

The Older You Get



Evelyn Herrmann

Retirement in San Diego can be more hell than paradise. For many seniors who've discovered that, there's Evelyn Herrmann.

By Judith Moore

Wednesday morning, nine o'clock, a dozen men and women, alone and in couples, entered through the glass doors of the Senior Citizens Services office in city hall at 202 C Street. All were neatly and casually dressed in light colors, and they chatted with one another as they walked. One man supported himself on the handle of a sturdy wooden cane. Out of the dozen faces, only his reflected pain. Various, the faces were lined, cross-hatched, wrinkled, freckled from years in the sun-shine, and the hair was gray, white, salt-and-pepper, tinted pale blue, hennaed, dyed bronze. One man had balded. Most wore glasses. Flesh-toned hearing aid buttons showed in several ears. More women among them than men, they clustered at one end of the long

counter behind which the Senior Services staff and volunteers work. Two sisters and the husband of one of them — the husband in a blousy aloha shirt of the kind Harry Truman wore — having gathered fresh issues of *The Trolley News* and *Senior World*, moved to the rack of city bus schedules. Her blue eyes looking out from behind trifocal glasses with the pensive glance of a girl, the younger sister turned the rack slowly. Retired from teaching sixth grade, widowed for two years, she recently moved to San Diego from a small Oklahoma town. "What it costs you in rent," her elder sister had written to her, "you'll save in heat bills." The younger sister likes the climate and so far, the people. She has begun to get acquainted at her church, and she

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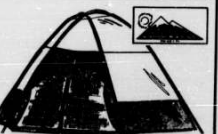
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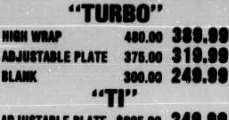
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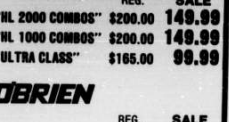
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The Daddy Connection

I really enjoyed last week's "Off the Cuff" ("How will you raise your child differently than your parents raised you?" April 3). Especially interesting was the way the fathers-to-be in each picture struck a similar pose. Each had his hand over his wife's belly in a proud, unmistakable declaration of ownership of the life within. Each man seems to want to emphasize a connection to the child; the mothers seem to understand and enjoy this. What a refreshing display of paternal attachment. C. Salinas Ocean Beach

All The Way To Miller Flat

I am writing about the excellent article on the San Diego & Imperial Valley Railroad, which appeared in the April 3 Reader ("Little Train on a Big Track"). I'd like to offer some additional information and clarification as a knowledgeable observer of the local rail operations. It is a pleasure to see this article appear and be a good one.

A significant development on the railway, not mentioned in the article, is the commencement of passenger excursions on the isolated desert line at Campo. In January the Pacific Southwest Railway Museum began running seven-dollar round trips between its interesting Campo museum and a new siding at Miller Flat, seven miles distant. The ride shows off San Diego County's back country and affords a view of the railway's "high treble" over Highway 54 between Campo and Jacumba. Trips run at 11:00, 1:00, and 3:00 on weekends, and, if successful, may be extended east to Jacumba and even the Carrizo Gorge. This would really display the spectacular part of the line in a safe way to visitors and rail fans who haven't been out there.

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.

Regarding the Santa Fe, their daily freight, known as the SDX and the Dago (an old military nickname for San Diego), round trips to/from Barstow with stops in San Bernardino and Oceanside, I sometimes find it incredible that San Diego, the second biggest city in the state, has only one seventy-to-eighty-car freight daily, while Los Angeles and the Bay Area have dozens—a true definition of our economy.

Regarding the statements about the trolley, there is an error. The trolley has no "large electronic map" that lists the positions of all trains and switches. The trolley uses a schematic (a specially drawn map) to refer to locations, but positions and switches are verified by radio from employees in the area. As the trolley system enlarges, such a device, known as a "CTC" or "monitor" board, will likely be placed in service in the future. Also, there were misleading comments about the railroad signals and their colors in certain situations—a signal system is a difficult beast at best, and I hope no readers who like to walk the tracks (a dangerous habit) think that they can guess a train's location by signal colors—it ain't that easy!

Finally, one aspect, a very human one, of railway history should not go unnoticed. Your article mentions the changes in work rules and disruption of normal career paths caused by the economics of survival. Railways, just like airlines and other deregulated businesses, have undergone institutional changes with a very personal result on workers' pay checks or even continued employment. In the case of the San Diego & Imperial Valley, two former SD&IE/Kyle Railway employees come to mind. Conductor Tom Brady and engineer Gale Dyring, both holding system-wide seniority on the Southern Pacific system (Portland to New Orleans), elected to give their years of service to the SD&IE, their hometown railroad. They worked the area for years, and chose to have their union attempt to keep their jobs when Kyle left town. As noted by the author, SD&IE began operation under new labor terms, and these two veteran railroaders found themselves in the position of the dinosaur. They and other former employees represent our human link to the fascinating past of the SD&IE, and I sincerely hope their experience is preserved for younger historians to enjoy. Thanks again for a very enjoyable article. Matt Springer Chula Vista

Won't Tolerate Insurance

I read with much concern your March 27 article in "City Lights" entitled "Playing Volleyball with the Mexicans." The article covered recent efforts by the Vista park commission to discourage a group of Mexican-Americans, whom the park commission labeled as undocumented immigrants, from using the volleyball courts at Brengle Terrace Park in Vista. The article was based on the theory that the Mexican-Americans' presence was causing a decline in park use.

The article quoted Jim Porter, director of parks and recreation, as saying, "When you have fifty people who don't speak the same language as the normal person around here, it has an intimidating effect."

It seems that racism has again raised its ugly head and may be boiled up inside the Vista city government. How the parks and recreation commission can tell whether a person who is playing volleyball is an illegal immigrant is beyond me. Even if some of them are undocumented, why shouldn't they enjoy themselves after working as "stoop" labor in the surrounding fields and orchards which are owned by "normal" English-speaking farmers?

The fact that these park users are speaking their native language is nobody's business but their own. If some people are offended by others using the Spanish language, perhaps they should learn to speak it and become bilingual like many of us.

We have notified a number of Mexican-American civil rights organizations as well as area elected officials, requesting investigations into these racist actions and statements by the Vista parks and recreation commission. Our organization will not tolerate the least amount of harassment or intimidation of Mexican-Americans or Mexican nationals by the city of Vista. We will pursue this matter until it is fully resolved to the satisfaction of the San Diego County Latino community.

Thank you, Reader, for your timely and revealing information. At Dharman, Inc. Bar Harbor Community Council Logan Heights

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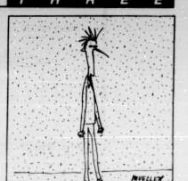
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City Lights



Photograph by Paul Sautter

They're History

Having their building declared a local landmark is a source of considerable pride for most of the approximately 150 San Diegans whose homes and apartments are honored by the city's Historic Site Board. But the bronze plaques that memorialize a building's architectural or historic significance don't assure that the property will be maintained in prime form. Indeed, the embarrassing disrepair of several local historic sites, a few of which are owned by the city itself, has prompted Historic Site

Board members to seek tough new requirements on the upkeep of these architectural treasures. The concrete exterior walls of La Jolla's El Pueblo Ribera apartments are crumbling, and neglect and moist ocean air have combined to rot wood-framed windows on the sixty-two-year-old structure near Windansea Beach. A broken fence and makeshift wooden additions enclose several units in this unique courtyard-style complex, which was designed by Rudolph Schindler, a renowned Viennese architect. While several units have been well maintained, one

apartment destroyed by fire two years ago remains a charred wooden skeleton. The Red Rest and Red Root cottages on Coast Boulevard overlooking La Jolla Cove are an even sadder example of neglect. Open verandas, detailed ornamental woodwork, and a classic roof line made these ninety-year-old oceanfront bungalows the architectural inspiration for countless California bungalow-style homes. They were declared local historic sites in 1975 and were added to the National Register of Historic Places in 1976, over the objections of owner Jack Heinemann, who wanted to tear the cottages down and build apartments. No one has lived in the units in years. Their wooden front steps are rotting, windows are broken and boarded up, one roof is falling apart. Overgrown ivy covers the walls.

The city, which selected its first historic site in 1967, has also been a neglected landlord. Balboa Park's Administration Building, located adjacent to the Museum of Man at the park's Laurel Street entrance, has been partly restuccoed and painted, but it still needs major renovations. The Plunge Building in Belmont Park is dilapidated inside and out; real estate developers who want to build shops and restaurants on the site have argued that the

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Z Road Not Taken

The people who live at the dead end of Hygiea Avenue in Lecucadia have grown accustomed to living on a dirt road. They like the country ambience of kids playing in the dust, dogs barking at sunset, and the mailman coming by every day in his little jeep. But on March 17, the mailman put a note in everyone's mailbox that made the last two blocks of Hygiea Avenue a little too rural for most residents' tastes. The notice said that their home delivery was being stopped, effective immediately, because of the condition of the road. Until the road was repaired, the eighteen residents on the unpaved part of the street would have to pick up their mail at the Lecucadia post office, three-quarters of a mile away.

The two northernmost blocks of Hygiea Avenue, just east of Old Highway 101, were only living up to their name — "Z" roads. This designation is for public roads, generally unpaved and without



Frank Green at Hygiea Avenue

sidewalks, that are not maintained by the county. Z roads (the Z stands for zero) were excluded from the county maintenance system by a 1953 survey that determined these roads, although used publicly, had not been maintained by the county in the past and would not be in the future. The life of a Z road is often bumpy and full of pitfalls until the residents care enough to fix it. Hygiea Avenue is no exception, and the problem is made worse by a sixty-year-old drainage pipe bringing water down from a street on an adjacent hill. The pipe was installed in 1927, when Hygiea Avenue was a large avocado grove that welcomed the water. But now, whenever it rains, water pours out of the

pipe and onto the street. The residences around the pipe have put up walls and other devices to keep the water off their property. (Rumor has it that one resident poured concrete down the pipe, which only worked for a while.) The water now sits at the end of the street with nowhere to go. The result is erosion, mud, and stuck postal vehicles.

"The mud was a foot deep in some places," says postal manager Floyd Davis. "We couldn't get the jeeps next to the mailboxes. And the

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Ed Murphy

The Ten of Us Are Just Down From Nemo

San Diegoans, the Budget Motel management is on to you. They know that since you live right here in town, you couldn't possibly have a good reason to rent a room at their new four-story, 101-unit complex at Columbia and Fir streets, other than to cause trouble. Maybe you'll deal drugs or else get involved with a hooker. Or perhaps you'll simply party all night and trash the room with a dozen of your wild-eyed friends. After all, the price is right: single rooms go for \$25.88. And that's less than a maid would charge to clean your house if you chose to engage in similar acts of debauchery at home.

Manager Bud Wilson says that after three months of such shenanigans, he's fed up. There have been problems with the San Diego Police Department's vice squad, he says, as well as expensive repairs to furniture, walls, and room fixtures. Of even greater concern to Wilson is the fact that the local revelers are disturbing those he calls "the good, legitimate traveling people from out of town, who come to our motel for a place to rest." So about a month ago, Wilson says, he did something to ward off the invading local troublemakers: no more room rentals to San Diego residents. And that policy has got downtown developer Ed Murphy miffed.

On two occasions in the last three months, Murphy checked in at the Budget Motel while letting out-of-town guests stay in his South Mission Beach home. But when he returned March 12 to stay there a third time, he says, he was refused a room because he is a San Diego resident. At first, Murphy says, he thought the clerk was kidding. But when the clerk remained steadfast in his refusal, Murphy's disbelief

turned to anger. He called police, but they wouldn't come "because they said it's a civil matter rather than a criminal one," Murphy says. So he left to get a room elsewhere. But after talking with his attorney several days later, Murphy says, he was told that not only is the Budget Motel's policy "a violation of my civil rights but illegal under a municipal code that states a business must have just cause to refuse someone service."

Murphy then went to the downtown police station on March 18 to file a complaint. "At first the desk officer didn't believe that any law might have been broken," Murphy says. "But then he pulled out the code book, just to check, and sure enough, there it was. So I filed the complaint, and a few days later I got a call from a detective, who tried to talk me out of taking this action. He told me police had been working with the motel to control some of the problems they had been having, and this solution was one proposed by the motel to help correct the situation. But I told him that I filed the complaint, and he said he'd send the complaint up to the city attorney's office for review."

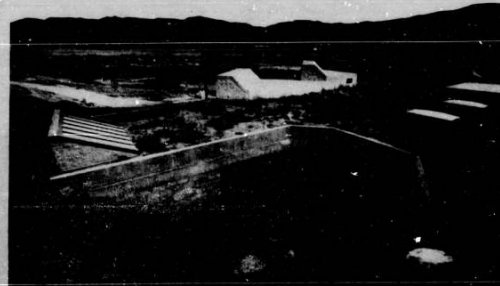
So far, that's where the matter stands. But even though the Budget Motel's manager, Bud Wilson, has been apprised of the situation, he's not about to change the policy. "A year ago, I was managing a Motel 6 up in Goleta, right next to the University of California at Santa Barbara," Wilson says. "And I eliminated the same sort of problems with parties we're having down here by not letting any college students rent rooms. I run a good, clean hotel here, and its primary purpose is to provide rooms for people who have a real reason for renting rooms."

—T.K.A.

But Losing The War

The San Pasqual Battlefield Interpretive Center squats alone in the rocks overlooking the site of the bloodiest battle ever fought on California soil, but the brick and concrete building won't be open to visitors until next fall.

Eighteen months later than originally scheduled, the small structure, one mile east of the San Diego Wild Animal Park on Highway 78, was completed last November, and its carpeted rooms await slide shows, interpretive displays, and artifacts that will tell the story of how twenty-one men died when native Californians and General Stephen Kearny's Army of the West crossed swords on December 6, 1846, during the Mexican-American War. Forty dozens stand behind the center, hills around the center erode steadily into weed patches, ready for landscaping; dirt parking lots and access roads are unpaved. "All the things that could have gone wrong with a project have gone wrong with this one," laments Jim Jackson, the



San Pasqual Battlefield Interpretive Center

project manager for the California Parks and Recreation Department. Construction at the site has been at a standstill for the four months since the building was completed last fall. The lack of progress prompted its biggest boosters — the San Pasqual Battlefield Volunteer Association, which numbers 110 members — to appeal last month to state senator William Craven for help in resolving the delays. "I went to Craven and told him we were very

disappointed," explains Bill Aste, chairman of the association. "The center was supposed to open in July of 1985. We think this is embarrassing. In the meantime, with these torrential rains, the ground is eroding." Craven has promised to contact state parks officials and get a letter from them explaining what the problems are, along with a firm estimate on when the center will be opened.

Ed Navarro, the San Diego

district superintendent for the state parks department, will likely be the main source of information on the matter. He says the center will probably open next fall and that there have been several problems with the project. Delays and higher-than-anticipated construction costs resulted from the extensive blasting of rock required on the site. These delays set back Caltrans' paving schedule. But the paving was also held up in order to complete drilling of a

well on the lower parking lot to supply water to the facility. Last September and October, the contractor drilled two wells, both of them dry. One contained trace amounts of arsenic. "If anyone had asked the local people, they'd have learned there wasn't water down there," says Navarro.

Bill Aste of the volunteer group says the well problem illustrates the difficulty the parks department has in trying to run the project from distant Sacramento. Jim Jackson, the project manager in Sacramento, says, "We picked a place to drill that was convenient for aesthetic values and economics. There was no reason to believe there wasn't water there." The state parks department has applied to the City of San Diego, which owns the surrounding property as part of its agricultural preserve, to lease a small parcel across Highway 78 in the riverbed, where it is known for certain a well will produce water. Jackson says the department is now opening the bidding process for drilling the new well.

As the blasting and well-drilling problems arose, the original \$993,000 budget was eaten up "and we ran out of money," Jackson explains. (continued on page 39)

Lost In The Nimitz Triangle

From the back windows of their West Point Loma Boulevard homes, Nick Stamatopolous and his Ocean Beach neighbors watched the March 15 groundbreaking ceremonies of Collier Sunset Park with satisfied smiles. The twenty-two-acre parcel of sand and weeds — known as the Nimitz Triangle and bounded on the north by Sunset Cliffs Boulevard and Robb Field, and on the east by Nimitz Boulevard — had been scheduled for park use since 1982. That's when developer Lincoln Properties set aside \$1.2 million for the park's development as a condition for the San Diego City Council to grant approval for construction of the 500-unit Mariners Cove apartment complex, a half-mile to the east on West Point Loma Boulevard. For nearly four years, the park had existed on paper only, its realization delayed because the city first had to install a new sewer line underneath the site. Once that task was finally accomplished earlier this year, Stamatopolous and his neighbors were only too happy to see that work on the park was finally under way.

Two weeks later, however, Stamatopolous and his friends were no longer smiling. That's when they learned that instead of a peaceful patch of grass



Nick Stamatopolous at proposed parking lot

and trees, as they had expected, the view from their back windows would be of metal and asphalt: a parking lot with sixty parking spaces, built right up to their property lines.

Original plans for Collier Sunset Park, Stamatopolous says, called for just one parking lot, on the park's north side off Sunset Cliffs Boulevard. But in a meeting on February 1, 1984, the city council amended those plans to include a second lot on the

south side, off West Point Loma Boulevard, at the same time reducing the north lot's capacity from 130 cars to eighty. Stamatopolous maintains he and his neighbors were never consulted about the issue, nor were they even made aware of those plans — which is why they didn't attend the February 1 council

meeting. "We only found out about the second parking lot several weeks ago, when we happened to see the latest blueprints," Stamatopolous says. "And we were shocked. Not only will this create lots of noise and traffic right next to our homes, but it will also hurt our property values. And on top of that, the intersection of Nimitz and West Point Loma boulevards, where the lot will be located, is one of the busiest and most dangerous in the city."

City Councilman Bill Cleator, in whose district the park lies, insists he introduced the amendment to the council at the behest of various Ocean Beach community leaders, including long-time activist

Dusty Rhodes. Rhodes and several other residents had met with Cleator "six to eight times" prior to the February 1 vote to lobby for the second lot, Rhodes says. And while Cleator acknowledges that both the city's traffic and engineering and parks and recreation departments initially shared Stamatopolous's concern over the danger of placing a second parking lot — and the resultant entrance/exist — at such a busy intersection, "it was really a fight between those two departments, which didn't want the second lot, and the community, which did. I was simply the referee, and naturally I had to side with the community."

Cleator adds that since a public hearing was held prior to the council's February 1984 decision, Stamatopolous and his neighbors had plenty of opportunity to object. But Stamatopolous maintains that the decision was finalized prior to the actual vote in a series of closed-door meetings between Cleator, Rhodes, and other "so-called community leaders who in truth don't live anywhere near here and thus don't represent us." As a result, Stamatopolous and his neighbors plan to fight the second parking lot "in any way we can." Already, neighbor John Maguire on April 2 sent a letter opposing the second parking lot to the California Coastal Commission, City Attorney John Witt, and various other city and community boards. Maguire's letter in essence reiterates Stamatopolous's complaints and calls for the various agencies to review the decision to build a second parking lot. And if that letter doesn't achieve its desired effect, Stamatopolous says, he and his neighbors may pursue legal action. "Cleator and everyone else know that we shouldn't be built, for if no other reasons than for safety," Stamatopolous says. "And while we should have fought the lot back when it was first approved, we have a very valid excuse — we were never told about it."

—T.K.A.

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Had a helluva discussion going the other night as to whether the planet gets heavier or lighter as time goes on. The heavy advocates cited rain, snow, and childbirth; the opponents named evaporation, fire, and decay. Your ruling, please.

Mike Gleeson
San Diego

You'd think with all the spinning in circles Earth does, we'd be losing weight. But all that exercise doesn't keep us in shape, and I'm afraid our planet needs to go on a diet. Not only are we spinning more slowly in our old age — our days are getting longer by about a millisecond per century — but we're gaining weight as well. Earth currently tips the scales at 6,585,600,000,000,000,000 tons, give or take a few pounds. (Incidentally, this figure is the mass of the earth, not its weight; an object weighs something only under the influence of a gravitational field, such as provided by the planet. Obviously you can't weigh Earth from Earth. Still, I'll use the word weight here, and all you scientific sticklers will have to bite your tongues.)

The bad news is, we're picking up excess avoidpoids in the form of "cosmic dust" as we journey through the solar system. In other words, we run into a lot of meteors, enough to add about 30,000 tons per day to our poundage. We do manage to lose a bit of excess baggage now and then, mostly through volcanoes spewing gases such as helium and hydrogen out into space. A very occasional meteorite might throw some earthly dust out of our atmosphere, but not enough so as you'd notice a sudden lightness in your step from being on a suddenly lighter planet.

With the exceptions mentioned above, and perhaps one or two others I haven't thought of (such as satellites launched into orbit), the earth is a closed system as far as its weight is concerned. That means that both the heavy and light advocates are in

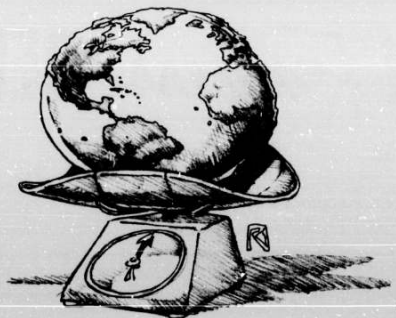


Illustration by Rick Curry

error. Rain, snow, evaporation, fire — it's all just a redistribution of what's already here. The snow melts, runs to the sea, evaporates, and it falls again as rain or snow. All the while it's part of Earth's six and a half sextillion tons. The same is true for Earth's human population. People are made up of the food and water they ingest; more food is required to feed the increasing population, but the food exists within that closed system as well, creating its mass out of the mass of nutrients it requires. In other words, you can't add weight to one category without subtracting from another.

Dear Matthew Alice:
So what is the "evil eye," and how does one give the evil eye?
Elvira Martindale
San Diego

You can't "give" the evil eye unless you've got it, and unless you've got it already, I don't see much hope for your getting it. It's a gift, Elvira. If you had it, you wouldn't be asking in the first place.

Now, if you want to know how to avoid the damages wrought by being on the receiving end of the evil eye, that's easily arranged. But first a few definitions. The evil eye is what one scholar of the occult calls the most powerful and pervasive superstition in the history of the world. Simply put, it's the ability to bewitch someone by spiteful looks; the ability is innate, not learned. People with very narrow, deep-set eyes are said to possess the eye, and other suspects are cross-eyed people, people with cowlicks, or left-handed people. If your eyes are two different colors, watch out. Spinners are especially likely

to have an evil eye. There is a special group known in Italy as *i jettatori*; whatever their eyes alight on is damaged, even though the *jettatore* means no harm. Pope Pius IX was said to be one of these. During the procession after his investiture as pope, he happened to glance through an open window at a nurse holding a child; within minutes the child fell from her arms and was killed, and the pope's reputation was sealed. "There was nothing so fatal as his blessing," it was said of the unfortunate pontiff.

As for our Elvira, I hope she's more interested in protecting herself from these withering glances than she is in inflicting them. Well, just follow the instructions left to us by innumerable cultures throughout the world. In Greece the people use blue worry beads for protection, and elsewhere in the Mediterranean, people drive around with blue plastic eyeballs dangling from their car mirrors. You could wear nine grains of salt and nine betony leaves in a sachet. Or plant a fig tree in front of your house. In ancient Rome, children from well-to-do families wore heart-shaped lockets of gold; tykes from the poorer side of town wore knots of leather around their necks for the same purpose. Simplest of all is to make the sign of the horns toward the evil-eyer, with your fist clenched, extend your index and little fingers. Works every time.

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

BY PAUL KRUEGER

REPORTERS ARE CURRYING TO AIRPORTS around the nation to investigate airline safety in the wake of last week's terrorist bombing of a TWA jetliner. But this scrutiny is nothing new at San Diego's Lindbergh Field, which was the site of investigations last year by both a Channel 10 news crew and a producer of CBS's *60 Minutes*. Both uncovered serious security lapses at Lindbergh, and although some improvements have apparently been made, one critic of security claims the airport today is extremely vulnerable to terrorists.

The Channel 10 stories, which aired last October, told how nonuniformed local law enforcement officers routinely breaching airport security by walking through the airport metal detectors with their guns strapped on. (Some of the officers had simply forgotten to remove their weapons when walking through the metal detectors; others had taken it upon themselves to "test" the airport security devices.) The disclosure of these security breaches on local television was a source of profound embarrassment to San Diego Harbor Police officials, the airlines, and airport management, who depend on the metal detectors to prevent passengers from carrying weapons on board.

Channel 10's stories prompted harbor police chief Arthur LeBlanc to issue an October 29 memo to police departments throughout the county. LeBlanc's two-page letter noted that the "practice

[of walking through a metal detector while armed] is a direct violation of Federal Aviation Administration regulations... and reiterated that an officer "MUST identify himself and his status to airport security guards PRIOR to passing through" the metal detectors. By doing so, the officers would "eliminate embarrassing moments for anyone."

This week LeBlanc and airline officials disputed claims that such security breaches prove the airport detectors may malfunction or aren't sensitive enough to spot all metal weapons. They also said there are no indications that the private security guards hired by the airlines to operate the detectors may be purposely lowering the machines' sensitivity so that passengers can be marked quickly through, thus avoiding long lines at the passenger terminals. And LeBlanc says his memo has persuaded officers to stop passing through the detectors while armed.

But LeBlanc's memo, and two others written by harbor police officials, were used to entice *60 Minutes* producer Barry Lando to review security at Lindbergh Field. The memos were sent to Lando by Everett Bobbitt, attorney for the San Diego Harbor Police Officers Association, which represents the seventy-two-officer force. Bobbitt, an ex-Marine and former El Cajon police lieutenant, believes that media coverage of what he says are embarrassing security lapses at Lindbergh will push airport

management to provide better training and salaries to the harbor police force, which has been working without a new labor contract since 1982.

Through *60 Minutes* executives eventually chose to film their December 1 segment at Chicago's bigger, better-known O'Hare International Airport, producer Lando visited several other airports, including Denver and San Diego. Bobbitt recalls that while in Lando's presence, he walked through a metal detector carrying two large key chains and a pocketful of change—an indication, he says, that the metal detectors remained ineffective even after LeBlanc's memo was issued. The men toured the perimeter of Lindbergh's east terminal, where Bobbitt showed Lando how the wire-mesh fence along the terminal's southern perimeter "is the easiest fence in the world to climb" and could be scaled by a terrorist who would then board a plane.

He demonstrated how an Israeli-made 12.7 machine gun and many 9-millimeter pistols could easily be passed under the fence to a waiting conspirator dressed in imitation airport-issued coveralls. And Bobbitt showed Lando how the trees and shrubs that cover the terminal's perimeter fences provide a convenient shield for anyone to cut a hole in the fence and sprint along the

tarmac to a waiting plane. Bobbitt also told Lando that just four harbor police patrol the airport at any given time, not carrying shotguns (which are kept under lock and key at harbor patrol headquarters three miles away at the tip of Shelter Island) or using trained dogs to sniff out explosives. He pointed out how easy it is to create a diversion at one of the metal detector checkpoints, perhaps by intentionally passing a weapon through the detector, which would occupy the security guard to sound an

alarm and draw all four harbor police to the scene, leaving the remaining five airport checkpoints unguarded.

At the newer west terminal, Bobbitt says he found a gate leading directly to the tarmac unlocked and opened. And he says that he and Lando spoke with an airport janitor who told them he has access to all areas of the terminal. Dressing as an airport or airline employee, complete with phony identification badge, is the easiest way to gain access to otherwise off-limits areas.

"With a pair of blue coveralls, I can do anything out there," Bobbitt says. But Bobbitt believes the most shocking display of security neglect is seen at the east terminal's "sterile concourse area." This is the boarding area beyond the metal detectors, where passengers and their friends and families who have passed through the detectors wait to board their departing flights or greet arriving passengers.

Harbor police chief LeBlanc says the areas are called "sterile" because "there's no one there with a weapon that we don't know about." An FAA spokesman says these "sterile" areas are the "backbone of security at airports such as San Diego. Bobbitt, however, argues that the supposedly sterile areas are, in truth, "about as sterile as a garbage can."

He notes that the metal detectors are routinely closed down for the night after the airlines' last daily flights depart Lindbergh Field. The PSA concourse, for example, is without guards or detection devices from 9:55 p.m., when the last PSA flight departs for Oakland, until 6:25 a.m. the next morning, when outgoing

flights resume. During those off-hours, not even a locked gate deterring would-be terrorists from carrying weapons or plastic explosives into the "sterile concourse" and hiding them in bedroom fixtures, above and inside cabinets at the boarding gates, or inside the large decorative planter in the middle of the PSA boarding area. Bobbitt says a criminal could return the next morning, retrieve those items, and board the planes with impunity. "It's like having an operating room that's sterile only during the day, not at night," says Bobbitt.

A recent return inspection at Lindbergh showed that most all of the security problems pinpointed by Bobbitt still exist. Harbor police chief

LeBlanc stresses that "I question [Bobbitt's] expertise when it comes to airport security." He disagrees with several of Bobbitt's contentions, including the allegation that the fence surrounding the east terminal perimeter is inadequate, and he says the *60 Minutes* report and the new wave of terrorist bombings have led airport officials here to tighten security. He notes, for example, that the guards who operate the metal detectors are now subject to background checks before they are hired. (An FAA spokesman last week said this requirement was prompted in part by the *60 Minutes* segment.)

The chief also claims that harbor police now more

carefully scrutinize employee badges to catch impostors, and he says that "without telling the details, there has been some tightening up" of security to prevent terrorists from disguising themselves as employees. LeBlanc admits that the gate leading to the west terminal tarmac "should not have been open" when *60 Minutes* producer Lando visited, but he says that airport officials have since "updated the locking system" on gates throughout the airport.

The harbor police chief also admits, though, that "there's a modicum of truth" to Bobbitt's critique of the "sterile areas."

LeBlanc says "our troops make periodic checks" of the concourse before the first PSA jets depart each morning, but

he acknowledges the potential security breach. An FAA spokesman last week said the agency has no control over the "sterile areas" and that "the chief of police there ought to be taking some action." But LeBlanc stresses that the security in the concourse area is the responsibility of the individual airline that rents the space. A PSA executive this week said that they are responsible for airport security only during hours of operation.

Bobbitt believes there must be more accountability with respect to concourse security. "If something happens out there, the FAA, the harbor police, and the airlines will all be pointing fingers at each other."

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Nutrition program, North Park Recreation Center

Older

(continued from page 1)

Although Wednesdays are the busiest days in the Senior Services office, with between seventy and one hundred men and women coming in from 9:00 a.m. to 12:30 p.m. to have photographs taken for senior discount and transit ID cards, older citizens are in and out of city hall's ground floor all day. According to one of the more than thirty senior volunteers who help out in the office, many people stop by just to chat. "So many people are by themselves. They want to get out of these rooms they live

in," he said. "They get dressed, get on the bus, come down here, just to talk to somebody for a few minutes."

But most of the one hundred or so older men and women who visit the Senior Services office each day, or the more than one hundred who telephone the office daily, want information about recreation and services available to San Diego's older population through Senior Services. These include: more than eighty clubs that meet in various recreation centers and fifteen senior facilities in parks throughout the city; social clubs; Spanish-speaking clubs; travel clubs; the Telephone a Partner program (TAP), which provides daily contact to

more than one hundred men and women seven days per week; a hospital visitation and entertainment program; the senior nutrition program, which offers sixty-five-cent hot lunches at six public school sites and two recreation department sites, as well as an eighty-five-cent Meals on Wheels service; a senior employment service; a literacy program that teaches seniors to tutor those, including the elderly, with reading and writing disabilities; information on health services and educational projects; life and health insurance analyses and aid in filling out the complex Medicare forms; and help with tax problems by experts in those fields. The senior discount program, through which those over fifty-five receive reduced rates for stage shows, concerts, art exhibits, sporting events, trips, one-day excursions, and so on, also draws a steady tide in and out of the office.

From behind the long counter that runs in front of Senior Services' offices, Evelyn Herrmann, supervisor of senior citizens' social programs for the city parks and recreation department, along with her staff and volunteers, dispenses a *gemutlich* homeliness that university social welfare departments can't teach and money won't buy. And more often than not, they supply this on a first-name basis, with hugs and handshakes on greeting and parting.

The first city in the United States to hire a full-time director for senior programs was San Diego. Evelyn Herrmann was that person, and the sixty-eight-year-old has been the only director Senior Services has had. A city employee since 1958, she has built the program from scratch. Herrmann, who complains that her mother kept her in frills all through her girlhood, dresses in tailored grays and navy blues to which she adds a ruffled blouse or

(continued on page 12)

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Older

(Continued from page 14)

figured silk scarf. Her sonorous, resonant speaking voice—a gift or a curse, she is not sure which—retains the accent of her childhood home in Philadelphia, and it enables her friends and acquaintances to find her in the largest crowds. "All I have to do is open my mouth," she says.

San Diego was one of the first communities in the nation to issue ID cards for seniors, together with lists of merchants and activities that offer discounted service to seniors. Because these lists are given out at the same time as the ID cards, merchants are more willing to offer discounts in order to win senior citizen business.

Herrmann developed the program twenty years ago, designing the ID cards and having them printed at her own expense. They were given out free. But the cards got lost or were run through the washing machine in a pocket. "I decided that it was the old story about something not seeming valuable unless it cost something," recalled Herrmann. "So we started charging twenty-five cents for the card, and over a few years' time, I had filled up pickle jars with quarters and registered almost 50,000 people. One day I went in to my boss and asked, 'What should I do with all these quarters?' He asked me what I was talking about, and I told him that I had been charging for ID cards. He looked horrified, explaining to me that I was not supposed to be gathering up money in this way, and said, 'Give them to your secretary and have her count them.' I said, 'She will kill me.' He told me, 'I will kill you.' Anyway, we got what turned out to be 50,000 quarters



counted, and we established a trust fund for senior citizens under the department of recreation, which went on to pay for the establishment of our first three months in the senior nutrition program." Currently the office sells 4000 ID cards per year, for a dollar apiece. Altogether, Herrmann estimated that Senior Services has issued 90,000 ID cards.

As of the 1980 census, persons sixty-five and over constituted a bit more than ten percent of the U.S. population. According to Herrmann, slightly more than 100,000 "seniors" live in San Diego proper. Senior population in the county is approximately 240,000. "Seniors," rather than "senior citizens," "the elderly," or "retired," is the Senior Services' preferred designation for the older population, Herrmann does not thrill to the term but remarks on the difficulty in finding a better one.

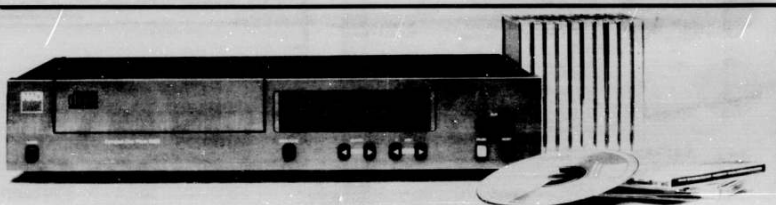
The age at which a person is formally designated a senior citizen differs not only among levels of government but also among agencies within each of these levels. "Even Uncle Sam can't decide who's a senior," said Herrmann. "At the

White House Conference on Aging, they called forty-five-year-old women 'older women.' And at a national level, some senior programs begin at forty-five. This shocks a lot of my younger friends, but if you are in the employment field, forty-five is considered 'senior' because it is often difficult to find employment after forty-five. At fifty-five you qualify for the federal Senior Aide program. At sixty you are entitled to work in some subsidized volunteer programs—foster grandparents, that kind of thing. If you are sixty and a widow, you can get social security early. If you're sixty-two, you can get social security early, but you do not yet qualify for Medicare. At sixty-two you can get a senior's bus pass, but you only have to be sixty to get one for the trolley."

Herrmann set fifty as the age at which San Diegans are "senior," reasoning that with the city's large military population, many of its citizens plan to retire at a relatively young age. "But the word 'old' is relative. I put 'er next to it. Your older neighbor, your parents and grandparents are no different than you. We are all of the same fabric."

She is one of those persons, she admits readily, who use any opportunity that comes her way to sermonize. In the midst of arranging one of the twice-yearly seniors' fashion shows with an assistant, she announced exultantly, "Old and pretty! How about old and pretty? Age is beauty. Wrinkles are a sign of valor."

(Continued on page 14)



CHOOSING A COMPACT DISC PLAYER— "SOME THINGS YOU NEED TO KNOW"

Compact discs are rapidly becoming the favorite source of music for home stereo systems. Since their introduction about three years ago, CD players have experienced amazing acceptance by music lovers. Their growth in the market place has been much greater than anticipated. This rapid growth of a brand new technology (digital recording and storage of music) has led to some confusion by people shopping for compact disc players.

Here are some examples of questions we hear every day at Breier Sound Center: "Do all compact disc players sound alike?" "Why should I spend \$500.00 on a CD player when I can buy one for \$300.00?" "Which is better, a three-beam laser pickup or a single beam pickup?"

In shopping for a CD player, there are generally four main areas to be examined: 1. The laser mechanism, 2. The electronics, 3. The features, 4. The sound quality.

THE LASER MECHANISM

Inside the CD player the laser is aimed at a speed which begins to read the disc's surface and gradually slows to around 200 rpm. As the laser reads the disc, it sends a signal to the electronics which is converted to music. The laser must be able to follow the spiral groove which is etched into the disc. The laser must also be able to follow the spiral groove which is etched into the disc. The laser must also be able to follow the spiral groove which is etched into the disc.

ONE BEAM OR THREE?

In some CD players the laser uses a single beam of light to read the disc, and in other players the laser uses three beams. The laser mechanism is extremely precise, and it must be able to follow the spiral groove which is etched into the disc. The laser must also be able to follow the spiral groove which is etched into the disc. The laser must also be able to follow the spiral groove which is etched into the disc.

ELECTRONICS

Once the information has been picked up by the laser, it must be converted from a digital form back to analog so that it can be played through your stereo system. This is done by the electronics. The electronics must be able to convert the digital information back to analog. The electronics must be able to convert the digital information back to analog. The electronics must be able to convert the digital information back to analog.

FEATURES

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DO CD PLAYERS ALL SOUND ALIKE?

It is our experience that all CD players do not sound alike. Many clients feel there are important differences in the way CD players sound. However, it is up to you to listen, formulate your own opinion and, if you do indeed hear a difference, place a value on that difference. Once again, Breier Sound Center will work with you to select the right player for your needs.

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Older

(Continued from page 12)

Peering out shily from beneath a wide-brimmed hat, a woman tipped on the portable partition between Herrmann's private office and outer offices. "Come on in, Roslyn," beckoned Herrmann. Roslyn, at Herrmann's behest, took a chair across from the desk. Herrmann had arranged an interview for Roslyn for a twenty-hour-per-week clerical job funded for the elderly through the U.S. Department of Labor. Roslyn feared that the "means test," applied to her annual income of approximately \$60,000, would put her above the level of income allowed by the Labor Department for the position for which she was applying.

Herrmann decries the means tests. These criteria for program eligibility use gross income as their measure. Herrmann believes that eligibility should be established by finding out, after expenses, exactly what an applicant has left over. "Take the case," she offered, "of a woman whose income is pretty good, say twenty thousand per year. But what if she is paying fourteen hundred a month to maintain her husband in a nursing home? What is she living on? A means test is unfair to her."

"Then there is another side to the means test question: seniors tend not to want to tell their income. Those people on a really low income, because they are proud, will not admit that their income is so small, and therefore they will deprive themselves of participation in programs. In establishing the nutrition program, I requested the city manager and the council not have a means test. Because there are requirements for living other than how much money you make. There is the social need. People need to be social. They need to get out of their homes or they die. So what difference does it make if the income is five or six or eight or ten thousand? It is what they have left, after fixed expenses, that counts."

Herrmann assured Roslyn she was "right under the wire" for the Labor Department position, which was good news. Roslyn often finds herself financially strapped. But she wants a job for more than the money it would provide. "I'm not going to stay home and gossip and play cards," said Roslyn, great determination firming up her soft and slow Mississippi-accented speech. "I'm not that kind of woman!" Roslyn, who has clerical and bookkeeping skills, said that she had worked all of her life, beginning as a teen-ager when she

clerked in her father's store. She shook her head as she apprised Herrmann of her recent troubles finding work. For seventy-year-old Roslyn, age is the big problem when she applies for work. Her pale, lightly freckled skin flushing, she admitted, "I say I am sixty-eight. If I say I am seventy, they say, 'I'm sorry. We can't use you.'"

Before Roslyn left, Herrmann gave her directions as to which bus to take to her interview, and Roslyn, tears welling, turned and said, "Evelyn is so sweet. She really fights for us senior citizens."

Government figures show that women over fifty-five are twice as likely to be poor as men and that more women live alone at older ages, with lower incomes than men. Because older women outnumber older men by nearly fifty percent, older women are much more likely to be widowed than are older men. This difference begins among persons in their fifties and continues to grow with age, until among persons eighty-five and over, women are about twice as likely to be widowed as are men. But it is the plight of females between forty-five and sixty-five that particularly troubles Herrmann. "They suffer most in this society," she said, explaining that even women past fifty-five are not eligible for ninety percent of discount services, senior housing, Medicare, or local free health services. They are ineligible for the sixty-five-cent lunches served five days per week at the city's eight nutrition sites — although the city, Herrmann said, "is kinder than the county. The city lets these women come into the lunch program when they turn fifty-five. For county eligibility you have to be sixty."

Every week Herrmann sees three to five women in the forty-five to sixty-five age group — divorced, widowed, or never married, women in "horrible, simply desperate situations." Typically these women have worked and now are divorced. "When you get in your forties, and your husband seeks out a nice eighteen-year-old? Men have options women don't," Herrmann said with a scowl. "Women have no way out."

Once a year Herrmann speaks to a group of military widows. She told the story of her first such meeting. "Very brightly I said, 'You people have it made. You are entitled to all these military privileges. Boy, did they set me straight!' They told me they were not. If the men had made no provisions for them, then when the men die, there is no insurance. Here were these officers' wives, living high on the hog for years, and then the whole world collapses around them. We found that in Rancho



Evelyn Herrmann

Bernardo there are retired military widows on welfare. That's a select neighborhood, and it's hard to believe." Women in this forty-five to sixty-five age bracket want work, and they actively seek jobs. In the employment service section of Senior Services, volunteers help these women find at least part-time employment as secretaries, waitresses, sitters. "House sit, babysit, plant sit, pet sit, pet walk," said Herrmann. "Some of the women will take anything." Unbeknownst to many people, the Senior Services' employment files contain the names of myriad seniors with trade and professional skills, men and women wanting work — as tax preparation consultants, electricians, seamstresses, plumbers, mechanics — and willing to do the work for lower than average wages. The card file maintained by Senior Services

volunteers contains names of retired persons available for employment as carpenters, cashiers, janitors, translators, teachers, TV repairmen, drafts-men, public relations experts, ministers, gardeners, dog trainers, chefs, and more.

At nearly eighty to eighty-four, women live alone, compared to twenty percent of men. Although in general the incomes of elderly households headed by females is fifty to sixty percent that of male-headed elderly households, many of these women are not destitute financially, said Herrmann — "they are destitute emotionally." She told the story of a woman who had recently come to the office to ask advice. "She has cancer and she has no one in the whole world — no children, no sisters or brothers. She

does not want her neighbors to know. Her doctors are treating her in an off-hand manner. They let her know there is no hope. She went to an attorney. He told her to liquidate everything she has and that he will take care of her until she dies. She immediately ran! I gave her the name of some attorneys I know, attorneys who do care. And I called the hospice service," Herrmann sighed, saying, "A person in this situation, you look at them and think, 'Dear God, please, when they go, let them go fast.' She says she is not afraid to die. It is that she is alone."

Only among the oldest age groups is a substantial proportion of the elderly likely to live in homes for the aged. For instance, only one percent of men and women between sixty-five and sixty-nine are in such homes. At ages seventy-five to seventy-nine, about five

percent of women and four percent of men are in homes for the aged. Only one in twenty-five elderly persons lives with his or her children. Herrmann believes that actual physical abuse of elderly people by families and caretakers is rare. In all the years she has worked with older people, she has seen only four or five cases in which older people have been physically abused. "Psychological abuse? That's different," Herrmann went on. "That I meet every day. Volunteers tell me, 'My son has not called me in months and months,' or, 'I don't hear a word from my daughter.'"

There are more elderly people alive today than ever before. In the past, older people were a rarity. "We weren't prepared for so many older people," said Herrmann. "When my dad was born at the turn of the century, his life

expectancy was forty-two. He died at forty-two, very conveniently complying. My grandmother died at sixty-four. I don't even remember my grandfather, and my other grandparents died long before I was married. Life expectancy for women born in the 1980s is seventy-eight, for men seventy-two. The system is not prepared."

"We have also become a more mobile society. The majority of older people move here from the East Coast and Middle West. They leave their kids behind, so, say they get sick here. What happens to a daughter back East? She can't leave her job and her family and come out here and stay. I am not saying it's right, but it's what's happening. Adult children are greatly concerned about their parents. I hear from these children almost daily."

At Crown Point Elementary School in Pacific Beach, where one of the city's eight senior nutrition sites is located, the principal designed an intergenerational program in which youngsters would eat lunch with older people. To help set up this program, Herrmann visited fourth, fifth, and sixth graders. In each classroom, only three to seven children knew their grandparents. "They see their grandparents maybe once during a summer vacation. How can you reverse someone you don't know?"

Herrmann blames media — television, magazines, newspapers, and the advertising that supports them — for much of what she views as a misunderstanding of older people's lives. The media, she said, are directed toward youth. "We had a one-day event here, Rally Day, on May 15, recognizing senior citizens. Six thousand seniors attended, and you know how much coverage we got? Three lines. Before the event happened. And we had sent out a two-page news release!"

Into what had become a rather dolorous conversation, the sound of a bugle, blaring out "Yankee Doodle Dandy," echoed from the lobby. Marching into Herrmann's office came a short, trim, mustachioed gentleman, a retired postman from New York City who had moved to San Diego in 1982. He carried a scrapbook of newspaper clippings that detailed his performances at various events over the years. After Herrmann had finished going through the book and had queried the dapper gentleman about his life in San Diego — he feared his rent was going up another twenty-five percent in six months — he asked if he might serenade Herrmann on his bugle with a chorus of "Let Me Call You Sweetheart." She agreed, happily, and sat at her desk, smiling, as her visitor flawlessly worked through the tune.

At least half the older people who come to Herrmann's office to see her have housing problems. Downtown renewal, she said, has not only uprooted great numbers of men and women — she estimates at least 200 rooms have been lost to redevelopment — but it has also created hardships no one had considered. "Take a bachelor," she suggested, "never married, or divorced or an escapee from his former family. This bachelor has been living in a downtown room. Now visualize this: they put him in an apartment. What about the linens, the china, what about learning to cook, to keep an apartment clean? It is not realistic. You can't change your patterns of behavior that easily. If you have lived in a downtown hotel for twenty years, you are not prepared to move into an apartment."

"Five years ago," continued Herrmann, "I wrote an article in which I asserted that in ten years San Diego was going to be a place where only those who are financially able to meet high rents will be able to live. I was wrong. It is now. People are leaving. We have a great exodus. They can't afford to live here." Herrmann knows of many instances in which older people take "every cent they have and put it down on a condo, or their children raise the money and buy a condo for them, so that at least these older people have a guarantee that their \$350 rent will not be \$550 in six months."

A local television station had recently called her, Herrmann noted. "Their representative said, 'We want to do something upbeat' and went on to say that they wanted to do a story on housing. I said, 'Housing is not upbeat; it is a disaster in San Diego. We have a crisis that won't wait. We have people out in the street, people with rents so high they can't eat.' And I said, 'You want to do an upbeat story about housing?' The person from the TV station told me, 'Well, we thought we'd tell about the senior high-rises.' And I said, 'Good. But also tell them there are no vacancies, tell them people from out of town are moving in, and the managers have a preferential list of people they allow to move in.'"

"I see people who have moved in who have only lived here a year. How do they get in the high-rises? I think they are paying managers under the table. But I can't prove it." Through a recently enacted provision of the U.S. Department of Housing and Urban Development, Herrmann explained, low-income senior citizens may apply for a certificate that allows them to live anywhere — "any apartment, house, or high-rise. They pay

(Continued on page 16)

Older

(Continued from page B1)
one-third of their income toward rent. The rest is picked up by the feds." The twenty-five to thirty local senior high-rises, many built in part with federal money, presumably have lengthy waiting lists for occupancy. Herrmann expressed concern that some people get past these waiting lists "if they know the manager or someone with influence." Herrmann asserted that she knew a number of men and women whose ministers had helped them get into housing that supposedly had long waiting lists. She hypothesized that if a minister "has someone who is a good person in his church, perhaps he will recommend that person [to a manager or landlord]." Herrmann said, "I really believe there is bribery going on, although I cannot prove it."

One of Herrmann's friends moved in to what she, Herrmann, characterized as "a lovely senior high-rise." The friend's wife had died. He had owned a home. But when his wife died, he wanted to sell it. (This is a feeling common among widows and widowers, said Herrmann. "They try to run.") She pleaded with her friend not to sell, but he did. His daughter came to visit. "In six weeks," said Herrmann, "he was installed in a place that just a month ago told me they had a five-year waiting list." Herrmann went to see her friend, and on the way up to his apartment, Herrmann and her husband met the manager. "I said to [the manager], 'How are the vacancies here?' and she told me, 'We have a five-year waiting list. I really believe that [her friend's] daughter, a very energetic and outgoing woman, paid that manager something to let her father in. Why

would she let him in when she has a five-year waiting list? If there is a five-year list, I don't believe that either. It's a matter of selection. I think it is a personal thing. They look at someone and don't like them."

The health status of an older person can be a factor in a landlord or manager deciding to rent to him or her. Because some people do not want anyone with health problems living in their apartments, Herrmann said, many applicants simply lie about the state of their health. She mentioned the plight of an eighty-two-year-old woman who recently received a threat of eviction. Her landlord had told her he was having her evicted because she had hired someone to come in and do her housework. This observation led him to believe she could no longer take care of herself. Herrmann telephoned the landlord and asked him about the situation. After hemming and hawing, he told Herrmann, "This is just our policy." Herrmann told him, "I have someone clean for me, too, and there's nothing wrong with me." After a discussion, the landlord changed his "policy," telling Herrmann the eighty-two-year-old misunderstanding; he was not actually planning to evict her.

One of the Senior Services' programs of which Herrmann is proudest is Telephone a Partner (TAP), also called the Telephone Reassurance program. Like most of the programs Herrmann developed, TAP grew out of an unmet need. In the Senior Services' travel clubs, every member listed his or her closest relative as a contact in case of illness or accident. One of the members, a woman, was living in Luther Towers, a high-rise retirement facility located at Second Avenue and Ash Street. The woman, who was known always to be punctual, did not arrive for the trip for which she



had signed up. Her bus waited for her to show up, but she did not. She was found dead four days later, her luggage around her. The woman had listed with the travel club her closest relative, her daughter in Minneapolis. But, said Herrmann, "It is not practical to call clear across the country to find out what happened to someone in San Diego. That situation really bothered me. If the bus leader had called her next-door neighbor, she might be alive today."

At the time of this incident, Senior Services was sponsoring a telephone tree. As Herrmann described that system, "A called B, B called C, C called D, and so on. However, if C did not call D, everyone past C fell off the limb." Herrmann decided to place responsibility for making calls on individuals. Each person would telephone a specific number of people, and each person who is to be telephoned would give the names of two of his or her

neighbors. The person called would be rung three times in one hour. Should no one answer, neighbors are to be called and asked to see if the person in question is all right. Should the neighbor find no sign of activity, then the police are to be called. More than one hundred people are currently enrolled in this program. "It plugs along for months on end with nothing out of the way happening," observed Herrmann. "But then, in two days, two emergencies will occur."

One facet of TAP that particularly pleases Herrmann is that the program is entirely volunteer. Twenty-four volunteers make calls every day of the week, and both the callers and the people who are called are helped by it. One of the callers is blind. Several others can get about only with the help of walkers. Herrmann speaks frequently of her belief in volunteer work as good medicine for both volunteers and those they serve. She is proud of the roster of as many as 300 volunteers upon whom Senior Services can call for help in the various programs.

"I owe everything to my volunteer work through Girl Scouts," Herrmann says. An active Girl Scout volunteer for thirteen years, Herrmann moved "right up the ranks — cookie chairman, volunteer trainer." Herrmann and her husband have two children, a forty-one-year-old daughter who now lives in Los Angeles and a thirty-nine-year-old son in La Mesa. After the children entered SDSU, Herrmann enrolled there also, graduating in 1963 with a major in sociology and a minor in recreation.

Herrmann's husband, a sign painter for the military who is retired now, would like Herrmann to retire so they can travel. "We have a scenario," she said. "He asks me when I am going to retire, and I say, 'Never, never.' Herrmann believes her husband retired too

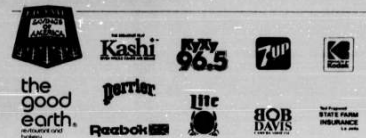
soon. "We had such battles about it. He would ask me, 'Do you want me to work for the rest of my life?' And I would say, 'Yes, I do. Yes.' But he reads for the blind at State College and makes signs for various organizations. But he could do more."

Herrmann is "not quite ready" to retire. But she admitted that "one of these days" she would like to take up painting full time. When her successor comes along, said Herrmann, she will tell her or him, "The officials of city government don't really know what they have down here. I would also tell my successor to do something I haven't done. I'd say to him or to her, 'Blow your own horn.' I am satisfied we are doing a good job here. We are not costing the city really anything.... The only thing they realize is money," said Herrmann, laughing harshly. "If this cost more, they might take a greater interest in it." In the fiscal year 1984-85, Senior Services received \$803,735 from parks and recreation's \$24 million budget. Vern Goodwin, one of eleven appointed members of the Senior Services Advisory Board to San Diego's city council, observed that the city is probably getting back a half-million dollars in services for its \$100,000.

Asked what other advice she would give someone who took her job, Herrmann pondered the question before saying, "If you don't care about the people you will be serving, don't take the job. It's not easy to sit here and hear someone cry because he is being evicted or she is facing death, or is neglected by his or her children, or at odds with himself because he retired too soon and does not know, now, what to do with his life. Then, I would tell my successor, 'You have to develop an ear. You have to learn to listen. You may not be able to help, but you can try.'"

1986 La Jolla Half Marathon and 2-mile Fun Run/Walk April 20, 7:30 am

MAJOR PRIZES:
\$500 to male runner with the fastest time breaking the Open Men's course record of 1:07:35.
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Division winners will receive a Kodak slide camera and other prizes.
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12 rights for two of the Colateral Inn in La Jolla.
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To be awarded in a drawing following the race.



REGISTRATION INFORMATION:
Due to logistic and safety conditions, the field is limited to 3000 entrants. There will be absolutely NO DAY OF RACE REGISTRATION. If the limit of 3000 entrants has not been reached, registration will also be available on Saturday, April 19, from 9:00 am to 1:00 pm, at Home Savings of America at 7700 Grand Ave. in La Jolla. RACE PACKETS for late mail entrants will also be available at this time AND on the morning of the race at the race area between 5:00 am and 6:00 am. Shirts for late mail entrants and those registering on Saturday will be available for pickup at Bob Davis Camera Shop, 7720 Fay Ave. in La Jolla, after May 1st.

TO ENTER:
Please complete form below, sign the waiver, and mail with appropriate fees AND A SELF-ADDRESSED STAMPED ENVELOPE (4"x10") to: La Jolla Half Marathon, La Jolla Kiwanis Foundation, P.O. Box 1664, La Jolla, CA 92038-1664. For entries that include a self-addressed stamped envelope, the race packet will be mailed back to entrant. Please make checks payable to: LA JOLLA HALF MARATHON.
NOTE: THERE WILL BE NO DAY OF RACE REGISTRATION.
18-MILE INFORMATION: The race entry fee does not include a shirt, they are optional. However, you may order as many shirts as you want in either style. All entries postmarked by March 31 are assumed a shirt. Shirts may be picked up at Home Savings of America, 7700 Grand Ave. in La Jolla, on April 19 or on race day at the Cove. Entries postmarked after March 31 are guaranteed a shirt if purchased, but will not receive the shirt until after May 1st, at Bob Davis Camera Shop, 7720 Fay Ave. in La Jolla.
TRANSPORTATION: If you select the \$2 bus ticket option, buses will transport runners from the finish area at La Jolla Cove to the half marathon start at the Del Mar Fairgrounds on the 2-mile Fun Run/Walk start at La Jolla Shores.
PLEASE NOTE: Buses will begin departing at 5:15 am and the last bus will depart promptly at 6:40 am. There will be NO RETURN BUS TRANSPORTATION to Del Mar after the race.

ADDITIONAL INFORMATION: (619) 272-8316

FEES	
HALF MARATHON ENTRY FEE	\$10
2 MILE FUN RUN/WALK ENTRY FEE	\$7
*deduction for early entry, see below	
TEE SHIRTS (FEE)	
Short sleeve style	each at \$6
Long sleeve style	each at \$8
TRANSPORTATION FEE	
Bus from Cove to start for either race	\$2
ADDITIONAL:	
La Jolla Kiwanis thanks you for supporting La Jolla and its people with your additional, tax deductible donation of	\$
DEDUCTIONS	
Participants 12 and under deduct	\$2
TOTAL ENCLOSED \$	

FIRST NAME		LAST NAME		AGE
ADDRESS NUMBER		STREET		APT NO.
CITY		STATE		ZIP
AREA CODE	HOME PHONE	AREA CODE	EXTENDING PHONE	

WAIVER AND FITNESS STATEMENT FOR THE LA JOLLA HALF MARATHON AND FUN RUN/WALK:
I understand that there are risks associated with strenuous physical exertion with the week, including but not limited to: heart disease, stroke, and other conditions. I warrant that I am in good health and am fit to participate in this event. I understand that the La Jolla Half Marathon and Fun Run/Walk is a competitive event and that I am assuming all risks of injury or death, personal property loss, and any other loss which may hereafter accrue to me or to any other person as a result of my participation in this event. This waiver and release shall be binding on me and all my heirs, assigns, and personal representatives, and I agree to hold harmless, defend, and indemnify the La Jolla Kiwanis Foundation, the La Jolla Half Marathon and Fun Run/Walk Committee, and all promoters, sponsors, officials, municipalities, or any individuals or entities in any way connected with the event even though their liability may arise out of negligence or otherwise on their part. I also hereby waive and release all rights to the use of my photographic image or likeness for the purpose of advertising and promoting this or other events.

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GOLF SHIRTS	\$11.95	\$10.75	\$9.95	\$9.25	\$8.50
WINDBREAKERS (unlined)	\$13.95	\$13.45	\$12.95	\$12.45	\$11.95
SATIN JACKETS	\$29.95	\$29.50	\$29.00	\$28.75	\$19.95
SWEATSHIRTS (crew neck)	\$10.95	\$10.75	\$10.25	\$9.75	\$7.95
BINDERS (1") (3-ring)	\$3.49	\$3.29	\$2.99	\$2.75	\$1.49
BUTTONS	—	—	99¢ ea.	80¢ ea.	38¢ ea.

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BLACKOUT



You're wide awake, and suddenly your mind's a blank. You can't even form the words to ask for help. What do you do?

In the second act of Verdi's *Otello*, the malevolent Iago begins to weave the net of jealousy and deception in which he will capture the soul of his noble,

passionate, gullible general. He insinuates that the Moor's young wife, Desdemona, is involved with Otello's lieutenant, Cassio. From this point on, every innocent act or statement by Desdemona to Cassio serves only to confirm Otello's growing conviction that his wife has been unfaithful. The opera commences its ineluctable drive toward its tragic outcome: murder, suicide, the destruction of a happy marriage, the disastrous conclusion of a glorious career.

When the San Diego Opera put on the first performance of their recent production of *Otello*, many members of the audience were conscious of a second level of dramatic action. The lead tenor, Giuseppe Giacomini, had been ailing with a respiratory infection, and although he had heroically determined to sing that Saturday night, no one could be certain whether he would get through the role. Would we witness another tragedy of a sort different from that intended by Shakespeare, Boito (the librettist), and Verdi?

But while all this was going on, no one but me knew that a third drama was taking place in the Civic Theatre and that it too was potentially tragic. No one knew it because the setting of that drama was the interior of my own skull. The critic, by the nature of his profession, stands outside of drama, observing, analyzing, empathizing, but not taking part. In this instance, both Otello's actions and Giacomini's had assumed for me the status of plays within a play, subordinate dramas reflecting a more important drama: silently, relentlessly, unobserved by the audience intent on the stage, something monstrous was happening to me.

To make this interior drama intelligible, I must go back a bit in time and supply some necessary background information, of the sort one might find in program notes outlining the antecedents of that evening. I had returned home after a long and rewarding day (writing, teaching, an invigorating run on the beach, a fascinating evening seminar on the unconscious) and had climbed into bed with the latest copy of the British journal *Gramophone*, to do some light reading before going to sleep. I read on for a while, feeling comfortable, mildly interested, and

generally soothed, until in the middle of a review of Nielsen's *Inextinguishable* Symphony (a work that asserts the power of the life force over nihilism and despair), I found myself reading the same sentence over and over again, without quite registering what the writer was trying to say. This happens not infrequently when one is tired or distracted, so I concentrated my attention and reread the sentence slowly and carefully. What I read was something like this: "The opening has an imposing immediately further repetition as it does from impeccable." *Gramophone* is excellently edited and proofread, so that such a sentence seemed to indicate some terrible breakdown in the journal's usual procedures. I tried it again: "The opghni hms in rbpshni dmlmately gruhre...."

This was no good; what was happening? I screwed up my eyes and focused with the most intense sharpness on one of the words. But by this time, I could not even perceive the little black strokes on the page as letters representing sounds; they looked like arbitrary marks meaning nothing at all.

Laying the journal down, I considered the situation and evaluated it as highly undesirable. Evidently the wise thing to do would be to get help. The telephone is next to my bed. I lifted the receiver with the intention of calling B., a close friend who lives about a mile away down the coast. But in spite of the fact that I ordinarily know his number by heart, I found that at that moment I could not remember it. Indeed, I could not even remember his name.

With the receiver suspended in my hand, I tried to think of someone else to call, but I could not remember the name of a single person I knew. After pondering a moment or two, I decided to look in my address book, expecting that the names there would jog my unaccountably recalcitrant memory. I soon was reminded that I was no longer able to read; all the names and phone numbers appeared as mere gibberish.

These impairments of language were familiar to me from the condition of a friend's elderly father and from Arthur Kopit's play *Bugs*. I supposed I must be having a stroke. However, I could not retrieve the word "stroke" — or, for that matter, any word at all. I was now thinking (so far as I could perceive it) without words. My thought processes seemed inordinately slow, as though, having been deprived of my usual swift medium of thinking, I had to make

do with something heavier, more unwieldy, more primitive. But the thoughts themselves, sluggish as they were, seemed cogent. "If I can't phone B.," I thought (except that I thought it without the use of language), "I can get up — drive to his house... I know where he lives..." But if my reading ability and my memory were so terribly impaired, I thought, I might also discover that I had forgotten how to drive or that I could not distinguish between a red light and a green one. The safest thing to do, I wordlessly concluded, was to stay where I was and do nothing until either my consciousness (and perhaps my life) was snuffed out altogether or I regained enough of my faculties to take some useful action. So I lay there and waited.

After a while, I noticed that things were starting to change — fortunately in the direction of recovery. I still could not remember B's name, but his phone number came back to me. I called him. The moment I heard his voice, I remembered his first name — though not the last one. I searched for words to describe my condition and managed to dredge up a simple vocabulary and to use it in short sentences. As we talked, and with occasional promptings from him, I recovered more and more of my memory. Soon I was thinking and speaking normally; a glance at the discarded *Gramophone* proved I could once again read. The entire episode, as I found out by consulting the bedside clock, had occupied twenty minutes.

Curiously, I had not experienced the least panic during those eventful twenty minutes. I had certainly not enjoyed them, but — in a perverse way quite characteristic of me — I had found the succession of symptoms extraordinarily interesting to observe, particularly the progressive deterioration, stage by stage, of my reading ability. This emotional coolness in the face of an experience so uncanny and threatening (for how could someone like me get along in life if unable to read?) struck me as the most peculiar — and the most interesting — symptom of all. But if I was not panicked, I was not exactly indifferent to what had happened, and the first thing the next morning, I phoned UCSF Medical Center, diagnosed myself as having had a

"stroke-like" attack, and was put in contact with Dr. R., a neurologist specializing in strokes.

Dr. R., a man of rigorous intellect, plunged energetically into the challenge posed by my syndrome. He conducted a thorough examination of my reflexes, coordination, memory, and reasoning powers, instructing an attentive medical student as he did so, with daunting, rapid-fire disquisitions on the numerous sectors of the brain that can be damaged and so give rise to neurological symptoms. All these tests ("Follow my finger," "Press against my hand") produced negative results, indicating that my attack — whatever it had been — had not left any obvious permanent effects.

Nevertheless, my adventure of the night before had not been a dream, and it was necessary to find out what had caused it. Although he would have to investigate more thoroughly to make sure, Dr. R. considered me too young and in too good physical condition for it to be likely I had had a stroke; an assessment that I took as a deserved commendation. I am enough of a Californian to feel a rather pompous pride in my fitness, as though being healthy were a moral act. This is an inheritance from the self-righteous advisers of the ailing Job, who explain to the confused sufferer that virtue is rewarded by prosperity and health, whereas illness is a punishment for wickedness. Confident of having done my best to behave correctly in all circumstances, I have always taken my lifelong freedom from disease as a divine endorsement of my rectitude, to the point where, deep down, I do not even believe I am going to die. I'd rather be surfing, as we say in the Southland.

This same attitude colored my reaction to Dr. R.'s alternative diagnoses. I silently rejected each of the other possible causes of the *Gramophone* episode as he recited them off: brain tumor (too much like a movie), cardiac arrhythmia (in someone who jogs fifty miles a week?), a low-grade spinal meningitis (in someone who never gets an infection?), migraine (in someone who never gets a headache?), AIDS (come on!). Not blessed with my intuitive

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BLACKOUT

(continued from page 35)

certainities, the neurologist ordered an exhaustive series of diagnostic tests, to which I was subjected for the next two weeks. I had undergone most of the tests, all of which were to confirm my utter senselessness (that is, my state of perfect health), when the opening night of *Otello* rolled round and I nonchalantly took my seat in the Civic Theatre. In the first act, I duly noted that the tenor, Giacomini, was having some vocal trouble but was gallantly pressing on; that his Desdemona, the Hungarian soprano Ilona Tokody, had a luscious voice; and that the Iago was a forceful actor with course singing mannerisms — and in my mind I began tentatively assembling these perceptions into the sentences for my review. A few moments into act two, as Iago was soliloquizing on his faith in a cruel God and a meaningless, purely material universe, I thought I would take a look at the English superstities that were being flashed on a screen above the proscenium. I knew Italian — and *Otello* — well, and most of the singers were enunciating clearly, so that I had no difficulty in following the words being sung, but it seemed part of my critical duties to check the superstities and see whether they were giving the audience an accurate and stylistically suitable translation of the text. Much to my surprise, I soon realized that the words coursing serenely across the screen did not make any sense. Something must have gone wrong with the projector — or with the translator, for surely this was not English at all; had Hungarian superstities been inadvertently substituted, perhaps because of the presence of Miss Tokody?

I looked about me in the audience to see how others were reacting to this absurd mishap, but they all seemed quite oblivious to it, although I could see the eyes of those nearby regularly lifting to consult the translation. And then my concern with *Otello's* gullibility, Giacomini's flu, and the projectionist's incompetence vanished; all I could think about was the fact that my disconcerting experience of two weeks before was

repeating itself, and with even more bizarre features. I was now in the absolutely dumbfounding condition of listening with flawless comprehension to the Italian words of the singers, while at the same time being unable to understand printed words in my native tongue. This could mean nothing other than the irreversible disintegration of my brain.

The earlier attack had found me calm and observant. Now the moment for terror had arrived. I broke out, all over my body, in a cold sweat, a physical experience whose impact is thoroughly incommensurable with the routine melodrama suggested by that old but irreplaceable cliché. My thoughts were dire.

I am of the belief that the body and soul are distinct entities. The body is the prison-house of the soul, as the neo-Platonist puts it, or the body is the soul's vehicle and servant, as it seems to the more occultic among us — but certainly the independent current of the self flows on, assessing its circumstances and opportunities and following its own incorporeal scenario, no matter what may be happening to the knees, the lungs, the liver, or even the heart. The distinction between the soul and the brain is not so easy to feel confident about, especially when the brain is not functioning with its usual unobtrusive efficiency. If I am disabled so that I cannot walk, I am still myself, whole and possessed of a firmly shaped identity. But what will happen to the "I" if my ability to think breaks down, if my memory goes, if the mental functions that are also — theoretically — my soul's servants refuse to do their jobs? Will there remain any master in the house? And if the self ceases to have any way of manifesting itself and knowing itself, then *Otello's* occupation is really gone. These were the dismal speculations that, at a far more rudimentary level of articulation, accompanied and gave a particularly terrifying acridity to my cold sweat.

The publicity department of the Opera had as usual placed me exactly in the middle of one of those immensely broad rows uninterrupted by aisles, so that the project of rising and stumbling out of the theater seemed fraught with difficulty and embarrassment. What

if my control of my legs were in the same state of debility as in the command of English? In any case, I am one of those people who cannot be impelled to cause any kind of disturbance during a theatrical performance unless what is involved is unmistakably a matter of life and death. Although the notion that this condition might be threatening me with imminent death had reduced me to a state of paralytic dread, still I couldn't be sure I was going to die. So I sat there, slumped in my seat, exuding a steady stream of icy drops, while Iago spun his wicked web. Desdemona displayed her naive innocence, and *Otello* became more insidiously suspicious and enraged.

Twenty minutes later, this extremely taut and driving operatic act was over, and the frenzied intensity of my own secret drama was also diminishing. I found no difficulty in standing and shuffling out with the rest of the intermission crowd. But I knew that I had to get to a doctor as soon as possible. By good fortune I bumped into B., strolling outside for a breath of air. I could not recall the words for doctor, hospital, attack, or help — not to speak of alexia (inability to read) or aphasia (inability to use language) — but with great effort, I succeeded in forming the sentence, "I'm in trouble." Soon we were on our way in B's car to the emergency room.

By the time we arrived, I had regained my faculties sufficiently to feel guilty about having dragged B. away from the opera, and I found I could express this feeling in intelligible language. "How is the opera going to end?" asked B., who never loses his sense of humor. "Tragically, of course," I replied, gratified not to have to search for the word. "In that case, I can skip it," B. remarked slyly as we drove up to the emergency entrance. At the time this seemed a purely facetious remark, but I was later to recognize a remarkable profundity in it.

In the emergency room, I was greeted by Dr. M., who, as I rapidly recalled, had at one time been a student of mine in a course on Russian poetry. He had gone on from quiet brilliance about Pushkin to a medical degree, and now he was looking at his former teacher with the mixture of shrewdness and compassion I was to encounter in

every member of the medical staff. I was busily reading signs on the wall in order to prove to myself that I had recovered from my fit; I felt ready to go home. But Dr. M., having heard a description of the symptoms that might well be ascribed to a stroke, was urgent in persuading me to stay there under observation in case the condition should repeat itself in a more pernicious form. He brought me to the intensive care unit, where, however, I immediately found the atmosphere of crisis and suffering unendurable, informing the doctor that rather than stay all night among that pain and fear, I would go and sleep in my own bed, even if it meant certain death. The thought no doubt occurred to Dr. M. that a judgment of this sort might be the result of some brain damage I had just suffered; although had he known me better, he would have recognized such willful irrationality as a normal trait of my character, not to be excused by organic pathology. In any case, he found me a room on the neurology floor, where nurses and doctors would know how to deal with any recurrence of my illness, and there, after further neurological tests of the now-familiar type — "Follow my finger," "Who is president of the United States?" (possibly a trick question) — I was permitted to go to sleep.

The following morning I was examined by the chief neurologist on the floor, Dr. W.; a neurology resident, Dr. K.; my friend Dr. M.; and various medical students attached to the day's rounds. Once again the various somber hypotheses were considered. The symptoms remained ambiguous. Dr. W. pointed out that the immediate danger was still the possibility that I had had a stroke and might have another. Like Dr. R. two weeks before, he seemed skeptical about this possibility, but he was not about to take chances with my life; he ordered an intravenous administration of a blood-thinning agent, to lessen the likelihood that a blood clot might form somewhere in my body and travel to the arteries of the brain.

In the meantime I had procured pen and paper and was busy writing my article on the first one-and-one-quarter acts of *Otello*. My current troubles had given me a somewhat

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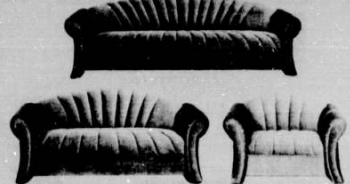
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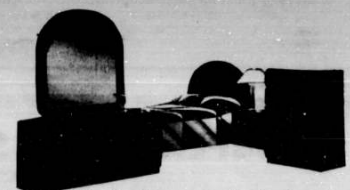
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BLACKOUT

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altered perspective on the opera and the performance. My heart went out to Giacomini, carrying on in spite of his sickness; I was myself going through the same sort of thing, and for the first time in my heretofore blessedly healthy life, I was learning how much courage it takes to put aside one's worries about one's own welfare and to concentrate on getting on with one's work. My heart always goes out to Otello, noble, foolish, and victimized; but now, more than ever before, I was conscious of the terrible inevitability of the tragic story. All its elements — Otello's character, Iago's destructiveness, Desdemona's beauty, Cassio's simplicity, the time, the place, the racial difference, the misplaced handkerchief — worked together to imprison the hero in a fate from which he could not escape. Doom was certain; the freedom to avoid the catastrophe through reason or

The earlier attack had found me calm and observant. Now the moment for terror had arrived.

restraint was absent; Otello was helpless before the demons of his destiny, just as I felt myself to be, lying in a hospital bed, gripped by a mysterious and perhaps life-threatening ailment, unable to do anything about it but wait for it to proceed according to its own iron laws.

Busily constructing my sentences and struggling to keep my attention focused on compassion for Otello rather than pity for myself, I became aware that something was wrong with the yellow, lined pad I was writing on. It had become

covered with an annoying flickering, as though a shower of infinitesimal fireflies was sweeping across it. My prose remained intelligible, but that rolling scintillation had fallen between me and it like a veil. A rather officious nurse at my bedside had for the last few minutes been occupied with preparing the intravenous apparatus. "I'm having an attack," I told her. "You'd better call for a doctor." "I'm almost finished here," she muttered, distractedly fiddling with the needle, the tube, and the suspended plastic bag of blood-

thinner. "You don't get the point," I persisted, becoming more agitated as the interference with my vision grew more intense. "Something terrible is happening to my brain!" he got the point. Almost immediately Dr. K. was there, soon to be joined by Dr. M. and Dr. W. I described my symptoms, which were distinctly different from those of the previous attacks. The scintillation had now receded, to be replaced by a strange emptiness in the middle of my visual field. When I looked at Dr. K's eyes, his nose, mouth, and chin disappeared, their absence (which was not a darkness or a hole but an absolute nothingness) surrounded by a jagged outline that made the poor man's face look like one of Picasso's early experiments with analytical cubism. This lasted for a few minutes, with the zigzag of nothingness gradually migrating downward and toward the left. The effect was becoming less pronounced when I perceived that the fingers of my left hand had gone numb. "Can you move them?" asked the doctor, alert to every

change in my condition. I found I could; it was only sensation that was gone, and even now the numbness was being replaced by a peculiar tingling. Meanwhile, the left corner of my mouth had gone numb.

While all this was happening, I noticed an inexplicable reaction on the part of the doctors. The rapid appearance of one frightening symptom after another, and their incontinent migration across my eyes and around my body, had convinced me I was in the middle of the most horrible crisis, that my condition had (so to speak) come to a head, that my brain was undergoing total dislocation, and that — Otello's words in the final act of the opera leaped into my strangely lucid mind — "Ecco la fine del mio cammino" ("Here is the end of my journey"). As my symptoms multiplied and I moved inexorably toward what I thought was my doom, the doctors, however, who had in their previous examinations regarded me with a sober concern I had interpreted as a restrained pessimism, seemed to become more

"You don't get the point," I persisted. "Something terrible is happening to my brain."

and more cheerful; they glanced at each other with debonair insouciance; and I had a sudden premonition that they were going to join hands and perform the pesty dance of the young swan maidens from Tchaikovsky's *Swan Lake*. No perception could have offered more incontrovertible proof that my brain was melting, thawing, and dissolving into a dew, for it was impossible that I could actually be seeing that.

Yet the relaxation and optimism I saw on the doctors' faces was real. The fit had passed; the symptoms,

after having traveled all over me, had crawled off into oblivion; the entire episode — like the earlier ones — had occupied little more than a quarter of an hour; and the doctors were making a confident diagnosis. There were a few more tests to be carried out, just for the sake of absolute certainty, but Dr. W. now felt sufficiently sure that it was not a stroke I had been suffering from to tell the nurse that the intravenous blood-thinner would not be necessary. "But I've gotten it ready!" she protested with some indignation. "Nevertheless, it won't

be needed," he repeated, with a slight smile at her persistent earnestness. He knew that her patient, unlike so many others on the neurology floor, was no longer an object of deep medical (or compassionate) concern. This was only a case of migraine.

Up to this point, my medical adventures had had something of the form of drama: the exposition of an initial situation, the establishment of a conflict, the setting into motion of a plot, the rising to a crisis. Now the equivalent of an intermission took place. Mystery, drama, and the tumult of intense emotions — these gave way to a period of learning and reflection, as I began to find out what an extraordinarily strange affliction migraine is. My knowledge of this condition, like that of most people, had been limited. I had thought of it in terms of the "typical" migraine symptoms: the agonizing head pain, the pallor, the prostration, the desperate escape from light and noise to the isolation of a dark,

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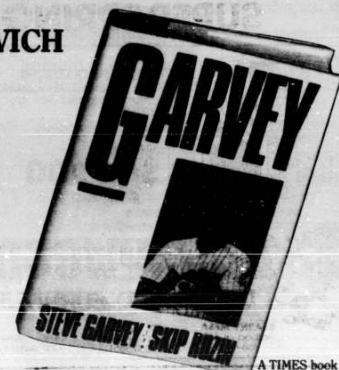
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A TIMES book

BLACKOUT

(continued from page 23)
silent room. I was soon learning that this is by no means all migraine entails, that in fact the most curious features of the malady are of quite a different sort. The widespread but hidden society of migraine sufferers in the world shares not only the terrible headaches but also an astonishingly broad range of bizarre distortions in

perception and sensation. These surrealistic sensory disturbances are classified as migraine "aura," and although they are ordinarily preliminary to a severe headache, they may occasionally be experienced alone, as in my case. The alexia and aphasia of my attack at home and at the opera were relatively rare manifestations of migraine aura and could have been signs of much graver conditions. But the attack in the hospital exhibited the most common symptoms of migraine aura. With

this evidence, the doctors could make sense of all the other, more ambiguous symptoms. That was why they had cheered up so while observing my attack.

An even more important reason for their good spirits (and mine, once they had explained things to me) was that migraine is not a serious condition — at least not as compared to a stroke or brain tumor. It is caused by spasm-like contractions and dilations of the cerebral blood vessels. The spasms themselves, in

people predisposed (often by heredity) to migraine, can be brought on by practically anything: food allergies, flickering lights, excessive sunshine, alcohol, emotional stress, the cessation of emotional stress, too little sleep, too much sleep, Italian opera... Yet these transient attacks do not result in the death of tissue (as in a stroke) or in any permanent damage to one's ability to think, perceive, or act. The weirdness of the migraine aura, when one is ignorant of how trivial the condition really

is, can make it a source of uncanny terror, as the visual world is rent apart and invisible demons seem to take possession of one's body. But the demons of the aura, however capricious, cause no pain and pose no threat to sanity or life. If migraine aura (I do not speak about the headache) are to be construed as a punishment from moral obliquity, then the sin must be a mere peccadillo and the punisher a whimsical joker, rather than the "Dio crude!" of Iago's nihilistic credo.

Indeed, one inevitable consequence of a diagnosis of migraine, as I already noticed in the attitudes of the doctors, hospital staff, and all my friends who had eased my hospital stay with their generous visits and loving attention, is that no one, with the kindest will in the world, seems to be able to take this ailment seriously. When they all feared that I might be on the doorstep of death, they had treated me as someone infinitely precious and important. Now that the door had been opened, to reveal

nothing worse than a migraine, everyone suddenly remembered that he had other pressing business. My moment in the limelight of heartfelt sympathy was over. I would be dishonest if I denied that this universal reaction of indifference produced a certain letdown. I am not much given to seeking pity, but on the rare occasions when it comes, I apparently enjoy it as much as any kid allowed to stay home from school because of a tummy-ache and coddled by relatives speaking in

hushed tones. Nevertheless, the loss of all those regressive pleasures was far outweighed by my joy at reclaiming — and being reclaimed by — life. Having for several days hung suspended outside the world's vital activities, not sure of whether I had a future or not, I now was ecstatic that I could plunge immediately back into the hurly-burly of hoping, wanting, doing, and enjoying. And one of the first things I thought of was going back to *Otello* to complete the experience

(continued on page 26)

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BLACKOUT

(continued from page 25)
that had been aborted by my mysterious ailment. So it was that a week later I returned to the Civic Theatre for the final performance of the opera — as well as (after the relatively placid interregnum of learning to understand my condition) for the last act of the personal drama I have been describing.

Act one of *Otello*, at this Sunday matinee, went splendidly. Giacomini had recovered his voice, and the entire cast was singing with the extra confidence that comes after several performances before audiences. When act two began, I felt some apprehension. Would Giacomini make it? Would I make it? In fact, the tenor did well, and so did I, for having learned that nobody cares about migraine sufferers, I had simply made a resolution never to have a migraine aura again, and I am a great

believer in the power of the human will (though I took care to keep my eyes away from the superstitious). The only one who was doing poorly was Otello. He let himself be manipulated by Iago's machinations, he saw treachery in Desdemona where there was none, he gave way to his violent passions, and at the end of the act, he allied himself — folly of follies! — with the man who had set out to destroy him. I have seen Verdi's *Otello* countless times, and as the Shakespeare play it follows so closely, and I am

used to the spirit of tragedy as we experience it in this sort of theater: fate, doom, pity, fear, the acceptance of that relentless process in the tragic universe that drives conflict-laden situations on to the most catastrophic outcome possible. It is a great form, tragedy, and corresponds to an underlying truth in the universe. But at that Sunday afternoon performance of *Otello*, I no longer felt willing to accept the tragic view of life as the only truth — or even as the deepest truth. The week before, no one in the

audience had known that I was sitting there watching my own presumably tragic destiny unfold before me; as Iago was stripping Otello of his reason, so migraine had seemed to be stripping me of mine. Now no one could know that in the privacy of my mind, I was exerting the most stuporous force to make this performance of the Verdi opera move in a direction more consonant with human desire. I hurled every erg of my mental energy at the stage to make Otello see the light, to make Emilia reveal where she got the handkerchief, to make Desdemona show some

intelligence and spunk, to defeat Iago, to save Otello's grandeur and Desdemona's life. There are few things in the musical theater greater than the last act of *Otello*, where the tragic hero kills his wife and then himself. But I would have gladly renounced every bar of that glorious music if the alienated couple could have been reconciled, and if Otello's final words could have been not "Pria d'ucciderli sposa ti baciai!" ("I kiss'd thee ere I killed thee") but the Italian equivalent of "Then there is mirth in heaven, / When earthly things made even / Atone together!"

(perhaps "Tutto nel mondo è burla"). Surely the austere tragic muse, so certain of her final triumph in every story, can once in a while be persuaded to yield the victory to her comic sister! Does she not do so in Shakespeare's *The Winter's Tale*, which begins as a tragedy and ends as a comedy? And had she not shown graciousness in my personal tale, which was now coming to its happy conclusion? As everyone who was at that Sunday performance can testify, I did not succeed in influencing the events of the stage. Otello suffocated Desdemona, as always,

plunged the dagger into his breast, and died upon a kiss. But since the world has been given back to me for a time, there will presumably be many other performances of *Otello* to be seen, and I intend to keep on trying. One day the tenor playing Otello is going to be very surprised at what he finds himself doing and singing in that last act. It will, admittedly, not be easy to get the comic muse to prevail in this opera, just as she has an uphill battle on the neurology floors of hospitals. But, as I mentioned before, I am a great believer in the power of the human will. □

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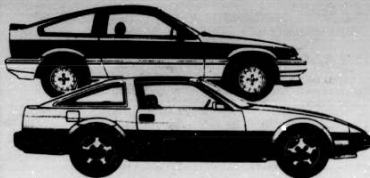


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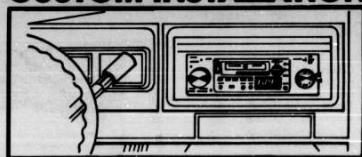
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Pump Boys and Dinettes

JEFF SMITH

Pump Boys and Dinettes is a country-musical revue that sings of life on Highway 51, south of Smyrna and north of Frog Level, South Carolina. On one side of the highway is L.M. and Jim's service station, where the boys would rather pick their guitars and go fishing than pump gas or work on Uncle Bob's Winnebago around back. On the other side is the Double Cupp Diner, where Prudie and

Rhetta, the Cupp sisters, serve fifty-cent breakfasts and two-dollar dinners with a smile and a song. They can also turn the counter into a rhythm section — tapping on plates, pans, and what have you — should the boys across the way need a steady back-up. Both sides of this street are sunny, and the two establishments, combined, promise a "full tank and a full belly" — or as Prudie says in a less delicate moment, "You can eat and get gas." Originally scheduled for the Cassius Carter Center stage, the musical is play-

ing in the Old Globe Theatre, the home, among many memorable evenings, of Paxton Whitehead's Richard III and the Globe's historic *The Skin of Our Teeth*. Shades of productions past, not to mention the theatergoers whose body language was a tangle of precocious resistance, must have gazed down in bewilderment at the first sight of this modest, undemanding musical in such an august space. The incongruity is initially unsettling. But the show itself, while fully aware of its status, goes about its business anyway, content to offer what it can. And it takes, at most, about two musical numbers before *Pump Boys and Dinettes* has charmed even the most recalcitrant of spectators.

On paper, as well as at first glance, *Pump Boys and Dinettes* does not look promising. It pays tribute to "two American institutions," the diner and the gas station (both being places, however, that *When You Come Back*, *Red Ryder* and *The Perfidious Forester* have already explored and made unforgettable). And it was conceived and written by a group — John Foley, Mark Hardwick, Debra Meak, Cass Morgan, John Schimmel, and Jim Wynn — which can usually spell a lack of cohesion. But once it begins, everything about this show is inviting. Fred M. Duer's set, on which John B. Forber's lighting dances evocatively, is a color wheel of bright, fresh tones, as are Virginia Gadzala's cheerful costumes. The set also displays no ill effects of the move from the smaller — and rounder — Cassius Carter to the main stage (nor are there any signs of this talented designer's dismay when he got the call: "Fred? You sittin' down? There's... ah... there's been a change").

Instead, from the diner's prelatious prices to the station's authentic gas pump and soda pop dispenser, the set freely transports us back in memory to some rustic roadside haven where, on our way from there to here, we may have acquired a small taste of the country. The production is as flawless as its look is

inviting. Directed by Matt Casella, the six-person cast effectively combines professional polish with genuine spontaneity. And the songs — which range from country to rhythm and blues, all under the aegis of easy listening — glide by with few real show-stoppers but with nifty a clunker in the lot. Highlights include "The Best Man," by a graceful, energetic Deborah Van Valkenburgh. "Be Good or Be Gone," an up-tempo ultimatum done down-home funky by Linda Hart, and "Mama," by Mark Rust, who plays Jim. Rust, also the show's musical director, acts as a liaison between the audience and the performers in what would seem to be the featured role. But Mark Bringleton, who can play any kind of piano you want, is the show's actual — and unlikely — star. He is bald and wears horn-rimmed glasses, so Robert Redford he ain't. But *Out of Africa* this show isn't (nor was most of the movie), and Bringleton's "Farmer Tan" and especially his wistful "The Night Dolly Parton Was Almost Mine" are two of the evening's most memorable moments.

Pump Boys and Dinettes may not rank with the legendary Globe productions of the past (and I doubt that future attempts to clone it will be as successful), but the show's winner, in part because the evening mirrors its subject. Watching the production is like pulling over at a way station, where life seems less complex and stressful, to relax for a while from the grind of the road. But instead of meeting dolphins, corned up on 'shine and charging too much for gas, we find ourselves in a kind of emotional oasis, where life has achieved a healthy balance between its positives and negatives. The people do have problems, probably as many as we do ("Sister," the musical's best song, reveals a touching depth to the relationship between the Cupps, for example). It's just that they don't allow their troubles, as so often happens in the city, to signal the end of the world. Comic despair is not fashionable on Highway 51,

where they spell angst with a small a. As the first guard says to the second one on the platform in *Hamlet*, "For this relief, much thanks."

The Southeast Community Theatre and the Educational Cultural Complex are offering a very uneven production of Don Evans' tribute to Mahalia Jackson, whose act-'l first names may well be "The" and "Great." First produced in 1978, with original music by John Lewis, *Blues for a Gospel Queen* follows Jackson's growth as a singer from ages fifteen to fifty. As she waits to do a command performance for the King of Sweden in the Seventies, Jackson reviews her career, her loves, and her decision — as a teenager in New Orleans and again later on — not to become the blues singer everyone said she should be. A devoutly religious woman, she has chosen to remain a gospel singer. The blues is the "devil's music," she believes, and throughout her life Jackson prefers to "sing the people into heaven" with gospel, rather than down that other path.

Similar to the severity of Jackson's choices, the production both soars and slumps. And it does each in the extreme. Directed by Floyd Gaffney, whose most



Blues for a Gospel Queen

recent work was the E.C.C.'s memorable *Boesman and Lena*, the show boasts many pluses. It has excellent choreography by Kenneth Greene, one of last season's nominees for best choreography by the San Diego Critics' Circle. Its group numbers are high voltage — most notable being "Just a Closer Walk with Thee,"

"Higher Ground," and "In the Upper Room." There is some quality work in minor roles: by Damon Bryant as Red Beans, a devilish trumpeter, and by Sharon Toliver, Keith Walters, and Darryl Williams. And the show also features Gwen Payton, whose name alone — if this were the best of all possible theater

scenes — would send people to the Performing Arts Theatre on Ocean View Boulevard immediately. Payton plays the young Mahalia in what is becoming her typical performance, your basic knock-out job. Her voice is stronger than ever, her acting skills are maturing nicely, and her natural instincts for the way a scene should be played are still superb. Without trying — clearly trying not to — Payton steals the show.

When Payton isn't on stage, though, it's as if a power line has gone down. The show's electricity fades out. Part of this drop comes from Evans' overly explanatory script. *Blues for a Gospel Queen* is at least twenty minutes too long, and it devotes whole scenes (and therefore cumbersome scene changes as well) to information that could be condensed into a sentence or two. The play also lacks a strong dramatic spine. All of these are problems the Southeast Community Theatre has been unable to overcome completely. The production's pacing, usually a hallmark of Gaffney's direction, is slow, especially in the second act. And the level of acting skill varies a great deal from actor to actor. Thus while it offers some first-rate production numbers and Gwen Payton (a multi-nuclear device able to explode you into joy), overall the show falls below the director's and this company's usually high standards. □

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ELEANOR WIDMER

The Restaurant: The Sky Room
The Location: La Valencia Hotel, 1132 Prospect Street, La Jolla (454-0777)
Type of Food: French nouvelle cuisine
Price Range: Fixed-price, three-course meals, \$28.50
Hours: Closed Sunday. Lunch, Monday through Friday, 11:30 a.m. to 1:30 p.m.; dinner, Monday through Saturday, 6:00 p.m. to last seating, at 9:30 p.m.

As a man, Christian Gaborit is spare of frame, aesthetic, sophisticated, and knowledgeable; as a world-class chef, he produces food that reflects his persona:

subtle, elegant, lean. We met several years ago at the Inn at Rancho Bernardo, where he appeared as guest chef every summer at an event called La Semaine Culinare. The meals presented during this festival were, in fact, prepared by two chefs who alternated courses. I never had to ask who had cooked what course because I knew Gaborit's hallmarks. He did an amazing red bell pepper sauce, for example, that was brilliant in color and never compromised the natural taste of the vegetable, and a raspberry sauce that he used with fowl and which verged on the incredible. His presentations were equally distinctive. The meat or fish or fowl was placed in the center of the plate; sauce encircled but never touched the main ingredient. If you were deft enough, you could simply lift your entrée with

your fork without disturbing the light sauce. But you would have to be a gastronomical idiot to avoid those nouvelle cuisine sauces, which took hours to prepare.

Gaborit also had a special style with vegetables; few in number, some were julienne razor-thin and used as decorative touches, others were served no larger than an inch and a half in diameter. His desserts invariably utilized fresh fruits in season, surrounded by a gossamer thread of cream. In short, his work is the best example of nouvelle cuisine, a loving synthesis of the high quality of the classical French food, without the overload of cream or calories.

When I discovered that Gaborit was working full time as the executive chef of the La Valencia Hotel in La Jolla, I was amazed that he had undertaken such a heroic task. In his own restaurant, Bistrot 17, in Tours, France, he had a small but steadfast clientele. At the La Valencia, he supervises breakfast, lunch, and dinner at the Mediterranean Room, lunch and dinner at the Whaling Bar, both open seven days a week, and does the cooking for the gourmet Sky Room, whose menu he completely revised. The kitchen of the La Valencia turns out close to a thousand meals a day — there are about twenty-five men, including several sous-chefs, who work under Gaborit. While he has to maintain the menu to which the steady and conservative clientele has become accustomed in the other dining rooms, in the Sky Room he can duplicate the dishes for which he was famous in Tours. More than a chef, Gaborit is an artist; to sample his artistry, I found myself in the Sky Room one Friday night.

First, I should explain that Christian Gaborit knew I was in the house. I've dined at the La V. (as it is sometimes called) for more than two decades, well before I had this job, and there are bound to be neighbors, friends, or staff who recognize and greet me. Gaborit did come to our table, but everything my escort and I sampled was on the menu, except the des-

sert, and the people at other tables had dishes that looked identical to ours. In other words, Gaborit didn't rush out to fish for a fresh salmon or cut up a chicken because I was there.

The Sky Room serves fixed-price dinners that cost \$28.50, and considering the quality, it's a bargain at that. The old-timers at first put up resistance to the new menu, but those who were present on the night we dined knew what to expect, and they loved it. Not a table was empty. Located on the tenth floor of the hotel, the dining room overlooks Cove Park and the lights of La Jolla Shores. The room is intimate, the tables somewhat close together, and the food is sent up from the kitchen, which is on the first floor. Yet the dishes arrive hot, and the wait between courses is minimal.

Dinners include a choice of appetizer or soup, salad, and an entrée with vegetables. The four appetizers are scallops with ginger sauce, escargots cooked in red wine sauce, smoked salmon and sautéed trout, and duck liver cooked in port wine. The soup is cream of asparagus; the salad consists of assorted greens with shrimp. You may choose one of ten entrées, which include fish and seafood, chicken or duck, veal, beef, and lamb.

We began with scallops in a fresh ginger sauce and escargots in wine sauce. Scallops require the most tender attention — if you glance away for even a few seconds, they will turn rubbery and tough. My escort, who travels to Europe twice a year for the purposes of dining and attending concerts, was immediately impressed with the preparation of the scallops, as was I with the escargots. The red wine sauce accompanying the snails was simultaneously robust and delicate, and I was equally taken with an eggplant mousse that is served with the escargots. Both of these appetizers were beautifully achieved, but what had us exclaiming out loud was the complimentary duck liver.

In this country, duck liver hardly rates with bagels, pizza, or hot dogs in terms

of popularity. In fact, it doesn't rate at all. But in France, any two- or three-star house prides itself on its preparation of duck or goose liver. As my escort and I gazed down at the duck liver, we cried out spontaneously, "Paris!" The grilled duck liver arrived with the grill marks on it, as it does in France, and in a faultless wine sauce. Duck liver is also listed under appetizers as *foie gras au ponro*, or duck liver in port wine, but that dish is baked rather than grilled, and the liver is sliced. At the risk of sounding like a hideous snob, I hadn't had such a gastronomic thrill since my last visit to Paris and, earlier, in my grandmother's kitchen, where she constantly prepared goose and duck liver in this style, rather than in the form of a plat. Some people turn their noses up at any form of liver, but if you fancy it, call in advance and it will be prepared for you, though you must be sure to inquire if this involves an additional cost.

We next had a beautifully presented

salad of butter lettuce and shrimp. The orange cream dressing seems to be a concession to California salads. It's pleasant enough but not classical — we would have preferred oil and vinegar. Since the dressing is served separately, you may have as little or as much as you like.

At this juncture I had begun to slow down and was grateful that the portions of our entrées were not overwhelming. My escort had sea bass in Gaborit's famous red bell pepper sauce with capers, which seemed to be a favorite at the other tables. The fork-tender sea bass was surrounded by an exquisite sauce. My own entrée was an equally gorgeous salmon with melon sauce. The salmon was of the highest quality, and I was swooning over the melon sauce. It's mildly sweet, not from sugar but from cantaloupe and honeydew melon juice and firm tiny melon balls that ring the plate. Of the hundreds of salmon dishes I've sampled in restaurants throughout the years, none was as light or

as novel as this one. With our entrées we had asparagus spears no longer than an inch and a half and zucchini cut French-style, the same size as the asparagus.

I should add that we had outstanding service. Our waiter, David, explained that most diners select the lobster with basil and tarragon in a fumé blanc sauce as their entrée. He told us that the breast of chicken in raspberry vinegar sauce was the most neglected and that Chef Gaborit wanted me to taste it. The chicken was exquisite. The slices were tender but not overcooked, and they were ringed by raspberry sauce studded with fresh raspberries. I would order it the next time I dine in the Sky Room.

Desserts are à la carte, and in my experiences in all three rooms, they are the weakest link in the chain of dishes. The hotel does not have a pastry chef, and when Christian Gaborit saw me about to try a chocolate mousse cake, he said with a wry smile, "Take that home." He sent

up some fresh strawberries in a crème Anglaise to which he had added two crépes.

Our bill came to eighty-two dollars, which included a bottle of French chablis — one of the least expensive in the house. La Valencia stocks only French wines, some for several hundred dollars a bottle, but decent ones are available for under twenty dollars. However, since we had been sent the duck liver and a sample of the chicken, I left more than a twenty percent tip. And it was worth it! Every dish had been as elegant as the chef.

Because it was part of our tradition, Christian Gaborit took us into the kitchen and showed us around with pride. For a moment, chatting half in French and half in English, I thought I was in a foreign country. I was wearing a white cape, and Gaborit and I kissed on both cheeks. Then I stepped out into the hurly-burly of Prospect Street on a Friday night. I knew I was home. □

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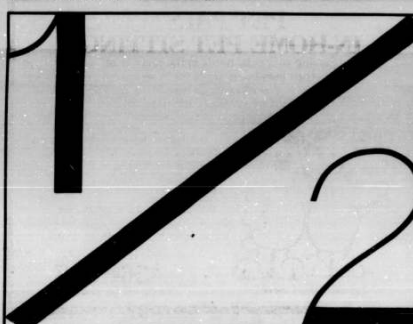
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SPORTS

Some athletes do their best work on the bench.

BY JOHN D'AGOSTINO

For most of us, lifting extremely heavy objects is an unpleasant, potentially hazardous undertaking that we would avoid at whatever cost. Since Zeus condemned Atlas to balance the vault of the heavens on his shoulders for all eternity, we've equated heavy lifting with punishment. We men, especially, feel a certain kinship with that divine transgressor whenever a sweetly smiling female asks us to "move a few items" from one dwelling to another, the fevish of which assumes the number and heft of the architectural treasures of lost Atlantis by the time of our arrival. There is, however, a special breed of man (and, lately, of woman) for whom heavy lifting is an irresistible challenge. The notion of acting as a human fulcrum in forcing an impossibly weighty object to defy the laws of gravity is such an appealing one to such



people that they will mortgage their leisure hours in the pursuit of that peculiar goal. We might better understand the obsession if we construct a syllogism: For most men, virility is a desirable trait; strength is the most traditional and obvious test of virility; weightlifting is a means to develop and to gauge that strength; powerlifting is the ultimate form of weightlifting; and bench-pressing is the purest and most popular form of powerlifting. Theoretically, then, a bench-pressing championship should provide the ultimate man-versus-weight spectacle, pitting mortal sinew against steel in a macho mano a mano in which victor and vanquished are clearly identified. That could explain why dozens of people came — some from as far away as Fresno — to participate in a bench-pressing competition at the Al Bahr Shrine in Kearny Mesa on a recent Saturday night, and why hundreds of spectators sat for several hours to watch it.

Billed as "the Showdown at Sundown," the "championship" actually was a homegrown affair presented by local promoter and former competitive lifter Paul Harrell through his Power Performance Productions. Since the competition was unsanctioned

by the United States Power-Lifting Federation, any records set would be qualified by an asterisk denoting them as unofficial. So in spite of the meet's dramatic billing, the "showdown" would be, as one former competitor and current national referee put it, "a nice little local event that gives people a chance to compete between sanctioned competitions." As a direct consequence of the meet's unsanctioned status, the three judges would be lenient in assessing penalties for poor or illegal form. Positioned behind and on either side of the bench and armed with switches that controlled one white and one red light bulb apiece, the judges would almost never resort to the red lights that signal such infractions as improper head movement, incomplete arm extension, or raising one's hips or shoulders off the bench. Relieved of some of the pressure of a strictly adjudicated event, then, many of the competitors will laugh and kibitz on the sidelines between lifts and will be perhaps more supportive of each other than they might otherwise.

Indeed, there is almost as much activity to watch in the wings as on the stage. Everywhere one turns, there are heavily muscled men and a few women standing in small clusters, talking shop

and unconsciously flexing what appear to be catanipous under their sleeves. Each contestant wears a variation of the same skimpy, tight-fitting outfit, and most have applied a thick triangle of chalk to the backs of their stretch shirts to ensure maximum traction while reclining on the bench. Just prior to taking the stage, most lifters also will spray stickum to the soles of their shoes, coat their hands with chalk to better grip the weight bar, and strap a thick belt around their waists to prevent stomach distension during the lifts.

While I'm taking note of these things, I notice a gray-haired, elderly man shuffling around the auditorium. He's wearing a dark blue windbreaker over tight, royal blue shorts, and at the end of almost translucent white legs are navy-blue street socks and thick-soled shoes. The grandfatherly figure looks like a stocky Mr. Natural who left home without his trousers, but I discover that he's Henri Souderies, a seventy-nine-year-old lifter who holds every American bench-pressing record in the masters division. The 207-pound Souderies is entered in the competition.

Throughout the competition, the more serious-minded entrants will study two large chalkboards set up on one side of the room, each listing the names of competitors, their body weights, coefficients (four-digit, individualized numbers related to their size and derived from a formula that makes no sense to me after three explanations), and the poundage they will try to lift on the first of three attempts. Other lifters are warming up by lifting at a bench-press station in a corner. The rest stand around waiting their turn in the spotlight, looking like hopefuls at a Superman casting call. Especially with a number of attractive women present, it is an intimidating atmosphere for a non-bodybuilder. To justify my presence and save my ego, I rationalize myself into parity with these behemoths.

Technically speaking, I decide, my chest is just as big as any in the auditorium. It's just that over the years, much of mine has fallen into my pants. "That guy's one of the strongest men in the world," says Harrell as he points to the name "Ron Sakaguchi" on one of

the chalkboards. I study Sakaguchi's statistics: he weighs 161 pounds, has a coefficient of .6774 (don't ask), and will attempt to lift 370 pounds — more than twice his body weight — on his first go-round. In this sort of competition, 370 pounds is a good, but not an extraordinary, amount. Unless he weighs only 161, I'm eager to watch Sakaguchi in action, but he's in the second smallest weight division, and the lowest weight class is scheduled to go first.

"Welcome to the Showdown at Sundown," says the barrel-chested Harrell into his microphone. From his announcer's table near the stage, Harrell lists the event's main attractions for the audience, which is gathered in a large rectangle of folding chairs. "Later tonight we'll have the women's competition," he continues as some of the females in attendance cheer and

whistle, "which will feature a woman who says she's gonna prove tonight that she's the strongest woman in the world — Jan Harrell!" Seated with other lifters, Harrell's wife — a muscular woman who is one of only three women in the world to have bench-pressed more than 300 pounds — chuckles and appears to be a little embarrassed by the announcement. Paul Harrell introduces the first male contestant in the 150-pound-and-below division, and a short, bearded man interrupts his pacing to climb the steps to the temporary stage. There is some difficulty to his movement, the result of a childhood bout with polio that left his legs slightly underdeveloped. But from the waist up, 139-pound Rick Couch is an entirely different story. Muscular arms uncoil from a V-shaped torso pushed to the limits of its contours, giving him the top-heavy outline of the cartoon

character, the Tasmanian Devil. Couch straddles the bench and sits down. "Do it, Rick!" shouts someone from the audience. "Pop it! Letta pop!" comes another voice. Each outburst of encouragement seems to raise the mercury in Couch's feverish concentration, and he begins to rock back and forth, eyes closed, hands clamped clawlike around the end of the bench. Interspersed loud grunts with hissing expulsions of air, he looks and sounds like a pressure cooker threatening to explode.

Suddenly, Couch raises a tiny object to his nose, breaks it, and inhales deeply. His head jerks to one side, and he slams a fist into the bench as ammonia vapors shoot through his sinuses, his expression contorting like that of an astronaut's spinning in a centrifuge. Tossing the capsule aside, Couch lets out a hair-raising

"Aaaaarrrggghh!" In one continuous motion, he throws his body flat onto the bench, arches his back like a man undergoing shock therapy, and slaps his hands around the overhead bar, at either end of which are neat rows of large, weighted disks. When Couch's grip is secure, two handlers, or spotters, assist in lifting the bar into place directly over his chest. Slowly Couch lowers the 345-pound payload until it touches his shirt. A judge behind the bench yells, "Press!" Amid a clamor of motivational imperatives from the crowd, Couch strains to push the bar away from him. When his arms are once again completely vertical, the back judge and two others positioned on either side of the bench activate their white light bulbs, and the off-stage announcer exclaims, "It's a good lift!" Relieved of the bar by the spotters, Couch jumps to

(continued on page 34)

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(continued from page 33)

his feet, thrusts his fist into the air, and yells, "Yeah!" as the audience erupts in applause. Clapping his chalk-caked hands together, he descends the steps and exchanges handshakes and exultant words with other lifters and friends. It is the sort of glorious "thrill of victory" moment that many would love to experience once in a lifetime, but it is over in a wink. Only seconds after seating himself and peeling supportive elastic wraps from his wrists, Couch drops his self-satisfied smile and trains his eyes on the stage, where another weightlifter is preparing himself. Couch is scheduled for two more lift attempts before the night is over, and with just twenty minutes elapsed in an event that would last more than four hours, there's no time for lengthy celebrations.

Moving through the second of seven men's weight divisions (ranging from 150-pounds-and-below to the superheavyweight class of 250-pounds-and-above), we arrive at Sakaguchi's first attempt. Dressed all in black, the bespectacled Fresno native strolls to the bench at center-stage and calmly

presses 370 pounds. Then he stands, nods to the applauding assemblage, and disappears into the wings. As we advance through the bigger weight divisions, the attempted weights naturally increase. Oscar Underwood, the 181-pound state bench-pressing champ in his weight class, presses 400 pounds on his first attempt; 210-pound Jim Durbin presses 415; 233-pound Mark Salansky lifts 515. One of the first competitors in the heavyweight division is a guy named Steve. He is one of the largest humans I've ever seen, and for the duration of the event, I will refer to him as the Man With Two Bodies. Steve presses 400 pounds as though it were a majorette's baton, and I make a mental note not to be caught looking at his girlfriend, who is seated in my row.

When we work back around to the lower weight classes, it is announced that Sakaguchi, too, will attempt 400 pounds, and a buzz spreads through the crowd. That's a helluva lot of weight for a man his size, and some people sitting near me snicker at the announcement. This time around, Sakaguchi spends

more time in the "psyching" stage of his preparation but eschews the smelly salts that some lifters snuff to clear their heads for the task at hand. Sitting at the end of the bench, Sakaguchi lowers his head and through clenched teeth makes a *choo-choo* sound that intensifies until he punctuates it with a loud "Aiy!" and lies down. At the judge's signal, he pushes at the bar, his face turning deep red. "Take it for a ride!" "Hit it!" Although more slowly than before, he clears the weight in a smooth motion, leaps to his feet, and waves to the audience, just the thought of a smile on his face. On his third attempt later in the evening, the amazing Sakaguchi will press 420 pounds, easily enough to earn him first place in his weight class.

As the competition winds into the final phase, one notices a palpable shift in mood. While the audience is getting more vocal, the competitors are spending the time in silent, solitary concentration. There are indications that this "friendly" unsanctioned meet is becoming serious. The "psyching" rituals get more bizarre and prolonged,

the postlift celebrations louder and more demonstrative. And now that some entrants are pushing their own records, we see a few failed lifts result in mild temper tantrums. One heavyweight attempts to lift 500 pounds but can't straighten his elbows into the vertical "lock" position. Gracing his entire body maxed out, his face going purple, he reaches an impasse with the weight while the audience goes nuts and the spotters holler "Drive!" only inches from his ears. At last the red lights flash on, and the spotters take the bar out of the man's hands. Defeated and eliminated, he strips off his wrist wraps and hurries them against a wall, then kicks at a plastic chair. Sitting down next to his lady friend, he lowers his head and stomps at the floor. As soon as he seems approachable, a few other lifters come by to offer comfort. Throughout this conmission, another lifter is busy psyching himself for his first attempt. Mark Salansky has so far lifted 515 and 535 pounds, and a successful lift of 550 will lock up first place in his division. Standing at the foot of the steps near the stage, he

buries his hands in the waistbasket-size chalk container, but instead of merely rubbing the powder onto his palms, he seeks out and crushes large clods of chalk between his fingers, muttering under his breath the while time. Once at the top of the steps, and with the audience cheering him on, Salansky clinches his stomach belt with an angry tug, as though it were a suborn corset. Then he whumps a chalky pan hard against the side of his head, which momentarily disappears into a cloud of white dust. For all of his bravado, he will fail to lift 550 pounds, but his earlier lift of 535 will be sufficient to earn him first place in his division.

A young competitor who has finished out of the running replaces Harrell at the microphone, and his carnival-barker style lends the tainted air of a pro wrestling match to the proceedings. The new announcer gets especially carried away when he introduces the superheavyweights, such as "Alex... the Master of Disaster!... Mister Macho!... The Terror of South Bay!... Estrada!" The 274-pound Estrada pays little attention to his introduction

and lifts 500 pounds, good enough for third place. Frank Negules, who is nine pounds lighter, wins the superheavyweight competition with the meet's high lift of 555 pounds (for comparison's sake, the official world record is 705 pounds, set last year in Hawaii by Ted Arcidi). In the middle-heavyweight division, the seventy-nine-year-old Souderes will top at 215 pounds, less than half the winning weight of his class but still an amazing feat for a man his age.

Soon it is time for the women. Powerlifting is a relatively recent sport for women, and there are far fewer of them than men entered in this event. That and the narrower range of body-weight differentials have dictated that the women competitors be divided into only two classes, with 135 pounds the dividing line. Rick Couch's 114-pound wife, Kim, starts at the weight bar with a distance, tightens her belt, then breaks an ammonia capsule under her nose, causing her whole body to shudder. She throws aside the capsule (narrowly missing an onlooker), stomps to the bench, and assumes the prone position.

nonlifters would have considerable trouble with that weight. Ruth Fuhrman will win the 135-pound-and-below division with a lift of 160 pounds, while 174-pound Maggie Sandoval places second in the heavier class, with a best lift of 270 pounds. In more ways than one, Jan Harrell seems to be in a class by herself. On her first lift, she clears 325 pounds, setting the stage for genuine drama. "Ladies and gentlemen," intones the announcer at the start of her second lift, "you will now have the pleasure of seeing the best woman lifter in history, the state and American women's record holder, attempt to lift eight more pounds than any woman has ever lifted — 340 pounds!... Jan Harrell!"

With the crowd shouting encouragement, the 188-pound Harrell mounts the stage and digs into the chalk. She stares at the weight bar from a distance, tightens her belt, then breaks an ammonia capsule under her nose, causing her whole body to shudder. She throws aside the capsule (narrowly missing an onlooker), stomps to the bench, and assumes the prone position.

"Believe in yourself, girl!" yells a woman. "Get it up!" Straining, her face going crimson until it seems about to burst, Harrell pushes the bar to full extension, and the white lights come on, sending whistles and waves of applause through the crowd. Not satisfied with what, unofficially, is the best-ever women's lift, she lifts 345 pounds on her third attempt.

After an awards ceremony interrupted by some confusion over who had won in certain divisions, Paul Harrell thanks the competitors and crowd for their participation, and people begin filing out into the late-evening air. In the parking lot, a small group gathers around a tailgate to admire a lifter's large trophy. After chatting for a few minutes, the lifter announces, "Well, I gotta go home and put something on these hemorrhoids." "Honey!" reprimands his embarrassed wife. "Hey, listen," explains the giant unapologetically, "I may look like a rock, but when you lift four or five hundred pounds, something's gotta give!"

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Paul Hindemith is generally thought of as one of the important twentieth-century composers, along with Stravinsky, Schoenberg, Berg, Webern, Bartók, Shostakovich, and Prokofiev. He began his career as an iconoclast, shocking audiences with his dissonances, but in his later music, composed in the United States, his style became more bland and academic, emphasizing in particular certain neo-Baroque elements in rhythms, structures, and sonorities. Throughout his career he composed operas: the grotesque *Candide* (1926), to a story by E.T.A. Hoffmann about a compulsive artist-criminal; *Hin und Zurück* (1927), a twelve-minute comic tour de force; *Neues vom Tage* (1929), a witty satire on divorce; *Wir bauen eine Stadt* (1931), a charming choral opera; *Mathis der Maler* (1938), an opera-libretto on the life of the painter Matthias Grünewald; *Die Harmonie der Welt* (1957), an opera-oratorio on the life of the astronomer Johannes Kepler; and — at the very end of his life (he died in 1963) — *The Long Christmas Dinner* (1961), a musical version of the one-act play of the same name by Thornton Wilder. Each of these operas has some significance in the history of the genre, and they have had occasional productions, some of them even have been recorded. But it is not often one has a chance to attend a live performance of a Hindemith opera, so that I was delighted to go no farther than San Francisco to attend two of them, one from early in the composer's career, and one from very late.

The operas were *Hin und Zurück* ("There and Back") and *The Long Christmas Dinner*, and they were

QUARTER NOTES

BY JOHANNAR SAVILLE



The Long Christmas Dinner performed in the showcase series of the San Francisco Opera Center, a training center for young singers. The location of these performances was interesting. A giant industrial building in the seedy Mission district, formerly the San Francisco Machine Shop, has been converted with city and foundation funds into a vast black-box theater named Theater Attard, on whose narrow stage, before long ranks of raked wooden seats, various dancers, musicians, performance artists, and theatrical companies perform. Conditions are not ideal in this building, but the acoustics are excellent, and the two Hindemith operas, with their minimal demands for scenic effects and their small orchestras, fit quite decently into the space provided for them there. The musical direction, by Robert Baustian, was thoroughly professional, as were the singers — among whom there were some very promising voices, especially soprano Deborah Voigt, a Brünhilde-like lady with real Brünhilde potential. These were thoroughly staged performances, conveying the dramatic intentions of the operas with effectiveness if not

with brilliance. They gave the audience a good opportunity to assess Hindemith's skills in two areas of his operatic composition. I cannot say I really enjoyed either opera, but I am nevertheless glad I went. *There and Back* is a piece of exuberant silliness about a jealous man, a suspicious letter to a lady, a revolver, and a killing. Its plot is tawdry, simplified melodrama — intentionally so. But that plot leads to a gimmick, the gimmick being the reason d'être of the entire work. After the lady has been shot dead, a bearded sage enters and philosophizes about time: it does not matter in which direction time goes, he tells us, since things will be the same whether time moves ahead or in reverse. Immediately his theory is demonstrated by the reversal of the action and music. The dead lady rises, the shot is heard once again in this time preceding the man's treat that he is going to fire it, the maid who had brought the suspicious letter takes it back, Brünhilde-like lady with real Brünhilde potential. These were thoroughly staged performances, conveying the dramatic intentions of the operas with effectiveness if not

philosophically; it is a mere *jeu*, pleasantly amusing but nothing more. The reversal of the music is cleverly carried out, though the lack of really distinctive motifs in the first part makes it hard to discern their reversal in the second; the general impression is one of exuberant busy-ness in the orchestra and of declamation and parody in the voices. What one is aware of, above all, is the device itself, rather than any purely musical or dramatic qualities in the way the device is realized. *The Long Christmas Dinner* is more sober in style, but the harmonies and motivic patterns are recognizably of the same composer, and once again the chief carrier of musical meaning is the orchestra. Hindemith's libretto posed a great problem. Wilder's play shows several generations of an American family at a series of Christmas dinners all treated as a single that he is going to fire it, the maid who had brought the suspicious letter takes it back, Brünhilde-like lady with real Brünhilde potential. These were thoroughly staged performances, conveying the dramatic intentions of the operas with effectiveness if not

"gimmick" of the long Christmas dinner is no mere trick but a marvelous theatrical way of representing the passage of time in the everyday life of ordinary people. In the play, that everyday life is represented in the repetitious, prosaic, flat language of the characters, which ultimately is made into a special kind of poetry by its very flatness and repetitiveness. But this type of dialogue is not easy to set to music, which tends to thrive on more intense and expressive texts. Hindemith did a workmanlike job in setting Wilder's words. The declamation usually has natural-sounding cadences; the orchestra supports it with expressive or witty "comments"; the music responds dutifully to the dramatic requirements of the moment. But although there are a few sections where the music rises to the emotional level of the text, the overall impression is that the music is always pretty much the same, a modest, unobtrusive servant with nothing to say of its own. Dan Baleson's stage direction brought out the poignancy and charm of the script, although not at all as beautifully as the late Alan Schneider in his production of Wilder's play at UCSD a few years ago. But — except at such exceptional moments as the soaring ensemble when one of the family's sons is going off to war — the music does not seem to add anything significant to the play, which would probably be much more touching without it. This is not a very good thing to say about an opera. But perhaps there are subtleties of expressiveness in the score that the young singers did not sufficiently underline, or perhaps one needs further acquaintance with the opera to appreciate its musical value. At first hearing, I must confess, it did not make much of an impression.

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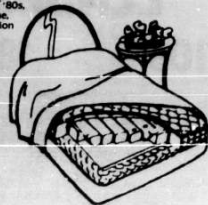
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LETTERS

(continued from page 3)

And That Stands For Volleyball

Thanks to Jim Porter, I'm sleeping better these nights. I, too, am troubled by large groups of Hispanics, and I, too, can often peg them as "undocumented immigrants." I, too, have experienced their extreme antisocial behavior (littering), and I'm sure that this crime spree is bound to escalate. After all, they don't speak the same language as the "normal person."

Unfortunately, Mr. Porter's solutions are much too mild for the problem. Hispanics should not be allowed in the parks—or better yet, not in Vista at all (except the fields, of course). After all, it is a pity that we "real volleyball players" have to share our court. *Bill Senger, Coronado*

Failure Of The Finest

I cannot help but be amazed when people write in "Letters," April 3) to the Reader and complain about increased traffic and the rising cost of living and question the need for redevelopment downtown. Whoever dreamed up that idiotic assertion that San Diego is "America's Finest City" obviously views the meaning of life in terms of hours of sunshine. Let's be realistic: nice weather and an ocean view do not compensate for uninspired architecture, low salaries, and a culture based on outdoor recreation. Indeed, although San Diego attracts many conventions, few people actually come here for career or professional growth. As long as the city is predominantly populated by people who are in the Navy, are in college, are retired, or have lived here all their lives, San Diego will continue to be a professional and cultural backwater.

I would remind those who disagree with me that San Diego cannot even maintain a symphony orchestra. Out of the thirty largest cities with symphonies, San Diego is thirtieth in musicians' salaries even though it is the seventh largest city in the country. In relation to the cost of living, San Diego's salaries rank at the bottom among cities, and as long as employers can depend on an overabundance of workers who are willing to accept being undercompensated, San Diego will fail to attract the best and the brightest. *Ted Berman, University City*

The Corporate Porkers

Truly bizarre. I refer, of course, to SDG&E's diabolical plan (reported in "The Inside Story," March 27) to use its access to utility customers to try to sell newspaper subscriptions (although, considering the source, not all that astounding). It is tireless obsession with increasing revenues through any means possible (despite regular rate increases and oil prices that continue to fall), the corporate porkers at our favorite local utility will now force their poor clerks (probably with no increase in pay) not only to find out where we want our electricity delivered but to try and sell us newspaper subscriptions as well (still trying to make good on that costly oil deal of a few months back, guys?).

The flock of sitting ducks represented by San Diego raters, whose only alternative to SDG&E are kerosene lanterns, will have no choice but to listen to these spiteful, despite the fact that all they're really interested in is getting their utilities activated. Personally, though, if I were in the market for a newspaper (and I'm not), I would buy one from the kids going door to door trying to raise money for their soccer teams and school projects. I would buy the San Diego Herald and Excess (if the subscription blanks from their little headbanger stuff the money into its already overflowing coffers). *Michelle Leppin, San Diego*

Superior Flakes

I appreciated Eleanor Widmer's generosity ("Into Africa," January 6) toward vegetarian cuisine and vegetarian eating establishments, both which many people find. I have been a vegetarian for twelve years, but I am uncomfortable telling people because of the pervasive attitude that we vegetarians are self-satisfied, sentimental superior flakes feigning some sort of spiritual enlightenment. No one has done more to further this image than Makala and her fellow workers from the Prophet restaurant. I never have had difficulty with restaurant people except at the Prophet. And I had difficulty almost every time I went there, which was about ten times. Why did I go back? Because vegetarian friends who like to eat out had few options, especially in that part of town.

Makala's new restaurant sounds like the Prophet but at higher prices and having little to do with Africa. Those familiar dishes do not live up to their exotic names. Egyptian bean pie tastes like pumpkin pie made from soybeans instead of pumpkin. Nut soup tastes like thin peanut butter. The food is not bad, but it is also that original. Despite the many times I've told nonbelievers that there are many, many ways to prepare vegetables, I am tired of the same old fare. I would like to taste something really different, say soy bean tartare? Makala's place does not attract me, especially if I have to swallow a good dose of arrogance with my meal. *Pat Miller Powers, Oregon*

City Lights

(continued from page 4)

building's current state of disrepair makes their project necessary. And the 170-year-old Padre Dam in Mission Gorge is clogged with silt.

While designation as a local historic site prohibits landlords from altering any architecturally significant aspects of the building, no ordinance dictates that the buildings must be well maintained. As with any other structure, the historic sites are subject to fire, zoning, and building codes established by the city. Nothing more. (Ron Buckley, a city planner assigned to the Historic Site Board, last week asked city building inspectors to check to make good on that costly oil deal of a few months back, guys?). At the urging of site board chairman

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Loosing The War

(continued from page 3)

took special legislation last year to allocate another \$250,000 for water, landscaping, and paving. Caltrans is also just now beginning the bidding process for finishing the parking lot and road. In the meantime, there has also been a delay in completion of the building's displays and presentations.

The San Pasqual Battlefield Volunteer Association helped determine what would be displayed at the center by reviewing the state's "interpretive plan." This required that representatives of Anglo, Hispanic, and Indian cultures review the displays, artifacts, and text accompanying the planned diorama, slide show, and the problem three weeks ago. He called in a postal safety inspector, who looked at the holes in the road and deemed it hazardous for mail carriers and vehicles. "[The uneven road] knocks the mail all over the truck," Davis says, explaining how the driver is endangered by flopping sacks and packages still traveling air mail.

3 Road

(continued from page 4)

chuckholes were bad, too." Davis got stuck in his jeep when he went out to survey the problem three weeks ago. He called in a postal safety inspector, who looked at the holes in the road and deemed it hazardous for mail carriers and vehicles. "[The uneven road] knocks the mail all over the truck," Davis says, explaining how the driver is endangered by flopping sacks and packages still traveling air mail.

Residents were told to pick up their mail from the courier at the Leucadia post office, an old, small, one-employee station that emphasizes the rural experience. "What a hassle," says Frank Greco, describing the average half-hour wait and the 10:00 a.m. to 4:45 p.m. hours. Greco has lived on Hygieia for seven years. He remembers the various attempts to have the county fix the flooding problem. So does his neighbor across the street, Bill Phoenix. During his fourteen years on Hygieia Avenue, Phoenix says he's "tired and tried and tried" to make the county correct the outdated drain.

"Each time you contact them, there aren't enough funds," he says. (A county spokesman says that the flood control department "is trying to determine whether the county or the residents should be responsible for the drainage problem.")

Nancy Reed lives toward the drier end of Hygieia. She and her neighbors periodically fill in the holes and grade the road. But this last time they did it in a hurry. The road was fixed the weekend after the postal notice came, and mail delivery resumed after a five-day interruption. But Reed says that the post office should have given the residents a chance to fix the road before

delivery was stopped. "How come he didn't talk to us first?" she asks.

Postal manager Floyd Davis says he did talk to a couple at the end of the block, who told him they would be glad to pull stack postal jeeps out of the mud. "That's not a good answer," says Davis, adding, "I would have made the carrier walk [the route], but there's too many loose dogs out there." Davis knows there will be other mud seasons and new potholes to circumvent on Hygieia and other Z roads. Mail delivery will probably stop on Requesa Street in Encinitas, a Z road three miles south of Hygieia, unless some grading is done before the next rainstorm, he says. —B.C.

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Section 2

Events, Theater, Music, Film



Wish You Were Here

March 31, 1915

Dear Laura:
Am on my way to Kenne Valley with Mr. Nicholls, will see you tomorrow.
Sincerely,
Ernest

Poor Ernest. I don't think his meeting with Miss Laura Smith

of Ausable Forks, New York, went well. He gave it a good shot, though. The front of the post card upon which his brief message is scrawled is one that would have sent a young woman's heart fluttering in 1915: a cun, caddy burn swallow swoops through pastel skies above an idyllic townscape, holding a tiny card in its bill that reads, "I'm thinking my darling of thee." But apparently Laura was unimpressed, for at the bottom of Ernest's message, she

has almost obliterated his signature with violent strokes of her pen. A story to gladden the heart and challenge the mind of a thinking I know everything there is to know. Case in point: I can only guess that Miss Laura gave Ernest the boot. The only evidence I have is a seventy-year-old post card. There are enough clues here to sketch an outline, but the unanswered questions

are the most intriguing: Who is Mr. Nicholls, and why was Ernest traveling with him? Why did Ernest spell it Ausable, instead of Au Sable? What thwarted the laconic young man? Was he in fact young? And why a bird post card?

In my line of work, the most dangerous words are "I'll never know" and in the case of Ernest and Laura, I never will. But the joy of post cards is that there are so many of them, and I can always go on to a new mystery. What's more, the most important part, the front of the card, is seldom as enigmatic as the back, and it's almost as enlightening. Pick a subject, it's been put on a post card. Bees? No problem. Lynches? Easily found. English abbots, spinning wheels, naked women (and sometimes men), the Azores, nearly everything has been pictured on post cards in the more than ninety years of their existence.

With respect to post cards, as with baseball players and furniture, they don't make them like they used to. The golden age of cards, from 1898 to 1916, was especially pleasing: the beautifully colored cards that were printed in Germany have never been equalled. World War I took care of that, and over the next fifteen years quality slipped. But in 1930, things really fell to

pieces with the inception of the "linen" era, in which textured stock was printed in cheap, gaudy colors. The chrome era followed World War II, with the introduction of glossy Kodachrome scenes. To each his own, they say, and I say, "Yuck."

But who are we kidding with these aesthetic ramblings? What you really want to know is, how much are they worth? If you've got one of the five known copies of a particular card by the art nouveau artist Mucha, the answer is \$4400. A card celebrating Groundhog Day will bring you about fifty dollars, and one of the Titanic will fetch thirty. Good enough reason to get yourself and your old post cards over to the Post Card and Paper Collectibles Show this weekend at the Al Bahr Temple in Clairemont. At least, it's good enough for me.

There's one more reason for me to go: Valentine's Day. Think back to grade school and the pesky sack with white and a red heart on it taped to the blackboard, along with all the other kids' sacks. For a kid who knew everything (even back then), and especially for one who had a funny name, those were agonizing moments, hoping my sack wasn't empty at the end of Valentine's Day. So for all the little girls who didn't give the

(Continued on page 15, col. 3)

Jewels & Gems

Comedian Jay Leno believes that their contrasting reactions to Three Stooges movies underscore the vast difference in sensibilities between men and women. I think that you could substitute gemstones with equally conclusive results. Take diamonds (I mean that figuratively, of course). For the majority of women, that word is by rights the subject in any truly meaningful sentence, as, for example, "Diamonds are a girl's best friend" or "Diamonds are forever." I think the implications here are clear: women are fond of diamonds because A) they are what most men are not—hard, bright, and worth a lot of money; and B) they will retain those qualities indefinitely. Given the opportunity to rebut, a man is likely to argue that

"Dogs are a man's best friend" and that "Nothing is forever"—hardly impressive as motives go but the only conclusions left him after he has spent a small fortune on a diamond for a woman who eventually leaves him for a man with bigger diamonds. Now, it's not that men are completely insensitive to the value of gems, listen to them boasting about "the family jewels" while toasting a ball around "the old diamond," and it is evident that gems have their place in maledom. It's just that men cannot fathom the female obsession with translucent rocks with psychological than physical. Now a recent study suggests that the differences in the sexes' responses to gems might be more psychological. In tests conducted in a variety of controlled environments, it has proven that sudden exposure to a diamond in a small, velvet-lined box will produce in the average woman what one scientist calls

(Continued on page 15, col. 4)

Shall We?

It's one of the sexiest things you can do and still keep all your clothes on—the prolonged embrace of a ballroom dance, the smoky gaze and steady sway of hips that seem to stalk each other. No wonder some segments of the population bemoan the indecency of it—all this vermillion, and in public, too! Watch a couple who truly excel at it, and you can't escape a faintly voyeuristic thrill. Romantic dance is back, and at its sultry fore steam Latin rhythms—the rumba and tango, the cha-cha and bolero.

This weekend brings to town the fifth annual Southwest Regional Dance Tournament, held under the sponsorship of the Dance Council of America. It is an opportunity not only to watch U.S. champions in exhibition performances but to see scores of classic steps performed by professional and rising dance teams, many of whom will have come from as far away as Texas and Utah to compete. And with the resurgence of interest in Latin dances, those rounds should highlight the nightly programs. Between the competitions, the floor opens up for everyone who wants to try the light.

The tournament itself (let's put aside other pleasant musings) works like this: for the different categories (which include cabaret, country, American- and international-style, formation dance, and all the subcategories of waltz, fox trot, paso doble, rumba, tango, and samba), groupings of six couples take the floor for five dance numbers. Each dance itself lasts for only two and a half minutes, during which time the couples demonstrate their grace and flair, footwork and technique. When the fifteen or so minutes are up, judges prize the field, and a second, then a third elimination round begins.



On what are these elegantly costumed dancers judged? Well, a protruding elbow is as great a sin as a misstep, and "characterization" is as crucial as choreography. No one improves; every move is premeditated—unless, of course, two couples collide; then who recovers best recovers most. On Friday, April 11, the competition begins at 6:00 p.m. and includes both professional and amateur routines, including "smooth" dancing the waltz, fox trot, tango, Latin, country (two-step, waltz, and polka), cabaret, modern (waltz, fox trot, tango, quickstep), and formation dances. The event continues at the same time Saturday evening, with a "medalist challenge" more Latin dance events (both amateur and professional), and dances in the smooth, modern, and rhythm (cha-cha, bolero, and swing) categories. Sunday is the highlight of the tournament, with a double feature exhibition performed by two San Diego

teams. Not just hometown dancers the hosts dragged in: bowler Elizabeth Curtis and her partner Ron Monte (both of whom teach at the Regency Ballroom on El Cajon Boulevard) are seven times the U.S. champions in Latin dance and three-time winners of the grand championships for Latin dance. Rufus Dustin and Sharon Sawy are themselves long-standing smooth-style grand champions.

The three-day dance competition will take place at the Holiday Inn at the Embarcadero, located at 1555 North Harbor Drive downtown. Spectators are welcome and encouraged to participate in the open dance series. Single-admission tickets are available, as are discounted tickets for those wishing to attend the full three-day series. For more information on the Southwest Regional Dance Tournament, phone 461-5215 or 453-1314.

—Dinah McNichols



Illustration by Debbie Tilley

READER'S GUIDE TO LOCAL EVENTS

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

Dance

Folk Dances are held each Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 449-4631 during business hours.

Dance Tournament, the Southwest Regional Dance Tournament (under sponsorship of the National Dance Council of America) is held Friday, April 11 through Sunday, April 13 at the Holiday Inn at the Embarcadero, downtown. Doors open to spectators each night at 6:30; competitors in Latin dances (samba, cha-cha, rumba, paso doble, tango), American and international-style competitions, bolero, waltz, fox-trot, polka,

Western, cabaret dance, and more feature some of the championship routines in the country. In between the judging segments, the floor will be open to anyone who wants to hoof it. For more details read the "events highlight" on page one of this section, or phone 450-1314 or 463-5015.

Scottish Country Dancing is held each Friday, 7 to 10 p.m., Pacific Beach Women's Club, 1721 Hornblum Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 Eads Avenue, La Jolla. For more information, phone 454-5191.

Flamenco Dancing, the Maria Benitez Spanish Dance Company, based in Santa Fe, New Mexico, will be in town for a wordless performance of traditional Spanish flamenco, Friday, April 11, 8 p.m., Mandeville Center, UCSD, 452-4559 or any Ticketmaster outlet.

Over Thirty and Like to Dance! The 24-Karat Club hosts an evening of dance (cocktail attire) every Friday night, 8:30 p.m., Kona Kai Club, 1551 Shelter Island Drive. For more details, phone 499-3592.

"Dance Jam" create your own dance style in an evening of freestyle expression and recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

"Dance Flight," an open studio for participatory freeform-style dancing is held every Friday at 9 p.m. at Total Workout Studio, 1105 Second Street in Encinitas. 481-6921.

Modern Dance, the Los Angeles-based dance company Shale performs on Saturday, April 12, 8 p.m., at the Dramatic Arts Theatre, SDSU. For ticket information phone 265-6947 or any Ticketmaster outlet.

Indonesian Dances with Balinese and Javanese gamelan will be performed on Saturday, April 12, 1 p.m., at SDSU's Smith Recital Hall. The dance is a scholarship benefit for several Indonesian students; for more details, phone 298-0660.

The San Diego Swing Dance Club meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance to live music at 4 p.m. For details phone 274-3235.

African Dances to live drums are taught each Sunday at 6:45 p.m., 3554 University Avenue (above Performance World) in North Park. 265-1731.

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 Prado, Balboa Park. 276-7094 or 488-2617.

"Circle Dancing," Sali dancing continues on Monday nights at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonusers' club takes place every Wednesday from 5 to 8:30 p.m., at Lehi's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7406.

Co-ed, Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m., at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-0446.

International Folk Dancing is held each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Balboa Club Building in Balboa Park. For details phone 569-4955 or 422-5540.

Music

Symphony, music director David Atherton returns to town to

conduct the San Diego Master Choral and the musicians in Ravel's Suite No. 2 from Daphnis and Chloe, the program also features tuba player Matthew Gurburt in Vaughn Williams' Tuba Concerto, the Overture to Le Corsaire by Berlioz, and the West Coast premiere of a Michael Tippett symphony. Concert times are today, Thursday, April 10, 7 p.m.; Friday, April 11 and Saturday, April 12, 8 p.m.; and Sunday, April 13, 2:30 p.m., Symphony Hall, 720 B Street, downtown. 699-4205 or TeleSeas at 563-5800.

Chamber Choir, the forty-voice Portland State University Chamber Choir, on its spring tour, performs Friday, April 11, 7 p.m., at the First Presbyterian Church, 2001 El Camino Real in Oceanside. Free. 757-3560.

"Beethoven Festival," the Gennaro Trio continues its performances of all of Beethoven's piano trios this Friday, April 11, 7:30 p.m., The Archdale Trio (No. 7) is featured in this concluding program, along with the Piano Quartet in E-flat Major and songs for baritone and piano trio. The performance will be held at the First Unitarian Church, 4190 Front Street, Hillcrest. 298-9978.

Jazz, the jazz duo of Coral Thurst and Steve O'Connor performs Friday, April 11, 8 p.m., the

(continued on page 4)



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READER'S GUIDE

(continues from page 2)

Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

Pop/Folk Singer Hunter Davis, whose album *Harmony* has been recently released, will perform on Friday, April 11 at 8 p.m., Grass Room Cultural Center, 1947 Thirteenth Street, Golden Hill. 232-5007.

Harpichordist Kathleen Scheid performs and discusses works of Bach, Scarlatti, and others, Friday, April 11, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. 298-4011.

Organist Ty Woodard sits down to play on the California Theatre's Mighty Wurlitzer theater pipe organ Sunday, April 12, 7:30 p.m. The theater is located at Fourth Avenue and C Street, downtown. For ticket information phone 236-0532.

Blues and Folk Music are performed by Slow Freight, with Hal Maynard on Saturday, April 12, 7:30 p.m., the Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

An All-Divisi Program highlights the next Palomar College Community Orchestra concert, when the composer's New World Symphony and other works will be performed, Saturday, April 12, 8 p.m., in the Palomar College Theater, San Marcos. 744-1156.

Chamber Opera, the Pacific Chamber Opera, with a cast of forty, performs Strauss's *Die Fledermaus* ("The Bat") in English on Saturday, April 12, 8 p.m. and Sunday, April 13, 2:30 p.m. (the program will be repeated next Sunday, April 19 and Sunday, April 20, Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 297-6796.

Chamber Quartet, the Guarneri String Quartet, with its original membership (which is something, considering the ensemble was founded twenty-one years ago), returns to the UCSD Chamber Series; the program features Mozart's Quartet in D Major, Brahms's Quartet in A Minor, and Beethoven's Quartet in E Minor, Saturday, April 12, 8 p.m., Mandeville Center, UCSD. 452-4559.

Original Music and International Music is performed by Paul and Carla Roberts on steel, baroque, cheng, flutes, and mandolin Saturday, April 12, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For reservations phone 298-4011.

Youth Symphony Marches, the San Diego Youth Symphony, in hopes of raising funds for its summer tour in England, sponsor a twelve-hour musical marathon, Sunday, April 13, from 9 a.m. to 9 p.m. in Balboa Park's Casa Del

Prado theater; full orchestra and chamber group performances are scheduled throughout the day, with "celebrity guest conductors from time to time," and a concert is planned for 7:30 p.m. No admission will be charged, although naturally they're eager for all proceeds. 298-6377 or 233-1332.

Local Opera Singer Patrick Bign, who performed in fourteen productions for the San Diego Opera before he contracted debilitating and degenerative arthritis, still sings from his wheelchair. On Sunday, April 13 at 2:30 p.m., the San Diego Indoor Sports Club, a social group for disabled people, presents Mr. Bign in a benefit concert, proceeds of which support the organization's activities. The concert will be held at 3030 Front Street in Hillcrest. For more information phone 273-5464.

Plantist Wald Hovnanian, winner of the 1968 Queen Elizabeth of

Belgium International Piano Competition, will join saxophonist Linda Chaikin in performances of Beethoven's Sonata in E-flat Major, Chopin's Polonaise in F-sharp Minor and Polonaise in A-flat Major, Gelalians Sonata Breve, and the West Coast premiere of the pianist's composition, *Ecotica* for alto saxophone and piano, Sunday, April 13, 3 p.m., in the Grand Ballroom of the U.S. Grant Hotel, 326 Broadway, downtown. For reservations phone 563-7444, 587-1800, 453-2997, or 236-5450.

Twentieth-Century Classics by Samuel Barber, Paul Hindemith, Jacques Ibert, and others are performed by the UCSD New Art Woodwind Quintet on Sunday, April 13, 3 p.m., in room B-210 of Mandeville Center on campus. 452-3229.

Organ Recital, Kenneth Herman (music critic for the local edition of the Los Angeles Times) will be

TO LOCAL EVENTS

Film

on the performer's side of the stage in this recital of works by Bach, Handel, Schumann, Mendelssohn, Britten, and others, Sunday, April 13, 7:30 p.m., at the First Unitarian Church (where Herman is music director/organist), 4190 Front Street, Hillcrest. 298-9978.

Chamber Orchestra, the Los Angeles Chamber Orchestra, under the direction of Gerard Schwarz and featuring guest violinist Dmitri Shtokvenko, perform Puccini's *Crispianelli*, Beethoven's *Romance in G* for Violin, Spohr's Violin Concerto No. 8, and Richard Strauss's *Le Bourgeois Gentilhomme*, with narrators/barritone Douglas Lawrence, soprano Alessandra Marc, mezzo-soprano Jacalyn Bower Weinhoff, and members of the UCSD Chamber Singers, Sunday, April 13, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 459-3724.

"Rape Awareness Week," a NOVA slide presentation entitled "Abusive Images of Women in Pornography" and the film *Killing Us Softly* are shown today, Thursday, April 10, 7:30 p.m. (preceded by a 7 p.m. reception) at the Center for Women's Studies and Services, 2467 E Street, Golden Hill. 233-4984.

"Political Film Series," the series continues with a three-film showcase about the turmoil in Central America. *Shore Circuit: Inside the Death Squad* is a seventy-minute, firsthand account by Colonel Roberto San Huaner, the former director of the Salvadoran equivalent of our CIA. *Living at Risk*, an hour-long documentary of daily life in war-torn Nicaragua, follows, and the final work is *Two Faces of War*, which presents the works of photojournalist Richard Cross

and John Hougland, produced by David Helwig. The three films will be shown Friday, April 11, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-2016 or 452-4440.

"Reel to Real Film Series," Shirley MacLaine and Anne Bancroft star in this week's featured film, *Turning Point*, which is followed by a discussion of "values and career choices," sponsored by San Diego Mesa College. The film and seminar take place Friday, April 11, 7 p.m., room O-112 on the Mesa College campus. For details phone 560-2797. Free.

Video, the San Diego Museum of Man in Balboa Park presents the 1983 video documentary *Nomads of the Rain Forest*, a sixty-minute examination of the Ecuadorian Waorani Indians, who live along the headwaters of the Amazon. The culture knows neither rank nor class; children have nearly all the rights of adults; they have no

government, no alphabet, no laws, no cancer, heart disease, or allergies. The work will be shown on Saturday, April 12 and Sunday, April 13, 12:30 p.m., 2 p.m., and 3:30 p.m. and is free with museum admission. 239-2001.

Museum Film, the hour-long film *Polar Bear Alert* chronicles the annual migration of dozens of the carnivores through Churchill, Manitoba, "the polar bear capital of the world," Saturday, April 12 and Sunday, April 13, 1 and 2:30 p.m., Natural History Museum auditorium, Balboa Park. Free with museum admission. 232-3821.

"Wonders of the Unseen World," Richard Benge's work in progress, which includes slides, film, and sound effects recorded from more than thirty-five countries, will be shown Saturday, April 12, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Village, La Jolla. Free. 456-1800.

"Monday Night Film Series," the weekly series continues Monday, April 14, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-9277.

"Kifaru," the first major film study of the black rhinoceros is shown on Wednesday, April 16, from 1 p.m. to 2 p.m., National City Public Library, 200 East Main Street, National City. Free. 474-8211.

Space Center Films, two laser light shows are being screened at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. Genies, including such Paul Collins and Peter Gabriel hits as "Abacab," "Home by the Sea," and "Hold On," is shown Wednesdays through Fridays, 9:15 p.m. *Led Zeppelin: In the Beginning*, featuring musical hits by that group, is presented Saturdays through Thursdays, also at 9:15 p.m. Additional shows are at

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READER'S GUIDE

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World-famous primatologist
Director of the Gombe Stream Research Centre, Tanzania
Visiting Professor, Department of Psychiatry
and Program of Human Biology, Stanford University
Professor of Zoology, University of Dar es Salaam, Tanzania

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Sun. 13	FRANCE	GABRIEL YACOBUS FOLK MUSIC & ENTERTAINMENT	7:00
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remaining segments air at 9 p.m. Monday through next Thursday, April 17 over XETV, Channel 6. "Heidi," Shirley Temple stars in the oldie-but-heartwarming goodie, shown Wednesday, April 16, 8 p.m., over Southwestern Cable TV, Channel 15.

A Circus Special, Ringling Bros. Barnum & Bailey Circus performs in the CBS special, shown Wednesday, April 16, 8 p.m., over KFTB, Channel 8.

Special

Photo Expo, The Photographic Society of America/San Diego Regional Convention will be held from today, Thursday, April 10 through Sunday, April 13. Planned are numerous workshops, photographic outings and tours, and dealers from across the country. The event is held at the Town and Country Hotel and Convention Center, 500 Hotel Circle North, Mission Valley. For registration information phone 291-7131.

Flower Tours through Encinitas and Leucadia, sponsored by the San Diego County Flower Association, depart at 9 a.m. and 12:30 p.m. on Saturday, April 12 and at 9 a.m. only on Sunday, April 13. Reservations are required for the two and a half hour bus rides; for more details phone 753-6041.

A Rally to Save Famous Slough is scheduled for Saturday, April 12 at 10 a.m. The major candidates will both be on hand, and the dedication of an envisioned reserve will highlight the event. Meet at the Famous Channel, north of West Point Loma Boulevard, one-quarter mile east of Nimble, 380-1888 or 224-0261.

"Greater San Diego Post Card and Paper Collectibles Show," on Saturday, April 12 and Sunday, April 13 (10 a.m. to 6 p.m.), some thirty dealers from around the country will congregate at the Al Bal Temple, 5440 Kearny Mesa Road — just off the intersection of Highway 163 and Claremont Mesa Boulevard in Kearny Mesa; they'll exhibit post cards, baseball cards, postcards, old valentines, just about anything that used to be a tree. For more details read the "events highlight" on page one of this section, or phone 749-1048.

Genstones and Other Minerals go on view at the third annual show sponsored by the San Diego Mineral and Gem Show, held Saturday, April 12 (10 a.m. to 8 p.m.) and Sunday, April 13 (10 a.m. to 5 p.m.) at the Scottish Rite Temple, 1895 Camino del Rio South in Mission Valley. For more information see the "events highlight" on page one of this section, 276-5174 or 463-6035.

Arts and Crafts Fair, the annual spring fair features seventy-five craftsmen and artists showing everything from quilts to wooden toys and jewelry, Sunday, April 12 and Sunday, April 13, 9 a.m. to 4 p.m., Bates Nis Farm, 15954 Woods Valley Road, Valley Center, 749-3333.

Park Volunteer Rita Riccio leads an hour-long, one-and-a-half-mile hike along the Bayview Trail of Cabrillo National Monument, pointing out geological formations, Saturday, April 12, 10:30 a.m. and 12:30 p.m. The walk is free, but group size is limited; phone 293-5450 for reservations.

"Artists in the Pines," photographic works, paintings, sculpture, stained glass works, music, and theatrical sketches are presented during the multimedia arts fair, held Sunday, April 13, noon to 7 p.m., at the Pine Hills Lodge and surroundings, along 2900 La Posada Way in Julian. For details phone 765-1100. Free.

Arts Festival, the Encinitas Arts Foundation hosts its fine-arts fair on Sunday, April 13, from 1 p.m. to 5 p.m., at the Encinitas Public Library. Jack Brennan presents a video tape tour through the Louvre at 1 p.m.; old museums and galleries are featured in video and on film. At 2 p.m., 5 p.m., and 8 p.m., Chinese brush painter Nancy Rupp demonstrates her skills from 2 p.m. to 5 p.m., calligrapher Nancy Lee will be on hand, as will raku pottery artist Jay Shinko, scissor-cutting artist Britta Kling, photographer Susan Blanchard, handmade paper artist Lorraine Gibb, and painters Carl Smith and Carl Provder. Free.

The Claycoons of the Natural History Museum take off on yet another ninety-minute hike, this time along the Bayview Trail at the Cabrillo National Monument in Point Loma, Sunday, April 13, 2 p.m. For more details on the free hike or the group's activities, phone 312-1482.

Taxed to the Max? It would seem to be an almost inevitable statement in light of the vast bureaucracy it's meant to address, but if you feel like venturing your car on the most grueling day of the year, join other demonstrators in their "No Tax Dollars for War" vigil, Tuesday, April 15, from 5 p.m. to 11:30 p.m. at the main post office, 2535 Midway Drive, Loma Portal. The "event," sponsored by the Duarmament Coordinating Council of San Diego, is free, of course. 265-0730 or 275-1162.

Boating Skills and Safety Tips are taught in a free class, sponsored by Flotilla 12 of the Coast Guard Auxiliary, the course begins Tuesday, April 15 at 7:30 p.m. and lasts for nine weeks. Meet at Coast Guard Station, 2170 North Harbor Drive, downtown. For registration information phone 287-2763.

Creativity Games, adults are invited to exercise their humor in playful ways with leader Jacqui Lowell, Wednesday, April 16, 7:30 p.m., Oakland West Apartments rental office building, 3866 Inglewood Street, Pacific Beach, 581-0050.

In Person

Two Standups, Dominic Irrera, who thinks he can teach Italians the art of being more Italian, and San Diego comic Tim Thompson, whose repertoire of sound effects can create an entire stagecoach shootout, down to the howling of the wind and the character dialogue. These guys appear at the Comedy Store Friday, April 11 and Saturday, April 12, with show times at 8 p.m. and 10:30 p.m. Appearing today, Thursday, April 11, at 8 p.m., calligrapher Nancy Lee will be on hand, as will raku pottery artist Jay Shinko, scissor-cutting artist Britta Kling, photographer Susan Blanchard, handmade paper artist Lorraine Gibb, and painters Carl Smith and Carl Provder. Free.

Comic Rick Shyster continues on-stage at the Improv today, Thursday, April 10 through Sunday, April 13. Sharing the spotlight with him are Ron Jones and Flame. Show times are at 8:30 p.m. on week nights and at 8 p.m. and 10:30 p.m. on Fridays and Saturdays. The Improv is located at 832 Garnet Avenue in Pacific Beach, 483-4520.

Baha'i Faith
Lecture Series

World in Transition

The Spiritual Basis of a Lasting Peace

Dr. Farahbakhsh Bethel will review the recent statement from the Baha'i World Center: The Promise of World Peace. The responsibility of religion and specific social prerequisites for the realization of world peace will be considered.

April 22 • 8:00 pm

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To Local Events

Comic Wayne Flowers and his dapper daughter, Madame, come to town for two shows on Friday, April 11 at the Cafe del Rey in Balboa Park. Show times are at 8 p.m. and 10:30 p.m.; tickets are available at the door, at Sears, Peacock Alley, and Ticketron outlets. 565-9947.

Los Angeles Performance Artist Colin Gorman heads south for a local encore of his Comedy for the New World work; his hits include a segment on "reincarnation therapy," wherein Gorman comes back as Jerry Falwell's... well, he enacts quite a scenario, so to speak; a TV anchorman's insipid grin; and static plug-in his therapist's drawers. You'll also learn that Socrates down his candle to the philosophical ramifications of Gorman's Uncle Billie, and that Heidelberg would yield the muse to Peter Lorre if he could. Performance times are Friday, April 11 and Saturday, April 12, 8 p.m., Shuh, 852 14th Avenue, downtown. 235-5466.

Auditions for local musicians and vocalists for upcoming video and recordings productions will be held on Saturday, April 12 at 1 p.m., at the Educational Cultural Center, 4441 Ocean View Boulevard, Southeast San Diego. For registration information phone 263-7353. The public may watch the auditions for free.

Ventriloquist Jay Johnson and his partners Squeaky Zingo, Amigo, Darwin the Chim (and others) are on stage from Tuesday, April 15 through Sunday, April 20; he's joined by comedian Diane Nichols, with show times at 8:30 p.m. on weeknights, 8 p.m. and 10:30 p.m. on Fridays and Saturdays, and 8 p.m. on Sunday. The Improv is located at 832 Garnet Avenue in Pacific Beach, 483-4520.

Sports
Jugglers and Unicyclists are invited to join the International Jugglers Association for free workshops, held each Thursday, 6:30 p.m. to 8:30 p.m., Federal Building, Balboa Park. Beginners are especially welcome. 293-3480.

Soccer, the Sockers kick off the 1985-86 Major Indoor Soccer League Play-offs by hosting the first two games of the quarterfinal round today, Thursday, April 10, 7:35 p.m. and again on Saturday,

April 12, also at 7:35 p.m., Sports Arena. For ticket information phone 224-0341.

Baseball, the Padres' home opener against the Cincinnati Reds is slated for Friday, April 11, 7:05 p.m., in San Diego Stadium; game number two against the Reds is on Saturday, April 12, 7:05 p.m., and game three is on Sunday, April 13, 1:05 p.m. A three-game series against the Dodgers follows on Monday, Tuesday, and Wednesday, with all games starting at 7:05 p.m. 183-SEAT.

Body Building, the brahmins of bulging biceps take the stage for the Apollo and Western U.S. Armed Forces Body-Building Championships this Saturday, April 12. Prejudging for men and women begins at 11 a.m., and the show, featuring guest poet Renee Dumas (Ms. San Diego), begins at 7 p.m., La Paloma Theater, 471 First Street, Encinitas. 212-3400 or 433-1104.

Special Olympics, the thirteenth annual track and field meet for Special Olympic athletes opens Saturday, April 12, 10 a.m. and includes softball tournaments, swimming competitions, track and field events, food, games, and entertainment. It all takes place

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at Palomar College in San Marcos. For details phone 941-2172. Free to everyone.

Power Boat Racing on Mission Bay, on Saturday, April 12 and Sunday, April 13 (10 a.m. to 4 p.m. each day), the spring regatta of the Pacific Power Boat Club takes place; hydroplanes, inboard, and outboard craft will compete in twelve classes on a one-mile oval course in Mission Bay along the East Vacation Island and St. Beach. Free viewing. 444-2521.

Auto Racing, the El Cajon Speedway inaugurates its 1986 stock car season on Saturday, April 12, with three-car-abreast racing, super and bumper stock cars. Gates open at 6 p.m., qualifying runs start at 6:15 p.m., and the races begin at 7:30 p.m. Take the Bradley off-ramp at Route 67 to Gillespie Hill, in El Cajon. 448-6930.

Scuba Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 704 Miramar Road, San Diego. Free. 578-3483.

For Runners, the seventh annual 10K for MDA (and one-mile fun run) is set for Sunday, April 13, 7:30 a.m., at the Del Mar

Racetrack and Fairgrounds (the fun run begins at 9 a.m.). The course leaves the racetrack heading west of Via de la Valle, south of Camino Del Mar, and back for a mile lap around the track. Postcard activities include music by Fartherburg. For registration information phone 584-2484.

Coloading, the Asociación Charras del Cerro San Miguel de San Diego opens its rodeo season with this traditional steer-throwing competition; this classic demonstration of horsemanship has the rider waiting for the bull at the end of a 270-foot chute. When the bull charges out, the charras must wrap its tail around the lower part of his own leg, rein his horse to the left, throw the bull to the ground, and, without stopping, continue his ride to a stopping point. The event is held Sunday, April 13, from 1 p.m. to dusk at the rodeo ring on Highway 94 East, across the steel bridge toward Janss. For more details phone 442-3529.

Frisee, the International Flying Disk Association hosts freestyle Frisee workshops every Sunday.

4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Golf, the Mission Valley Women's Golf Club meets each Monday morning. Tee time is at 7:30 a.m.; interested golfers are invited to phone 297-3191 or 287-9470.

The San Diego Grays, a softball team that is organizing for competition in Las Vegas next September is offering membership to interested septuagenarians (they'll also accept sponsorship and other financial support). For details phone 454-5280, 274-2405 or 287-5949.

Volleyball, the USA men's and women's volleyball teams, gold and silver medalists in the Los Angeles games, have open practices (they're open to the public) daily, Monday through Friday, from 8 to 11 a.m., in Balboa Park's Federal Building. Of course, the team travels, too, so be advised to call 592-4162 to confirm practice times. Free, naturally.

Frisee Golf (played daily at the Morley Field Disc Golf Course, located at the east end of Morley

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April 26, S.D. State April 27, Sports Arena

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April 27, Civic Theatre May 10, Sports Arena

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READER'S GUIDE

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Amusements, with rides and
games, comes to the southeast
parking lot of College Grove
Center, today, Thursday, April
10 through Sunday, April 13. For
more information phone
583-7100.

Storytime for Preschoolers is
held today, Thursday, April 10, 7
p.m., El Cajon Public Library,
502 East Lexington Avenue in El
Cajon. Free (579-4454). Also
today at 7 p.m., lullabies and
bedtime stories, told in English,
Spanish, and sign language, will
be recounted at the La Mesa
Library, 8055 University Avenue
in La Mesa. Free. 469-2151.

The San Diego Girls' Chorus
invites new members to enroll
and is looking for young girls
between eight and thirteen. They
meet each Thursday night at 7
p.m. in the Puppet Theater on

Presidents Way in Balboa Park.
Free. 587-76.

Theater. The Pacific Playhouse
Youth Ensemble continues its
production of *Charlotte's Web*,
with performances on Friday,
April 11 and Saturday, April 12,
7 p.m., and Sunday, April 13, 2
p.m. The theater is located at the
Vineyard Urban Mall, East
Valley Parkway in Escondido.
746-6669.

Dance. The Community Ballet
Theater debuts with the
children's ballet *Cirque*, featuring
members of the American Ballet
Ensemble, Saturday, April 12, 2
p.m. and 8 p.m., Lemon Grove
Junior High School auditorium,
1131 School Lane, Lemon Grove.
469-9621 or 464-1630.

Art. More than 300 works by area
students in kindergarten through
grade twelve remain on view
through Sunday, April 13 in the
biennial exhibit "Young Art" at
the San Diego Museum of Art.
Works are in all sizes, in all
media, and are brimming with
imagination. The San Diego
Museum of Art, located in
Balboa Park, is open Tuesdays
through Sundays, 10 a.m. to 4:30
p.m. For details phone 232-2931.

Huck Finn Day. The City of
Escondido Community Services
and the Escondido Noon
Optimists host this annual event
at Lake Dixon, which includes
fishing contests, costume
competitions, and picnic games.
Saturday, April 12, 9:30 a.m. to
noon, kids are encouraged to
come as Huck Finn and Becky
Thatcher lookalikes; the event is
limited to 300 children; you must
register as soon as possible by
calling 741-4691.

Preschool Storytime is held every
Saturday in April at 9:45 a.m.,
Claremont Public Library, 2920
Bungener Boulevard in
Claremont. Free. 276-1140.

Puppet Show. A child abuse
puppet presentation entitled
Protect Your Child is offered by
Nancy Gamble on Saturday,
April 12, 10:30 a.m., Children's
Room, San Diego Public Library,
820 E Street, downtown. Free.
696-3927.

Puppet Show. Family Tree
Puppets entertain with *Little Red
Riding Hood*, with show times
Saturday, April 12 and Sunday,
April 13, 11 a.m., 1 p.m., and
2:30 p.m. Puppet Theater.

Presidents Way, Balboa Park.
466-7128.

Film. Children ages four and older
are invited to watch *Hug Me, The
Ginger Tree*, *Free to Be You and
Me*, and *Perry*, Saturday, April
12, 4 p.m., third floor auditorium,
San Diego Public Library, 820 E
Street, downtown. Free.
696-3927.

Participatory Games highlight
the Sunday roller skating sessions
for children ages eighteen months
and older and their parents at
Skateworld; classes meet from 9
a.m. to 10:15 a.m. weekly, 6907
Linda Vista Road, San Diego.
560-9278.

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

Preschoolers are invited to bring
an adult for the half-hour
storytime session, Wednesday,
April 9, 10 a.m., National City
Public Library, 200 East Twelfth
Street, National City. Free.
474-8211.

Galleries

"California Fibers," the
fourteenth annual exhibition,
with weavings, paper fabrications,
quilts, and other works by fifteen
fiber artists, features a reception
today, Thursday, April 10, 2 p.m.
at the Art Collector, 4151 Taylor
Street in Old Town. The show
continues through May 2.
299-3232.

New Gallery Opening. Tierra
Alta Arts Gallery opens its doors
at 4252 University Avenue with
a show of watercolors, oils,
tapestries, and sculpture by nine
artists, members of the artists'
cooperative. An opening
reception on Friday, April 11
begins at 5:30 p.m. 584-1535.

**"Vijaynagar: Urban Forms in
an Ancient Indian City,"** the
New School of Architecture
documents the extant structures
of the medieval capital of
Southern India in an exhibition
of photographs, architectural
drawings, and "factual samples of
the vast temple complexes." The
exhibition, part of a five-year
international collaboration, opens
Friday, April 11 with a 6 p.m.

TO LOCAL EVENTS

reception and continues through
April 30 at the New School of
Architecture, 2352 Main Street
in Chula Vista. 429-6000.

"Puebla," Mexico City artist
Humberto Spindola unveils two
large-scale paper constructions,
one depicting a historic baroque
house known as La Casa del
Alfonso, and the other an
interior view of a kitchen at the
Convent of Santa Rosa. The works
go on view with a reception
Friday, April 11, 6 p.m., and
remain through May 11,
Mandeville Gallery, UCSD.
452-2864.

Recent Paintings and Sculptures
by Joan Brown (she designed the
Horton Plaza obelisk) are on
view, beginning with a reception
on Friday, April 11, 8 p.m.; the
works, which date from 1981 to
1986 and explore four major

themes, continue on view
through May 15, SDSU's
University Art Gallery on
campus. 265-4941.

Dual Show. works by Amanda
Fisher are featured in a solo
exhibit in the main exhibition
space at Patty Ande Gallery,
while Rebecca Zapensky's
paintings are on view in the
smaller gallery. Patty Ande
Gallery, located at 660 Ninth
Avenue, downtown, hosts an
artists' reception on Saturday,
April 12, 7 p.m. Hours are
Wednesday through Saturday, 1
p.m. to 5 p.m. 233-9242.

**"Third Annual International
Humor in Art Exhibition,"**
A.R.T. Beasley Gallery hosts this
show on the premier that made
many an introverted artist a
comedian screaming to get out.
A party for the artists and public

will be held on Sunday, April 13,
from 2 p.m. to 6 p.m., with
costumes, music, and more jollies,
and the works remain on view
through May 14, 2802 Jun
Street, Old Town. 295-8859.

**"Cockatoo Grove Invitational
Sculpture Exhibit,"** the fourth
annual humor-in-art show will be
held from Tuesday, April 15
through April 30, with a
reception planned for April 19 at
7 p.m., Southwestern College Art
Gallery, 900 Otay Lakes Road.
Chula Vista. 421-6700 x533.

"Border Realities II," artists
from the Border Art Workshop —
Isaac Aronstein, David Avalos,
Sara Jo Berman, Philip
Brookman, Guillermo Gomez-
Pena, Victor Ochoa, and Michael
Schmitt — are represented in this
exhibit, which includes

constructed altars, murals,
paintings, videos, and other
works on border themes. The
show runs through tomorrow,
Friday, April 11 at the Gallery of
the Centro Cultural de la Raza in
Balboa Park. 235-6135.

New Gallery Opening. Located at
8371 La Mesa Boulevard in La
Mesa, opens its doors with an
inaugural show entitled

"Reflections." The exhibition
features works in ceramics, glass,
and fiber arts, as well as jewelry
and costumes through Saturday,
April 12. Regular gallery hours
are Tuesday through Saturday, 10
a.m. to 6 p.m. 697-8750.

Gallery Opening. the Eva Chan
Gallery opens its doors with an
exhibit of batik paintings on silk
by Malaysian artist Chuan Thean
Teng. The works continue on

view through Tuesday, April 15.
The Eva Chan Gallery is located
at 7427 Girard Avenue, La Jolla.
459-4343.

Photographs by Joyce Dallal,
Barry Louis Bell, and Carole
Gladner remain on view through
April 17 in this exhibit at
Photographic Arts, 1149 Twenty-
eighth Street, Golden Hill.

Forty Photographs of North
County's Mesa Grande Indian
women, taken between 1880 and
1930 by the late Edward Davis,
remain on exhibit until April 18
in SDSU's Love Library. At 3
p.m. that day, Rod McKenna of
the department of American
Indian studies, will speak on
Davis's photographic techniques,
followed by a reception. Free.
265-6991.

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"The desire which is most
right is the desire to be
master of oneself."

THE TEACHINGS OF GURDJIEFF THIRD OF A SERIES OF TALKS

Monday, April 14, 1986
7:00-9:00 pm
Room 2113

Applied Physics & Mathematics Bldg.
UCSD Muir Campus
Free Admission

I'm high on bein' alive, cause all of my
friends are dead...I'd rather be a living
legend than a dead legend.

—Rock star Little Richard, in an interview with host Bob Edwards,
on National Public Radio's "Morning Edition."

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Thompson Twins, Roger Daltrey, Spandau Ballet
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READER'S GUIDE TO LOCAL EVENTS

Non Art by Bill McGowan (he's the creator of Sea World's Parade of Lights) is on view through April 18 at La Vie Gallery, 433 Spring Street, La Mesa. Gallery hours are Monday through Sunday, 10 a.m. to 5 p.m. 465-5858.

"Fine Israeli Art," the third annual show includes rare lithographs by Marc Chagall, works by Agan, Avram, Ego, Zaritsky, Klammer, and others. The works will remain on view through April 18, Dana Gallery, located at Suite 100, 11501 Rancho Bernardo Road, Rancho Bernardo. 465-6846.

"Alters and Illusions," a photographic installation by Los Angeles artist Stephen De Pinto remains on view through April

19. The works, colored photographs of "fabricated environments," including found objects, alter pieces, and painted portions, are on exhibit at South. The gallery is located at 852 Eighth Avenue, downtown. Viewing hours are Fridays and Saturdays, noon to 4 p.m. 235-8466.

Paintings and Drawings by Roberto Marra, the youngest member of Breton's surrealist group, remain on view until April 19. The retrospective (1950 to 1980) includes eighteen drawings and eleven paintings and may be seen at the Taubend Gallery, 820 Prospect Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m. 454-3691.

Three One-person Exhibitions are featured at the Quint Gallery for the next month; paintings by Chrome LaPrest and paintings by Jern Morrison and Kenney Shaw remain on view through April 19. Quint Gallery, 664 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 235-8592.

Icelandic Painter Vigor Johannsson exhibits recent paintings at the Natalie Bush Gallery through April 19. Gallery hours are Wednesday through Friday, 1 p.m. to 6 p.m., and Saturday, noon to 5 p.m., 908 E Street, downtown. 344-0103.

"Living Treasures of California," crafted works by

Laura Anderson, Arline Fisch, Sam Maloff, Svetoslav Radakovich, and Bob Stockdale remain on view through April 26 at Gallery Eight, 7464 Grand Avenue, La Jolla. Hours are Monday through Friday, 10 a.m. to 5 p.m. 454-9781.

"Journey East, Journey South," Ellen Gudmundson's porcelain and stoneware and Donna DeKinding's serigraphs of the Andes and the Galapagos continue on view through April 26 at the Spectrum Gallery, 744 O Street, downtown. 232-9743.

"Medicine Woman: Paintings on Raw Silk," will hangings, canvases, and serigraphs by Jacqueline Rochester are on view through April 26, Acevedo

Gallery, 4010 Goldfinch, Mission Hills. 296-8748.

"Ansel Adams: Classic Images," seventy-five photographs, including such famous works as "Moonrise, The Face of Half Dome," "Mountie, Hernandez, New Mexico," "Moon and Half Dome, Yosemite Valley," and more are on view in this show curated by the San Diego Museum of Art in Balboa Park. The works remain on view through April 27. 232-7931.

"The Great Plains," watercolor works by George Matson are on view through April 27 at the Natural History Museum in Balboa Park. Regular viewing is possible with paid admission to the museum. For hours phone 232-3821.

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Department of Music
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THE Capitol Theatre Production

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Concert of works by Yuzo, Nanayon, Subotnick with SONIC and pianist Carol Lyle

May 3, Saturday - 8 pm
Video synthesis & computer music by Channing, Orellana, Emshwiller, Reynolds, Rink

May 4, Sunday - 8 pm
Samahon Philippine Dances, Japanese and Balinese Games, and The Patch Ensemble
Mandelville Auditorium

May 8th, Thursday-Friday - 8 pm
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Mandelville Auditorium

Concerts: General \$18, student/seniors \$15
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Program: Puccini—Crispiani, Beethoven—Rumore
in G for Violin, Soloist—Vladimir Constanza Pto & Schubert/Wibben—German Dances
Schubert—Symphony No. 3

Sunday, April 13, 1986 at 8:00 pm
East County Performing Arts Center
210 East Main Street, El Cajon

Tickets \$13.50 for Section A, \$11.00 for Section B
\$2.00 off for seniors (over 60) and students (with a valid ID)

For tickets, please call the East County Performing Arts Center box office at 460-5277 Monday-Friday from 11:00 am-4:00 pm. Or call the La Jolla Chamber Music Society at 459-7224.

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EVENTS

"Admits Two," an installation by San Diego artist Karen Atkinson, who has shown most recently at the Los Angeles Institute of Contemporary Art, will remain on view through April 27. The work, designed to prompt questions about "spectacle and narrative and their relationship to the viewer," can be seen at Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 232-9915.

Three-Dimensional Collage Works by Minoru Yata include tree branches, wood letters, and colored paper; the exhibit of new works remains on view through May 2, Anuska Gallery, 2400 Kettner Boulevard, downtown. Gallery hours are 10 a.m. to 5 p.m., Tuesdays through Saturdays. 231-6652.

"Missions, Pueblo, and Other Things," watercolors by Sam Seta remain on view through May 6 at Earth Bound Gallery, 835 G Street, downtown. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 234-1766.

"Afghanistan: A Paradise Lost," Afghan jewelry, tent decorations, copper and brass work, clothing, and wall hangings are included in this exhibit, which continues until May 16 at the International Center, 643 G Street, downtown. 235-8255.

Photographs by Ansel Adams are included in a show curated by his granddaughter, San Adams, at the Photography Gallery. Also on view are works by Rosale Wainoff, entitled "Altered Landscapes." Both shows remain open until May 16. The gallery is located at 7468 Grand Avenue in La Jolla. 459-1800.

Sculptures and Drawings by Ling Po, chief architectural renderer at Frank Lloyd Wright's Taliesin Fellowship, remain on view until May 17. Art Museum and Art Library, 1208 Wall Street in La Jolla. 454-5879.

"Photographers of the Weimar Republic," more than one hundred works by six photographers—including Hugo Erfurth, August Sander, Werner Meiser—are included in this exhibition, which continues through May 18 at the San Diego Museum of Art in Balboa Park. 232-7931.

"Important Nineteenth- and Twentieth-Century Works of Art," early California impressionists, English watercolorists, and contemporary American artists are represented in this show, which continues through May 30. On's Gallery, 2323 North Avenue, Hillcrest. 234-4765.

Wish

(download from page 1)
strange kid valentines, a big fat raspberry! I'm going to the show this weekend, where there will be hundreds of valentines on sale. April 12, from 10:00 a.m. to 8:00 p.m., and on Sunday, April 13, from 10:00 a.m. to 5:00 p.m. For more information call 276-5374 or 463-6035.

The second event—one well timed, since the birthday for April is the diamond—will be a lecture by local gemologist Lisbeth Mahan on the gem that causes us all so much trouble. The free lecture on diamonds will be presented in the Natural History Museum's auditorium in Balboa Park on Tuesday, April 15, at 3:00 p.m. For more information call 232-3821.

—Matthew Alice

Jewels

(download from page 1)
the "Kryptonite Effect"—she will grow weak, temporarily lose the faculty of speech, and her vision will become blurred. In a related experiment, a succession of male subjects was placed on a treadmill and shown slides of various shopping mall boutiques. Invariably, each man quickened his pace at the sight of a jewelry store display window and involuntarily accelerated into a full trot at the second sound of a woman's voice saying, "Oh honey, look." The experiments also produced some fascinating revelations about the effects of diamonds on memory, muscle coordination, and lifestyle.

For example, eight out of ten women who professed undying love for and devotion to their boyfriends could remember neither the man's names nor what they looked like within hours of receiving diamond engagement rings. Within days, the same women found themselves unconsciously and incessantly gesturing with their ring hands in the company of other women. The men's responses were even more peculiar. One diamond ring on a male finger produced almost no changes in behavior, but as more and bigger diamonds were added to the same hand, seven out of ten began smiling broadly, winking, and speaking softly, and several expressed the desire to wear sequined capes and play piano in Las Vegas.

While the behaviorists are raking through the empirical data to arrive at some sort of conclusive statement about male and female perceptions of girlfriends, other opportunists are exploiting them. This week alone, there will be two events in San Diego that gem lovers will find difficult to avoid. The first is called "Gem Diego" and is the third annual gem show to be sponsored by the San Diego Mineral and Gem Society. Hundreds of stones from around the world, as well as other jewelry, minerals, and miniature Indian dolls (katchinas) from Phoenix will be displayed in eighty cases. That exhibit will be augmented by one in which the Natural History Museum will display recently found, local fossils and exquisite minerals from its extensive collection. There will be several demonstrations—including faceting, carving, and silversmithing—and twenty-five booths selling items. The curious will be able to have their gemstones tested for authenticity at no charge and will be able to gawk at the specimens brought by Fallbrook's Peter Bancroft, which appear in recent book, *Gem and Mineral Treasures*. Gem Diego will be held at the Scottish Rite Temple in Mission Valley on Saturday, April 12, from 10:00 a.m. to 8:00 p.m., and on Sunday, April 13, from 10:00 a.m. to 5:00 p.m. For more information call 276-5374 or 463-6035.

The second event—one well timed, since the birthday for April is the diamond—will be a lecture by local gemologist Lisbeth Mahan on the gem that causes us all so much trouble. The free lecture on diamonds will be presented in the Natural History Museum's auditorium in Balboa Park on Tuesday, April 15, at 3:00 p.m. For more information call 232-3821.

—John D'Agostino

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April 21-May 20
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and registration
457-2978

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary is by Jonathan Seville and Jeff Smith. Information is accurate according to material on file, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

BELL, BOOK, AND CANDIE
On-Stage Productions Community Theatre is offering the comedy-fable, by John Van Druten, about a beguiling young woman who casts a spell over an attractive publisher but loses her occult powers when she falls in love with the man she served. Walter Block directs the comedy. Cast members include Tammie Sousa, Alan Heck, Anisa Cox, Tim Evans, and Tom Folkers. The scenic design is by Dolores Reilly, and the lighting designer is Jim Smith. On-Stage Productions Community Theatre, Friday, April 11 through May 17; Thursday through Saturday at 8:00 p.m.

THE BEST OF ENEMIES
The Coronado Playhouse presents the world premiere of a new play by Timothy Carmel Ash, based on Henrik Ibsen's classic *An Enemy of the People*. The play, set in an Eastern seacoast town, is being presented by New Works Theatre in association with the Playhouse. Tim Reilly directs the production. Members of the cast include Susan Redmond, Marie Angello, Diane Adella, Avery and Megan Hiller, Mark Devoe, Sam Elly, Susan Malone, Shirley Marlet, Wallace Kohn, William Bessard, Kathleen Moon, Stan Tunney, Bob Painter, Louisa Scher, John McAdams, Tara Chambers, and Anna P. Shepard. John Dabber is the technical director. (Sm.) Coronado Playhouse, Monday, April 12 through May 24; Monday through Wednesday at 8:00 p.m.

BLUES FOR A GOSPEL QUEEN
Reviewed this issue.

ADAMS AVENUE THEATRE
1321 Adams Avenue, Normal Heights
ALMA ORTEGA PLAYERS
3151 Tyler Avenue, San Diego
466-1710
THE BOWERY THEATRE
480 Elm Street, San Diego
232-4098
CIVIC THEATRE
2022 Street, downtown
236-6510
CORONADO PLAYHOUSE
1755 Strand Way, Coronado
435-4895
EAST COAST PERFORMING ARTS CENTER
210 E. Main Street, El Cajon
440-2277
EDUCATIONAL CULTURAL COMPLEX THEATRE
1343 Ocean View Boulevard, Southeast San Diego
234-0983
FIESTA DINNER THEATRE
9665 Camino Road, Spring Valley
497-8977
GASLAND QUARTER THEATRE
547 Fourth Avenue, downtown
234-0983
GROSSMONT COMMUNITY COLLEGE
Grossmont Theatre
8800 Grossmont College Drive, El Cajon
465-1700/4170
IMPERIAL BEACH PLAYERS
Marina Vista Center
Eight Street and Imperial Beach Boulevard
424-9668
JEWISH COMMUNITY CENTER
Trest and Center Theatres
4079 Fifth Avenue, San Diego
583-3300/38
LA JOLLA PLAYHOUSE
Mandel Weiss Center, UCSD
452-1960
LA JOLLA STAGE COMPANY
Palmer Auditorium, La Jolla High School
150 Taft Street, La Jolla
499-7773
LAMB'S PLAYERS THEATRE
500 E. Plaza Boulevard, National City
474-4242
LAMP LIGHTERS COMMUNITY THEATRE
Parker Plaza First Arts Center
8053 University Avenue, La Mesa
464-4598

Theater Directory

LAWRENCE WELK VILLAGE THEATRE
Lawrence Welk Village Theatre, Escondido
749-3448
LAWRENCE WELK VILLAGE THEATRE
5758 El Camino Boulevard, La Mesa
464-1196
MARGUS PUBLIC THEATRE
MARGUS GALLERY THEATRE
255-5654
MIRACOSTA COLLEGE
Little Theatre
One Barnard Drive, Oceanside
757-2121/226
NORTH COAST REPERTORY THEATRE
Lomas Santa Fe Road, Solana Beach
481-1025
NORTH COUNTY COMMUNITY THEATRE
1350 East Vista Way, Vista
734-3421
OLD GLOBE THEATRE
Cassius Carter Center Stage
Festral Stage, Balboa Park
239-2255
ONSTAGE PRODUCTIONS COMMUNITY THEATRE
Park Plaza at the Village, 310 Third Avenue
Chula Vista, 421-1446
PALOMAR COLLEGE
Palomar Community Theatre, San Marcos
744-8860
PATIO PLAYHOUSE
Vineyard Shopping Center
121 E. Valley Parkway, Escondido
746-6669
PINE HILLS LODGE
2960 La Honda Way, Julian
765-1100
PORT LUNA COLLEGE
Salmon Theatre
3900 Lomas Road, Point Loma
222-0474/248
SAN DIEGO ACTORS THEATRE
311 Eighth Avenue, downtown
268-4494
SAN DIEGO CITY COLLEGE THEATRE
University and C Street
230-2676
SAN DIEGO CLINT & SULLIVAN COMPANY
Cassius Carter Center Stage
Festral Stage, Balboa Park
695-0373
SAN DIEGO JUNIOR THEATRE
Cassius Carter Center Stage
Festral Stage, Balboa Park
239-8155

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
779-2300/238
SAN DIEGO REPERTORY THEATRE
1620 Sixth Avenue, downtown
232-8025
SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6884
Open Air Amphitheatre
265-6847
SAN DIEGO PLAYHOUSE
724 Genesee Street, Solana Beach
755-3558
SANTER COMMUNITY THEATRE
10235 Las Ranchos Road, Lakeside
448-5673
SCRIPPS RANCH COMMUNITY THEATRE
Wageningen Junior High School
Auditorium
9235 Gold Coast Drive, Mira Mesa
567-1000/216
SHOWCASE SAN DIEGO
2444 Fourth Avenue, San Diego
423-0080
SOUTH COAST REPERTORY THEATRE
6525 Tean Center Drive, Costa Mesa
714-957-4033
SOUTHWESTERN COLLEGE
Avalon Theatre, Mayan Hall
9000 Old Lakes Road, Chula Vista
421-1180
STARLIGHT
Palomar Theatre, Balboa Park
232-3049 or 234-5748
THE GUSH GALLERY
852 Eighth Avenue, downtown
235-8466
THE THEATRE IN OLD TOWN
4040 Teaga Street, Old Town
298-0682
THERIA
La Maison Restaurant
3681 Fifth Avenue, International
298-0811
UNITED STATES INTERNATIONAL UNIVERSITY
Zabie Theatre
10455 Pomeroy Road, Scripps Ranch
271-4300
UNIVERSITY OF CALIFORNIA
San Diego
UCSD Theatre, Studio Theatre
Mandel Weiss Center for the Performing Arts
695-0373
UNIVERSITY OF SAN DIEGO
Carmichael Theatre, Alcala Park
Loma Vista Road, San Diego
291-6480

EDUCATIONAL CULTURAL COMPLEX, Performing Arts Theatre, through April 20; Friday and Saturday at 8:00 p.m. Sunday at 2:00 p.m.

BURIED CHILD
The South Coast Repertory Theatre is staging Sam Shepard's powerful drama about a Midwest farm family, straight out of American Gothic, who come apart under the weight of a terrible secret. Vince returns home to introduce his girlfriend, Wendy, to his family, only to find that they don't remember him. Sam Weisman directs the production. Members of the cast include Ralph Walte, Nan Martin, Anthony Schar, Raymond J. Barry, John David Keller, Hal Landau, Jr., and Jennifer Parsons. Ralph Funicello is the scenic designer, Dwight Richard Oude the costume designer, and Tom Ruzka the lighting designer. (Sm.) South Coast Repertory Theatre, Mainstage, through May 11; Tuesday through Saturday at 8:00 p.m. Sunday at 2:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

CAT'S PAW
William Mastrorillo lives irony. His plays habitually explore the marginal areas of a subject while distinctions blur and contrasting sides can strangely coincide. In his latest, *Cat's Paw*, a rape victim turns the tables on her assailant and returns to her torment. Cat's Paw is a thinking person's thriller, attempts a similar union, this time between television and terrorism. Jessica Lyons, for ten years a weekend television news anchor, has the exclusive rights to the "story" of the People's Guard, one of those mysterious just-are-killed-themselves-and-twenty-eight others to death in a Washington, D.C., parking lot. She has come to interview Victor, a twitchy nerd too infatuated with moral evil to see the hypocrisy of his position; he is so infatuated for a better world—for cleaner drinking water, in particular—that he would gladly

blow up this one. In the process of their negotiating how the theater should go, Jessica changes from a witness to a participant, and her matinee Sunday, April 13 and Sunday, April 20 at 2:00 p.m.

CONFIDENTIAL
The South Coast Repertory Theatre is staging the play *Confidential*, by Tennessee Williams, with Rebecca Ransan. The Williams piece eventually became his play *Smith*, and Williams and Warren are a new play about a young girl's struggle with AIDS and how it affects his family and friends. Will Robertson directs the production. Cast members include Christine Seave and David Wheeler, winner of the 1985 San Diego State University Marion Ross Scholarship for acting. (Sm.) South Coast Repertory Theatre, through May 11; Tuesday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

CATSLAP!
The Pine Hills Players of Julian are staging the tragically byronic *Catapult*, by John Galsworthy (and translated by Chris Gyngey). The play is set in Budapest, during the mid-1930s, and is about two sisters, Eric and Gals, who can no longer remember their past and who remember their childhood. Scott Kinney directs the production. Members of the cast are Alice Greene, Maria, Johna Ely, Sue Ancker, Gary Karpatic, and Jim Langham. A barbecue dinner of steak or ribs will precede the performance (and vegetarian dishes are also available). (Sm.) Pine Hills Lodge Dinner Theatre, through April 26; Friday and

Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

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The Coronado Playhouse presents the comedy, by Sydney Howard, about a family caught up in the excitement of discovering that the works of an itinerant artist they befriended are now worth a fortune. They are not only bewildered by the invasion of gossips, impersonators, and art critics, they are also overcome by their own greed. David Sewell directs the production. Members of the cast include Jack Pritchard, Karl Nyhammer, Mildred Sutton, Gabrielle Antoin, Michael Collins, Silina Sundberg, Daniel Wingard, and Robert Hagen. The scenic design is by Glenn Fint, the lighting by Margaret Baker, and the sound by Sewell. (Sm.) Coronado Playhouse, Friday, April 11 through May 17; Thursday through Saturday at 8:00 p.m. Dinner theatre shows are scheduled for April 19, May 3, and May 16.

MUCH ABOUT NOTHING
For three performances only, Christian Heritage College of El Cajon presents the first of Shakespeare's three "youth comedies" (the other two being *You Are If It Be Your Will* and *A Midsummer Night's Dream*). Adored for the wit and repartee of its dialogue, *Nothing* is about two pairs of lovers, Henry and Claudio and — although they resist each other for most of the play — Helena and Bernad-K. Scholar David Wilson described *Beats* as "the first women in our literature, perhaps in the literature of Europe, who not only have a brain, but delights in the constant enjoyment of it. A light ballet, accompanied by Elzabeth music, will precede the show at 6:30 p.m. (Sm.)

NEW PLAY FESTIVAL AT UCSD
For four nights only, the UCSD Theatre presents its fifth annual festival of new plays, featuring three one-act and one full-length play. *Champions of the West*, by Fred Johnson, is a one-act about a father's loss and his son's inability to live up to his expectations. Written in July, by Carl Smith, is an absurd comedy about a family's parasitic dependence on itself. *Businessmen*, by Jonathan Field, is about the "real estate game" and those people determined to "make it." William Berno's *Cut to Sunset* takes place the day before the Watts riots and follows a young couple — a hooker and a crook — who meet with a mysterious stranger. The three

READER'S GUIDE TO THE THEATER

April 19: Friday and Saturday at 8:00 p.m. Matinee Sunday, April 13 at 2:00 p.m.

TO GRANDMOTHER'S HOUSE WE GO

The Lamplighters of La Mesa present the "modern-day serious comedy," by Joanna Glass, about a petulant grandmother who lives in an old Victorian house with a companion and her widowed daughter Harriet. It is Thanksgiving weekend, and Harriet's three children visit the house, which they regard as a "sanctuary" from the world that has deeply wounded them. Each has a request for the grandmother in this play that examines the disintegration of and challenges to the modern family. Mary Qualls directs the production. (Sm.)

The Lamplighters, through May 4; Friday and Saturday (and Thursday, April 17, and Thursday, April 24) at

8:00 p.m. Matinee Sunday, April 13 and Sunday, April 27 at 2:00 p.m.

TOP GIRLS

The Mission Playhouse reopens its doors — in a new studio theater — with Caryl Churchill's "serious comedy" about Mariene. A London employment agency has just named her managing director. To celebrate, she hosts a symbolic luncheon that is attended by famous historical women who offer their views on maturity and ambition. Edythe Piazzi directs the production. Members of the cast include Pamela Adams-Ragan, Marnette Wisart, Anne Bowen Davies, Constance Collier, Ginger Perry, Tani Means, Belle Bouffier, and Pat O'Brien. Brian Van de Venster is the scenic designer. He and John Mello have designed the lights and music for the production. (Sm.)

The Mission Playhouse, Studio Theatre, 1936 Quince Way, Marina

Village, Mission Bay, through April 26, Thursday through Saturday at 8:00 p.m. For information and reservations, call 226-0518.

VANYA WORKS

The Bowers Theatre is staging a new interpretation of Anton Chekhov's *Uncle Vanya*, an intense yet warm and comical drama. The production, directed by Ross Wassermann of UCSD's Theatre Night and East European Theatre, will feature strong movement-oriented acting and an original score by Lawrence Crooks. Cast members include Robyn Hunt as Sonya, Douglas Roberts as Dr. Astrov, J.S. Pearson as Vanya, Karen Reicher as Sonya's mother, and Cindy Lynn Seiford as Helena. Esperanza Gallardo is the scenic designer. Maria Gilbert the costume designer, Sean La Motte the lighting designer, and Lawrence Crooks the sound composer and designer. (Sm.)

Bowers Theatre, Thursday, April 10 through May 4; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

WHEN YOU COMIN' BACK, RED RYDER?

San Diego State University is staging Mark Medoff's explosive drama about the arrival of two outsiders at a sleepy roadside diner in the Southwest. The normal routine is disrupted, and the regulars are taunted and bullied into revealing their innermost secrets and fears. Mack Owen directs the production, which has been designed by Margaret Perry. Members of the cast are Scott Viers, Ann Stocking, Jeff Wolf, Darren Kahler, Winona McHill, James Farnell, Sean Leonard, and Sydney Brown. (Sm.)

Experimental Theatre, Dramatic Arts Building, SDSU, Thursday, April 10 through Sunday, April 13 at 8:00 p.m.

WITNESS FOR THE PROSECUTION

The Scripps Ranch Community Theatre is staging the courtroom thriller, by Agatha Christie, about a young married man who spends many evenings with a rich old woman. When she is found murdered, he is the prime suspect. His only alibi is the testimony of his wife who, on the stand, repudiates it. Jack G. White directs the production. Members of the cast include Jerry Moorehead, Susan Bennett, Michael Miller, Tom O'Neill, Bill Woodward, Mark Chase, F. Scott Horton, Joanne G. Mayer, Warren Porter, Suzanne Tichel, and Dennis Guffy. (Sm.)

Scripps Ranch Community Theatre, 10510 Reagan Road, #100, Scripps Ranch, just east of Camino Ruiz, Mira Mesa, through April 12; Friday and Saturday at 8:00 p.m. For information call 566-7838 x701.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92128.

Late last year, an independent record label in New Jersey released a handsomely boxed, four-record tribute to the legacy of award-winning British vocalist Sandy Denny. As singer-songwriter for Fairport Convention and Fotheringay and as a solo artist, Denny had been an important contributor to the British folk-rock movement of the late-
Sixties/early Seventies. She died in 1978 from head injuries sustained in a fall down a flight of stairs in her home.

Combining the best of Denny's familiar work with previously unreleased studio and live recordings, *Who Knows Where the Time Goes?* (also the title of the Denny song popularized in 1968 by Judy Collins) is a fitting and well-deserved homage to a fine talent whose songs and singing embodied the odd mixture of sensuality, chaste innocence, evangelistic positivism, rock and roll modernism, and medieval angst that was British folk-rock. But perhaps a deeper, if less obvious, curtesy to Denny's craft was at the same time being made by an American band with a crazy name and a lead singer who seemed to have appropriated many of Denny's qualities. Identifying themselves



10,000 MANIACS

with a tag perhaps more suited to a hard-core punk band, 10,000 Maniacs had assembled a fetching sound from the spare parts of both British and American folk-rock — a sound that was held together with the fresh glue of nu-rock, warmed by Caribbean breezes, imbued with the literacy of nu-folk, and given a

rustic patina with the folksy strains of New England fiddle-shanty revels. Signed by the major label Elektra Records in late 1984 after having released two independent recordings, 10,000 Maniacs woodshedded (literally) in a cabin near their hometown of Jamestown, New York, and several months later emerged

with the raw materials for *The Wishing Chair*. A consistently engaging album, *The Wishing Chair* is both an impressive display of team spirit and a showcase for the vocal talents of lyricist Natalie Merchant, who openly admits to having been a fan of Denny (Merchant lately has introduced Fairport Convention's recordings to such

no-rock bands as R.E.M.). Like Denny, Merchant can survey serious concerns without compromising a charming vulnerability, and her lyrics about social issues, private fantasies, and human truths are in most cases wrought with an almost stingy economy of words that makes their perceptions and images all the more bold. On the traditional "Just as the Tide Was A-flowing" and the band's own "Lily Dale," Merchant's voice captures Denny's pinched, upper-register phrasing and smoked-glass, lower-register smokes with eerie fidelity. Likewise, 10,000 Maniacs manages to juggle technical proficiency and earthy, back-porch jamming in a way that recalls Fairport Convention in its prime. But if 10,000 Maniacs strikes some as a band whose strings are being pulled by beneficent ghosts, it should be pointed out that the band is derivative more in spirit than in execution.

With a total of six members playing musical chairs on a variety of instruments — including electric and acoustic guitars, mandolin, pedal steel, drums, bass, keyboards, and accordion — 10,000 Maniacs can stir up a number of old and new paints to create fresh textural compounds and musical colors. In this multiplicity, the band is more like the much-lamented Hand or the great but underappreciated early-Seventies trad-rockers.

(continued on page 28)

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SOUTHLAND CONCERTS 91X

(continued from page 17)

McGuinness Flint, than anyone else. Being an American band, 10,000 Maniacs' music is more legitimately rooted in state-side rock and roll than was that of the group's British patron saints, and the vague spiritualism that shadows *The Wishing Chair* draws more from Early American Gothic than from the Middle Ages. A perfect example is the song "Lily Dale," in which the band's electro-acoustic minstrelsy pushes Merchant's lyrics along like foam on a turbulent sea — lyrics that celebrate the singer's own penchant for collecting her thoughts in the quiet of her favorite Jamestown cemetery: come as we go far away from the noise of the street walk a path so narrow to a place where we feel at ease some think it is haunting to be drawn to the cemetery ground, as we there a witness here thankful found.

child's pose angle: a stone lamb at her feet part the matted overgrowth to read the crenelated. Obviously, this isn't your garden-variety rock band, and yet for all the ink that's been devoted to Merchant's poetry and the band's folk tethers, 10,000 Maniacs is no less pedigreed to kick out the jams than the next band. Indeed, on such tunes as "Scorpio Rising" and "My Mother the War" (a big hit in England), the group spews gravel in all directions as it goes from zero to Sixties with more horsepower than any band this side of Lone Justice or Jason and the Scorchers. In those instances, Merchant brandishes her rock and roll chops so convincingly that such powerhouse singers as Maria McKee and Katrina Leskanich might soon be forced to make room for her at the nu-rock dais. Capable of bouncing between Eighties-style dance-rock and

Seventies-vintage folk-rock without shortchanging either (in fact, adding to each), Merchant and the Maniacs prove that a young band can look over its shoulder without impeding its forward progress. *The Wishing Chair* is, I think, one of the most satisfying albums of recent times, and its material should get plenty of exercise when this band-for-all-seasons performs in its San Diego debut tonight, Thursday, at the Spirit. Also on the bill are the **Monroes** and **R.V. and the Shadows**. Music Festivals operate on the shopping mall principle: if you bring together a diversity of attractions you will appeal to a number of tastes and maximize attendance. Variety is a key ingredient in such festivals, and for years it has been a major selling point of Reggae Sunsplash, the summer festival held in Montego Bay, Jamaica, that has presented an ear-opening array of island talent

since its inception. The majority of state-side reggae fans have had to live the Sunsplash experience vicariously, mostly through reports in the press. But since the middle of last month, a streamlined version of the Jamaican musical feast has been working its way across America, giving reggae enthusiasts the opportunity to see several of the genre's headliners in one extended show. Any one of the artists performing on this tour would be (and has been) a legitimate, high-ticket concert draw. Together they represent what looks on paper like the most dynamic and diverse reggae card in some time. Leading, although not necessarily dominating, the pack is **Black Uhuru**, one of the most important and popular of the post-Bob Marley reggae artists. Beginning in the mid-Seventies as a vocal trio, the unit that was to become Black

Uhuru eventually enlisted rhythm masters Sly Dunbar and Robbie Shakespeare to produce a series of recordings that greatly influenced reggae's contemporization. Dunbar and Shakespeare provided the hardening agent that gave Black Uhuru its tough, tight, high-tech sound, one that distinguished them from earlier reggae bands and inspired many imitators. The core of the group remains vocalists Michael Rose, Derrick "Ducky" Simpson, and Puma Jones, a South Carolina woman with a master's degree in social work from Columbia University who visited Jamaica in 1977 and never looked back. Like Third World and Eddy Grant, Black Uhuru has managed to retain its musical integrity and sociopolitical relevance, while availing itself of contemporary music technology and styles. The result is a sound that is at once uniquely Jamaican and unit that was to become Black

(continued on page 20)

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Mike Marshall Mike Manning
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PIECES OF A DREAM
Wednesday, June 25

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DAVID BRADLEY & THE MANIC BAND

Although Lindley used to be part of Jackson Browne's band, Brown once said it was the goal to be Lindley's rhythm guitarist. Lindley is a true music enthusiast, light years ahead of his time. Opened David Bradley and his Manic Band seems up the right with "Tung Fu," "Blind Pig," and other original funk rock grooves.

Friday, April 11 9:15 pm

THE MAR DELS

Saturday, April 12 9:15 pm

PRESTON SMITH & THE CROCODILES

Sunday, April 13 9 pm
Tickets available at Belly Up and Ticketmaster

MINK DEVILLE
with guests
PRESTON SMITH & THE CROCODILES

Willy Deville was once part of America's 1977 "new wave" revolution. Since 9 years later, he's covered all New York universities and performed concerts, among others, in the White House. The white house band appears at the Belly Up. Preston Smith and the Crocodiles open the show.

Monday, April 14 9:15 pm
THE MAR DELS

Tuesday, April 15 9:30 pm

INTERNATIONAL REGGAE ALL-STAR

Wednesday, April 16 9 pm

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SPRAQUEMAN
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Friday, April 18
TALK BACK and THE BONE DADDYS
Saturday, April 19
BILLY VERA & THE BEATERS
Sunday, April 20
RAVE UPS and THE RANGE HOODS
Tuesday, April 22
TALE BACK
Wednesday, April 23
SOUL PATROL
Thursday, April 24
JACK RACE & THE HEART ATTACK
Friday, April 25
ETTA JAMES—Live album recording session
Saturday, April 26
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Sunday, April 27
PABLO ROSER
Tuesday, April 28

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(continued from page 18)

universal in its appeal—a point brought home when Black Uhuru became the first reggae act to win a Grammy Award (for 1984's *Anthem* album).

Like Black Uhuru, the **Mighty Diamonds** have come to represent both a breaking away from and an adherence to reggae fundamentals that characterize many second-generation reggae artists. Reggae's early ties to American rhythm and blues are nowhere more in evidence than in the Diamonds' vocal harmonies, which recall young Motown in their synchronism, drawn-but-smoothness (in performance, the Diamonds will even intersperse straight rhythm and blues ballads with their more distinctively Jamaican tunes). Inevitable showmen, the Diamonds nonetheless deliver militant and occasionally controversial messages that at times have gotten the group into hot water. Their "Pass the Kouchie" was banned by the Jamaican government a few years ago due to its espousal of marijuana's charms (the group Musical Youth rerecorded the song as "Pass the Dutchie," a couple of years later, and it was a hit). Although my personal tastes place the Meditations at the top of the reggae vocal heap, I have no argument with those who would claim that the Mighty Diamonds are the cream of contemporary reggae singers.

Judy Mowatt is a one-woman reggae production facility who writes, arranges, and produces her own material. That's enough of an accomplishment in a genre known for its rampant, non-did chauvinism. But Mowatt is no mere symbol. By kneading into her song stylings ingredients of gospel, American rhythm and blues, and even Top 40 pop, Mowatt has leavened her particular brand of reggae so that it rises above the form's inherent limitations. Singing in a strong, plaint voice that wraps itself around a song without squeezing the life from it, Mowatt at various times reminds the listener of an assertive Syreeta Wright or a fully awake Roberta Flack. Mowatt is not without her detractors, but I find her a very appealing and—considering that she is one of the very few women reggae artists making the grade—a rather courageous artist.

Rounding out the talent for the fourth annual reggae festival to be presented by radio station 91X, *Sunplash '86* features the *Syndicate* (with the great reggae guitarist *Early "Chinna" Smith*); *Leroy Sibbles*, former lead singer of the *Heptones* (a vocal group that greatly influenced the *Mighty Diamonds*); and *Tommy Cowan*. *Sunplash '86* will be held Saturday at SDSU's Open Air Theatre.

In other concerts this week, *Donna Warlick* will perform in the Civic Theatre tonight; Thursday, while *David Lindley* and *El Rayo-X* are sharing the stage with *David Bradley* and the *Manic Band* at the Belly Up Tavern; and multi-instrumentalists *Paul and Carla Roberts* at the Old Time Café. Saturday's other show brings to the Spirit Plan 9, the *Standard*, the *Resistance*, *Martyrs*, and *Tribe*. A pretty busy Sunday has country stars *Earl Thomas Conley* and *Lacy J. Dalton* at M.O.B. Farms in San Marcos for an afternoon show; the *Modern Jazz Quartet* at Atlantis Restaurant in the first installment of the new "Legends

of Jazz" series there; *Mink DeVille* at the Belly Up Tavern; *Zapp* at the Civic Theatre; and the *Reflectors*, *Crystal*, and *Automatics* at Escondido's *Whiskey Flats* in a show to benefit the Casa de Amparo shelter for abused and neglected children. On Monday, jazzman *Hal Crook* will perform two shows at La Jolla's newest well-kept secret, the *Jazz Mine*. Tuesday brings a rather bizarre double bill to the Bacchanal—*Black Oak Arkansas* (with original lead vocalist *Jim Dandy*) and *Vanilla Fudge* (with original keyboardist/vocalist *Mark Stein*). And the week both closes and begins anew with *Papa John Creach* at Elario's in La Jolla, from Wednesday night through the following Sunday.

CONCERTS

Donna Warlick: Civic Theatre, tonight, Thursday, 7:30 p.m., 202 C Street, downtown, 236-6510.

10,000 Maniacs, the Monroes, and R.V. and the Shadows: Spirit, tonight, Thursday, 9 p.m., 1130 Broadway, 276-3993.

David Lindley and El Rayo-X and David Bradley and the Manic Band: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Paul and Carla Roberts: Old Time Café, tonight, Thursday, 7:30 p.m., 1464 North Highway 101, Leucadia, 436-4030; and *Woods and Music Bookstore*, Saturday, April 12, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011.

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Monday, April 28
Tuesday, April 29
Wednesday, April 30
Sunday, May 4
Sunday, May 11
Monday, May 12
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JUDY MOWATT
THE SYNDICATE
LEROY SIBBLES
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8:30PM
SATURDAY
APRIL
12

ECHO & THE BUNNYMEN
WITH SPECIAL GUEST
THE CHURCH

8:30PM
FRIDAY
APRIL
18

THE CULT
DIVINYLS

8PM
FRIDAY
APRIL
25

VIOLENT FEMMES

7:00PM
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APRIL
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APRIL 10, 1986 21

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Joe Marchese, originals and contemporary Friday; Pogo Shannon, folk, Saturday; Rebecca Roberts, classical guitar, Sunday brunch; Dan Liberton, classical and jazz guitar, Sunday evening.

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

El Coco Leon, 3296 Mission Avenue, Oceanside, 757-7757: Live Afro-Cuban and Latin music on two separate dance floors, Friday

through Sunday, call club for information.

El Conal, 12845 Poway Road, Poway, 486-1010: Tony Carmen, contemporary, Wednesday through Saturday.

Firelake Lounge, 439 West Washington, Escondido, 745-1931: The Reflectors, rock, Thursday through Saturday; Robyn Banks, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Gil and Linda, contemporary, Tuesday through Saturday.

Hank Fogarty's, 245 West El Norte, Escondido, 743-9141: Dan

Livingston, country, rhythm and blues, and contemporary, Friday and Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: The Johnson Brothers, Top 40 dance music, Tuesday through Saturday; Tony Carmen, contemporaries, Sunday.

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co., contemporary, Tuesday through Saturday; The Belair Boys, vintage rock, Sunday and Monday.

Hotel Escondido, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Boones, oldies and contemporaries.

Wednesday through Sunday: Double Trouble, contemporary, Monday and Tuesday.

Hungry Hunter/Rancho Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: The Rondaux Brothers, contemporary, Friday and Saturday.

Ireland's Own, 656 First Street, Encinitas, 944-0233: Sean McVicker, Irish and contemporary, Thursday through Saturday, with Barbara McCarty, Thursday, and Paul Dunn, Friday and Saturday; the Paradise Street Band, Irish music, Sunday.

Japanese Restaurant Yae, 11616

Iberia Place, Rancho Bernardo Town Center, Rancho Bernardo, 485-0390: Larry Moore, contemporary, soft pop, and jazz on the piano, 5:30-9:45 p.m., Friday and Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Tony Irvine, contemporary, Wednesday and Thursday; Chuck Showalter, contemporary, Friday and Saturday.

Kylin's, 927 First Street in the Lumberyard Shopping Mall, Encinitas, 942-8161: Live music nightly, call club for information.

La Tapatia, 340 West Grand,

Escondido, 747-8282: Afro, Latin music, Thursday and Sunday; Los Kamins, Latin music, Friday and Saturday; the Mariachi Tapatio perform Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4122: The Hot Shot with Ron Bell, country, Wednesday through Sunday; Elton J.R. and the Country Gold, country, Tuesday, Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

La's, 1963 East Valley Parkway, Escondido, 746-7038: Red

Checkers, country, Tuesday through Saturday.

Millie Fleur's, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

Mira Mar, 815 North Hill Street, Oceanside, 439-6711: Casablanca with Judy Ames, contemporary Top 40, Tuesday through Saturday.

Mission Inn, 502 East Mission, San Marcos, 471-2839: The Belair Boys, vintage rock, Thursday through Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474: Barker and Orr, mirth and music, Wednesday through Saturday.

Mulaney's, 340 East Grand Avenue, Escondido, 741-0935: Live music, Thursday through Saturday, call club for information.

The Normandy, 215 North Hill Street, Oceanside, 722-4721: Freeville, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; Mirage, rock, Tuesday and Wednesday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: North Forts, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 735-4614: The Heaters, rock, Thursday through Saturday; the Thompson Brothers, rock, Sunday; Ella Ruth Piggles, jazz and blues, Monday and Tuesday; Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Paul and Carla Roberts,

international folk music, 7:30 p.m., Thursday; Patrick Ball, storyteller and harpist, 7 and 9 p.m., Friday; Mother Lugs, old-time string band, 7 and 9 p.m., Saturday; Gabriel Yacoub, French folk singer and guitarist, Sunday; Old Time Hot Night, Tuesday; Tom and Judy Carlsboms, folk music on the hammered dulcimer, 7:30 p.m., Wednesday; Sunday Brunch Concert: Catherine Espinoza, harp.

Pee Song Anderson's, 850 Palomar Airport Road, Carlsbad, 438-0880: The Elements, Tuesday through Saturday; Delene, contemporary and jazz, 6-8 p.m., Monday through Friday.

JOE MURPHY'S NIGHTCLUB & PUB
4302 Mission Boulevard, Pacific Branch 279-3226
Daily 10 am-2 am

FOUR EYES
Thursday-Saturday
Blues & boogie Sundays 4-7 pm featuring Johnny Vau on the sax

PRIVATE DOMAIN NOTICE TO APPEAR
Sunday & Monday
BLONDE BRUCE BAND
Tonight, April 10 and every Thursday 5-8 pm
OUTDOOR BBQ
T-bone steak (cook your own) corn-on-the-cob, baked potato.
All for only \$6.50. Enjoy all of this on our outdoor deck.

FRIDAYS ARE DOLLAR DAZE
Any drink in the house \$1.00, 5-8 pm
Tacos & chips with salsa also a buck. Regular menu also served.

Sundays 9 am-2 pm
ALL-YOU-CAN-EAT CHAMPAGNE BUFFET \$5.75

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Bar & Restaurant presents
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Special 2-week engagement, Wednesday through Sunday.

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JOE AZARELLO & KIRK CLAGUE
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PAPA JOHN CREACH
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"10,000 Maniacs' Whining Chair is one of the 10 best albums of the year"
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Southland Concerts
is proud to present the San Diego debut of

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with special guests
THE MONROES • R.V. AND THE SHADOWS
THURSDAY, APRIL 10, 9:00 PM
SPIRIT
1130 Buenos

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JAX TICKET AGENCY

ANOTHER "NEW" TICKET AGENCY?
We may be new, but we're not strangers. Richard Jacobson, former manager of Murray's tickets in San Diego and San Francisco, announces the opening of JAX (pronounced Jake's) ticket agency. I look forward to continuing to serve San Diegoans with premium seats to all local and nationwide events. Hi again to old friends and new ones too.

PADRES
Opening day—April 11
SOCKERS PLAYOFFS
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April 14-16
CINCINNATI
April 12 & 13
KENNY ROGERS
May 13

WILLIE NELSON
April 27
SIMPLE MINDS
April 19
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May 10
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STARDUST HOTEL
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Great jazz & dancing
with
The Denise Jeter and Bob Morss Quartet



Tuesday through Saturday 9 pm to 1 am

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Holiday Inn
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Hold Out For a Terminal Mix

Sunday:
Black Vinyl
Local Road \$1.50

Monday:
Club 10

Tuesday:
Reggae Night
Cranakaze and Kamakaze \$1.25

Wednesday:
No-Reserve Night
Wells \$1.25

Thursday:
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75¢ wells & draft

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2555 Ingraham Street
On Mission Bay next to Sea World

CLUB MIX OF SOLANA BEACH

Thursday
D.J. Greguardo 8-10 pm • No cover • 50¢ well drinks

Friday
VERMEO (vurleigo)
1. Sensation of whirling or swimming of dizziness causing giddiness.
2. Industrial strength relief for an unstable environment.

Saturday
Super Mix
Arise Party '86
D.J. Jorge's birthday

Sunday
Live Mix features **Bon Chant** • \$1.00 drafts all night long

Monday
Monday Night At The Movies

Tuesday Show
BIKINIDANCE CONTEST
1st prize \$500 cash plus over \$100 in gifts
2nd & 3rd place prizes also Early Fashion Show

Wednesday
Femme Fatale Night
Ladies only 7:30-9:30 • Free admission • 75¢ drinks plus special entertainment for the ladies. Men welcome at 9:30 pm

Cocktail hour 8:00-9:00 pm • Drinks are 75¢ • No cover
140 S. Sierra Ave. 755-6733
We do have an appearance code. We have the right to refuse anyone. Please show 21 ID.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135: The Savory Brothers, country, Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: Jack "Memphis" Tension, rock, and guests Danny and the Dogrock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: One Plus One Plus Karen Covenagh, contemporary, Monday through Saturday; the Red Cradit Band, oldies music, Sunday.

Red Bird Tavern, 13950 Poway Road, Poway, 748-4616: Ron Morin, country, 2-6 p.m., Sunday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: The Agents, rock, Tuesday through Saturday; the Rhythmic Method, rock, Sunday and Monday.

Red's Hidden Acres, 3700

Carmel Valley Road, Del Mar, 481-9656: Red Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonita, 758-3762: The Crescendos, band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Alaska, country, Wednesday, Friday, and Saturday.

Sunset Lounge, 2328 Escondido Boulevard, Escondido, 741-2541: Don Tension, country and contemporary, Wednesday through Saturday.

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

That Place Place, 2122 El Camino, Red, Carlsbad, 434-3171: Live bluegrass/country music, Saturday, call club for information.

Triple S Steak House, 1740 East Vista Way, Vista, 726-8770: The Texas Band, country, Friday and Saturday.

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 481-0727: Prefall, jazz, Friday and Saturday; Dan Liberto, classical guitar, Sunday morning.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Tony Rich, variety, Thursday; Alan Anderson and High Steppin', country and contemporary rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Room: Don's Ryder rock, Thursday through Sunday; Messenger, rock, Wednesday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7331: Jerry Base and a Touch of Country, country, Tuesday through Saturday.

clogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: The Beat Club, rock, Thursday through Saturday; the Reflectors, rock, Tuesday and Monday; Circles, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway, 748-4364: Ron Morin, country, Friday and Saturday.

Beaches

Atlanta, 2595 Ingraham Street, Mission Bay, 226-5888: The Jets featuring Kenny Morrill, vintage rock, Tuesday through Saturday; Patsyburge, jazz, Sunday and Monday.

Anelli's Restaurant, 875 Prospect Street, La Jolla, 454-2988: George Reno, all around fun sing-along pianist, 7 p.m., Monday through Saturday.

"Baba Belle" at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: The Clue, rock, Tuesday through Saturday; Cheatin's Jazz Quartet, jazz, Sunday; Piano bar: Marshall Griffith, Tuesday through Saturday; Bob MacLeod, Sunday and Monday. Phil Beeber plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Big City Blues, blues and rhythm and blues, rock, Thursday and Saturday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campdell), Pacific Beach, 724-8239: Phil Beeber, classical guitar, Saturday evening.

Carlos Murphy's, 1904 Quivera Way, Quivera Basin, 223-8061: The Hypnotic Revue with hypnotist Marshall Sylver, 9 and 11 p.m., Thursday; recorded music, Friday and Saturday; the Fame Connection, audience participation recorded music sing-along presentation, Sunday through Tuesday; Original Oldies Show of recorded oldies with D.J. Mason Lewis, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Mark Meadows with Pacific Highway, jazz, Thursday; Crosbie, vintage rock, Friday through Tuesday; Ella Ruth Piggie, jazz and blues, Wednesday.

Club Chisel, 5046 Newport Avenue, Ocean Beach, 222-5300: Messenger, rock, Thursday through Sunday; the Models, rock, Sunday through Tuesday; the Beat Club, rock, Wednesday.

Diago's, 860 Garnet Avenue, Pacific Beach, 272-1241: The Heroes, rock, Sunday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Rose Allien, jazz, Thursday through Sunday; Joe Asarello and Kirk Cagay, jazz, Monday and Tuesday.

Haleys, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Automatics, rock, Tuesday through Saturday with the Beat Club, rock, Tuesday; Street Chord, rock, Sunday and Monday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel Del Coronado, 1550 Orange Avenue, Coronado, 435-6013: Ocean Terrace Lounge: The Spud Brothers, comedy and rock, Tuesday through Saturday evening; the Variations, contemporary, 2:30-5:30 p.m., Sunday. Crown Room: Doug Ulrich, pianist, 5:30-9:30, Friday and Saturday from 6-10 p.m. Palm Court (beginning at 4 p.m.): Bill McNamara, Thursday through Saturday; pianist Ron Singer, Tuesday and Wednesday.

Hotel La Jolla, 7766 Pay Avenue, La Jolla, 454-3001: Rita Moss, pianist and singer, Wednesday through Friday; Jackie Kendall, French songs, Tuesday evening.

Hyatt Islandia Hotel, 1441 Quivera Basin Road, Mission Bay, 224-1234: Southwind, jazz and contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Jazz Muse Records, 737 Pearl Street, La Jolla, 454-0832: Hal Crook, jazz, 7 and 8:30 p.m., Monday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-3220: Four Eyes, rock, Thursday through Saturday; Private Domain, rock, Sunday and Monday; Notice to Appear, rock, Tuesday and Wednesday.

La Jolla Brother's Cajun House, 1298 Coast Walk and Prospect Street, La Jolla, 456-0707: Live music, Friday and Saturday, call club for information.

La Saine Maxine, 1250 Prospect Street, La Jolla, 454-2434: The Latin Five, Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: The Tupples with Rick Wells, vintage rock, Thursday through Sunday.

McP's, 1187 Orange Avenue, Coronado, 435-5286: Live music nightly except Sunday, call club for information.

Mexican Village, 120 Orange

Richard Slayter, classical guitar, Sunday brunch.

Carlos Murphy's, 4302 La Jolla Village Drive, La Jolla, 457-4170: Tommy Rocket, comedy and music, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday; the Hypnotic Revue with Marshall Sylver, hypnotist, 8:30 and 10:30 p.m., Wednesday.

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Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

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Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-3220: Four Eyes, rock, Thursday through Saturday; Private Domain, rock, Sunday and Monday; Notice to Appear, rock, Tuesday and Wednesday.

La Jolla Brother's Cajun House, 1298 Coast Walk and Prospect Street, La Jolla, 456-0707: Live music, Friday and Saturday, call club for information.

La Saine Maxine, 1250 Prospect Street, La Jolla, 454-2434: The Latin Five, Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: The Tupples with Rick Wells, vintage rock, Thursday through Sunday.

McP's, 1187 Orange Avenue, Coronado, 435-5286: Live music nightly except Sunday, call club for information.

Mexican Village, 120 Orange

Richard Slayter, classical guitar, Sunday brunch.

Carlos Murphy's, 4302 La Jolla Village Drive, La Jolla, 457-4170: Tommy Rocket, comedy and music, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Sunday through Tuesday; the Hypnotic Revue with Marshall Sylver, hypnotist, 8:30 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivera Way, Quivera Basin, 223-8061: The Hypnotic Revue with hypnotist Marshall Sylver, 9 and 11 p.m., Thursday; recorded music, Friday and Saturday; the Fame Connection, audience participation recorded music sing-along presentation, Sunday through Tuesday; Original Oldies Show of recorded oldies with D.J. Mason Lewis, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Mark Meadows with Pacific Highway, jazz, Thursday; Crosbie, vintage rock, Friday through Tuesday; Ella Ruth Piggie, jazz and blues, Wednesday.

Club Chisel, 5046 Newport Avenue, Ocean Beach, 222-5300: Messenger, rock, Thursday through Sunday; the Models, rock, Sunday through Tuesday; the Beat Club, rock, Wednesday.

Diago's, 860 Garnet Avenue, Pacific Beach, 272-1241: The Heroes, rock, Sunday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Rose Allien, jazz, Thursday through Sunday; Joe Asarello and Kirk Cagay, jazz, Monday and Tuesday.

Haleys, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Automatics, rock, Tuesday through Saturday with the Beat Club, rock, Tuesday; Street Chord, rock, Sunday and Monday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel Del Coronado, 1550 Orange Avenue, Coronado, 435-6013: Ocean Terrace Lounge: The Spud Brothers, comedy and rock, Tuesday through Saturday evening; the Variations, contemporary, 2:30-5:30 p.m., Sunday. Crown Room: Doug Ulrich, pianist, 5:30-9:30, Friday and Saturday from 6-10 p.m. Palm Court (beginning at 4 p.m.): Bill McNamara, Thursday through Saturday; pianist Ron Singer, Tuesday and Wednesday.

Hotel La Jolla, 7766 Pay Avenue, La Jolla, 454-3001: Rita Moss, pianist and singer, Wednesday through Friday; Jackie Kendall, French songs, Tuesday evening.

Hyatt Islandia Hotel, 1441 Quivera Basin Road, Mission Bay, 224-1234: Southwind, jazz and contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Jazz Muse Records, 737 Pearl Street, La Jolla, 454-0832: Hal Crook, jazz, 7 and 8:30 p.m., Monday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-3220: Four Eyes, rock, Thursday through Saturday; Private Domain, rock, Sunday and Monday; Notice to Appear, rock, Tuesday and Wednesday.

La Jolla Brother's Cajun House, 1298 Coast Walk and Prospect Street, La Jolla, 456-0707: Live music, Friday and Saturday, call club for information.

La Saine Maxine, 1

Bonita Casa
♦ STEAK AND SEAFOOD ♦

SECRETS



Performing
POP JAZZ
Every Friday, Saturday & Sunday
from 9 pm throughout April
HAPPY HOURS 4-7 pm. Hot hors d'oeuvres,
beer, wine and well drink specials.
Come meet: Robo, Bobbie & Lorraine, our bartenders

4475 Bonita Rd., Bonita • 267-7700
At the golf course in the heart of Bonita

actor's, 1403 Rosecrans Street, at Loma, 226-1871. Downstairs: Herman Clifford and Frankie Melin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday; Louise Valdez, pianist, entertains from 5-9 p.m., Wednesday through Saturday.

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1130 Burnside Ave. 376-3593
Cocktails, dancing, air-conditioned — 21 on up

THURSDAY, TONIGHT *From New York, Electro Records:*
10,000 MANIACS mixing the bright, highly emotional instrumental sound of REM with the vocals of a singer who sounds as if she spent her adolescence in an English folk group. Eloquence and a winsome, seductive purity. If you like the Richard Thompson or Kate Bush type, you'll love her. **W**
THE MONDOOBS and **R.V. & THE SHADOWS**
Advance tickets at all Ticketmaster outlets, and the Spirit

FRIDAY, APRIL 14 Buddy Ebs, Chris Sullivan, Jack Penney and G.D. White. *From Los Angeles*
THE JACKS
with L.A.
ROCKIN' REBELS and
PLAYGROUND SLAP
plus
BUDDY BLUE
Opening the show
at 10:00 p.m. Tickets: \$10.00. Proceeding to 10:30


SATURDAY, APRIL 15 From Rhode Island, ending the cool decade of vintage 1960s and the guitar excitement of the 1960s, coming back to the 1970s with a new sound in rock & roll. The innovative rock & roll band (strongest recording artist)

PLAN 9 with
THE STANDARD and **THE RESISTANCE** plus
MARTYRIS and the debut of **NEW THOSE** opens their

TUESDAY, APRIL 16 **IN REV PENDING**
"DOWN THERE" Live ambient, beautiful noise, experimental, spontaneous avant garde, non-linear blend underground music & poetry. With
CLOUD 9 and **JASIN** Show up and do anything you want on

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Live music 7 nights a week!
1595 Sports Arena Blvd. 222.5-5796. Across from Sports Arena

Thursday-Saturday
April 10-12
9:00 pm-1:30 am
SCARLET



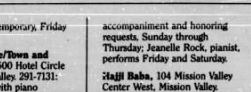
Thursday & Wednesday
April 15 & 16
CRYSTAL

Thursday is
NIGHT OF WINE & FASHION
75¢ wine by the glass plus
THE FANTASY FASHION AUCTION

Saturday is
75¢ MARGARITAS AND FREE COVER
Both from 7:00-9:00 pm

Wednesday is
91X HAPPY HOUR
with Katie Manor & Bryan Jones 91c shooters, 25¢ draft beers &
FREE food from 6:00 pm to 9:00 pm

Upcoming:
GREG KINN April 27, 9 pm
Tickets \$12.50 in advance & available at all TicketMaster outlets



Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley: 299-2828: The Siers Brothers, rock, Thursday through Saturday, with Street Choir, rock, Friday and Saturday; the Bruce Cameron Ensemble, jazz, Sunday brunch and evening, and Monday evening;



Mony Mony's

The music 7 nights a week!
3597 Sports Arena Blvd. • 224-5596 Across from Sports Arena

Thursday-Saturday
April 10-12
9:00 pm-1:30 am
SCARLET



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FREE food from 6:00 pm to 9:00 pm

Upcoming:
GREG KIHN April 27, 9 pm
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1. Always free admission (18 year olds and up)
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3. The best margaritas made with fresh lemon, Cointreau and the finest tequila
4. 12 oz. beer 80¢
5. BEER BUCKET \$4.00 with 6 bottles



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Thursday, Friday & Saturday, April 10, 11 & 12
Thursday 8 pm-12 midnight
Friday & Saturday 9 pm-1 am
No cover • no minimum



Harvey & the 52nd Street Jive

Sunday, April 13
7-11 pm
Paul Montesano
Tropical Jazz
Sundays 4-7 pm
No cover • no minimum

Happy Hour 7 days a week - 4-7 pm

On piano - Jerry Mainick

MONDAY: Shrimp & Seafood	FRIDAY: Chef's Choice
TUESDAY: Mexican Fiesta	SATURDAY: Gourmet Chili & fixins'
WEDNESDAY: Italian Night	SUNDAY: Gourmet Chili & fixins'
THURSDAY: Chicken Night	Daily drink specials

Fatburger play jazz during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Forward Motion, Top 40 dance music, Tuesday through Saturday; the Cottonmouth D'Arcy Jazz Vipers with Chris Norris, traditional jazz, 5:30 p.m., Sunday; the Wanderers, vintage rock, Monday.

The Moonflow, 4615 Clairemont Drive, Clairemont, 273-1022: Passage, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Rick's, rock, Tuesday through Saturday; the Procrastinators, rock, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Pro Brighams Preservation Band,

Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavili vs Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Sound Investment, contemporary, Tuesday through Saturday; D'Arcy Jazz Vipers with Chris Norris, traditional jazz, 5:30 p.m., Sunday; the Wanderers, vintage rock, Monday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: Ramrod, classic rock, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Pilot, contemporary, Friday and Saturday.

Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0907: The John Lewis Project, contemporary, Friday and Saturday.

Spirit, 1130 Buena Vista, Bay Park, 276-3993: 10,000 Maniacs,

rock, the Monroes, rock, and the Shadows, rock, Thursday; the Jacks, rock, the Rockin' Rebels, rock, Playground Slap, rock, and Buddy Blue acoustic, Friday; Plan 9, rock, the Standard, rock, the Resistance, rock, the Martins, rock, and New Tribe, rock, Saturday; avant-garde industrial noise music night with Jim Call and Cloud Nine, and Jam, Tuesday; Burning Bridges, rock, Last Treaty, rock, and the Slurps, rock, Wednesday.

Springfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa, 565-2772: Jo Thorne, piano bar, Wednesday through Saturday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511: Coral Room: Passion, contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday; Crane Room:

Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Kpresso, contemporary, Thursday through Saturday; Paradise, keyboards and vocals performing everything from standards to contemporary, Sunday and Monday; the Procrastinators, rock, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Dusty Best, contemporary, Tuesday through Thursday; First Effort, contemporary, Friday and Saturday; Frank Dexter, contemporary, Sunday and Monday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 566-6677: Ray and Laine Correa with Bert Miller on drums, swing, pop, nostalgia, and

contemporary dance music, Thursday through Saturday; Jo Thorne, piano variety, Sunday; Peter Jay, contemporary, Monday through Wednesday.

Wagner's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steve Cranz, country, Tuesday through Saturday; Hawkeye, country, Sunday and Monday.

Your Palace, 32282 Governor Drive, University City, 453-4444: Jimmy Corrao with vocalists Sharon Andrews, jazz, Thursday through Saturday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Gabriel's Grill: Mile Lane, elegant dinner music, 6:30 p.m., Wednesday through Sunday; Dining Room: Norel, harpist, plays Thursday through Saturday evenings during dinner.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-4358: The California Transfers, contemporary, Wednesday through Saturday; Fatburger, jazz, Tuesday.

Astec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3335: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtown, 544-0822: Richard Slater, classical guitarist, 6:10 p.m., Friday and Saturday evening.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palms), Hillcrest, 692-3370: Richard Cline, ragtime guitar, Thursday and Sunday; David and Francisca Savage and Friends, classical viola duets, Friday; Lori Bell, jazz flute, Tuesday and Saturday; Bob Hart, classical piano, Wednesday.

Cafe del Rio, 1549 El

Prado, Balboa Park, 234-8511: Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday and Saturday.

Cafe Vienna, 3619 College Avenue, 265-1446: Johnnie B., accordion music sing-along, Friday through Sunday.

Caravaggio's, 1119 Sixth Avenue, downtown, 232-2747: Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours.

The Co-Co Club, 4383 University Avenue, 283-8213: Johnathan the Texas Flash, horroving variety requests, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: Too Much Fun, jazz, Tuesday through Saturday.

Dunkies, 4225 El Cajon Boulevard, East San Diego, 283-6881: Piano bar: Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drewy Magg's, Thirty-first and University, North Park, 298-8584: Karl Anthony and Omar Ken, spiritually oriented original music, Thursday; the Perfect Cure, traditional music of the British Isles, Friday; the Paradise Street Band, Irish music, Saturday; Pato Sevilla and Rodrigo, concert

flamenco guitar in solo and duets, Sunday; Old Time Host Night, Monday; Cathy Curtis, guitarist/songwriter, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Eddie Gold, show tunes and contemporary music on the piano, Thursday through Saturday; live music, Sunday and Monday; call club for information; Barbara Casler, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jive, jazz, Wednesday through Saturday.

Hamburguesas, 4016 Wallace Street, Old Town in the Bazaar del Mundo, 295-6584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarradero, Post Hotel Lounge, 1355 North Harbor Drive, downtown, 232-3861: The Denise Jeter and Bob Morris Quartet, jazz, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar: Live music, Friday and Saturday; call club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter

Island, 234-3577: Piano Bar: Rick Ruffi, Tuesday through Friday happy hours; Chris Curtis, Wednesday through Saturday evenings; Indoor Stage: New Show, jazz, Sunday and Monday.

Imperial House, 505 Kalmia Street at Park Boulevard, Hillcrest, 234-3525: Wayne Jurek, jazz, Tuesday through Saturday; with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Jurek and Hank Young, jazz, Friday and Saturday; Judy Dople and Deborah Ryder play variety music during the Thursday and Friday happy hours.

"The Invader," at the dock, 1066

THE NEW CLUB CHALET
The best in current dance music live & recorded 7 days a week.

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MESSENGER
Live music starts 8:30 pm Wed. & Thu. 9:00 pm Fri. & Sat. 8:00 pm Sun. NO COVER SUNDAY-THURSDAY

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THU. - 95¢ KAZIS
FRI. - \$2 ICED TEAS
SAT. - 95¢ KAZIS
SUN. - 95¢ MILLER DRAFTS
MON. - \$1.05 TEQ. SHOOTERS
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WEDNESDAY

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Tuesdays & Wednesdays 8 pm-12 am, Opening April 15.
Happy Hour - Monday through Friday, 4:30-7:30 pm with complimentary hors d'oeuvres.

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DIONNE WARWICK	APRIL 10
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WILLIE NELSON	APRIL 27
PADRES' HOME OPENER	APRIL 11
REGGAE SUNSPASH	APRIL 12
JUDAS PRIEST	MAY 10
KENNY ROGERS	MAY 13

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GEORGE MICHAEL • SHEENA EASTON
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3330 La Jolla Village Drive, Suite 208, Sports Arena
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JAZZ
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Humphrey's presents the best of the 'Late Nite' jazz as one of San Diego's hottest local bands performs on Humphrey's indoor stage!

SUNDAY, APRIL 13
Hosted by Art Good
NEW SHOOZ 8:00-midnight

MONDAY, APRIL 14
NEW SHOOZ 8:00-midnight

Complimentary hors d'oeuvres 6:00-8:00 pm/drink specials
Don't miss an exciting meeting!
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Seafood Restaurant & Oyster Bar

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Drink specials nightly • Formerly the Windrose Restaurant

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Enjoy San Diego's finest light entertainment in our intimate, lively setting. Serving a variety of tasty items including the famous Shooter Burger, we feature a unique and unusual selection of cocktails.

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Monday 6-11 p.m.
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MONK'S
10475 San Diego Mission Road • 563-0060 (3 blocks east of the stadium)

FORWARD MOTION
Tonight
Thursday, April 10-
Saturday, April 12
Tuesday, April 15-
Saturday, April 19



Great nostalgic Rock 'n' Roll with
THE WANDERERS
Monday, April 14 &
Monday, April 21



HEART & SOUL
Tuesday, April 22



CALIFORNIA TRANSFER
Wednesday, April 23-
Saturday, April 26

Every Monday & Tuesday is
DOLLAR NIGHT
All well, wine & beer, is \$1.00. Everything else is \$1.75.
8:00 pm till closing

North Harbor Drive, downtown.
298-4066: The B Street Band,
contemporary, night.

Jane's Hickory Wood Barbecue,
5312 El Capon Boulevard.
286-8220: Talent show and host
night with Eileen Hay performing
everything from country to folk
and contemporary, 7:30 p.m.,
Wednesday.

Judy Rogers, 807 West Harbor
Drive, Seaport Village, 233-4300:
Old Ridge, comedy and music,
Wednesday through Saturday, Tom
Cunningham, contemporary.

Sunday and Tuesday

La Maison/Galerie 5, 3681 Fifth
Avenue, Hillcrest, 298-0119: Live
music, Saturday, call club for
information.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017:
Coalition, jazz, Wednesday and
Thursday, King Beal's Blues,
blues and rhythm and blues,
Friday and Saturday, live music,
Tuesday, call club for information.

**The New Generation Dance
Club**, 1025 Eleventh Avenue (at
Broadway), downtown, 234-0505:
The New Marines, rock, Eleventh
Hour, rock, and Dress for Success,
rock, Saturday.

Oasis Club, 3184 Market Street,
downtown, 237-9772: Pro
Brigham's Preservation Band,
Dixieland jazz, 3-7 p.m., Sunday;
Roxie Skunk, recorded reggae
music, Monday.

O'Hungry's, 2547 San Diego
Avenue, Old Town, 298-0133: Ron
Wheeler, contemporary, Thursday

and Saturday.

Our Place Pub at Mikasa's,
2424 Fifth Avenue, Hillcrest,
232-1773: The Bill Shreve
Quintet, jazz, Friday and Saturday;
the Jaime Valle Quartet, jazz,
Sunday.

Papaya Restaurant, 861 West
Harbor Drive, Seaport Village,
232-7581: Paradise (Greg Glover
with Karol Kippi), keyboardist and
vocalist performing everything
from standards to contemporary,
Wednesday through Saturday.

Patrick's II, 428 F Street,
downtown, 233-3077: Pro
Brigham's Preservation Band,
Dixieland jazz, early evening
Thursday; P.M., contemporary,
Friday and Saturday; the Aubrey
Pay Quintet featuring Fran
Loskoto, jazz, Tuesday and
Wednesday.

Reel Gusto, 4105 Taylor Street,
Old Town, 295-5111: Two Pieces,
Sixties and Seventies hits, Friday;
DJ Jim Anthony spins platters on
Saturday.

Reuben E. Lee's, 880 Harbor

Island Drive, Harbor Island.
291-8770: Fortune, Top 40 dance
music, Thursday through Saturday.

Roadie O'Grady's, 3402 Adams
Avenue, Normal Heights,
284-7666: Eugene Karolyane,
variety, Wednesday and Thursday;
Eamon Carroll and Bill Craig, Irish
music, Friday and Saturday; Robin
Henkel, blues and jazz guitar,
3:30-7:30 p.m., Sunday.

San Diego Harbor Excursion,
Harbor Drive and Broadway,
downtown, 234-4111: David Watson
and the Gathering, contemporary.

Friday and Saturday; the Aubrey
Pay Trio, jazz, Sunday brunch.

Sheraton Harbor Island,
Reflections, 1380 Harbor Island
Drive, Harbor Island, 291-2900:
Dewezan, Top 40 dance music,
Tuesday through Saturday; Jets
featuring Kenny Monell, vintage
rock, Friday happy hour.
Shepherd's Restaurant: Vicki
McMaster, standards and pop from
the Thirties to the Eighties on the
harp, Wednesday through Sunday;
Gail Dietrich, classical harp,
Tuesday.

Smedley's Baseball Inn, 505
Fifth Avenue, downtown, 233-8519:
Eddie Preston, vintage pop,
contemporary and jazz, Thursday
and Friday.

Sternwheeler Showboat, at the
dock, 1066 North Harbor Drive,
downtown, 298-8066: The Pier
Group, contemporary, Tuesday
through Saturday.

TNT Lounge, 63231 Imperial
Avenue, Encanto, 283-2993: The
Sugar Trio, jazz, 7-11 p.m.,
Wednesday and Thursday, 5-8
p.m., Friday and Saturday, and

6-10:30 p.m., Sunday.


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

**Top of the Park Lounge/Park
Manor Hotel**, 525 Spruce Street,
Hillcrest, 299-9002: Top of the
Park: Daniel Jackson, pianist, 5-8
p.m., Wednesday through Friday;
the Daniel Jackson Ensemble,
jazz-blues fusion, Friday and


Saturday, Paul Reiding, pianist,
Sunday brunch, and Tuesday
happy hour, Labordene: Diego
Correia, classical guitar, 6:30
p.m., Tuesday through Sunday.

Trojan Horse, 6179 University
Avenue, East San Diego, 582-1070:
The Blitz Brothers, rock, Thursday
(through Saturday); Pantera, rock,
Sunday.


Tuba Man's, 2551 University
Avenue, North Park, 295-9426:
The West Coast Band, rock,
Friday; Nall and Vaid, rock,
Saturday.



Rock & Roll — '50s-style



**The Ducktail
Revue**
Thursday, April 10



Catillages
Friday, Saturday
and Wednesday
April 11, 12 & 10

Live Jazz
Every Sunday evening 6-10 pm

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- Fresh fish, seafood, chicken, steaks
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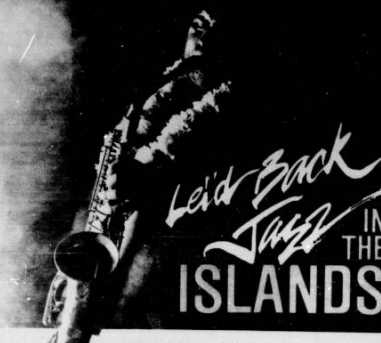


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in the Shelter Island Marina Inn




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Slip into Spring with Leid Back Jazz in the Islands
Lounge at the Hanalei Hotel. Here, you'll discover an
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surroundings, and exotic food and libation.
And, as always, there is no cover charge in the Islands,
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Plus music by
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Tuesday-Saturday from 8:30 pm



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2 week special

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This Tuesday & every Tuesday 6:00-9:00 pm
ORIGINAL MUSIC SHOWCASE
with
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U.S. Grant Hotel, 326 Broadway, downtown. 232-3121: Lobby: The Fred Benedetti Trio, cello, flute, and guitar chamber music, 4:30-8:30 p.m., Tuesday through Saturday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Kathleen Scheide, harpsichordist, will play and discuss Bach, Scarlatti, and Duphy, 8 p.m., Friday; Paul and Carla Roberts, international folk music, 8 p.m., Saturday.

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

East County
Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Baines and Don Dunne, Irish music, Wednesday, Thursday, and Sunday; Brian Connolly, Irish music, Friday and Saturday.

The Boondocks Restaurant,
8320 Parkway Drive, La Mesa.
465-3660: Dale Pearson,
contemporary music on the piano,
Tuesday through Saturday; Jim
Moore, piano variety; Sunday and
Monday; Craig Jones, piano, 5 to 8
p.m., Friday.

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

Cafe Vid, 7353 El Cajon Boulevard, La Mesa. 460-7353; Mike and Dave from Chaos Productions spin platters

Thursday; contemporary recorded dance music with Tom and Charles, Friday and Saturday; Carol Reynolds and the Kashai Dancers perform at 10 p.m., Tuesday; the Accessories, rock, Wednesday.

Drive, La Mesa. 698-9757; Bolton/Dallas, rock, Wednesday through Saturday; the Star Party, recorded music and video audience participation presentation, Sunday and Monday; hypnotist Marshall Sylver presents the Hypnotic Revue, Tuesday night at 9 and 11 p.m.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: *Joey and the Stingrays*, contemporary, Friday and Saturday.

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

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Carol Curtis, piano variety, Wednesday through Friday; piano variety, Wednesday through Friday; Carol

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Elton J.R. and the Country Gold, country. Friday and Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Bustin' Loose, country, Thursday


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Horseshoe Tavern, 7664
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469-6344: The Classics, nostalgia
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Kelly's Pub, 6344 El Cajon

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Brent Bowers, contemporary
favorites, Thursday and Saturd
Featherstone, contemporary, ru
Friday.

Lakeside Hotel, 9940 River

Street, Lakeside, 443-9591: Ron Morin, country, Wednesday and Thursday; Swingin' Amiss, country Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine. 445-5545: Craig Jones, sing-along favorites, ballads, jazz, and a bit of country. Friday through Sunday evenings.

Live Oak Springs, Old Highway
80 Boulevard, Jacumba. 766-4288.
Live music, Friday and Saturday,
call club for information.

Lorenzo's, 596 Broadway, El

Cajon. 442-9696: Darci Daniels and Flashback, contemporary, Thursday through Saturday; Joey and the Stingrays, contemporary,

Sunday and Monday: Alibi, contemporary, Tuesday and Wednesday.

Magnolia Mulvaney's, 886 Magnolia Avenue, Santee. 448-8550: The Heroes, rock Friday and Saturday.

447-3954: The Baja Strings, 40 dance music, Thursday through Saturday, Braç, contemporary Sunday through Wednesday.

Ole Wagon Wheel, 8646 M
Gorge Road, Santee. 449-62
Martin Eddy and Country B
country, Friday and Saturday

The Outpost, 652 Grand Avenue
Spring Valley. 164-9007; Laredo,
country, Friday and Saturday.

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

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Ipsos Facto, rock, Tuesday through Saturday; Mirror, rock, Sunday and Monday; Hypnotist Dr. James

Downs performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Live music, Friday and Saturday, cash bar for information.

Pizza Plus, 764 Jamacha Boulevard, El Cajon, 444-3300. Live music, Friday and Saturday call club for information.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: Robert Taylor, country, Friday and Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Live music, Friday and Saturday; call club for information.



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APRIL 10, 1986 37

APRIL 10, 1986 39

Hollywood clichés of World War II cheerleading sounds like it might be Santee Village B. Sports Arena 6.

Tyler Moore does well enough with the sitcom stuff, not so well with the soap. Christine Lahti does better with both. Ted Danson, Sam Waterston; written and directed by Allan Burns. 1986.
* (Grossmont; La Jolla Village; Wiegand Plaza 6)

Kagemusha — This would be the most formidable element of any cinematic battle between the forces of the earth's comets and heaven-sent lightning effects frequently bring to mind one or another of the Old Masters of the Japanese sword (and, for that other), only unlike them Kurosawa can make you look at his images exactly as long as he wants you to. It's a pity that the film is so much the work of a man who is so much the work of a man. THE PRISONER OF ZENDA storyline, about a lowly peasant who is a dead ringer for a powerful lord and stands in for him in his last moments, is a little old-fashioned. It is burdened down by the studied pictorial effects that it takes seemingly forever to drag itself to the end of the film. The film is a bath: when war comes a way (off screen) and with the humbling casualty count of something like 800 to nothing. Slow and stubborn, it's a pity that Kurosawa's previous visuals over a merely anecdotal plotline, Kurosawa seems to be

working more out of pride than inspiration, although there are plenty of moments when the latter is evident too. He commands a certain respect, somewhat in the manner of an imperious schoolmaster, and in that same manner he induces a certain amount of squirms and mutters. With Tatsuya Nakadai. 1980.

*** (Ken, 4/15)

Kiss of the Spider Woman — The basic situation is a combustible one. A political prisoner named Valentín shares a cell with a homosexual pederast named Molina in an unnamed Latin American country. The homosexual, who is eventually revealed to have been bribed by prison officials to worm information out of his cellmate, but by then has developed a genuine bond with the man, helps to pass the time, as well as to get the conversational ball rolling, by recounting the plot of his favorite old movie: a Nazi propaganda piece in the form of a *CASABLANCA*-like thriller, with all the

[illegible]

Lucas — The initial situation is quite lethal, grounded as it is in something so nearly universal as the Pygmalion impulse. A fourteen-year-old mist — academically "accelerated," a "prodigy," a "genius," a "connoisseur" but not a collector of insects — is the first person to lay eyes on the new girl in town (in her tennis leotards, and of course in slow-motion). The first time the "new" meeting takes place near the end of summer vacation and before she can have heard anything of his reputation, and with just enough time to "get a good look" at her with his bias against the "superficial" (a key concept with him) and his catchphrase, "Keep an open mind" — particularly applicable, for example, to older women — and to his relationships (the girl, like the rest of the hero's classmates, is sixteen). But sure enough, once school is back in session and she is left to fend in society — the "new" is bound to do that — something as "superficial" as

[illegible]

Spielberg's 1941 (Spielberg was one of the executive producers here; director Benjamin Dieterle) There is perhaps more than a little of Spielberg in *1941*, which seems pretty clever, or at any rate pretty unaggressive, the extreme long shot through a second-story window of someone looking down at the city below. But by that point the awe is apt to be pretty firmly set, Tom Hanks, Shelley Long 1986.

• Carolus Cernia de Collogne
• Placida Cernia de Collogne
• Rancho Bernardino 6, Santa Fe Ind.

[illegible]

and his house plays a role in the film. The director, who drives a 1972 Model A whose window- and bumper-stickers give mute expression to the director's otherwise well-stopped liberalism, is called "The Great American Stop Strp Mining." For all its finissness, there is a lot to be said for a movie that attempts to resurrect as a folk hero, or erect as that for the first time, a character who is not a stock jerk, in his uniform of baby-blue smock. There is a lot to be said simply for the drugstore set itself, which exists in a kind of time-warped limbo, and for the fact that for any movie designed as a vehicle for the personality of James Garner, who has always deserved better on the big screen: (The title screen is a blackboard with the words "The Great American Stop Strp Mining" written in white chalk, and the only thing that is kept for keeping with his character, inasmuch as even here he deserves a better, maturer, more deserving co-star than Tony Fretty. 1985.)

Off Beat Comedically with Judge Reinhold, Meg Tilly, and Harvey Keitel, *My Blue Heaven* (1990, Warner) (Carouse) Cinema 6; College: Fil: Hill Cinema, Oceanic 8; Parkway: 10; Video: 10; Rental: 10; TV: 10; U.S. Glasshouse 6; U.S. Horizon Plaza 7; University Towne Centre, from 4/10.

The Official Story — And an odd and durable story too: the tale of a woman, a bourgeois, namely an Argentine history teacher who comes to realize that her 15-year-old might be one of the *desaparecidos* — missing children kidnapped by the state to profit into good homes. The climate of complacency is set up by the director's shot into something more serious is properly grating. The film's lurid, over-the-top dumbstruck horror. Even after that, the drama takes a life in moniment and the film's tone is more of a cold, pallid and dingy. Norma Aleandro does what she can, and more than makes up to, to supply what she isn't there: her portrayal of moral questioning approaches the profound. *A* (D) *Video: 10; Rental: 10; TV: 10.* Directed by Luc Puenzo. 1985.

Out of Africa — Isak Dinesen's life as a coffee grower in Kenya, before, during, and after World War I, is almost the stuff of an Edna Ferber novel. The novel's only touch of vulgarity (but not of sheer bulk) prevents it from being that, and prevents it from being very exciting or eventful in any way either. The novel's only touch of emotional punch at the end — its fact-fueled staggering flurry of them, by way of several wrenching farewells — but it's a bit of a wall hit then. In the meantime, "you've got sympathy," or something on that order, will have to tide you over. Meryl Streep, though she must wear a whole closetful of the worst hats in creation, and though she is a little bit like the definitive authority of her British, Polish, or Oklahoman, is surprisingly adequate to the physical demands of the role, with a brambly tangle of hair that is not a wig, and a face that, in distress, is not with a convincing stop-

as an impromptu Reactor, as he said, an artistic, social and sexual (isn't any actor much the foolboob cowboy and too no no and condescending superstar. With Keanu Brando, written and directed by Sydne ** (College, Film, Sweetwater 6, UA University Towne Co Twin)

Pretty in Pink — Two-way street, the pernicious either/or occasional "no" and speck of decency worthwhile lesson assumption in John screenplay is that teaching doesn't work. Or maybe it's taught to teenagers case subtlely has with Molly Ringwald and the wrong side of the possessed of tons of esteem, humility, to catchily devotional. Despite all that, she's the character par excellence built in cinema.

so fortunate in what the Anthony Michaels line otherwise knew as courtly jester, class clown, and the harpist who loves the harpist so devoutly. He does so in the sense that he has made wads of dentists inside their cheeks, the offspring of their will to grow up to look like Brando in *THE GODFATHER*, Andrew McCarthy, speckled red kid, is a match physically, but himself sympathetic to cheek motif by pure alchemy by Steve Lauer. *Harmon* by Steve Lauer directed by George C. (Cinerama; Oceana; Bernardo 6; South; Sports Arena 6; Swans Escondido 8; Universal Centre)

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Sleeping Beauty — A splendid villainess named Maleficent, with yellow eyes and black horns, and splendid final minutes where the Three Good Fairies attempt to rescue Prince Phillip from the clutches of the evil sorceress. Forbid! A tiny bit of draggy to the point. Produced in 70mm by the Disney animation team. 1959.

Spies Like Us — (Carolus Cinema 8, College matinees; River Hill 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824

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There Can Be It

and snags here, but there is enthusiasm to be taken, too, in the prospect of an artificial canal system. In any event the past performance of the caper isn't a problem for the rest of the world, but it is for Ben Kinsley, looking and acting like Ben Gazzara's ungrammatical brother, who is very touching as the primary ship clerk who masterminds the plan, when he is not preoccupied with, for example, scrubbing up the stove or the tubs after their use by the inconsiderate foreigner in the rooming house. And Glenda Judd is surely more touching than any actress who is to say more tentative or even arm-twisting, as the inarticulate, childless, and somewhat overbearing owner of a pet watermelon beetle, who comes in on the scene. But a couple of smaller performers—*one* pound for as they say—yield nothing in their touchyness to the larger ones. Helen Hester, as Kinsley's mother, who ventures into American modest social aggression in an attempt to defuse apostrophes, and

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cameo appearance by Ski Noe himself, in galling looks, can't help.) Director John Landis tries to maintain a deadpan surface (and additional cameo by incoignite like Ray Harryhausen, Costa-Gavras, and Bob Swaim can't hurt), but the comedy on the floor of pipes won't draw. Injokes and pushes through. And Chevy Chase and Dan Aykroyd are far too smug and self-assured under their incompete personas. With *Top Gun*, you were never so sure.

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Karlheinz Turner conventionally cast as a conventional female, she is actually turning to another movie, 1988.

** (Sweetwater 6, from 4:11)

Run — The happy coincidence of an actual old man (Akira Kurosawa, age-seventy-five) starting to go to a treatment of KING LEARN, and plenty of room to read things into it, and thereby to overrule it. The familiar story freely altered to suit the samurai genre, even down to a few changes in the three or four virtuous offspring, retains all of its universal potency, and perhaps even ups some extra, from the traditional Japanese perspective, in the characterization of the shockingly violent and (emulating warrior's) family son who, despite his father's brother's wife (Granddaughter's name) come out from about anything to crash a wayward mom, and the incest-mixing a sob). But the movie is still rather surprisingly a study in style to have come out of one of the main exhibitors of the recent, unstarred showcase is the battle scene, and pre-figures the protagonist's "madness": a jagged mosaic of the horrors of a starting start's beautiful effects from a

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in San Diego?**

Four black and white caricatures of men's heads are arranged in a horizontal row. From left to right: the first man has short dark hair and a slight smile; the second man has short dark hair and a wide smile; the third man has short dark hair and a mustache; the fourth man has short dark hair and a slight smile. They are all looking forward.

Early



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3pm-6pm

**1000s OF
HAPPY CUSTOMERS**



Dinner served
 • Fried shrimp
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CREPE COMBINATION

ENTREE \$6.95

(Regularly \$7.25 to \$9.10)

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restaurant

Offer valid through April 30, 1986
 at the San Diego Magic Pan
 (University Towne Centre)
 453-6616

Not valid in conjunction with
 any other promotion or offer.

For
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 Offer good





SHRIMP & CHICKEN DINNER FOR TWO \$7.95

and every day after 3:00 pm and includes:

- Cashew chicken
- Fried wonton
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- Tea & cookies

3 people add: Beef chow mein
 4 people add: Mandarin Kung Pao
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 6 people add: Mandarin crispy chicken

with this ad through April 30, 1986.
 Special available to go too!

MANDARIN PLAZA RESTAURANT
 3760 Sports Arena Blvd.
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 224-4222 • Open daily 11:00 am-10:00 pm
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C'MON OVER TO MOE'S
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- Any small sandwich—
"custom built"
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\$3.00 OFF
ANY LARGE
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[illegible]

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All in the comfort
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Our covers have saved over 80,000
men's damaging rays, salt air,
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ELL

By Matt Groening- 1986

ALL RIGHT, NO ONE'S LEAVING THIS ROOM UNTIL WE FIGURE OUT WHO PUT THE THUMBSTACK ON MY CHAIR.

VISTA. Professional person to share large 2 bedroom with invisible roommate. Carport, microwave, storage. \$250, 1/2 utilities. Must be clean, responsible. 2 yrs. 250-4473, 944-1739.

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Custom Designed Dashboard Covers

- Fits right over existing cracked dash!
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Also Available—

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ONLY \$44.95* QUAKER
Design and American cars and trucks. Add \$5 for 6-cylinder;
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and includes: fluid, oil, filter, 20-qt. oil, 10-qt. Quaker State oil,
1 qt. oil, filter, lead adjusted. Inspector: distributor cap, plug wires,
brake lines and fluid inspection. (No oil change for request.)
Expires April 2, 1986.

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New parts! As low as \$175 Includes
parts 6 labor
10000 6 domestic 10000 6 domestic 10000 6 domestic
Most jobs finished in one day. Expires April 2, 1986.

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FRONT DISC \$39*
Includes front pads, labor, bleed system, master brake
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1295 E. 15th St. (E. 15th & C. Street)
accept MasterCard/Visa/American Express/Checks (local or out of state).

SILVER CLIFFS south. Furnished studio, 1350. Heat 100% to owner. Private entrance. References required. 223-2525, 274-335.

SUNSET CLIFFS studio. Quiet, female preferred. Ocean view, built-in jetted tub. Convinced garage. Limited cooking facilities. 1350 per month. Marie, 226-3485.

YALMADRE Clean 1 bedroom garden apartment. Laundry, stove, cupboards and appliances, built-in carpet, close to all 1350-1375. Available immediately. Day, 282-1545, evenings, 574-1942.

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ALAMOGA, COLORADO, 30 acre alfalfa farm with three bedroom home. 2653 194-4445.

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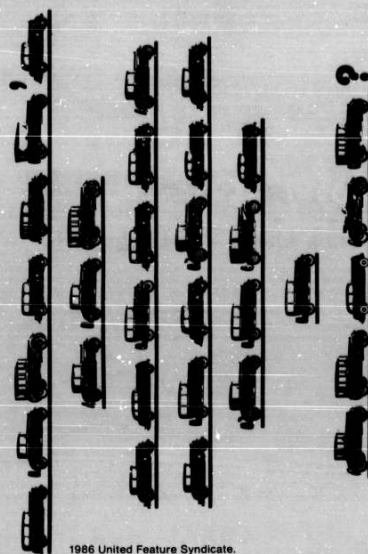
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THE READER PUZZLE #401 Assembly Lines

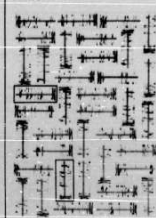
By Don Rubin
This week's puzzle is a simple cryptogram. (Each of the automobiles stands for a letter of the alphabet.) When you've broken the coded message, write in the lines below.

Rules of the Game
1. Prizes for solving the Reader Puzzle will be two free passes to OLYMPIA HOT TUBS in Pacific Beach, or a Reader T-Shirt.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 60803, San Diego, CA 92160) by 9:00 a.m. Wednesday, six days following the issue date.
3. All entries must be accompanied by your name, address, and choice of prize (include about size S, M, L, XL).
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.



1986 United Feature Syndicate.

Winners of and Answers to Reader Puzzle #399, Color blind
Of the 202 entrants, 184 were "blinded" by the choices.



The winners are:
1. Jodi Krueger, Chula Vista
2. Don Leitching, La Jolla
3. Mary Knapp-McGrath, San Diego
4. Bill Westcott, San Diego
5. Ellen Flanders, Oceanside

Save 50% on selected Martin Neolt drawing tables.

... Also Save 25% on all our Martin-Neolt chairs... productivity seating in a class by themselves! (LIMITED TO STOCK ON HAND, SO HURRY IN FOR BEST SELECTION!) ...limited to discontinued colors.



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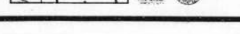
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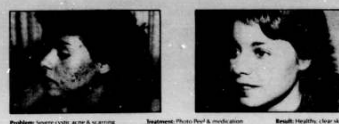
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Travel the Scenic route for one of the most exciting and unforgettable events of your life aboard a Cookie Flights Helicopter.

Your adventure begins when you lift off at the Lindbergh or Montgomery Field Helipad. The experienced pilots and ground crew guarantee that your trip will be safe and enjoyable.

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Free Wild West's chocolate chip cookies with every flight
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8PM
SATURDAY
MAY
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LIMIT 4 TICKETS PER PERSON FIRST DAY OF SALE

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