and an audience of the such major cities and follows with the produced works are largely conceptual mond poems unbrishen by improvisation, in concert Vollenweder and his band manage to stretch out a htt. Reyboards, credid both acoustic and electronically introduce the musician to

acting as best man. If you were given a blindfold test and had to identify Volletowedee's music

eithout ever having heard it

without over having heard it, you might wonder it Earl Might and Vangeirs bad simed forces with the Alan Parsons Protect. It's a sound that has made Vollen-seeder happed pounds in Europe, where his records are best sellers and his concerts are routinely sold out in a matter of hours. His Carena Magica album — the middle installment of a tright plat he gain with Rehmid the Gardines and ended with the more recent release of which the contrainers and with the more recent release of which the more recent release of the second release of the middle installation of the

generated sounds of nature counter Vollenweider's swirling, plucking reveries with iazzbased forays and puncher rhythmic counterpoint that give Vol'enweider's dreamscapes an cart'dy foundation

cart is foundation.

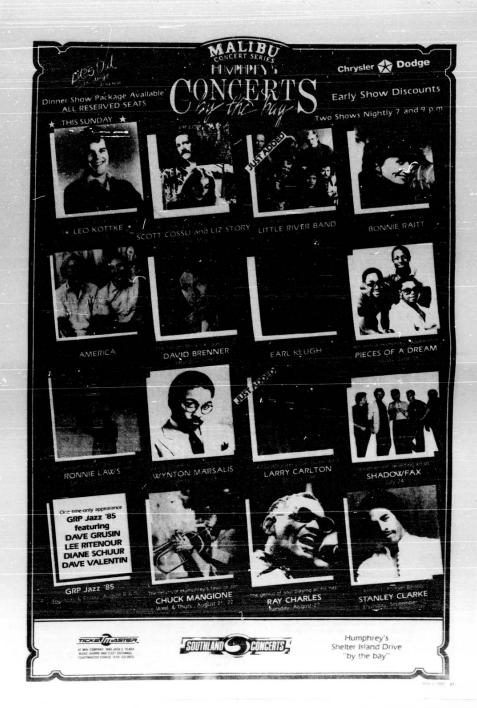
Still, there is no escaping the effect that a harp—even an electro-acoustic harp—can have on the car and the soul. By ensuring that electronics augment rather than overwhelm or supplant the natural, heatific qualities of the harp. Vollenweider has merely made the instrument more active these. the instrument 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)











cynic can avoid surrendering to a kind of music that verberates 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 of Jack Mack and the Heart

REACH

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Tim McGovern brings his new band, Sado No, to the Spirit: Sado 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 mariachimusic playing papa to Carlos) for two shows at the First Interstate Plaza Building.

downtown. Sunday's shows include six-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 folk group, the Weavers, will perform at the La Paloma Theater in Encinitas; a little later, Mongo Santamaria 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 Buenos, 276-3993.

Al DiMeola, Airto Moreira, and Phil Markowitz: La Jolla Village Inn. tonight, Thursday, 8-30 p.m. 1-5 and La Jolla Village Drive, La Jolla, 283-SEAT.

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

Andreas Vollenweider and Friends: SDSU's Oper-Air Theater. Friday, May 3, 8 p.m., San Diego State University campus, 265-6947

The Textones: SDSU's Backdoor. Friday, May 3, 8 p.m. Aztec Center. San Diego State University campus. 265-6562

Sado Nei Spirit, Friday, May 3 9 p.m. 1130 Buenes, 276 3993

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

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

White Horse, O.D. Corral, and White Horse, O.D. Corn, and Rosie and the Screamers: Lakeside Rodeo Arena, Saturday, May 4, 2 p.m., Route 67 and Maplevises (12458 Maplevises), 561-4331, 565-9947, or 283-7328.

Rick Saxton and Tom Middleton: Multicultural Arts Center Saturdas, May 4, 8 p.m., 425 Market Street 235-8692

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

Leo Kottke: Humphrey's, Sunday, May 5, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

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

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

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

Ronnie Gilbert: La Paloma Theatre, 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 Asenue, downtown. 483-6339.

Tavern, Thursday, May 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Carl Burnett, Milcho Lieveu, and Bob Magnussen: First Interstat Plaza Boulding, Friday, May 10, 8 p.m., 401 B Street, downtown, 284-7012 or 280-0907.



MEN'S NIGHT Men free before 10 pr 50¢ beer, \$1.25 margari

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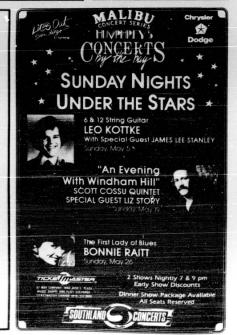
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James Blood Ulmer: Spirit, Friday, May 10, 9 p.m., 1130 Bucnos, 276-3993.

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

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

Peggy Watson: Multicultural Arts Center, Saturday, May 11, 8 p.m., 425 Market Street, 235-8092.

The Blasters: Rock Palace, Saturday, May 11, call for time 3465 El Cajon Boulevard.

International Dixiciand
Jazzaffair featuring the Allotria
Jazz Band, the Jazz Band Ball
Orchestra, the Benko Dixicians
Band, Jan Sutherland, Chicago
Six, Nightblooming Jazzmen,
Mike Vax and the Great Americ

Saturday and Sunday, May 11 and 12. call for times, 1-5 at Via de la Valle, Del Mar. 942-YMCA.

The Beach Boys: San Diego Stadium, Sunday, May 12, immediately following the San Diego Padres baseball game versu 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 Garson Quartet featuring Shelby Flint and Peter Sprague: Elarios. Thursday. May 16, incough Saturday. May 18, call for times. Summer House Inn. 7955. La Jolia Shores Drive, La Jolia, 459-0541.

The Ducilio Cosenza Samba Quartet, Peter Sprague's Samba and AfroRumba: New Town (Pantojaj Park, Sunday May 19, 1 p.m., State and G streets, downtown, 284-7012 or 280-0907.

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

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

Delbert McClinton: Belly Up Tavern, Thursday, May 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Alien Sex Fiend: Rock Palace. Friday, May 24, 9 p.m., 3465 El Cajon Boulevard, 563-1066.

LRB (Little River Band): Humphrey's, Friday and Saturday. May 24 and 25, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800. The Swept Wing Chicken Thiever Bluegrass Band: The Gazebo at Scaport 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.

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

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

Jimmy Buffett and the Coral Reefer Band: SDSU'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 Shefter Island Drive. 232-0800.



Club listings are compiled by Ron Jermings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday

before 5:00 p.m. The listings

North County

Barr-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 Thursday: Spencer Davis, rock, an the Navigators, new wave and sica, Friday: Dirk Debonaire, rock, Saturday: Elvin Bishop, rock, Sunday: the Rick Wells Band, vintage rock, Monday: the Rebel Rockers, rock and reggae, Tuesday Mongo Santamaria, jazz percusionist, Wednesday, Afternoo





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3735: The Peter Sorague Trio, jazz. 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way Occanside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday, jam session, Sunday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860: New Country, country. Wednesday through Sunday: Lone Star Country country. Monday and Tuesday.

Distillery Nightclub, 140 South Distillery Nightclub, 140 S with Stern Boulevard, Solana Beach, 755-6733: The Reflectors, rock, Automatics, rock, and the Bear Club rock, Thursday: Automatics, rock, Friday and Saturday; Private Domain, rock, 6 p.m. Sanday, Cat Tracks, rock, Tuesday, Reflectors, sock Webse, 150.

El Comal, 12845 Poway Road. Poway 486-1010: Rick Rivas. contemporary, Friday happy hour;

Fanny's, Tamarack and 1-5. Carlsbad, 729-4996; Outta

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Robyn Banx, rock, Thursday through Saturday: Circles, rock.

Full Moon (formerly Bobby G's),

del mar

2730 Via de la Valle Del Mar 455-0920

DIRK



485 First Street, Encinitas, 436-7397: The Heaters, rock, Thursday through Saturday, Panic City, rock,

SIERS

BROS 14

FATTBURGER

2

5 CARELESS 24 29

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

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

Gilbey's Cocktall Lounge, 945 West Valley Parlovay. Escondido. 480-0420: Friendship, contemporary. Ruesday through Saturday; Gil Palacios and Linda Parra. contemporary, Friday

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

945 GARNET AVENUE, PACIFIC BEACH

Your Ticket to
Live Music 5
and Dancing

vintage rock, Sunday, the Road Runners, vintage rock, Monday

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000: Denny and Kristina contemporary, Sunday and Monday Piano Bar: Kevin Green, Monday

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: Dave Smith, contemporary, Thursday through Saturday; Sally Wednesday:

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Sally Saxton, contemporary. Thursday: Take Two, contemporary. Friday and Saturday; Ed Cunningham, contemporary. Wednesday.

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

Jerar®, 815 North Hill Street, Oceanside, 722-7668: Doc Jame MrC, and Company, jazz and contemporary, Tuesday through Sunday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside.

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722-1831: Evan Shulman, contemporary, Wednesday through Saturday.

Lomas Santa Fe Drive, Solana Beach, 755-0117; Mike Stone, adult rock, Wednesday through Saturday

La Tapatia, 340 West Grand. Escondido. 747-8282: Latin Soul. Top 40 dance music and Latin music. Friday and Saturday: live music. Sunday call club for

Leo's Little Bit of Country, 680 West San Marcos Houlevard, San Marcos, 744-4120. The Jesse Daniels Band, country, Wednesday through Sunday. North Forty, country, Monday and Toesday.

Lu's, 1963 East Valley Parkway, Escondido, 746-7038; Ron Bell, country, seven nights.

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.

Mille Fleurs, 6009 Paseo Delicias Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbor Drive, Oceansido 722-3474: Charlie, contemporary, Wednesday through Saturday.

ulvaney's, 340 East Grand enue. Escondido. 741-0935; rcles, rock, Thursday through turday; audition night.

ormandy Cocktail Lounge, 215 orth Hill Street, Oceanside, 722-771: Sedona, rock, Tuesday trough Saturday; Outta Controll, ock, Sunday and Monday.

Dalcvale Lodge, 14900 Oakvale tood, Escondido, 749-3193; Texas try. Friday through Sunda

old Dei Mar Cafe, 2730 Via de la falle, Del Mar. 755-6614: The Sicca prothers, rock, Thursday through faturday; the Five Careless Lovers. les and rhythm and blues. Sunday: Hollis Gentry and atthurger, jazz. Monday and besday: Dirk Debonaire, rock.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Judy Sjell, singer-songwriter, 7:30 p.m., Thursday, Alasdar Fraser and Patil Machlis, traditional Scottish Paul Machlis, traditional Scottish music, 7 and 9 pm., Friday, the Somewhal Sasyers, old time music 7 and 9 pm., Saterday; Dosid Marchant, songeriter-singer and humorist, 730 pm., and Bryan Fruidestein, folk. Sunday, Old Tim Hoof Night, Tuesday, Sunday brunch concert: Catherine, Espinoza, Irish harp.

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

Pomerado Club, 12237 Pomerada Road, Poway, 748-1135; The Savery



country, Wednesday through Saturday

Quimby's, La Fiecha at La Grenada, Rancho Santa Fe. 756-2855: Live music, Thursday through Saturday, call club for information.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989; Cat Tracks, rock, Friday through

Rancho Bernardo Inn. 17550 Bernardo O.aks Drive, Rancho Bernardo. 277-2146: Jim Gates and Sound Investment, contemporary, Thursday through Saturday: David Thursday through Saturday; David Watson and the Gathering, contemporary, Sunday and Monday Karen Cavanagh and One Plus One contemporary, Tuesday and Wednesday.

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: The Agents, rock, Thesday through Saturday; the D Students, rock and rhythm and blues. Sunday and

Rogue Stills, 9850 Carmel Mt. Road, Peñasquños 578-2144: Carmen and Carmes & p 40 dan music, Tuesday through Saturday

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Live music, Friday and Saturday, call club for information.

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

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

Sylks, West of I-5 on Via de la Valle, Del Mar. 755-7955: J.J. Frank The Coalition Orchestra, jazz and Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday.

Teepee Room. 1270 Main Street, Ramona. 789-3755: Live music, Friday and Saturday, call club for information.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757; Clement Forrest, rock, Thursday through Saturday; the Keep, rock, Wednesday.

Real, Carlsbad. 434-3171. Brass Tax. jazz. Friday. Bluegrass Etc., new and traditional bluegrass,

Them Bones, 221 East Grand, Escondido: 741-9445: Dakota, country rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Chaser, country, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Alaska. country. Wednesday through Sunday: Tony Dockum and Red Eye, country, Monday and Tuesday.

Whiskey Flats, 1260 West Valle Whiskey Flats, 1260 West Vat Parkway, Escondido, 745-8640 Planet, rock, Thursday throug Saturday; the Beat Club, rock, Sunday and Monday; In Colour rock, Tuesday and Wednesday.

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

Aimoe's Hotel La Jolla 7766 Fav Avenue, La Jolla, 454-3001; Mik Lamy, contemporary: Tuesday through Saturday. Atlantis, 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





DOS AMIGOS MEXICAN FOOD MAY NEWSLETTER

(Vol. IV. No. 51



Don't Miss the Annual * CINCO DE MAYO *

Celebration (At Both Dos Amigos Locations) biggest party of the year, starting wit

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SUNDAY MAY 5th



Tidbits of INTERESTING NEWS Marina Village: Old Town





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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., May 12th.

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WEDNESDAY THROUGH SATURDAY



PRIVATE DOMAIN

FRIDAY, MAY 3 from 5-9 pm HAPPY HOUR beer & wine, 90¢ kamikazer

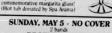
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KGB-FM

101 NIGHT

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Mission Bay, 488-0551, Main Street contemporary music for dancing. Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive Mission Bay 488-0551-RPM, contemporary rock, Baselanda through Saturday, Cheathanis Jaz-Quartet, jazz, Sunday Pano bar-Buddy Reed, Tuesday through Saturday Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822 Scarlet, rock, Thursday through Saturday, Soldlers of Fortune, rock, Wednesday

Carlos Murphy's, 4303 La Jolla Village Drive. La Jolla, 457-4179. New Neir Blom Bolton and Pinner Dallasi, rick. Wednesday through Saturday, the Starmakers recorded misse and video audience participation presentation. Sunday through Tlesday.

Catamaran Hotel, 2000 Mission Boulevard, Mission Beach, 488-1081: Peborah Raie and Aria, contemporary, Tuesday through Sahudas, except Wednesday, when live toze is featured, eath clash for information.

Chuck's Steak House, 1250 Prospect Street. La Jolla, 454-5325; Sakora, jazz, Wednesday through Saturday.

Elario's, 7955 La Jolla Shores Drive La Jolla 439-0547: Stone's Throw, votagle jazz, swing, and nock, Thursday through Saturday, Bob Long, jazz piano, Sunday

Haleyon, 1255 W. of Point Lone Boulevard, Loma Portal, 225-9559. Sive Lines Up, rock, Thursday through Sararday, the Reflectors, rock, Sunday, Automatics, rock, Taesday and Wednesday, with Glory Road, rock, Tuesday.

Hilton Hotel, Cargo Bar, 1775
East Mission Bay Drive, Mission
Bay 276-4010. The People Movers,
contemporary, Wecinesday through
Saturday, Triple Play,
cortemporary, Sunday through

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, Supper Clubi Lounge, 1441 Quinera Road, Misson Bas, 224-3541: Bogart, contemperary, Thursdae through Saturday: Stu Shames, Jazz piano, Tuesday and Wednesday. A five outdoor concert is featured every Saturday from 4-7 pm., call club for

Jose Murphy's, 4302 Mission Houlevard, Pacific Beach, 270-3220, Ipso Facto, rock, Thursday through Saturdae: Sive Lines Uprock, Sunday and Monday, the Heaters, rock, Tuesday and

La Valencia Hotel, 1132 Prospect Street. La Jolla. 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: The Source, rock. Thursday through Saturday: Ye Serious Guise, rock. Sunday through Tuesday: Voyeur, rock. Wednesday.

Le Sainte Maxine, 1250 Prospect Street. La Jolla. 454-2434: Pepper and Sait. Latin, saisa. Top 40, big band, swing, French, Italian, and Greek music. Tuesday through

Lona Portal (formerly Bodes— Inn), 2910 Nimitz Boulesard, Lor Portal, 224-3655; The Bock Revi with Riggs and McSeaton, Sixtes rock, Friday and Saturday

McPs,1107 Orange Avenue, Coromado 435-5280; Spanky Solo contemporary, Thursday and Wednesday: Spanky White Pace, contemporary, Finday and Safrida the Restaura contemporary, Soriday



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Tuesday, May 7 & Wednesday, May 8



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Sunday, May 5-BJ ART DECKO

Wednesday, May 8 • 3 bands Formerly the X-Offenders—welcome

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plus from L.A., featuring Leonice Shenneman
who has worked with the Tubes, and Ed Mani
formerly with Frank Zappa,
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call club for information; the Cornertibles, contemporary,

Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Live music, Friday and Safurdas, call club for information. Prano barlosy Cliess, Sunday through Thursday.

Mony Mony's, 3395 Sports Arena Boulevard, Loma Portal. 223-5596; In Colour, rock, Thursday through Saturday Circles, rock, Sunday and Monday, Toys, rock, Tuesday, and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 433-4660: Kendra and Barry, bluegrass, traditional and contemporary folk, and French music, Friday and Saturday, falent might with Kitty Kieffer, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 485 7383. Jimmy Taranto, contemporary, Thursday through Saturday.

926, 926 Turquoise Street, Pacific Beach. 488-7500: Phil Beeber, classical guitar, Friday and School of Street and School of Street and School of Street and School of Street and School of School o

Old Pacific Beach Cafe, 4287 Mission Houlevard, Pacific Beach, 270-7522: Ella Roth Piggee, jazz and bloes. Thursday through Saturday, Hollis Gentry arise to Appear, rock, Monday and Thesday, the Five Careless Lovers, blues and rinthm and blues, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla 454 9711: McI Goot, jazz piano, Tuesday through Saturday

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Chapter Eleven. Top 40 dance misse. Thursday through Saturday, five music, Tuesday and Wednes Jay, call club for information.

The Salmon House, 1970 Quivers Road, Marma Village, 223-2234 Sally Saxton, contemporary, Incodes, Friday, and Saturday

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: Ed Ellis and Tapestry, 1222, nostably, blues, and contemporary. Thursday through Saturday and early evening Sunday

Spice Rack Restaurant, 1315 Mission Boulevard, Pacific Beach 183,7006, Bobert Wetzel, classica gustar, Wednesday Brough

Steamer's, 1165 Carnet Avenue, Poolis Beach 274/2723 Decor Davidson and Bob Morss, azz, 5/30/9/30 p.m., Biesday, Wednesday, Thorsday and Saturday

Tablao Flamenco Nighteluh and Restaurant, 3567 Del Rey Street, Pacific Beach, 483-2703. Live flamenco music and daricing, 7-30and 9-90 p.m. Wertheeday Thurisdia, and Sanday 7-30, 9-30, and 11:30 p.m. Friday and

Texas Teahouse, 4970 Voltaire Stor J. Ocean Beach: Tom Cat Courtney blues, Thursday Chuck Bolt, blues, bailada, and rock, Tuesday and Sunday.

Dp of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Luba Papova, classical, casy listening, and variety piano. Wednesday through Saturday, and Sunday brough.

Upstart Crow and Co., Scacoust Square, 4475 Mission Beach, Boulevard, Pacific Beach, 272 8769 David and Frances a Sovial light classical music, Sondas brunch.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-



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

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

At midnight, a toast to the departing bartende



Friday & Satu



HAPPY HOUR 7-9 PM— 50¢ BEER, WINE & WELLS

July Wilder

CINCO de MAYO

with your host

PANCHO
Doors open at 5 pm with 1 meho's complimentary appetracy
Music at 6 pm 10 pm by

PRIVATE

ICED TEA NIGHT

CAT TRACKS...



Wednesday, May 8
LADIES' NIGHT

REFLECTORS

PADRES VIA SATELLITE

NO COVER UNTIL 9 P.M.





Every Sunday **BAR & RESTAURANT**

EMPLOYEES' NIGHT If you work in a restaurant or bar just wear your stablishment's T-shirt or bring a pay stub with you blishment's T-shirt or bring a pay stub with you NO COVER CHARGE
S1.25 beer wine & FOR WERYONE well drinks all night. EVERYONE

This week, May 5



REFLECTORS

COME CELEBRATE CINCO DE MAYO WITH US

REFLECTORS

NO COVER CHARGE BEFORE 9 PM

Tuesday, May 7 & every Tuesday night 9/X FM & THE HALCYON

ORIGINAL MUSIC SHOWCASE NIGHT

GLORY ROAD



Hosted by 9/X -rM's Bryan Jones of the Breakfast Club 4/X HAPPY HOUR FROM 6-9 PM GET HERE Hors didewates
914 Long Island iced reas: 914 Schnapps shooters

The "BITCHEN TRIVIA CONTEST" conducted by Bryan

Jones for prizes trips, dinners, movie & concert passes. Starts 7 pm.

Wednesday, May 8



NO COVER CHARGE ON WEDNESDAYS

ALL NBA PLAYOFFS & PADRES AWAY GAMES ON GIANT SCREEN TV

MOTHER'S DAY, MAY 12

The Blue Bayou Lounge, 2537 Chinemont Drive Coremont, 27 (986) Live misse. Thursday and Sonday, call club for information. Misse Magle, Top 40 dance misse Friday and Saturday.

Bogey's, NGC Mission Valley Center Road, Mission Valley, 297 8761. Fila Ruth Physics, pare and blues Sunday

Bunbury's, 9000 Man Mesa Boulevard, Mary Mesa, 378-8600 The Processimators, rock and rivibin and bluss. Diarsday through Saturday

Cafe in the Valley Restaurant, 971

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Prano bar, Sharun Skidgell, Thursdas, Sundar, Mindar, and Wednesdey, Reyan Mohon, Frida Sahundar, and Tuesday.

Holiday Inn Mission Valley.

The Magic Lamp, 9522 Miramar

Valley 291-1638. Phil Stumpo Disseland saza, swing, and oldies.

Peter Ds, 3119 Clarremont Mesa Bordevard 277 3217. The Dan Comnor Band, country and originals, Diutsday through Saturday

Smuggler's Inn, 102 Fashion

1130 Ruenas Ave. 276-3993
Food, cocidails, dancing, air-conditioned — 21 on up

Navajo Im., 8513 Navao P. od. Sar-varios 105 (710) Red Mert, rock. Jue slav through Sanday. Milleman, rock. Sunday and Monday.

Pal Joev's, 3147 Warme Road. Allied Gardens, 286-7373. Fro Brigham's Preservation Band.

JOHNSONS and wild man MOJO NIXON Doors open at 8 pm—better get here early for your breathing space.

ALSO SAVE YOUR TICKET FOR FREE ADMISSION TO FRIDAY'S
WORLD PREMIERE SHOW OF TIM McGOVERN'S SADO NO.

ARMY OF LOVE
and a cord premiere of that year's bigged summer song "Beilg of the
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TIM McGOVERN" SADO NO plus

BOWLING FOR LARVA and your LORDS OF THE NEW CHURCH ticket includes this show as well. Advance lickets at TICKETMISTER outlets.

SATURDAY, MAY 4 formerly with FRANK ZAPPA and

STEVE VAI

PROWLER and RAGGED LACE plus NEW SALEM



TUESDAY, MAY 7 ANIMAL HOUSE NIGHT featuring SUBJECT TO CHANGE with ACT ALERT

WEDNESDAY, MAY 8 THERMO SHOCK formerly Suburban Tempo with

TOMORROWS May who CC & THE LAP OF LIXUPS, THE COMES, and M.R.E. (Most Recent Excuse), May John S.D. Jazz Fedinal Processing one who Repres approximate of JAMES BLOOD LUMBE with the first control of the Committee of JAMES BLOOD LUMBE with the first control of the Committee of JAMES BLOOD LUMBE with the first control of the Committee of JAMES BLOOD LUMBE, With the Concesses PLAYGROWN SLAP RESISTANCE OF THE CONCESS. PLAYGROWN SLAP RESISTANCE SLAP WITH LUMBERS BLOOD LUMBERS BLOOD LUMBERS BLOOD LUMBERS BLOOD SLAP BLOOD LUMBERS BLOOD

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Saturday, and Wednesday.

blues, Thursday, Army or Love, rock, Sada No, took, the Fresh, took, and Howling for Larva, rock, Friday, Story Va, thour Al, attack Friday Shee Vaction Al, attack rock, Provier rock, Ragged Lace, rock, and New Salem, rock Sunday, Subject to Change, rock, and Animal Cale, rock, Tiesday, Nimbus Obi, rock, Tits, rock, and Time Control, rock, Wednesday

Springfield Wagon Works, 5235

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HAPPY HOUR MONDAY-SATURDAY 5-7 PM

Sports fans-watch major league sports



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Serving from 3-11 daily

For club booking information call Nelson Talent • 222-4320 5046 Newport Ave. . Ocean Beach . 222-5300

Stardust Hotel, 950 Hotel Circle North, Missim Adia, 200 (C). Cool Room: The Four of Us, swing and group vis als, Tuesday through Sofunday, the Dr. & Loyee Pro, swing, contemporary, and socials, Sunday and Monday Crain, Room, Bert Torres, contemporary, Tuesday through Saffurday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 605, 1461, Seft Williams, contemporary, Thursday Expresso confemporary, Priday and Satinday, the Proceedings of the Proceedings of the Proceedings of the Proceedings of the and Fathsurger, sazz, Wednesday and Fathsurger, sazz, Wednesday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 273-4630 Marley Days "Parama Nights with the Bob Campbell Signis, with the 1600 Campbell. Fro. Latin and contemporary (az-licisals) through Situnday Laura Springer, (azz and contemporary piano and vocals, Siniday and

Victor's, 1403 Rosectans Street, Point Lonia. 226 1871. Upstairs: Pail Eastland, Top 40 variety. Friday and Saturday. Downstairs Norman Chittord and Frankie. Ferlin, contemporary, Wednesday through Saturday

Windrose, 1935 Quivera Read. Marma Village, Mission Kay Park. 223-2335. The Londons, rock. Wednesday through Saturday.

San Diego South

Abbey Restaurant, 2825 Fifth Lloyd, contemporary harp. Sondar through Wednesday.

Anthony's Harborside, 13 North Harbor Drive, downtown, 232-6358 Shune It On, contemporary. Tuesday through Saturday.

Aztec Bowl, Turque is: Room, 4356 Thirtieth Street, North Park, 283-3135: Encore, contemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297 1673: Get vour rock soft with Jarrett, Tuesday through Saturday

Big Dick's, 3315 Fairmount Avenue, 280-0269. Eckorech, blues and rock, Sunday

The Boat House, 2040 Harbor The Boat House, 2940 Harber Island Drive Harbor Island, 291-8011 The lets virtage rock, Thursday through Saturday, Sally Saxton, contemporary, Sinday through Wasday, the Spual Heothers, rock and coincil; Wednesday,

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along, 6-10 p.m., Friday and Saturday

The Chocolate Affaire Gournnet The Chocolate Affaire Gourinet Restaurant, 806 West Washington, Mission Hills. 296-1311: Mimette. Celtic harpist, folksinger and guitarist, Friday and Saturday: Lynn Hall, Latin harp, Sunday: Norel, traditional harpist. Wednesday.

Club Cult/The Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845; Blackstone, punk funk, Friday.

The Coo-Coo Club, 4383 University Avenue, 283-8213: Jonathon the Texas Flash, bonoring Saturday, J.R. Robles, homoring

variety requests, 5-9 p.m., Sunday,

Doc Masters, 2051 Shelter Island Drive. Shelter Island. 233-2572. Oh' Ridge, comedy and music. flaesday through Saturday: Greg Glover, contemporary, Sunday and Monday.

Dookies, 4225 El Cajon Boulevard. bar: Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park, 298-8583. The San Diego Storytellers, tall tales and folk stories. 7 p.m., Thursday, the Paradise Street

Band, Irish music, Friday, Tom and Judy Carlstrom, English and Irich songs on hammered duletimer and Judy Saturdig, Tean Serilla and Rodrigs, concert flamenes guitar in solo and ducts. Sunday; (vid. Irin Hoot Night, Monday, Kevin Kelly and Friends), jazz. 8 p.m. Tuesday; Cathy Curtis, guitarist and sonservire. Wednesday.

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

Hotel San Diego, 339 Wes Broadway downtown 234-0221: Harry's Bar: John Engren, contemporary, Thursday through Saturday in Azarello and Poems, 1978 Sum Jose Caraba, Contemporary, Menday through Wednesday, Joe Azari Bo, Jazz, Monday through Friday happy hours.

Inturia House, 505 Kalmia Street for Park Boulevardi. Hillerest. 234– 3325: Wante Juré, jazz. Tuesdav through Starttag, with the Imperial House Opera Singers. Wednesday. Wante Juré and Hank Young, jazz. Frider and Satorday: Bener Gail, piano and occals. Friday happy hour.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues. Thursday through "The Invader," at the dock, 1066 North Harisor Drive, downtown.

298-8066: The Invaders, contemporary music for dancing. Tuesday through Saturday: Hollis Gentry and Fattburger Jazz.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Barker and Orr, comedy and music, Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue. Hillcrest, 298-0119; Lynn Hall, Latin American harp, Friday; Miles Movmer, classical guitar, Saturday

tax: Full Circle, Latin, rhythm es, and swing. Tuesday and

Mona Lisa Restaurant and Cocktails, 2061 India Street. downtown. 234-4893: Guy and Jackie and guests, Italian songs, pop-standards, and opera, Salurday.

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 Mikisan's, 2424 Fifth

Our Place at Missians, 2424 First Avenue, Hillcrest, 232-1773: The Ron Satterfield Quartet, jazz Friday and Saturday; The Clarence Bell Trio, jazz, 6-10 p.m., Sunday. Rosie O'Grady's, 3402 Adams

Patrick's II. 428 F Street Avenue, Normal Heights, 284,7665downtown, 233-3077; Fro-Brigham's Preservation Bar Robin Henkel, blues and jazz guitar, 2-6 p.m., Sunday

Dicteland Jazz, carly evening Thursday, PM. Top 40 dance music, Friday and Saturday, Sugar Jazz, Jazz, Tuesday; the Sy Rainey Trio, Dixieland Jazz, Wednesday. Sheraton Harbor Island. Reflections, 1380 Harbor island Drive, Harbor Island, 291-2900: Drive, Harbor Island, 291-2900; Deocean, Top 40 dance music, Thursday through Saturday; Mark Meadows, jazz, Tiresday and Wednesday; the Jets, vintage rock, Friday happy houz. The Rock Palace, 3465 El Caron Boulevard, 563-1066: Intrepid, rock, Thermal Shock, rock, and Infantry, rock, Thursday, Bible Black, rock, Victim, rock, Sentinel, rock, and Psylam, rock, Saturday, polition, and the Theoder, Chalic-

Sheraton Harbor Island West, 155 * Harbor Island Drive, Harbor Island, 291-6400: Michael Pritchard, classical piano, Sunday through Wednesday.

dock, 1066 North Harbor Drive. downtown, 298 8066; The Sacramento Trio, contemp Tuesday through Saturday.

> Tom Ham's Lighthouse, 2150 form Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; The Us Band, rock, Thursday through Saturday: Endeavor, rock, Sunday: live rock, Monday through Wednesday, call club for

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Joe Stewart contemporary, Wednesdry and Thursday, Costa V, contemporar Friday and Saturday, Frank Dest contemporary, Sunday through Tuesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday: Saturday: Cimmaron, country, Sunday and Monday.





Saturday Every Sunday & Monday

SVEN-ERIK &

ROCKIN' REBELS

Sunday, May 5
"502 WAYS TO BENEFIT FRANK" beginning at 5 pm

ELECTRIC SONS SYNDICAT
JOEY HARRIS & THE SPEEDSTERS

INC UP: 10—N-E-1, THE RECKLESS and DREAMING IN COLOR

with (in apparetical order):
CINDY LEE BERRYHILL
CHORDS OF FAME
THE SHARDS

SIDEWINDERS SYNDICATE OF SOUL

ician, or local star signs up at 9 pm to perform. Next week ight the house doom, whose songs deserve notice, and who participation and let's get the talent out of the

RIMSHOTS

SIDEWINDERS (DAVID & DOUGLAS FARA

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THE RECKLESS

FREE BUFFET 68 pm

Monday, May 6
"Rick & Paul's Jam Night" with
COWJAZZ hosting

THE RESISTANCE

THREE SIMPLE WORDS

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No cover Thursdays Tuesday & Wednesday

CINCO DE MAYO Sunday, May 5th, 10:00 am \$1.25, ALL DAY

Corona, Dos XX, Shots of Gold, Margaritas and all Mexican cocktails. Come party on our outdoor deck.

TICKET

Al Diancola, May 2
LJ. Milage hm
Reggae Sun Splash USA,
May 9
May 9
Hill Collins, June 3
Frankle Goes be
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Luciano Pavarvetti, June 27
Country Mersic Jesuboree,
July 7, Lakesia Rodeo
Tears for Fears, July 9
Randy Revenues, July 13
Revenues Revenues, July 9
Randy Revenues, July 9
Randy Revenues, July 19
Revenues Revenues

Sunday

EMPORIUM

for Fenre, July 9 Newman, July 13 Ant, July 24

If you don't see it listed call 6 ask Now accepting refundable deposits for: Springsteen, ZZ Top, Culture Otdo, Cyndi Lauper, Nell amond (soon), Duran Duran, Journey, Zeppe, Dlana Rose 9659 (Rhuman Ed. 178-7669 MC/Mas/American Express/Phone orders

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Dance to the hot sound of keyboard artist



GREG **GLOVER** Sunday & Monday





The Return of the "GREAT AMERICAN LIP-SYNC CONTEST" ... intening ... it's been outrageous You've begged us to bring stip-sync Contest", and now we're doing it for eight using flursday, May 9th, \$175 in price money will be given Yers'. The demand has been deaf-back the "Great American La consecutive weeks (beginning consecutive weeks (beginning thrusday, May 9th), \$175 in price money will be given away to the salented "Sinders" then on July 1th, the Grand Jinde will be ideal and \$500 of price money will be included and \$500 of price a

Your Palace, 32282 Governor Drive, University City, 453-4444. Met Goot, jazz, piano, Sunday brunch and Monday from 5-9 p.m.

Wind rose

audition night, Tuesday: Chalice, rock, and Raven Mad, rock,



DRINK SPECIALS
Sunday: Orange Crushes 75¢
Monday: Watermelons 75¢
Thursday: Iced Teas \$1.25
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SUNDAY CHAMPAGNE BUFFET BRUNCH

The best of live rock & disco in San Diego At Windrose, we serve fun!

WEST COAST TICKETS

PADRES/BEACH BOYS - May 12 JIMMY BUFFETT May 30 TEARS FOR FEARS July 9 AL JARREAU August 11

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

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Mark Meadows Band



The Jets Friday Happy Hour from 5:30 pm

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



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1380 Harbor Island Drive, San Diego

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Tuba Man's, 2551 University Avenue, North Park, 295-9426: Live music, Friday through Sunday call club for information

Tuba Man's No. 2, 7149 El Cajon Boulevard, 698-6042; Soho, contemporary rock, 8:30 p.m., Saturday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855. Airwaves, reigigae, 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

Yukon, 4278 University Avenue, East San Diego. 284-9310: Live music, Thursday through Saturday, call club for information.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturda

East County

The Boondocks Restaurant, 8320 Parksay Drive, La Mesa. 465-3660: Randy Beecher, contemporary, Thursday through Sahurday, Bruce Robbins, contemporary, Sunday and Monday Dale Pearson, contemporary, Tuesday and Westneyday.

Baxter's, 1025 Fletcher Parkway. El Cajon. 442-9271: Kicks. contemporary rock, Thursday through Saturday. Street, El Cajon. 440-5757: Chain Reaction, contemporary. Thursday through Saturday: Kicks.

Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263: Jim and Theresa Hinton, Irish music, Thursday and Sunday. Eamonn Carroll, Irish music, Wednesday, Friday, and Saturday.

Carlton Oaks Country Club, 9200 Inword Drive, Santee, 448-4242; Colin and Karen, contemporary, Friday and Saturday.

contemporary rock, Wednesday,

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

Casa Don Diego, 8547 Cuyamaca, Santee. 448-7926: Gary Raynor, Top 40, blacs, and country, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday Don's East, 13321 Business Highway Eight at Los Coches. El Cajon. 443-2444: Big Sky, country,

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

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300: Dale Pearson, piano variety, Friday and

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

Friday and Saturday.

Stephen Coe. contemporary, Friday and Saturday

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Southern Comfort, country, Tucsday 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, 443-9568: Haywire, country, Wednesday through Sunday. George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158.

Happy Days Car Hop, 9664 Campo Road. Spring Valley, 163 4757: 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 hosting a jam session, 7:30-31:30 p.m., Sunday.

Kentucky Stud, 11377 Woodside Avenue, Santee 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

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.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday. Fro Brigham's Preservation Band, Dixieland Jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-1650: The Force, rock, Friday and Saturday.

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesdaythrough Saturday.

Music, popular and American folk music, Tuesday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Dusty and Gary country and oldies, Thursday and Wednesday; live music, Friday and Saturday, call club for information; Lee and Jack, country and oldies, Sunday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The Baja Strings. Top 40 dance music, Tuesday through Saturday. Sengeant Slaughter, variety rock. Sunday and Monday.

Our Favorite Place, 8646 Mission Corte Road, Santee, 449,6240











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 Abliene and you can bet there's some real foct tappin' and jammin'. Show begins at 9:30 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

□ Ist 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

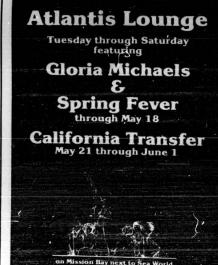
■ Country Fashion Auction held every Thursday at 8:30 and 9:45 p.m.



At the Town & Country Hotel in Mission Valley



on Bay next to Sea World





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azz Dancing Tuesday through Saturday



Coral McFarland & the Art Resnick Trio

PORTHOLE Jounge 9 pm to 1 am

Holiday Inn



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All Padres games and major sporting events on our satellite wide-screen

San Diego's finest jazz at



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Mike Garson Quintet **Featuring Shelby Flint** and Peter Sprague

> Starting May 16, Thursday through Saturday No cover charge

Bob Long at the piano

Summer House Inn

Bob Sortillion and Key Largo, contemporary and oldies. Thursday through Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007, John Ross, country, Thursday and Wednesday, Frank Dixon and Country Nightlife, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616 Andy and Donna, contemporary, Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111

Prophet, rock, Thursday through Saturday; Scarlet, rock, Sunday and Monday; Ipso Facto, rock, Tuesday and Wednesday, Dr. JimDowns, hypnotist, Monday.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300; Bluegrass Etc., new and traditional bluegrass, Friday; the Cadillacs, Fifties rock, Saturday; Bill Grant, bluegrass.

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525: Three-Ds, rock, Tuesday through Saturday

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and

country rock. Friday and Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; Gail Lee and Go for Broke, country, Win Cody's Saloon, 240 West Main Entry, Top 40 dance music, Fri lay Wednesday through Saturday. Chaser, vintage rock, Sunday and

South Bay

call ciub for information.

Bull N' Stick, 608 Palm Avenue.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: France, rock, Tuesday through Saturday, Thrillsceller, rock, Sunday and Monday.

Imperial Beach, 429-5330: Live rock, Wednesday through Saturday. Da Vinci's, 626 E Street, Chula Vista, 427-8880. Tito and Augustine, contemporary, Wednesday through Sunday. China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday. Dock's Cocktails, 317 Third

Avenue, Chula Vista, 422-1566; Diana Gilman, country, blues, and variety piano, Wednesday through

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: Ed Cunningham, contemporary, Thursday; Jeff Williams, contemporary, Friday and

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose

change, contemporary and oldies. Acdresday through Sunday; J.C. and Company, contemporary and deles. Monday and Tuesday.

La Maze, 1441 Highland Avenue, National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday: East Coast, contemporary, Friday and Saturday.

andmark Cocktail Lounge, 2511 75-7313: Four Star Country, country, Friday and Saturday,

The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Live music day and Saturday, call club for

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754: The King's Men, ballroom dance music, Eriday

Marisol, 1680 Broadway (at Main Marisol, 1680 Broadway (at Main Street). Chul Vista. 429-8045: Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music tiontrien). Thursday: Musaico, Latin and Top 40 dance music. Sunday, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crow. country. Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479

3537: Comedy with Steve Gates Tony Stone, Rene Sandoval, and Russ T. Nails, Friday and Saturday

Zoralia's, 603 Palomar Street. Chula Vista, 425-1626: The Travelers, Mexican jazz, Thursday through Sunday

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Ron Jennings. If you wish to be included, please call 265-932 Thursday afternoon or Friday before 5:00 p.m. The listings are

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Automatics: Haleyon, Distillery
Nightclub
The Beat Club: Distillery Nightclub,

Whiskey Flats
The Belair Boys: VFW Hall/Vista. Henry's, Happy Days Car Hop Bible Black: Rock Palace Elvin Bishop: Belly Up Tavern Blackstone: C'ab Cult/The Whistle

Bowling for Larva: Spirit Brother Young Band: Bacchanal

The Cadillacs: Pizza Plus/El Cojon Cat Tracks: Ralph and Eddie's. Distillery Nightclub Chalice: Pock Palace

Challece Bock Pulsace
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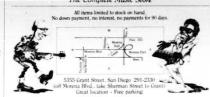
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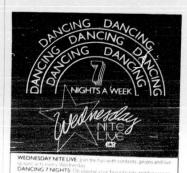
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Nade Restaurant and Lounge Ron Morin: Calignso Lounge. North Forty: Leo's Little Hit of

Linda Rae and the Gravel Canyon Band: El Amigo Plaza John Ross: The Outpost The Savery Brothers with Farlay

the Fiddler: Din Shadow Riders: Laborate Hote The Smith Brothers:

Don Tennison: The Flying Bridge Texas: Outcole Lodge Denny Tymer: The Flying Bridge Duane Wall and Bobby Allen: Barr. Name h Buse

Folk/Ethnic

Acoustic Music: Marie Cindy Lee Berryhill: Bodie Bluegrass Etc.: That Pizza Pla Pizza Plus/El Casan Tom and Judy Carlstrom: Drougs

Eamonn Carroll: Blarney Stone Brian Connolly: Biarney Stone

Pub Bryan Finklestein: Old Time Cale Alasdar Fraser and Paul Machlis: Old Time Cale Bill Grant: Pizza Paskle Cajem Jim and Theresa Hinton: Planney

Kendra and Barry:

Multimeys/Corneadu
Roland Klotz: Cafe Vienna
Latin Sout: La Tapatia
Los Lupes: Marisol
Louie and Loose Change: Josep's
Sean McVicker: Indant's Open
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The Paradise Street Band:

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The Crescendos: big band dane

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The Four of Us: swing and group vocals, Stardust Hotel Frank Gragaro: accordian music

Restaurant Luba Papova: classical, easy sing, and variety pio

of the Core

Oh! Ridge: comedy and music, Dec.
Musters

Multraney 3A oronado
The King's Men: big band ballnoom
dance music, Little Las Vegas
Roland Klotz: zither music, Cate

Lee and Jack: country and oldies

Parillion Lounge, Viscount Hotel, Abbey Restaurant

Bob MacLeod: piano and vocal variety. Bahia Hotel, La Valencia Hotel

Valencia Hotel
David Marchant: singer-songers
and homorist, Old Torne Cate
Kevan Melton: piano variety, Go,
Coast Lounge, Dor Masters
Mimettee Cellic bary, Iolk, and
guitar Chocolate Affaire

Mr. Bill's Backnorm Saloon The Dick Lopez Trio: swing.

Dale Pearson: piano variety. Coo-Coo's Nest, Boondocks

40, big band, swing, French, Italian, and Greek music, Le San Diego Storytellers: tall tales and folk stories, Drowsu

David and Francesca Savage: light

Paco Sevilla and Rodrigo: classical guitar in duets and solo, Drowsy

Judy Sjell; singer-songwriter, Old Time Cafe
The Somewhat Sawyers: old time

music, Old Time Cale
The Starmakers: video and music
audience participation
presentation, Carlos Surphys Phil Stumpo: comedy and mu-

CURRENT MOVIES

monds and Raisins

ction and the underlush on (by Milos Forman), you can e the makings of a potent cal fiction, potent enough, that tir up curiosity about how much at pocifie by definition should have onset time denthing with Salien, charmatic sympathy piles up all the er way. Charetry endustry and miley—the battering dens. Salien each to other to God in exchange misseal immortality—do not and anywhere near as much fluria bouls of partylong finat seem to eight piles to the control of when on the palls of Mozari stime. In ween others down those.

ambidon of this movie whateve might be up to is to pass off Ed Murphy as a black Clint Eastwo The Diriy Harry series comes? mind, propelled there by the plain clothesman's independing accurating the results and his singuiness to his superiors in the plain clint in the plain of the singuiness to his superiors in the plain clint in the plain of the singuiness to his superiors in the plain clint in the plain of the singuiness to his superiors in the plain clint in the singuiness to his superiors in the plain clint in the singuiness to his superiors in the plain clint in the singuiness to his superiors in the singuiness to singui

aftermath. But the personal v-

Aztec, 665 5th (239-9239) Call theater for program infor

Bijou, 5th and G (235-6084) Gymliata and a second feature, from 5/3

Casino, 643 5th (232-5676) Case Girl and Mine Deaths of the Ninja.

Guild, 3827 5.h. Hillcrest (295-2000) The Hit. from 5/3

Loma, 3150 Rosecrars (224-3344) Lathhavire

Lattyhawiei Sports Asson Sports As Bookevard (223-9333) Sports As Bookevard (223-9333) Thoster 1 Case Oct. from 5/3 Thoster 2 Wilmans Frids Theater 3. The Alling Frids Theater 3. The Alling Frids Theater 4. Assignment and Devery Jim Preater 5. July Che of the Guy Thoster 6. Creature and The C. William

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Clairement, 4140 Charamont Messa 1774-0901) Theodo: 1 The Last Dragon and The Breakfas Clab Theodor 2 Report Hits Cop and Twing Place

a Jolla Village Theaters, 8679 Village Theaters, 8679 Village Theaters, 8679 Village Theaters, 8679 Village Theater State of Sence, from IV3 Theater State State From IV3 Theater State Further Foreign State Village Foreig

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Birdy — Miliam Whanton's novel about a youth (Matthew Modine) who believes he can fly updalfed from the Second World War to the Vetnam War and directed by JiAhn Parker (Fashion Valley, Flower Hill Cinemas, UA Chula Vista

brother Ethan), has sometime of the did B-move spiral at lemost lothy this groaming desire to find out how much can be achieved on how Hille. How near to Francis Ford Coppoda one ca-come on Roger Comman wherewhill Coppoda is not a random point of reference. The move is full of his sort of nervous cut aways to unimportant cleaks, and on his sort of entire wagant tracking shots to nowhere behind at pain of Convenient lemnes, or behind the pain of Convenient lemnes, or behind the pain of Convenient lemnes, or behind the second control of the convenience of the pain of Convenient lemnes, or behind the pain of Convenient lemnes, or behind the pain of Convenient lemnes, or behind the control of the convenience of the pain of Convenient lemnes, or behind the pain of paint lemnes.

But their bone of contention the doughty Maddeline Potter) is the real puzzler. What power! What power! the Redgrave character's assessment but the vewer might want to shift the emphasis to the first words and

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Theater 5: Potce Academy 2: Assignment and Desperate Susan Theater 6: Gotchal from 5/3

credit any anti-snobbism to a man an

credit any anti-snobbsm to a man and an move merely replacing to se sort of snobbsm with another shudge Reinhold Lisa Elbacher, Romy Cox-directed by Martin Breat 1984. "Carthusel Circenta & Claremont. College, Mira Mesa Cinemas, New Valley Drive in, Oceande & Plaza Bonita Santee Village & South Bay Drive in: Sports Arena & Studio 3. Cinemas).

Balbos, 4th and E (233-3326) Code of Silence and The Terminary from 5/3 MISSION VALLEY Theater 1: Code of Silence, from S/3 Theater 2: Amadeus Theater 3: Just One of the Guys

sahion Willey 4, 110 Fashion Valley (291-4404)
Theater 1 Berly from SG
Theater 2-Sic*
Theater 3-Desp.-antry-Seeking Susain: The
Care Beaus Move: 5/4 and 5 matinees
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Cove, 7730 Girard, La Jolfa (459-5404) The Bostonians Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crazy Valley Circle, Mission Valley Center West (297-3931) Mane Frontier Drive In, 3601 Midway Dr. (222 6696) Theater 1. Gotchel and Sixteen Candles, from 5/3 Theater 2: Gymhata and Reachers, norm 5/3 Theater 3: Fratemity Vac ston and Just Cine: the Guys STATE UNIVERSITY

entury Twin, 54th and El Capin Blvd. (582-7690). Theater 1: Moving Violations and The Breakfar Club. from 5/3. Theater 2: The Care Bears Movie (malinees). Nine Deaths of the Nine sevenings), Nom. 5/3. Cinerama, 5889 University Ave. (583-6201) The Bests Stuff, from 5/3

College. 6303 El Capin Blvd. (286 1455) Theater: Sking and Capin Blvd. (286 1455) Theater: 2 Police Academy 2: Thee First Theater: 4 Goodna's Noon 5/3 Theater: 4 Severy Hitt Cap

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Crossmont Mell Theatres, Grossmont Shapping Control, Lis Mosa (465-3050) Theater 1. Discovering Sorting Susian and Winesa Theater 2. Code of Silence, Nom 5/3 Theater 3. Just One of the Cays

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UK Colemna, internisin 8 at Magnolia, El Capon (460-008). Thistory 1 Birdy Iron S/3
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question marks. Jessica Tandy, Linda Hunt, Nancy Marchand, Westey Addy, directed by James Ivory, 1984 * (Cove)

The Breakfast Club - mprobabl neterogeneous group of high-echi students at an improbable all-day not seem to have much chance at drama. But with all the improbabilitidoes not have much chance at

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Code of Sitence — Chuck Norris as an honest Chicago cop, with Henry Silva and Bert Remsen, directed by Siva and Bert Romsen, directed by Andy Dawis, Andy Dawis, (Balbox, Carousel Criema 6, Center 3 Criemas, Grossmont Mail: La Jolia Village, New Valley Drive In: Occamiscité et Rancho Bernardo 6: Santee Drive In: Santee Village 8: South Bay Drive In: Sweetwater 6: UA Glassifouse 6. Wiegand Piaza 6: from 5/3)

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David Lynch's nightmare visions belong somewhere in the area of "fantastic art." but have found a somewhat uncomfortable home somewhat uncomfortable home on the midnight cut crout. If he main narrative thread, if one can be extracted from the jumply shart, centers around a simp, encophalitic brillive creature (a line example of monster's peculi effects, and one monster's peculi effects, and one monster is peculi effects, and one monster is peculi effects, and one monster the makers of STAR WARS and (1 OSE ENCOUNTERS might well soon of with enryl, which has comed on been seed by the money's comed on been seed by the money's comed on been seed by the money's his thread possesses something in quality of Gogol's and Kafka's the shock wilde of the movers conso-majors of exerciscences enquering deceases, decapitations, and so both, starpely numbed by as thorough submersion in a delinous, celcquescent world where anything goes but nothing ever comes of a Stati to operation with the American Familian to operation with the American Familian tastitus leages used with missing starting and status leaves used with missing starting and starting and starting starting starting and starting starting and starting sta

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The Gods Must Be Crazy — A modest charmer from South Africa, within produced, directed, "filmed" (photographed"), and edded by Jame Uys A Coca-Cola bottle: chucked out of a passing amplane, lands in the midst of some Kalahan Bushmen.

the pill of your stomach that you are pit to have after stepping accidentally or a snall. 1977.

(UA Gree house 6, 5/G and 4 not sold.)

Flash Gordon — Much fun, when not trying extra extra hard also to be funny. A bit like a BARBARELLA on a much bigger hunger it's a cruel fact of

others, and Dino De Laurentiis, who controlled the purse strings on both these movies, did it right this time. With Sam Jones, Medody Anderson, Max Von Sydow, Ornella Mus, Mariangela Melato, and Dopt, written by Lorenzo Semple, Jr. directed by Mike Hodges. 1980. """ (Ken, 5/4)

possessiveness and dissension. The tribal leader resolves to walk to the ends of the earth to get rid of the exit shing, and on his tell encourters white people policical terrorists automobiles, among other trings. The humor is sometimes pushed too hard, through possistion techniques to the control of the policies and the policies are the policies and the too hard, through possistion techniques to the control of the policies and the too hard t 1980
** (Fine Arts, Flower H# Cinemas)

Gymkata — World champion gymnast Kurt Thornas in his screen debut as an action hero, directed by Robert Clouse (Spor, Fronter Drive In Plaza Bonta, Rancho Bernardo 6, Sar, UA Cinema 3, UA Glasshouse 6, Ulwersky Exime Centre, Vineyard Kvir, from 5/3)

The Hit — Reviewed this issue. With John Hurr, Terence Stamp. Tim Roth, and Laura del Sol; directed by Stephen Frears.

" (Guild, frum 5/3)

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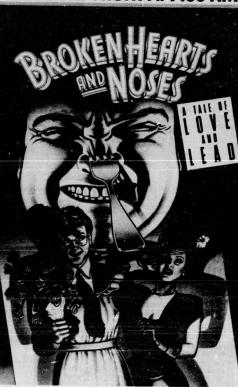
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Return of the Jedi — Another genealogical revelation, very much in the same line as the sole revelation in THE EMPIRE STRIKES BACK

skemshes and creatures and contagnors - again in the same line as those that came before. The third and final chapter in the advertises of Luke Skywiker and his pate tes up all loose eight, but the instact chapter. STARI WAHS, remains the only one of the three that and stand on the one of the chapter of the three that and stand on the one of the three that and stand on the one of the three that chapter. STARI WAHS, remains the only one of February and standard on the one of the three that and standard on the one of the three three that of the one of the three thre

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Henry 1984 * (Frantier Drue In: from 5/3)

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Section 3/Classifieds

Index DISPLAY ADS CASSIFIED ADS

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Open 7 am-7 pm. closed Monday 233.6363 Offer good through May 16, 1985

PACIFIC LOBSTER **DINNER \$9.95**

Newport style
Dinner includes salad, rice, beans & tortillas.
Complimentary lime margarita for Cinco de Mayo
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Fresh Salmon Dinner

\$11.95 at most restaurants Half of Whole Lobster

Red Snapper, Halibut, Trout, Sword, Sole & Sea Bass

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TEODY BEARS, Mink bear, 380 Albert Jogging Bear, imedicine Bear, 2 Businey bears, all 120 each. Collected by mover townheld 505-8750.

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FORMAL DINNIC ROOM TABLE 6, chain, nightest quality, 1650, former net seats 4 1150 Steen contents, furnisher refrigerator, pring gauge state cherica, 1550, file custom built and rescience condi-FURNITURE Solid wood and miscellaneous 4575 4 drawers, pull-our shelf for typewriter \$75, 452-7346

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With Coupon

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1 2 3 4 5

MICROMAVE WITH STAND, Sappan full size, many features, like new, only heated water, \$150, 273, 2730 after from

WESTERN STYLE POKER TABLE and 4 chain, felt top, \$300, 449 2849

LAWN MOWER, TORO top of the tive, \$1 in rotary self propelled tear bagge: with Eag. \$12's Mechan-cally perfect. 287:9537 or 276-3509.

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FREEZER - UPRIGHT Wards debuse, 21 cu. ft., white. 7 years old, lockable 1225, 5o1-2980 ghans, earth tones, all colons, \$35, loastmaster tooler over, \$35, Preso steam you \$5, 296,1348

19 HERCH COLOR IV, solid state, behalful pic-tum, \$125. Anni 12 Heach boack and white IV. solid state, anniot new, 140. 562.0112. "NO.38. 200.460." Security condition, \$125. DIAMOND BING, gorgeous 1/2 carat cluster of AAA stones waterfall design, white good pur chaused at NASNA for \$860, can't trade or use, assing \$255, here are the state of the caratter of use.

MCVING FOR SALE Vacuum cleaner, Hoose, 135. Electric Broom, Regna, 120-283-0820 ROCKING HOPSE, solid wood, very sturdy, hund-crafted, hundpainted, adorable, new, never used.

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dishes, delectable salads, fresh fruits and vegerables

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THIS FRIDAY

All You

Can Eat

Seafood Buffet

CABBAGE PATCH Kids for sale! I girl with pacifier, I boy Both still in boxes. 160 each 494-0164 or

ANTIQUE CAX DRISSER with nurior and 3 drawers invarions 5100 4 writer spoke must 15° to long 120. This or good set travels, one and set observed to the spoke must 15° to long 120. This one good set travels, one and set observed to the set observe

ANTIONE fancy would music sheet cabinet. 8 drawers, brass railing and knobs, makes unusual dresser linen or office cabinet, etc. 436-8546.

ARMOR 3 section double full length mirror Must secto appreciate \$1500 692-3878 BASY ITEMS engare pram, blue, large where, makins air bed, share folds fluc was 1200; set 900. Share cards fill ingleman x2; much more at 173, 294 9400.

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OFFER GOOD ONLY AT OUR DOWNTOWN LOCATION.

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Grand Opening-Chinese Buffet ALL YOU CAN EAT 18-COURSE MEAL

10. Beef Stew
11. Beef Broccoli
12. Shrimp Chow Mein
13. Shrimp with Lobster Sauce

- Egg Flower Soup
 Hot Sour Soup
 Salad Bar
- 5. Chicken Gotlet
- 6. Sweet & Sour Pork 7. Kung Pao Chicken 8. Fried Rice

9. Shrimp Toast

FREE CHOPSTICKS 2 pair of beautiful chopsticks to all adults with the purchase of any lunch or dinner, (must bring in coupon).



CHINA

LUNCH \$2.95 DINNER \$3.95 3:00 pm-9:00 pm (Children under 5 1/2-price)

14. Egg Foo Young 15. Pork Bean Sprouts

16. Pork Bok Chov

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Every Friday A bountiful harvest Only Outdoor seating available snapper, scallops, and one Per Person whole, large, live Maine

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Plus garden fresh salad bar, homernade Boston clam chowder, and one-half carafe

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BAKERY FRESH

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LABIN SHILARS (summer) Seats model, rechanges size battery type. 3 handle, no sooping over to storm edge; 120, 227-881.

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SPACE SAVER TWIN bed with built-in dimser, ma-ters & Box spring included, good condition, 375 poke 259-079 Lemming.

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Space open for: lonnay tasting 6/2 French wines 296-8010 for reservations

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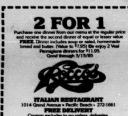
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The best prime rib in Santee, \$6.95! Daily luncheon specials \$3.95 Lunch from 11 am - Dinner from 5 pm DANCING at our piano bar with Darrel Ray every Friday & Saturday night



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Steak Ranchero Lunch \$3.95

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Dookies Restaurant 4125 El Cajon Blvd 263-6581 n Mon Sat 10 am 2 am Sun 10 am

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Get on board!
A natural foods buffet featuring
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Introductory special \$5.95 full buffet— what a deall Open every day 5-9 pm

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A SPECIAL MOTHER'S DAY SUNDAY CHAMPAGNE BRUNCH

With live classical musi Prices start at \$3.95 to \$12.95

Upstart Crow and Company is a full service bookstore and restaurant featuring gournet hamburgers, homemade quiches, sandwiches and soups, fresh fish, pasta and chicken dinners. Also, Sunday Champagne Brunch with live classical music.

PACIFIC BEACH 272-8990

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"CINCO DE MAYO TARDEADA' SAMMY V/ZQUEZ

Sunday, May 5 Sance from 8:00 pm to 1:30 am CINCO DE MAYO-BUFFET BRUNCH & DINNER

(all you can eat/unlimited champagne)
Brunch served from 9:00 am to 3:00 pm
Adults—19:99/Children under 12—5:59

A variety of delicious omelettes
French toast 6 Belgian wiffles
South-of-the-border specialties (machaca, chorists on the champagne)

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Breakfast favorites (ham, bacon, sausage) • Fresh fruits, pastries & much mor

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Disnare buffets earved from 5:00 pm to 9:00 pm

Adults—910.99/Children under 12—46.95

Fresh fruits & salad bar

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Pachaca, chorizo con huevos

Steak ranchero

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Make your reservations now THE REEL GUSTO

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RESTAURANTS

Two-for-One at Mama Mia. Too!

Mana Mia, Tool invites you to delight in a coond dinner for \$1.95 with the purchase of a linner at the regular price. Offer good Sunday through Thursday for dinner only with this ad through 5/16/85.

Bring mom

in for a

FREE breakfast

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hoose from 24 delicious egg lishes or gourmet pancakes always made from scratch

Come in & see why our

Phoenix location wor New Times' Best of hoenix' Egg Restaura Award for 1984

Breakfast & lunch
Open daily 6:30 am to 2:00 pm
Limit one per paying customer
Expires May 10, 1985 with ad

*MOTHER ALWAYS TOLD YOU TO EAT A GOOD

\$13.50 yald & shrimp tempura c rived with soup, salad, su rice & tea.

DINNER FOR TWO





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HANA SUSHI

CORNISH PASTIES

1/2 PRICE

DUNDY'S PASTYS

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TO HAVE A GOOD WITH EVERY BAGEL EGGEL



With this ad. Offer good through May 9 AND THE FAMOUS BALTIMORE
BAGEL EGGEL IS DELICIOUS.
NUTRITIOUS AND CHEAP!
For only \$1.12 we'll serve you a farm
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RESTAURANTS



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Calzone/salad plus wine All for \$4.00 per person

Vegetarian style also. Not valid on orders to go.

Free delivery

Now open daily till 2 a.m.



Cinco de Mayo Celebration

Sunday, May 5th Music . Prizes . Fun

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\$795 medium Dalid with this ad May 2-8

8714 Mission Blad 276-5550 7 nights 5-11 pr Parking adjacent to restaurant/Sorry no reservations accepte

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Dining early?

Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily at \$4.95

Pleasurable dining until 11:45 p.m. at affordable prices (steaks, lobster, fish, or chicken).

Champagne Special - \$14.75 4:00 to 6:30 p.m. - 7 days a week

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JBL D140 15" bass speakers, stereo use only, 2 at 570 each. Empty stereo speaker cabinets, black wal-rus, 27" x20" x15", well-made, 530 pair, 278-9785

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SPECIAL MOTHER'S DAY DINNER MENU SERVED 5:00-10:00 PM

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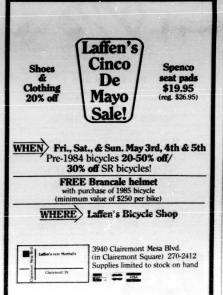
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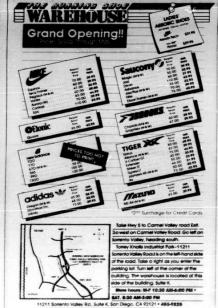
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CADILLAC II, DORADO, 1990 Dark green, saddle leather interior, 58,000 miles, 19,000, Leaving country soon and must sell, 672-3585. CADILAC SEDAN DE VILLE. 1979, mint condition, power sterring, power brakes, crusis control. AMEM, factory CR, leather interior. Multi see: Ask-ing 1690; 224-1939.

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By Don Rubin

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1) Venezuela 2) Chile 3) California

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1. Prizes for solving the Reader
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3. All entries must be accompanied by your name, address and choice of prize 21.

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5. In the event of disputes or in the condition of the judges will be final, and arbitrary. We won't got the prices cache five prices cache well to give a wow, so if there are more than five winners well 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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Of the 213 people who tried. 1. Jane O'Connell,

inners of and answers to eader Puzzle #353, Opening

(LIFT UP CUT-POUR)

i) trash bags (ZIP HERE TO OPEN) j) milk (PUSH UP HERE) a) ketchup (TEAR HERE)

f) biscuits (PEEL, PRESS SPOON, TWIST) g) Pringle's (LIFT RING UP)

c) grated cheese (REPLACE LID)

e) Cheerios (LIFT TAB)

San Diego 2. Ms. D.A. Forsht,

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- (4) Colombia
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17) Costa Rica
18) Texas
19) Puerto Rico.
Beginning at Indian River
(Flortad), and using
easternmost borders as a guide,
see if you can place the labels
in geographic order—east to
west. Then list their numbers

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pueific
Beach of Reader Tahirts.

2. All entries in the Reader
Puzzle contest must be received by
the Reader deadlerssed to Reader
Puzzle contest [13]
Puzzle contest [13]
Puzzle [14]
Puzzle [15]
Puzzle

3. All entries must be All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).
 Employees of the Reader and their immediate familles are not

their immediate familles are not cligible.

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 winers well have a lottery.

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

7. One entry per person.









SOE.

f) biscuits (PEEL, PRESS SPOON,

g) Pringle's (LIFT RING UP)

c) grated cheese (REPLACE LID)

e) Cheerios (LIFT TAB)

h) Band-aid (PULL STRING) b) Hi C (RAISE FLAP, PRESS CORNERS PULL UP

Vinners of and answers to leader Puzzle #353, Opening

(LIFT UP-CUT-POUR)

(ZIP HERE TO OPEN)

(PUSH UP HERE)



1 Jane O'Connell.

San Diego

3. Brenda Lee Bibbs.

San Diego 4. Avery Davis, San Diego 5. Jayson Burke, San Diego

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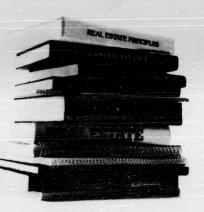








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FACH OFFICE IS INDEPENDENTLY OWNED AND OPERATED

OFF THE CUFF Describe an idyllic time in your life



Iry Goldstein

Clothing Store Owner College Area When World War II ended and I got out alive. I was young, single, and had my whole life ahead of me. I got out the day before Thanksgiving, 1945. I was discharged from Birmingham Alabama and was beading home for Cleveland, Ohio We were on a milk train and we must have stopped at every little place between Birmingham and Cincinnati. The guys were all half-crocked. I'll tell you, coming home was the best feeling in my life. Everyone looked at you with pride. They would set aside morning shopping hours at certain retail stores for veterans only. There was still rationing going on then. Waiters treated you with respect. People were friendly. It was reaily a big thing. I'll never forget it.



Being intensely in love Just being able to survive on that alone. Going for hours not acone Going for hours not requiring food but having an inexplicable amount of energy Leaving little notes for each other, sending flowers mysteriously. Just being near mysteriously. Just being near that person. When you see them your heart starts purping. You wait for the phone to ring, get little stomachaches. It was that intense when I met my husband. My wedding day was probably a culmination of all those leedings. It is not that those leedings. It is not that that nothing could possibly have gone worne in the state of have gone wrong in the state of mind I was in. It's still that way and we've known each other six years. I think it's because we're both very idealistic and very



Cindy Huber Domestic Engineer

Point Loma
Definitely when I was a child, probably about nine years old, when the Beatles first came out. I remember we took a bus trip to Disneyland with the parks and recreation department. They just left us on our own in the park. I was with my sister and cousin and we had the best time ever. We could go anywhere and do anything we wanted without having to worry about Mom and Dad yelling at us. You didn't have to worry about things like molesters. Disneyland was like walking into another world and I remember wishing the whole world could be that wonderful. No problems. No bills to pay. I think that's why I still enjoy going back there, remembering those times and how free I was



Chuck Edwards
Electronics Shop Owner
University Heights
Probably the years I lived in
Frisco and was deeply involved in the music business. That
would have been '67, '08, and '09. I liked the big stage, the
big crowds. I had the
opportunity to work and travel big crowds. I nad the opportunity to work and travel with Janis Jophin at the height of her career. I played washtul bass and guirar. I met all kinds of people doing all kinds of things. Creativity was the big word then. When the "No came around, suddenly it was." around, suddenly it was necessary to have money. The beatmiks decided to strike it rich, to have some lobby in politics. The traffic over the Golden Gate seemed to be doubling. San Francisco was no longer the hippie capital of the world. That's when I moved to Oregon to become a fisherman and logger, to simplify my life.



Rosemarie Martin Secretary East San Diego It would have to be when I was a kid, about ten years old. I was a tomboy. I grew up on a ranch in the Black Hills of South Dakota. I had a horse named Brownie. I got to ride all the time. I even got to ride in the rodeo. I remember I won first place barrel racing— twenty-five dollars. My parents were very supportive. I liked helping with ranch chores. Branding cattle — that was Summertime was my favorite time. We went on picnics up in the mountains. It was so peaceful and quiet, no sirens, just the wind whistling through

Lin Jakary

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