

3000 MORRISDALE, 2 bedrooms, 2 bath, vinyl floor, split air and fireplace, large patio, 4.5 miles, \$45,000.

BY OWNER: 3 bedrooms, 1 bath on Culver Blvd. Large, finished patio, 177,000. Assume 6.75% rate, 11,000 down, 10% monthly payments.

FINANCING: 2 bedrooms, 2 bath, Pacific Beach, 1100 sq. ft., 11,000 down, 10% monthly payments. Five-year, split air, vinyl floor, fireplace, 1000 sq. ft. lot, many trees, 2.5 miles, \$45,000.

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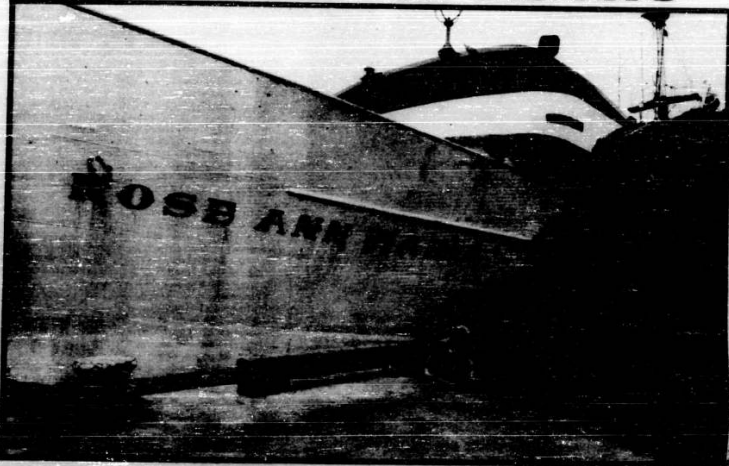
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READER

VOLUME 11, NO 19, MAY 13, 1982 SAN DIEGO'S WEEKLY

TUNA BY THE TON: Two Tales Of Fishing



The Skipper's Side

An Observer's Notes

Tom Crivello is a tuna boat captain and owner of two large seiners, both of which carry helicopters that he used in hunting for tuna. The first time he scrambled aboard one of his helicopters it crashed. "The theory of tuna fishing is to hurry, and with something that sophisticated, you can't hurry," he recalled recently. "We were in a big rush to go because we saw a school of fish from the boat. We forgot to untie one line, and as we were taking off, we just flipped right over. Lucky, very lucky that we both survived. The pilot had a concussion and bruised ribs. The helicopter was literally demolished. If you saw it you'd say to yourself, 'No way in the world anybody walked away from that.' And yet I did it. I was scratched my finger. The strangest part about it is it didn't really register with me. I mean, I thought I did it, but I was probably the chameleon guy on the boat afterwards. I took charge. It really got to me the next day. My hand started shaking and I couldn't hold a cup of coffee, thinking I came that close. I had reservations about going back up in one, but the first chance I got I went back up because I knew I had to take that first step."

Crivello's two boats are the *Rose Ann Marie*, which is 220 feet long with a capacity of 1050 tons of fish, and the *Marla Marie*, which is 151 feet long and holds

(continued on page 10)

(continued on page 16)

By Margaret E. Cull

By Jim Mastro

All This Jazz

Hagey is also finding it difficult to keep the artists. Special Edition, a quartet featuring saxophonist Chico Freeman, signed with Hagey to close one evening as a headliner, but the promoter recently learned that Special Edition must play first on the

Wes pulled mother coy by signing up with COMBO, the local nonprofit anti-funding agency. In exchange for a cut of the Kool Jazz Festival gain, the 30-year-old, 5-foot-11-inch, 155-pound man smiling lit to Kool Jazz. (COMBO, despite its nonprofit status, refuses to discuss any specifics of the deal.) "I'm not a snitch," Wes says. "I'm a Jew." While he probably won't lose any potential benefactors because of COMBO's association with Kool, Hagerty is still unimpressed with the deal. "I think that his festival is more suited to COMBO sponsorship than Wein's." "I can't blame them," COMBO for doing it, given the money that it has raised. "Wein's is a little more," says Hagerty. "It's this is an outside promoter." "It's linked to a large corporation [Kool cigarettes are a Brown and White product] and COMBO should not promote 'local arts groups.'" COMBO's spokeswoman says it is Hagerty's responsibility to introduce his festival for consideration.

Martian Baby Finds Million Dollars In Trif

It's astonishing to see business news prevail at the *Tristone*. With editor Neil Morgan's addition of wine writers Hilhaus Friedman and Harvey Swanson, society columnists Eileen Jackson and Hazel Tow, periodic "letters" from London and Washington,

"Concave Coffin." Subtitled, "Missing girl's body found in hotel here," the story was accompanied by an unusually large photograph of young Jeanette Hernandez, whose corpse was dug up in the basement of a downtown Avenue branching house. A second headline, "Woman, 36, was stabbed 90 times," pushed out just above the midpage fold to entice readers further. Tabloid

"Kidnap Drama" got the nod for April 24, even though the "kidnapping" consisted of a slighted teen-ager handcuffing his former girlfriend to his car steering wheel — no one was hurt and the drama was over before press time. April 27 was a slow news day, so "Charger Trade," the compelling story of a "defensive back acquired for 2 choices," had to suffice. But the *Tribune* braintrust rebounded April 28 with "Victim," the story of a local woman...Allergic so 20th

Readers seem to be grabbing the bar. Before the headline experiment, only downtown newsracks carried the editions with the banner headlines, some 700 copies in all. But recent sales have been sprightly enough that fourteen of the *Tribune's* thirty independent newsstands have decided to try selling the edition — the earliest of three editions printed each day — and are filling newsracks throughout the county with 2500 copies. The *Tribune* could use the help, for though recent, unaided sales figures show the paper's circulation climbing, the latest audited reports show a decline, with average daily sales (not including home delivery) for the first quarter of 1982 slipping to about 126,000, down 900 from the same period in 1981.

San Diego Transit Authority

Mayor Pete Cofrancesco of Carmichael made a discovery a few months ago that may have a dramatic impact on the relationship between San Diego Transit, the bus company owned by the City of San Diego, and the commuters served by it. Beginning this July, San Diego Transit will be able to take their way down Casely Street through Logan Heights and climb the bridge to Coronado. Instead, a private bus company has been hired by Coronado to take care of all the city's traffic needs, even to the point of leaving downtown San Diego and replacing the southern half of the old route, which San Diego Transit previously ran from Pacific Beach to downtown and then to the Navy headquarters here just

JEFF SMITH

[illegible]

Fornes's intriguing poetical drama takes place at a New England farmhouse in 1935. It is the home of Stephanie (called "Feh-fon" by her friends) Beckman, a flamboyant, eccentric woman whose first loves in the play set the tone for what follows. Her husband married her, she says, "because he's a faculty member." A reminder of how housewife women are often — a statement she both accepts and rejects intermittently. Energized by strong ideas and emotions, Fehf recognizes both the shock value of the expression as well as the powerful feelings of "revelation" it instills in her. Any expression of powerful feeling is subject to a sort of value. She says, "Fehf is a great, great person. She's a Ph.D. who is out in the garden, irreverent to the audience." She flows a little at times, flustered with bluntness. He falls, dithering, and she gets up. It's just a game, she says, but she suggests that one day there may be a bullet in the chamber. Finally Fehf nor her husband are angry, friends say. They just love each other.

Fefe is involved with friends to help homes, for the vaguely stated purpose of planning an unusual benefit for a women's organization. Most of the women don't know each other at first, and the only things they share in common are a sense of initial isolation and their affection for Fefe (in some cases they are all extensions of her complex personality). Each woman has a degree of personal angst, and in the atmosphere of Fefe's home many express their feelings for the first time. The most extreme instance is Nellie, whose belief in her feminine inferiority has led to metaphorical and literal paralysis. A gunshot, fired by male buyers at a dress-

The conflicts of the play are largely internal, which gives it an undramatic quality in the traditional sense, at least – and a directionless quality. Events occur or stage that are incomplete and without apparent structural reasons. Fornes has a skewed normal, causal exposition in his first act, but the rest of the play is undramatic events that goes along with it. Instead, the play – a combination of naturalism and stream of consciousness – operates almost musically, with impressionistic pulses and fragments of understanding that intertwine it emotionally rather than structurally. Fornes, in fact, is completely aware of this, and he knows that would encourage a facile reading of the play. The result is an overall effect like the quality of a real experience – or a dream – in which the answers to what happened also generate further questions. This effect also mirrors what the women

themselves are given the right to play a part in the production of the script. This is especially noticeable in the production by the Marquis Gallery Theatre — are of particular interest. Fornes chooses the play's date intentionally. She regards the Thirties as an important period in American history, and her psychological categories of self-examination. There, she contends, the immediate between people and their feelings.

In an interview with Bonnie Meranda, Fornes says of the period: "People are not used to being asked to look at themselves. Today there is an automatic disbelief of everything that is said and it's implied that there's always something behind it." She adds that the Thirties, although her nostalgia for Depression-ridden Thirties is excessive, is not a nostalgic period. She says that she views give the characters in her play a form of verbal innocence, unsheltered by a specialized jargon. In her world, he is real or imagined, the goal is self-expression, not

The second, highly experimental feature remains longest in one's memory. Act two of *Fefu* takes place in four different locales — a shuffleboard court, a study, a kitchen, and a bedroom. The audience breaks into four different groups and tours each space separately. Different groups go

to different rooms, but the sequence itself is unimportant, since the mini-scenes are roughly seven minutes long; all are happening at the same time, just after lunch. In each room, the characters open up and discuss individual concerns. The effects of this device are numerous: A species of environmental theater, the tours break down the proscenium-oriented perspective of the first (and third) act. The audience becomes, in effect, one of the characters themselves, going from room to room and admitted freely into the otherwise frank and private conversations — much more personal and revealing than anything in the first act — taking place behind closed

The device though the Marquis proposes to have the audience could have done more here, and elsewhere — enables all five senses of the audience to participate. Julia's tiny bedchamber, for example, has an antisepic tinge in the air. And, in keeping with the play's mode of stream of consciousness, the details of the room are not only seen but heard and felt and tasted and smelled and touched and even and time. The events are occurring simultaneously. And after touring two or three rooms, the audience begins to acquire a pseudo-*conscience* about the things happening in Felo's home. While watching one scene, the group overhears a conversation in a room just visible — and literally hears the conversation. The audience is told that the tourists visit one room at a time, by the end — and because the walls are thin — the scenes begin to flow together. During the seven minutes of time in the play itself, the audience acquires twenty-eight minutes of information about its eight chara- cters — gaining an awareness quite possible only if Felo herself has been a friend.

That's the way the script works. The Marquis Gallery Theater's production of *Feu*, however, manages only to suggest the full potential of the play. Some uneven casting and direction lead to a number of gaps, slow spots, and questionable choices. And these pull the audience out of the play's dreamlike atmosphere, reminding it that this is, after all, *just a play*. The hours, for instance, have guides who lead each group — identified by four different colors, green group, yellow group, etc. — and the effect resembles a guided tour of the zoo rather than a privileged, un-

Because of its untraditional attempts to forge a different kind of theatrical experience, *Fefe* is certainly an ambitious play to produce. But except for haunting work by Patricia Elencwajg as Julia, a steady performance by Minerva Mariposa as Fefe, and some touching moments from Wendy Small and Catherine Keever, the Mariposa's production is rough-edged, lacking the subtlety, nuance, and deft timing necessary to give the play its due on stage. *Fefe* is a significant piece of theater, nonetheless, even in this imperfect rendition, and its impressions promise to linger on for a long time. □



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too much nutmeg, but the meat and mushrooms are savory. The chicken breast was bland, and again too heavily encased in puff pastry. It's difficult to eat the fine house bread and then go on to more bread in the entire preparation. There's tons and tons of food, much of it wasted. I had the creamed spinach, which tasted like caudal spinach in a heavy four "sauce." This is best avoided. The vegetable medley is a better choice. It's not exciting, but at least it's fresh. At the various tables around me I could spy the barely touched spinach dishes like green eyes against the white cloths. Neither my friend nor I could eat even half of the food placed before us.

but these dishes do not "carry" well, in case you would want to take them home. They are both more interesting than steak or broiled fish, but they are overwhelmed by their wrapping. You have a choice of either baked potato or London-fried spuds, the latter of which are prepared with onions. But you can't do justice to them and get through the entrees as well.

Two desserts are offered, an alleged mouse and a sticky trifle prepared from a pound cake and boysenberry jam. My advice is to skip both of these and to eat your strawberries and cream instead.

There's no doubt that the meal at Kings Grille is worth \$7.50. My friend, who is

himself in the restaurant business, marveled that they could produce that much food for such a small price. It is, most likely, a "loss leader" intended to entice you to the restaurant. But there's a great deal of conspicuous waste involved—too much food, much of which is not fastidiously enough in preparation. There's too much starch in the soup and in the spinach, too much in the wrappings of the entrees, and neither the "cream" for the strawberries nor the mouse was made from scratch. In its place is some "instant" item that passes for the genuine. And of course few of us can handle bread, popovers, potatoes, vegetables, and entree, piled

high on one's plate. Not even Tom Jones, after a long and hard ride, could ravage all of that food.

The Kings Grille would do well to remember that less is sometimes more. It's true that dinner for two for \$14.95 allows you to neglect some of the offerings, but one dish, beautifully prepared, is preferable to six or seven which are well intentioned but careless. If this so-called Frugal Feast entices you, be sure to phone to ascertain whether it is still being offered. Otherwise the other dinners, without the appetizers and dessert, range in price from \$7.95 to \$11.50. The service is attentive and cheerful.

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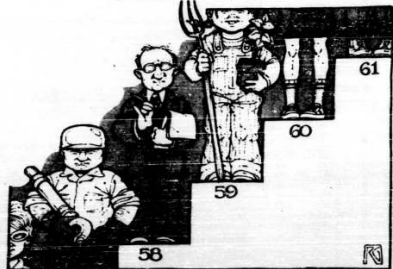
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I've heard of a job prestige scale of one to one hundred. If such a thing exists, could you share it with us?
D.B. Newhouse
Escondido

The scale to which you are referring was devised in 1961 by Otis Dudley Duncan, a sociologist at the University of Chicago. The first version of the Duncan scale, as it is known to sociologists, was based on the results of surveys that asked people to rank occupations according to desirability. But, pursuing the scientist's never-ending attempt to quantify the world, Duncan decided that the vague quality of "desirability" could be more accurately represented by using two measurable factors: how much education a particular occupation requires, and how much people in that occupation earn. At the top of his list are dentists (ninety-six out of one hundred points possible), lawyers and judges (ninety-three), physicians (ninety-two), and architects (ninety). Authors come in at seventy-six, teachers and retail store buyers at seventy-two, actors and librarians share a ranking of sixty, and athletes and bank tellers are rated at fifty-two (obviously the scale was devised before the recent escalation in athletes' salaries in the major sports). Reggie Jackson has to have more "cents" than your local bank teller. Nurses are only half as prestigious as doctors, at forty-six points; bus drivers earn a twenty-four, servicemen an eighteen, and farmers a fourteen. Unfamiliar to society does not seem to be a factor in determining status: bus drivers are two points higher than farm laborers, at night. The bottom position on the Duncan scale? Coal miners, with two points. The July, 1979 issue of *Psychology Today* contains a more complete listing of the scale; an accompanying



article by Daniel Yankelevich discusses recent changes in American values, changes which raise caveats about an overreliance on statistical analysis in determining things like status.

Dear Matthew Alice:
I work in the Mission Valley area and live by San Diego Stadium. Driving home on Friars Road at night, I noticed that all winter long most of the tall streetlights that light Friars Road from Mission Road down to Highway 15 were never lit. Now, when it stays lighter later anyway, the city is lighting the lamps at night! In fact, driving to work in the morning the last few days, I've noticed they haven't even shut them off during the day. I thought the reason these lamps were dark all winter was for conservation reasons, but if so, they're obviously

moving it by keeping the lights on during the day. Could it be that the lights lit up again, now that the season is starting?
Kirsten Conover
San Diego

The control boxes that govern when the lights along Friars Road are on or off are jointly operated by the stadium and the San Diego Police Department, according to Jack Argenti, assistant stadium manager. When an event is scheduled at the stadium, the lights are left on until midnight, upon which the clock mechanism in the control box is supposed to turn them off. "When the lights come on during the day, that's a no-no," says Argenti, who explains that there have been some problems with the clocks malfunctioning. Another possible cause for the additional morning theming-

tion you've noticed is that although the control boxes are set at weekly intervals for coming events, occasionally the police will attempt to change the program — sometimes resulting, Argenti says, in the need for the stadium electrician to set things right.

Street lighting in other areas of San Diego falls under the city's category of "all-night" lights, says Mary Lou Stader of the city's engineering and development department. There are four situations in which such lighting is installed: at intersections, at cul-de-sacs longer than 200 feet, in midblock if the block is longer than 800 feet, and at curves, hills, and other locations where safety dictates the necessity for night lighting. Unlike the Friars Road lights, these lights are switched on and off automatically by photo cells, which determine the level of darkness and the need for illumination independent of the time of day. A few lights downtown are the only lights that are still switched on and off by time clocks. When I played baseball on the street outside the Alvin residence on those childhood summer nights long ago, the streetlight under which I practiced for future glory on the diamond was a mercury vapor lamp. Nowadays all the city streetlights are high-pressure sodium vapor lamps, which offer an energy savings of thirty-five to forty percent. The average residential streetlight costs the city \$4.75 per month, payable to San Diego Gas and Electric. And many of the lights in the city — especially in the older areas and those on power poles — are owned and operated by SDGE.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 99953, San Diego, California 92198.

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If you've got the fever, check out our pro jerseys (price includes any name & number), jackets, sweaters, hats and much more. All major league baseball & NFL teams—from the Padres to the Rangers, from the Chargers to the Colts—we've got 'em!



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•Beauty and performance from Sony at a cost too good to be true!
•Soft-touch controls for fast, easy function selection.
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•Dolby B noise reduction for less tape hiss, better sounding recordings!
•Model: TC-FX2

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Regal Sound mini-portable speakers.
•Perfect for use with any "Walkman-type" portable!
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•Hook them up wherever you go and share the stereo music with your friends. You'll be amazed at the sound!
•Model: RS-6000

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Save 27%

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•Perfect for use with any "Walkman-type" portable!
•Hook them up wherever you go and share the stereo music with your friends. You'll be amazed at the sound!
•Model: RS-6000

\$39

Our Lowest Advertised Price!

Save 27%

Regal Sound mini-portable speakers.
•Perfect for use with any "Walkman-type" portable!
•Hook them up wherever you go and share the stereo music with your friends. You'll be amazed at the sound!
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\$39

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THE INSIDE STORY

BY PAUL KRUEGER

SAN DIEGO COUNTY CITIZENS FOR WATER believe that Southern California would wither without northern California water imported via the controversial Peripheral Canal, and the group has assembled an impressive list of names favoring Proposition 9, the canal measure on the June 8 ballot. Author Hughes, president of the University of San Diego, is chairman; Mike Madigan, a Pander Construction executive, follows as vice chairman; Home Federal Savings' Kim Fletcher is a finance co-chairman. The Citizens for Water executive committee, though leaning heavily to the building tracks, strives for political variation by featuring Chicano builder Gil Contreras, labor leader Joe Francis, and Lee Grissom of the Chamber of Commerce.

Others decorating the "Yes on 9" letterhead include two antithetical conservationists (conservative Bill Cleator and liberal Mike Goch), two black politicians (Councilman Leon Williams and former Urban League boss Clarence Pendleton) who are not on speaking terms, and four media chiefs (Bill Fox of Channel 39, Clayton Brace of Channel 10, Union-Tribune publisher Helen Copley, and KSDN radio's Dan McCusker). The local Citizens for Water effort is directed by Alan Ziegans of The Strozzi Company, a public relations firm that has pushed, among other issues, the unsuccessful downtown convention proposal.

But the names aren't as impressive as the money they're raised to help dig the billion-dollar canal, which would divert Sacramento-San Joaquin delta water to the state

aqueduct, then south to arid Southern California. San Diegans have chipped in more than \$70,000 in contributions. Much of the money comes, as expected, from builders — \$20,000 from AVCO Community Developers, \$30,000 from Harry L. Summers, Inc., \$5,000 from Lion Property Company, \$10,000 from the Daley Corporation. The Signal Companies gave \$10,000, Cubic Corporation \$25,000; \$20,000 was received from the Bank of San Diego, \$10,000 from Kelco, \$5,000 from Oak Industries, \$5,000 from Home Federal Savings, \$5,000 from San Diego Gas & Electric, and \$10,000 from Financial Screen, Inc., a subsidiary of San Diego Federal Savings. The smaller bequests are more intriguing: \$500 from Anthony's Fish Grotto (the Gho family), \$2,000 from the Copley Press, \$2,000 from Sea World, twenty-five dollars from Scripps Clinic and Research Foundation. This brings the local Citizens for Water close to its \$100,000 goal for money sent to the statewide

Peripheral Canal campaign. The local committee has done more than raise money — it has organized a "speakers bureau" that has arranged more than 300 public appearances in favor of the canal and sent out reams of press releases summarizing pro-canals meetings. Still, the partisans "Yes on 9" efforts by Citizens for Water are discouraged by their legal counsel, which worried such an effort may provoke a lawsuit.) Two county Citizens for Water committee members, Mike Madigan of Pander Construction and David Rorick, Jr., an Oceanside auto dealer, also sit as directors of the San Diego County Water Authority, the local equivalent of the Metropolitan Water

District. Both have been careful to divorce any pro-canals work from their duties on the Water Authority. Madigan, though, is chairman, and Rorick a member of the Water Authority's public information committee. It was the public information committee that chose the Phillips-Ramsey advertising agency to develop a \$200,000 Water Authority ad campaign which canal opponents say supports the canal and thus politicians the Water Authority. One of the scripts for those ads, which were reviewed and approved by Madigan's public information committee, in part reads: "We import ninety percent of our water from hundreds of miles away. But soon a major part of our supply will be turned off. Then we must import more water from northern California."

Those ads were first broadcast on local television and radio March 31, but anti-canals strategists, bogged down with their legal battle against the MWD in Los

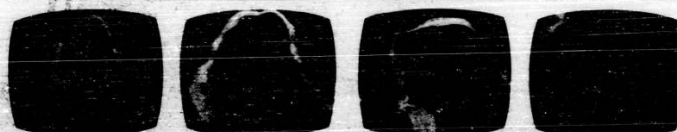
Angeles, waited until April 27, just five days before the advertising campaign ended, to call a press conference here condemning the ad campaign as a misuse of public money and to threaten a MWD-style lawsuit. (Local political organizer Dan Martin, the paid consultant who directs the "No on 9" campaign in San Diego and Orange counties, says he was unable to get the "No on 9" spokesman here earlier to protest the county Water Authority ads.)

At least one television station decided the Water Authority's ads were less about water conservation than about the Peripheral Canal. Jules Moreland, program director at Channel 8, pulled the spots from his station midway through the schedule, saying they violated his station's ban on "controversial political advertising." Channel 8, ironically, is the only local network affiliate that doesn't have an executive actively supporting the local "Yes on 9" effort.



Illustration by Tony Origo

DON'T LOOK AT THIS COMMERCIAL UNTIL AFTER 9PM!



1. ANNOUNCER: "Go ahead, try on the radio station that's"
2. out to prove that they're San Diego's best rock.
3. It fits good
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5. And it sounds great!
6. KPRI.
7. We're out to prove we're San Diego's best rock.
8. KPRI. Why don't you try it on?

You may have already seen the KPRI television commercial pictured above. We present it here to make a point. Because you can't see this commercial before 9 o'clock at night, it seems that the four major San Diego television stations have all decided our commercial is too provocative to show prior to 9pm.

TOO PROVOCATIVE? We designed the commercial as we did to present a memorable message about KPRI. In a way that would appeal to our listeners. We don't think the commercial is offensive. More importantly, we question the fairness of being told we can only show it after 9pm.

Especially when there are entire programs on before 9pm which are far more provocative than our commercial—from **Charlie's Angels** to **M.A.S.H.** to practically every daytime soap.

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Is the KPRI commercial really so provocative that the TV stations must restrict it to after 9pm? We'd like your opinion. Call us at 565-8706, and tell us what you think. Then listen to KPRI FM106. You'll hear what San Diego is saying about our commercial.

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565-8706

If you haven't seen the KPRI commercial on TV yet, watch for it on these programs:

DATE	TIME	PROGRAM	STATION
5/11	9-11pm	MOVIE: "Chaplin"	6
5/12	9-11pm	MOVIE: "Buck County"	6
5/12	9-11pm	MOVIE: "Dances and Cries"	6
5/14	Mid-12:30am	"Friday"	10
5/15	11:30-1am	"Saturday Night Live"	39
5/17	9-11pm	MOVIE: "Dallas Cowboy Cheerleaders" Part 1	6
5/18	9-11pm	MOVIE: "Dallas Cowboy Cheerleaders" Part 2	6
5/19	9-11pm	MOVIE: "Portrait of a Strangler"	6
5/20	10-11pm	"Lily Tomlin Special"	6
5/21	Mid-12:30am	"Friday"	10
5/21	9-11pm	MOVIE: "Logan's Run"	6
5/22	11:30-1am	"Saturday Night Live"	39
5/24	Mid-	"All Night Moves"	6
5/25	Mid-	"All Night Moves"	6
5/26	Mid-	"All Night Moves"	6
5/27	Mid-	"All Night Moves"	6
5/28	Mid-	"All Night Moves"	6
5/29	Mid-12:30am	"Friday"	10
5/29	11:30-1am	"Saturday Night Live"	39
5/29	Mid-	"All Night Moves"	6
5/29	Mid-	"All Night Moves"	6
5/31	Mid-	"All Night Moves"	6
6/1	9-10:30pm	"Three's Company"	10
6/1	Mid-	"All Night Moves"	6

If you call us the day of the program, we can tell you the exact time the commercial is scheduled to appear.

KPRI FM 106

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ON SALE
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Sale prices good until May 22

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Tom Crivello

The Skipper's Side

(continued from page 1)

about 500 tons. They are both registered in the U.S. and are based in San Diego, along with about 125 other boats from the American tuna fleet of nearly 140 boats. About a year ago, after fishing for twenty-one years — since the age of sixteen — Crivello decided to retire and try to sell the *Rose Ann Marie*, which is valued at about five million dollars. He was feeling the effects of releases: pressure and he was determined to do something about it while he still was capable. Others had reached the limit, pressed on, and ended up with drinking problems or even nervous breakdowns.

The retirement lasted only eight months. There was barely a nibble at the sale of his boat. At the same time, without Crivello as skipper, the *Rose Ann Marie* was only bringing back half loads of fish,

and the *Marie Marie* wasn't fishing at all because of a broken mast. If the boat owner isn't working his boat himself, the only money he can make is through management fees, but with such small catches, there was no money at all left over to pay Crivello. So in January of 1982, with bills mounting, Crivello contacted with the Bumble Bee Seafoods company for his expenses and catch and once again set out to fish. When he returned April 14, the same day Bumble Bee announced it would be closing down permanently, he had a full load of fish.

Bumble Bee will honor its contract and will buy the *Rose Ann Marie*'s 930-ton load for about one million dollars. Through that is certain, Crivello's future in the tuna industry is not. Recent contract negotiations between fishermen's representatives and the remaining canneries, temporarily settled at \$1200 per ton, have been proposed by canneries as low as \$720 per ton. Crivello claims the boats can't survive on that. Since the canneries are having trouble selling off an oversupply of tuna, generally caused by a bumper-year catch in 1981 and

a lagging economy at large, the industry is in trouble of severe decline. Crivello almost means when he says, "I didn't invest in real estate or anything else; everything I've got is tied up in tuna boats. What else all means is that I just might go broke. Good-bye twenty-one years."

Financial trouble was the major cause of the slump and to his retirement at age thirty-seven, but Crivello had other reasons for returning. One of them was Sicilian family tradition. His father, who died in 1965 while Crivello was at sea, owned a small boat and fished out of San Diego, and Crivello's two older brothers, both of whom are now dead, were also fishermen.

"When you've done what I've done for as many years as I've done it, it's hard to change," he says. "I like playing golf and doing all the things I never had a chance to do, but I know it was time to go back to work. I think the ideal situation for me would be to make every other trip, knowing when I get home I wouldn't have to push, because three weeks between three-month trips goes by too fast. It's the lifestyle that makes me go back. I like the

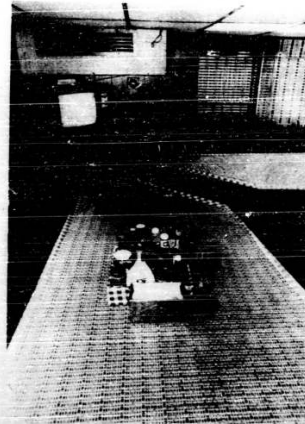
lifestyle my family has."

Crivello has been married for fifteen years to his thirty-three-year-old wife Rose Ann. They have three children; sixteen-year-old kids, from his short previous marriage; Anthony, who is fourteen; and thirteen-year-old Mark. The family lives in relative affluence on a promontory in Mission Hills, south of Old Town. The streets there are of the old-fashioned concrete-slab type, arched together with lines of gummy asphalt. Their house is situated on a V-shaped corner that overlooks the city and bay. Parked in front of the finely kept front lawn is a gold Lincoln Continental bearing both Crivello's and his wife's initials on the license plate. Sticking up next to the chimney is a blue antenna for the short-wave radio that Rose Ann uses to speak to her husband most every day he's out fishing. She also uses it as the link in communication between the other men on the boat and their families here in San Diego.

Rose Ann comes from a fisherman's family as well — her maiden name is Asaro — and says that's the only reason



Rose Ann Crivello



she's been able to cope with the unusual family life. "I think you have to grow up with it. Our kids don't know any other way and I never have either. When you're married to a fisherman, you have to be mother and father both. The trouble comes," she says, "when he gets back from a trip and the kids run to me first to ask for something. I've used to being the boss and it's a big adjustment for him. We sometimes get into our little fights about it because he feels so left out."

Crivello agrees that it can be difficult holding a marriage together when one partner is gone other months of the year. "The wife has to be able to shoulder all the responsibilities without the other half there to take part of the load. But then again they have to be sensitive enough to release the responsibility for a period of time. Most of them release it for about a week," he says. "After that they start saying, 'You may run the boat but you don't run this house.'"

"The fishermen's away from his kids, he doesn't get to see them play football or see his daughters go to the gym. He goes to sleep alone," he says. Rose Ann adds

that he missed the birth of their son, among many other events and holidays, because fishing is done year round. Most recently he missed Easter. "I called him on the radio," she says, "and told him how much we all missed him. He said it was just another day and not to worry, but we were all sad anyway."

Crivello was introduced to tuna fishing at twelve or thirteen, when he went on a summer trip on his father's boat. His first actual job on a tuna boat, at age sixteen, was as a speedster driver (the speedsters are used to haul the school of fish into the net). "Tuna fishing is easy for young untrained men to fall into. You don't need a college education to go tuna fishing, yet you can make \$30,000 to \$40,000 a year with no training, no high school education. When's a kid today going to make that kind of money?" he asks. He attributes his own quick rise in the business both to commitment to the job and to an early marriage at age sixteen, which he says helped but did give him a strong sense of responsibility.

Crivello's son Anthony will be helping

to unload the fish from this catch as he did on the last one, although that's the extent of his children's involvement in the industry, and he says he hasn't encouraged his only son to enter the family trade. After all, no one knows the hardships better than he. "You don't stop at four o'clock, there's not Saturday or Sunday out there, every day is the same. You get up with the sun and you go to sleep with the sun. If you're not on a net, you eat dinner, maybe show a movie, and go to sleep, and then have to get up in the middle of the night for a two-hour watch. The next day it's back to looking for fish."

Up until the 1960s, tuna was caught using the pole-and-line method; some kinds, such as albacore, still are. A more efficient way of fishing for surface-dwelling yellowfin and skipjack tuna, called purse seining, was then put into wide use and it is the process by which most tuna is caught today.

The method basically involves spotting the fish either from the ship's crow's nest or from a helicopter. When the school is located, it is circled by the boat, which

releases the net, held in position at one end by a powerful skiff. Small speedsters keep the school tightly herded as the net is placed around them. Then a power winch pulls on a steel cable around the bottom of the net, which draws it closed. If porpoises are involved in the catch, efforts are made to release them, then the tuna is scooped up and put into refrigerated holds.

An average boat has a capacity of about 1000 tons of fish and each net, or individual catch, can yield anywhere from seven or eight tons up to 200 tons. Crivello says a full load of fish will bring in about a million dollars. Out of that comes about \$300,000 in operating expenses such as fuel, food, gear, nets, and technical equipment. Another \$300,000 goes to the payroll, which is divided up according to a percentage system mandated by the fishermen's union. For example, an inexperienced fisherman starts out at a quarter share, a proven crewman gets a full share (about \$15,000 from a \$300,000 payroll), deck bosses and navigators get one and a quarter shares, and the skipper gets three to

(continued on page 12)



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I personally was not happy. Although I think there was more hysteria than actual danger, the incident reminded me of two similar incidents that took place in the same area at about the same time. The year prior to the 1968 election, a young man, who was seriously ill, was taken to the hospital. He was, of course, in the same general area, and two of the *Sue Quetz*, on their first voyage, had had a bad moment with heavy seas on the way back to San Diego. I began to think that such incidents were part of a pattern.

I hated to think that the now rampant superstition was rubbing off on me. We had already made one unnecessary return trip to San Diego and change the lock. I was sure that the boat was safe, and I was going to go through the boat, room by room, swinging an old can full of smoldering, iron-stuffing leaves. The providence, I gathered, was supposed to chase away the evil spirits. I was sure that I would catch. Needless to say, that didn't work either. Then *Frankie* began demanding that everyone shake off their leards. "Are we," I asked of Cooke's son behind, "or are we not?"

Frankly, I was surprised that they didn't blame the poor lock on me. There was no

Humor was probably the only thing that kept our spirits up at mealtime. That and ketchup. "What's in the soup?" I asked
(continued on page 20)

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An Observer's Notes

(continued from page 1)
I bent down to pick one up. It was slippery and heavy, perhaps heavier than I was. At first I couldn't hold on to it and had to let it down again. It lay completely motionless except for a slight quivering of the flukes. I hoisted it again, cradled it in my arms, and staggered over to the rail. I could just barely lift it high enough to get it over the rail and send it tumbling into the water. Immediately it shot off into the depths, then leaped away from us over the waves at high speed. I ran back and, with the help of a crewman, managed to get the second, larger porpoise over the side. By then the rest had also been released by the crew. Shaking with adrenaline and covered with blood, I climbed back up to the speedboat deck.

I had known about the observer program since the early Seventies, while still going to San Diego State University. Observers, I knew, were sent out on tuna boats by the federal government primarily to estimate the number of porpoises captured in sets (the entire procedure of locating the school of tuna, dropping the nets, and hauling in the catch), count the number of porpoises killed, and keep track of sightings of other whales and porpoises. It sounded like an interesting job, but I never seriously thought about giving it a try. Then 1980 found me holding a perfectly good, and perfectly useless, degree in zoology, out of work and out of money. Someone suggested that I apply to the observer program. I had always enjoyed going to sea, and it would give me a chance to clear my head and forget about the problem of paying rent. (The roughly \$2200 per month the job paid—even though long, often arduous hours were involved—certainly would take care of the rent.)

I rapidly discovered that, while going to

sea may be enjoyable at times, it can lose something in the company of fifteen or sixteen potentially hostile fishermen. The simple, unassailable fact is, the fishermen don't like, and don't want, observers on their boats. They were adamant about this ten years ago and they remain adamant about it today. This point is frequently stressed vocally by varying levels of repetition and volume, and once (I am told), even by bullets.

Still, my first trip was about as trouble-free as observer trips get. It was relatively short, the fishermen filled their hold, made a lot of money, and got back home in time for Christmas. The president of the Sierra Club probably wouldn't have had any difficulty on that trip.

There was, however, one brief period of discomfort. The *Sea Quest* quit San Diego Bay, John Silva commanding, on October 7, 1980. After about three weeks of fruitless searching for tuna, part of the crew decided that shaving the observer's head would change the luck. I, on the other hand, was not enthusiastic. Irresistible force meets immovable object. Fortunately, the first good set took their minds off hair and put it back on fish where it belonged.

That trip was actually one of my better experiences all around. I got back for Christmas, saw a few old folks, and went skiing. By the end of February I was ready to go again, and found myself on a plane and on my way to Panama.

Several American tuna boats have the nasty habit of unloading in Puerto Rico, then picking up crew and supplies in Panama City on the way back to the Pacific fishing grounds. Panama, I'll freely admit, had never been high on my list of places to visit. With good reason, it turned out. As far as I can tell, the place is typified by the shipping agency that handled my transfer to the boat. It was a veritable den of thieves, run by master criminal Rick Cooper and his sidekick Lefty, an overweight, gold-toothed, fast-talking cab driver. It was only with the help of a former and wizened observer living in

Panama that I got out of there still wearing underwear.

The *Constellation* left Panama harbor, to my undisguised relief, in mid-April of 1981. It looked to be another uncomplicated trip. The Panamanians and the Portuguese nationals on board, knowing me to be a "government man," treated me at first with a great deal of respect. The navigator, whose help was indispensable to my job, was friendly and talkative. My cabin mates, one of whom was the skipper's youngest son, seemed easygoing and free of antiobserver bias.

Then there was the skipper, Cookie Virrimo. One thing about Cookie—he yelled a lot. Still, he was pretty easy to get along with. Most importantly, he was fair with me. "You got a job to do, I got a job to do," he said at our first meeting.

It was a major relief to hear that. There is no shortage of stories about quite different conditions. Just before leaving on my first trip I heard about one skipper who shot a pistol at the observer from up in the crew's nest. His next observer faced ninety-eight days of continual harassment and threats. The poor guy was a nervous wreck when he got back. Observers are also often barked from the pilot house and chart room, making the job that much more difficult.

Cookie, on the other hand, gave me free run of the boat. He asked me to steer a couple of times, let me practice navigation in the chart room, and insisted that I take readings from the weather machine when Mike, the navigator, was busy. He even had me talk to other skippers over the high seas radio.

This came as a bit of a surprise. John Silva, skipper of my first boat, had been very territorial about his radio. I was never allowed to touch it by myself. The navigator would always establish contact with the office for me. I didn't mind, since this behavior is apparently the norm. The radio is the skipper's only link to friends, family, and other boats. They generally don't like anyone else fooling with it, especially the observer.

Since I was aware of Cookie's propensity for extended radio conversation, I expected him to be even stricter than Silva. Quite the contrary. At his request I frequently relayed messages for him when he was up in the crew's nest. But if this situation surprised me, it surprised the other skippers, those I actually talked to on the radio, even more:

"Who did you say you were?"

"Jim. The observer."

"The observer?"

"Right."

"Pause. 'Where's Cookie?'"

"He's up in the stick. He said to tell you we made a set. We have about 800 porpoises in the net, and it looks like about five ton."

No reply.

"Did you copy that?"

"Yeah, yeah. I heard you."

"Cookie said to call him in an hour on the other frequency."

"Yeah. Right."

The talking observer. A bit of gossip to pass around the fleet.

The first set was a disaster. My only experience, of course, had been with the *Sea Quest's* finely honed crew. I remember trying to make sense out of the very first set out that trip. Everything was noise and equipment flying in and out of the water. One thing, however, was clear: It went smoothly. The crew was a team. Everyone knew their job and did it. Captain Silva came up to me as I stood at the rail and watched the last of the net being rolled aboard. "That's what, you call a professional crew," he said.

(I think he got a kick out of watching a green observer try to understand what was happening. "What are those?" I asked, pointing to large shapes moving around in the net enclosure. "Those are the tuna," he replied.)

So naturally I expected the same excellence out of the *Constellation* crew. The expectation was misplaced. It became quickly obvious that, except for the small

(continued on page 16)



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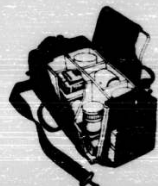
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An Observer's Notes

(continued from page 17)

American contingent, most of them had not worked together before. Nobody knew what to do. I watched them stumble around and remember thinking that someone was going to get seriously hurt, maybe killed on this trip.

I was thankful, at least, that no porpoises were involved on the first few sets. This bit of good fortune ran out fast. Before anyone was ready we had a spate of porpoise sets. Most went smoothly and resulted in no mortality. But there were some messy ones. One, once, a severe equipment malfunction left us with a deck full of dead porpoises. A funny thing began to happen to the way I looked at such a situation. It was an accident, of course, and accidents happen. I found that the idealism which had prompted me to boycott tuna in the early Seventies was being replaced by pragmatism. For one thing, too much strident porpoise-saving fervor would do nothing to alter the situation and would only alienate me further from the crew. Secondly, I was forced to accept that the fishermen did not share my ecological views. Where I was concerned and interested in the behavior and welfare of marine mammals, the fishermen saw them as a pain in the neck, useful only as an aid in catching tuna. Thirdly, the situation demanded realism. Some porpoises were going to be killed and there was no escaping the fact. Beyond offering a few gentle suggestions that I thought would help, it was beyond my control. True, porpoise mortality is enormously lower now than in the recent past. A lot of progress has been made. Nonetheless, it was still a gut-wrenching feeling to stand by helplessly and watch ten or twenty porpoises wrap themselves in the net and drown.

Federal regulations forbid the observer to partake in the rescue operation. A major

reason for this is the significant danger to life and limb which exists throughout the set. But there are times, I could not just stand there and watch porpoises gasping and bleeding on the deck. Other observers have even been known to dive into the water to pull porpoises out of the net. And I'll admit, that urge struck me occasionally also. I never succumbed to it for one main reason—sharks.

The fishermen had an interesting attitude toward sharks. One time, near the end of a set, Cookie sent two men into the net still in the water to rescue porpoises that had become bunched up with the fish. I couldn't believe my eyes. Everyone had seen that there was a large white-tip shark in there also. I went over and yelled at Cookie. "What are you doing? There's a big shark in there!" He ignored me. "Cookie! There's a shark in there!"

"I know," he said finally. "Don't worry." It was the most surreal and bizarre of improbable juxtapositions. He was at that potentially tragic moment the calmest I had seen him, or would see him for the rest of the trip.

Things changed drastically a month later, after the attack. It happened just after the porpoise-saving procedure called backdown had been completed. Rico, a Panamanian, and another crewman jumped into the raft and paddled out to the perimeter of the net to rescue some trapped porpoises. The water was a little choppy, just enough to make it difficult to see through. Rico reached into the water and under the corkline to pull out a porpoise. Then Cookie, up in the crew's nest, saw the shark. It was heading directly for the struggling porpoise. He began to shout through the ship's P.A. system. "Hey! Shark! Get the hell out of there! Shark!" He never seemed to realize that the men in the raft cannot hear the ship's P.A. I saw Rico jerk his arms out of the water, look at them, then shake them in obvious pain. Most of his fingers had been nearly severed. The shark had gone for the porpoise and Rico's hands had simply been in the way.

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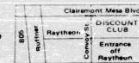
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The Skipper's Side

(continued from page 18)

face masks work from a rubber raft and jump in the water with the mammals if necessary. They aren't required to get in the water by law, but often it's the only way to get porpoises out of the net. Since tuna tend to be bloody fish, sharks are also often involved in the catch, and there have been at least ten shark attacks in the last three to four years, according to the Tunaboat Association. Twenty-two-year-old Jerry Correia bled to death on August 18, 1981 after being slashed by a shark while trying to free a porpoise from a net. The boat was 1500 miles at sea and couldn't get ashore in time to get Correia medical attention. His father, skipper Joe Correia, watched his son die slowly. Such cases inflame the hearts of fishermen who find it hard to place any other creature's life above man's.

Crivello has not suffered a shark attack on any of his trips, but he relates one incident that, he says, has since caused him to be more cautious about sending his crew members into the water, whether to rescue porpoises or for any other reason. "One time off Ecuador we were fishing skipjack," he recalls. "You set the net around the school and there's an opening around the boat for a period of fifteen minutes or so and you try to keep the fish away from the boat. You use cherry bombs or pounding on the deck, because the fish will charge the boat and you have to turn them back until you can get the bottom of the net closed. Especially down there and especially with skipjack, if a crew member dives off the side, that big white splash seems to get the fish to shy away."

"I remember one particular set, the fish kept staying in part of the net and the other part of the net was all nice and open and clear but the fish wouldn't go up there, and I didn't know why. It struck me kind of funny but I really didn't pay too much attention to it. Meanwhile, the fish kept charging the boat and guys kept diving into the water one after another. I remember there were two or three guys left on the boat; they were all in the water because it was just touch and go, touch and go. We had to keep that pressure on them."

"That's when I noticed why these fish were coming toward the boat, why they didn't go up there into this big open section of the net. I looked over there and I saw a huge shadow real deep. I thought, 'Well maybe that's a marlin or something.' But it wasn't a marlin; it was a great white shark, and he was about twenty-one feet long and weighed about 3000 pounds. He was far enough away, the guys weren't in any real danger, but when I noticed it was a shark, I told the guys they better get out of the net."

because I think we get laws in it. We always catch sharks and they're predominantly ten- to twelve-foot sharks, they're not that kind of shark and the guys are saying, 'Don't worry about the sharks, sharks are no problem,' until they saw the fin of that thing break the water. It stuck up about three feet and some guys turned white and looked up at me and said, 'If you want anybody to dive, you better dive yourself.'"

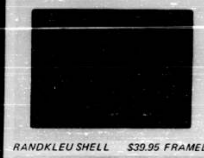
"It was really eerie. The shark drowned in the net and we had to pull it out. It took the watch to lift it up. Even though it was dead, it had eyeballs like platters, real dark, and it had a sinister look to it. Even though it was dead and it was on the deck, it still scared you. I've had guys dive in the net after that but ever since, every time I tell someone to dive, I think about that."

Another part of the tuna/porpoise problem involves the Marine Mammal Protection Act's mandate that government-sponsored scientific observers should be stationed aboard boats for an average of half the trips each season make. Initially the observers were collecting data for the purposes of improving techniques to release porpoises unharmed, along with biological testing to determine population demographics. But when data reports were turned over to government officials and used as evidence to charge fishermen with violations of the protection act, a new battle began between fishermen and the government.

In April of 1981, a federal judge ruled that government observers must have search warrants in order to gather information on alleged infractions of porpoise kill quotas while on board tuna boats. However, since that decision is being appealed, observers are still on boats, still collecting data, but that data legally can only be used for scientific purposes. The government's main defense in the case has been the lack of other methods of enforcement. "We rely on having people like disgruntled fishermen, observers from other boats, and helicopter pilots come tell us of violations," commented one government official recently. "That doesn't happen very often but we don't have the means to scan an ocean half again the size of the United States for boats breaking the law."

On his most recent trip, from which he returned April 14, Tom Crivello had an observer aboard. He says the crew does not easily accept them but that it isn't really the observer as a person who is resented. In a fiercely independent industry, having someone from the government aboard tends to rankle. "They're saying I'm guilty and putting an observer on board to prove I'm innocent," Crivello grouches.

Besides complex problems with boat seizures, porpoise deaths, and dislocated family life, tuna-boat skippers must contend with other things. One relatively new problem has arisen from the women's liberation movement. "Women have come down and asked for jobs on my boats,"



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can seize us any time they want. It's a political form of piracy," Crivello contends.

On July 8, 1980, Crivello's boat, the *Marla Marie*, was seized by Mexico and taken to Mazatlan, where its net and catch were confiscated and a fine was imposed. Since Crivello had the required government seizure insurance, he applied for reimbursement for lost time in getting a new net. The policy provides for fifty-percent reimbursement of that time when the boat could be fishing. He claimed he lost forty-five days, which he considers a reasonable amount of time. "After eighteen months I only got half of what they were supposed to pay me. If the insurance

was through a private company, it would be considered fraud, but since it's the government, we can't do anything," he says. Government officials in Washington say delays in Congressional funding and recent changes in regulations slowed the processing of Crivello's claim and eventually provided him less money than he'd expected.

Another aspect of government regulation that has reportedly led a number of boats to change their national registration is the enforcement of the Marine Mammal Protection Act of 1972. Through public opinion and intense lobbying by environmentalist groups, the protection act was passed by Congress in an effort to stem the

alarming number of porpoises being killed in tuna fishing. Before any regulation, an estimated 300,000 porpoises per year were dying in tunas' nets; currently, rates hover below the quota set by the government—about 70,000 per year.

Crivello, whose distaste for government regulation is visceral, argues that it is not in the best interests of the industry—from a purely financial standpoint—to eliminate the porpoise because even though it is expensive and time consuming to remove porpoises from the net, it is worth doing so in order to maintain porpoise populations, which account for sighting a third of the tuna caught. He attributes the earlier high mortality rate to general inexperience with

the new purse-seining technique. Further, he adds that the industry, left on its own, would have devised ways to lower the porpoise death rate.

Since passage of the protection act, scientists and fishermen have worked to find effective ways of releasing porpoises unharmed. Their efforts have resulted in a ninety-five percent reduction in porpoise mortality in the last ten years. One such successful and widely used method is called "backdown," in which the porpoises are herded out of the net through a mesh panel. Another method is used if porpoises become entangled in the net. Fishermen equipped with snorkels and

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Three Gallant Men with Lifestyles for the Eighties

Fiction
By William L. Spencer
Illustration by David Diaz

August and September bring sultry nights to San Diego, hot-house nights, rich with fragrance, thick, warm, and humid. The flowers stay open long past midnight. Everything is enveloped in close, jungle air, fetid, sweet, and luscious. The city seems heavy and yielding, like some strange, overripe fruit. It's a favorite kind of weather. "Most new people," my astrological forecast said.

He was in his early twenties, his name was Leon. He wore Levi's, a T-shirt, and a blue baseball cap with yellow lightning bolts signifying he was a Chargers fan or perhaps he favored the use of electric shock in the treatment of mental illness, who knows? We occupied adjoining stools at the bar of the Blue Parrot.

I love the Blue Parrot. I love it for its wonderful existential coolness outlined in heavy green and blue neon. If Albert Camus had spent the summers in La Jolla, he would have been in the Blue Parrot every night. He would have picked a table at the back and sat there looking sad, letting smoke curl out of his mouth and up the nostrils of his sorrow, aristocratic nose. Leon was nothing like Albert Camus. Leon was one of those young straight-ahead people who seem to be without inner contradictions, a kid who had never had his knees broken by reality. He had his story down cold, though. After high school he had apprenticed to the meat cutting trade—a powerful union, \$300 a week. "You have to be able to handle blood on your hands all the time," Leon said. "It gets to you after awhile."

So Leon fell in with a guy who taught him how to smuggle cocaine. Now he had a cardboard box under his bed that contained about \$350,000. He thought it was about that, but he wasn't exactly sure. None of the bills were larger than a twenty and most of them were tens and fives. "Whenever I try and count it I get bored and light a joint and that's the end of that," Leon shook his head and chuckled at his inability to get himself organized in the face of such temptation.

But now Leon was musing. He was facing his problems like an adult. He had to do something with all that money. He needed someone with connections who could help him get his money safely invested without attracting officials of either the DEA or the IRS.

He might have been dumb in certain ways, but Leon was shrewd, too. He watched my eyes when he told me they think of it as how they're going to rip you off. It just doesn't pay to own nice things these days.

Well, it took all of about three minutes, but finally, with some concentrated effort, we managed to establish a rapport. Leon and I got our roles straightened out, so it went: we were two rich and slightly paranoid guys out for an evening. Leon warmed up and told a couple of stories, but they weren't worth much. Every writer in San Diego has a full inventory of cocaine-smuggling yarns. I've

change the oil in my 450SL. They see you coming in a 450SL, and the only thing they think of is how they're going to rip you off. It just doesn't pay to own nice things these days.

But Leon said nothing in my eyes. All I showed him was polite disinterest. "You're about the twenty-seventh cocaine smuggler I've run into this week," I said, "and every one of them has his money hidden under the bed. Jesus, you guys are strange. Is it the drug that makes you all think alike?"

I let Leon ponder that one for a couple of minutes. "I suppose you're looking for a good attorney," I went on. "Hell, I'd be happy if I could find someone I could trust to

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Three Gallant Men

(continued from page 21)

heard so many tales of car chases through the back alleys of Mexicali that when *Ordinary People* first came out I thought it was going to be about cops on the run. I told Leon my name was Willie Werbel. I told him my condo in Aspen had cockroaches. I told him that not only did I have problems with my 450SL but I had locked the keys inside my Ferrari and no locksmith in San Diego could get the car open and how incompetence disgusted me, actually disgusted me, and finally I had to break a window, which, of course, could not be replaced for weeks. Leon reminded me of a pigeon the way he sat there bobbing his head at every ridiculous thing that came out of my mouth.

I don't know why I bothered with him. Perhaps it was because he was so young and seemed so innocent and talking to him was refreshing, like a walk in the park.

His personality seemed so transparent yet there had to be something there. He wasn't all that bright, still he had managed to come away with a rather sizable amount of money or he had developed somewhere the ability to be about it engagingly. On the other hand, he was amazingly dumb about his small fortune. There are people around who go out and kill on a regular schedule for a lot less money than what Leon said he kept under his belt. I could have been Willie the Wizard for all he knew.

I smiled as I watched him. Leon had come a far distance from Lemon Grove — all the way across town to La Jolla. A very

far distance. Well, I said to myself, here is a real success story. Here is a young entrepreneur finding a need and filling it. Here is a real specimen of our time. Here is what I would have to say is a gallant young fellow with a life for the Eighties. And that was one.

Rich or poor, skinny or fat, ugly or beautiful, we're all playing the same game. We're turning away from the old traditional values, things like patriotism and following in dad's footsteps. Many of us are involved in what I think for this particular generation constitutes some kind of postadolescent rebellion. The drug experience is a really big part of it. It's here, we're going to have to deal with it.

Tommy Murdaugh leaned his big boned WASP elbows on the wooden table. We were sitting in Melvin Deli, the downtown sandwich shop on F Street where the law clerks gather for lunch.

The pain in my ribs, the scar on my cheek — they started right there when I decided it might be amusing and even maybe profitable to give Leon a helping hand. I had taken him downtown to meet Tommy Murdaugh. We had waited for Tommy at his law offices. Leon had locked the keys inside my Ferrari and no locksmith in San Diego could get the car open and how incompetence disgusted me, actually disgusted me, and finally I had to break a window, which, of course, could not be replaced for weeks. Leon reminded me of a pigeon the way he sat there bobbing his head at every ridiculous thing that came out of my mouth.

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At Melvin's we ordered sandwiches and Cokes. Tommy wolfed down an egg salad while Leon told him the nature of his problem. There were large sections of the conversation that I had to tune out. It was a matter of survival. When Tommy talked, it sounded as if he were reciting material he had gleaned during a study session of *People* magazine over three Bloody Marys at the Kona Kai Club. The wit and wisdom of the semi-functioning alcoholic.

Leon bored me, too. He was sober, helpless and pathetic. The magic had been in the fragrant night and the way that damn neon at the Blue Parrot gave everything a quarter of a turn to the left.

Finally, when Tommy figured Leon was convinced he was a fine fellow, he delivered his considered opinion of the situation the kid was in. "I have to talk with the partners in the firm before I could represent you as a client," he said smoothly. "Now don't take this the wrong way, but I'm almost certain they won't allow me to handle your case."

Leon's face fell. Tommy had impressed him. I could see that Leon had been thinking that if Tommy Murdaugh were on his side, all would be well. "Don't take it personally," Tommy said, "it's not a reflection on your particular lifestyle. The partners are very conservative. I'm sure you understand."

That was how it went. We shook hands all around on the sidewalk and Leon departed, so for all we knew, the three corners of the earth.

It's funny how you only hear what you want to hear. Someone mentioned something to me about Tommy Murdaugh a couple of weeks later at a party, muttering how Tommy had run off, left his wife and kids — there was a whole story that went with it. But that lunch had used up about a year's worth of my tolerance for Tommy Murdaugh and I didn't listen.

It was three or four weeks later that I got a job writing a brochure for a contact lens company in Phoenix. "A Contact Lens for the Eighties" was the title they wanted. I spent a day talking with the optometrists

who were the consultants, the polymer chemists who were making the things, and the opticians who were financing the enterprise. The next morning, about 8:00 a.m., I was sitting in the coffee shop of the Camelback Inn trying to ignore the Murzak and pondering the fact that all of the contact lens experts, to a man, wore glasses. Whenever Shapiro, the photographer, lifted his Hasselblad they all whipped off their glasses. It was weird.

But it wasn't as weird as when I looked up from my English muffin and saw Tommy Murdaugh sitting across the room. The woman close beside him was the receptionist from his office.

Tommy waved at me and smiled. He spoke to the woman and came over to my table, pulled out a chair and sat down. "I couldn't help it," Tommy grinned sheepishly. "He made it too easy for me." His face was puffy and raw, he looked hung over. "He called me up and practically begged me to take his money. What could I do?" Tommy shrugged elaborately. "I said I'd talk with him — really, that's all I was thinking. I met him down by the Star of India, in a parking lot. He gave me the money in two suitcases. He put them in the trunk of my car himself. I mean, I didn't do anything. Not one thing!"

"How much was that?" I asked. Tommy hesitated an instant too long before he answered. "Not as much as he thought. One seventy-five and change. But what the hell, it was like a gift. Listen, I figure I owe you a finder's fee. How does five grand sound?"

"You better go straight, Tommy," I said. "Because you're a terrible liar. Thirty, thirty and consider yourself fortunate that I'm not a greedy person."

He squirmed like a pig on a spit, and I even had to take a dime out of my pocket and tap it on the table and ask the waitress where the phone was before Tommy finally gave in. I didn't know Leon's last name, let alone his phone number, but Tommy didn't know that.

The brunette, her name was Judy, sat with me in the coffee shop while Tommy went and got the money.

Judy and I looked at each other in silence for about twenty seconds. "What kind of contact lenses do you wear?" I asked her. She told me all about her contacts. She knew exactly how good-looking she was. She struck me as being tremendously vain — her toenails were painted exactly the same terracotta hue as the trim on her beige shoes. She had great legs.

"Tommy is a lucky guy to have found someone with your inner strength," I said to her. "You know, you have a very spiritual quality. What are your plans, you and Tommy?"

She told me they had just made a downpayment on a 7-Eleven store in Scottsdale. Now they were looking at condos.

They must have had the money in their room, all counted and neatly tied in bundles, because Tommy was back in about seven minutes. He brought the money wrapped in one of the white plastic laundry bags they put in the rooms for the convenience of the guests. They're very thoughtful at the Camelback Inn; it's a place I never hesitate to recommend.

I kept an eye on the rearview mirror as I drove the rental car back to the airport. I found some chainmail rock and roll on the radio and turned it up loud and kept time on the steering wheel. It was a beautiful, bright, sunny morning in Phoenix, if you didn't mind smog. I watched the rearview and sang along with the radio and thought about Tommy Murdaugh and his brunette.

That son of a bitch. He had always pretended to be so square, so respectable, such a solid citizen. And what an unimpressive, second-rate, white-collar grifter he had turned out to be. These contacts I have been more than \$400,000 in Leon's suitcases. But however much them had been, that was Tommy's price. Owed to a life of achievement and deep satisfaction, or today's equivalent thereof — a 7-Eleven store in Scottsdale.

It would make a hell of a movie for TV. I could see Larry Hagman as Tommy and Paul Darrow as Judy. I tried out the title, speaking it out loud, giving it the cadence and dignity it deserved. "Tommy Murdaugh, attorney, thief, and lover — a life-

style for the Eighties."

And that was two.

People come up to me sometimes, usually when they're a little drunk, and ask me how to write a short story. I tell them it's easy, there's a simple formula you follow. Just make sure you break down and sob only one time while you're writing it. That way you can be sure the story will be short. My moment for sobbing in this particular story arrived about 5:00 a.m. in the parking lot of the Colony Kitchen restaurant in San Ysidro. Take the first exit above the Mexican border after you leave Tijuana, cross over the freeway, drive past the Motel 8, then drive past the Motel 6 — don't stop to wonder what happened to Motel 7. There you'll find the Colony Kitchen, a Denny's/Sambo's clone, right next to Oscar Padilla's Drive Thru Mexican Insurance. It passed the scratch 'n' sniff test.

I was there to meet this young, idealistic Border Patrol officer when he got off shift. He wanted me to write something about the evidence room in that big tan concrete building on the border. According to this *perrito* (to the Mexicans, all policemen are dogs), the room was lined with gray steel shelves jammed with illicit contraband: drugs of every type and description — thirty-two-gallon plastic garbage bags overflowing with amphetamine capsules, crushed underfoot, marijuana looking out all over the floor from the holes the rats gnawed to get out of the bulging bags — it was some kind of unsightly mess.

My *perrito* didn't show up, but I didn't much care. I had to powder out here to get a Knap account set up and I had all those pamphlets on mutual funds and investment retirement accounts to look through. I was enjoying having that thirty grand to worry about. I wasn't paying much attention to anyone and I think they were only in the restaurant for a minute or two, just long enough for Leon to see me. But even if I had been looking, there was a good chance I wouldn't have noticed him — a Marine corporal in neat Class-A uniform, his hat

(continued on page 24)



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The Barber of Seville

JONATHAN SAVILLE

Rossini's *The Barber of Seville*, currently in a delightful production by the San Diego Opera, is a well-made comedy of the most traditional type. Based on the play by Beaumarchais, it contains all the usual formulae of comic plots. Two young lovers (Almaviva and Rosina), destined for each other by their mutual desire, are thwarted in their aims by the girl's guardian (Dr. Bartolo), a repulsive old man who has the folly to think that he can make his self-willed ward his compliant bride. The guardian is aided by a cynical and treacherous "friend" (the music teacher, Basilio), while the lovers have on their side an ingenious servant (the barber, Figaro). Ruses, disguises, deceptions, and

cunning plots eventually — and inevitably — result in the union of the lovers and the confounding of the possessive guardian. As is customary in such stories, we are made to feel that the forces of life are embodied in the amorous young man and woman, as well as in their supporters, and that when the old man is defeated nature itself triumphs over the repressive controls of a cruel society. It is a wish-fulfillment fantasy that can never fail to please, because it responds to our inmost hopes and needs so much more efficiently than the refractory reality that often refuses to let us get what we want.

Stage director Robert Tannenbaum has staged this conventional plot in a conventional manner, with broad humor, unflagging energy, and a multiplicity of comic stage business. Crowd scenes (the paying

of Almaviva's musicians, the invasion of the police) are deftly handled, with a lot of entertaining movement and brio. Some of the set-piece arias are accompanied with busily mimed comic reactions from other characters ("Una voce poco fa" and "La calunnia"). The disguises of the hero (as a drunken officer and an assistant music master) are treated with the acting style suitable to face. The tonality of the action is consistently lively, funny, and shallow — which is no criticism of Mr. Tannenbaum's talents but merely a description of what he has intentionally set out to do and what he has successfully achieved. Conventional, amusing theater is precisely what *The Barber of Seville* seems to call for.

Rossini's music is usually thought of in the same way. Structural complexity, profundity of musical thought, intensity of feeling — these have no place in Rossini's style, even in his tragic operas. What he gives us instead is brilliant surface: sprightly tunes, simple forms, motoric rhythms, witty orchestration, acrobatic vocal ornaments, and a great deal of amusing repetition. More than in the case of most composers, the validity of his music depends heavily on the polished skills of the singers; badly sung Mozart is still Mozart (which is to say enchanting), while badly sung Rossini is nothing but frustration.

Fortunately, the San Diego production brings together a remarkably good cast, in which even the smaller roles are excellently performed: Steven Savino as one of Almaviva's servants, singing with a power and richness of tone we have not heard from him before, and the impressive Nancy Carol Moore as Bartolo's housekeeper. It is thrilling — because so unusual — to hear a husky, heavy mezzo voice negotiating the decorative *floritura* of Rossini's music with the agility of a much lighter vocal production, and it is just such a thrill that RoseMarie Freni (the baritone model, Marilyn Horne) provides. Freni, too, in the bouncing performance of J. Patrick Raftery, exhibits great vocal agility along with a beautifully produced tone, and like Miss Freni the baritone has

the comic spirit of the music down pat. Basilio is sung by Paul Pliska, one of the great basses of our day, and although his part consists of little more than a single aria Mr. Pliska makes his habitual impression of musical grandeur and authority. Bruce Reed is Almaviva, and the limitations of his light, lyric tenor in no way interfere with his pleasing performance of a role demanding only sweetness, line, and agility. James Billings, as Doctor Bartolo, makes up in comic vocal acting for the unimpressive quality of his voice, which lacks ring and steadiness; in a sense he speaks this role rather than sings it, but that too is customary among Bartolos. The singers are ably supported by conductor Joseph De Rugiero, who breaks no new ground in his understanding of Rossini's score but who succeeds nicely in pointing up its wit and energy.

If my praise for this admirable production sounds qualified, that is not because it has failed to live up to an audience's ordinary expectations — which is decidedly not the case — but because I think there is something more to *The Barber of Seville* than conventional stagings such as this one give us. There is a strong admixture of cynicism in the libretto, suggesting a darker vision of life than what we see in the usual more-or-less farcical production of this opera. None of the characters is much of a nice person, everyone is moved by appetite, the useful Figaro is motivated chiefly by a love for gold, and even the young lovers seem deficient in tenderness, caring, and true sentiment. The brilliance and lightness of the music obscures this cynical outlook only because most singers and conductors make no effort to bring it out, not for the most part being aware of its existence. In fact, the sprightly wit we hear in the musical setting of the cynical text is itself an ironic commentary on the busyness of much human motivation, instead of depicting greed, appetite, dishonesty, jealousy, and possessiveness in a melodramatic fashion, Rossini treats all these vices with innocent melodrama, as though vice were so deep a component of human behavior that all efforts to

dramatize and exorcise it would necessarily be doomed to failure. The lightness of touch is all the more chilling, for it tells us that a witty, brittle, icy, distant, indifferent cheerful attitude is the only viable way of viewing the general human meanness. Rossini's style is, seen from this point of view, an apotheosis of cynicism.

Consider, to take just one example, Basilio's famous aria in praise of slander. Slander — malicious, destructive rumor-mongering — is of course a very great vice indeed. The Jewish Talmud declares that slander is equivalent to murder, for to injure a man's reputation is to destroy his essential being. In the context of a comedy, librettist Cosim Serrhini could not of course touch upon the most vicious

form of slander, the case where someone intentionally slanders his own friend by retelling cruel lies to interested third parties: this is the worst kind of disloyalty, and even the most cynical of comedies cannot afford to see human nature in quite so dismal a light. Basilio's aria focuses on a motive less utterly repugnant, though still unpardonable: the attempt to slander a rival in love in order to gain by wicked gossip what cannot be gained by natural inclination. The words portray with relentless magnification the method, progress, and results of slander, the way the quiet, private, supposedly benevolent insinuation grows, spreads, develops, and finally destroys the helpless victim. Serrhini may have been no reader of the Talmud, but he

certainly appreciated the murderous intent and consequences of slander. The text tells us something appalling about human nature and the terrible acts it is capable of.

Rossini's setting, however, confines itself to a dazzling display of inventive tone-painting, so vivid in its musical rendering of the poetic images (the gliding and rambling of the rumor, its swelling, its ultimate recumbence to a tempo and an explosion) that it quite distracts our attention from the baleful meaning of Basilio's advice: use slander, without scruple, when it is to your advantage, and pay no attention at all to the potential unpleasantness of the victim. So the aria ends in a jolly, repetitious, cadential formula, as though advice of this sort were part of the day's

work, no doubt reprehensible but so common that cleverly handled musical clichés are the most suitable means for conveying it. A more thoughtful — a more serious — staging of *Barber* might attempt to underline the nastiness and cynicism of this aria through lighting, stage action, acting style, and even the expressive devices of the singing. In the San Diego production, the singing (by Mr. Pliska) was a piece of stunning vocal bravura, and the accompanying action (Bartolo's amazement as he listened to it) was purely comic. No discredit to the excellent cast and staff — but there might be a more interesting and more truthful way to stage both this aria and the mastery opera out of which it comes.

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Seventy-three-year-old Ann Kennedy has had problems with chronic headaches every day for the past two years. "I went from one Western doctor to another with no help. I was taking aspirin every three or four hours, day and night, and then I got sick and couldn't eat because of the aspirin. After my first two treatments at the

center, I could feel just a twinge. Since then I've had three more treatments and no more headaches. They're gone."

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Still, it had been a long time since my last visit to Mission Valley, and, in a mood of amusement rather than expectation, I decided to visit the Kings Grille, which advertises itself as an "18th-Century

Diagram illustrating a shopping center layout. The center features a 'Shopping Center' area, with 'The Plaza' and 'Lancet' nearby. The layout is bounded by 'Green' on the left and 'Diamond' on the right. A 'Main road to school' is indicated at the bottom.

The best buy is, however, the gourmet feast, and if it continues to be offered, it's a possible consideration should you be in Mission Valley. This meal is not for the

Of the two entries, the best was the Yorkshire steak and mushrooms because the meat was tasty; the non-meat contain-

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2

As any film is seen by many different types of people, the film is viewed from many different

•

City Lights

Coronado. The change has been greeted with some nervousness by San Diego Transit, which has been trying to sell other suburban communities (mainly Chula Vista and National City) on the idea of abandoning the private operators who presently run their bus systems and turning over the service to the public company. Ironically, says Callahan, San Diego Transit is responsible for its own plight, although he quickly de-emphasizes any notion of lasting enmity between the bus company and Coronado.

The trouble arose last December, when Coronado suddenly realized that it was running short of money to pay for its public transportation. Under state law, Coronado and other California cities receive a small portion of the state sales tax collected within their jurisdictions, money earmarked exclusively for mass transportation. Coronado's share is about \$350,000 each year. The city currently uses the money to subsidize two bus lines: route 9, operated by San Diego Transit, and route 170, a cooperative venture between Coronado and Imperial Beach.

The latter, which is contracted out to a private firm called the Bus That Goes in Circles, Inc., extends between the Palm Avenue trolley station east of Imperial Beach, through that city, and ends up at North Island. The service costs Coronado and Imperial Beach \$150,000 apiece per year.

Coronado uses the money left over, roughly \$200,000, to pay San Diego Transit for its portion of route 9. But when it came time to talk about renewing service for another year beginning in July, San Diego Transit unexpectedly upped its yearly bid to \$314,000. Callahan and the rest of the council were aghast. "There was no way we could pay it," he says. "We told them they'd have to find some way to cut down the cost." So the bus company, the council, and other government officials set out to reduce the bid, and quickly stumbled on a significant discrepancy. "San Diego Transit had been overcharging us for mileage," explains Callahan. "Instead of measuring our part of route 9 from the Coronado city limits [which are roughly at the center of the bridge], they started counting over in San Diego, near Crosby Street."

The difference, on a round trip, was about two and a half miles; and that, combined with some other minor adjustments, was enough to knock the San Diego Transit bid for the entire route down to \$100,000 per year. Instead of celebrating the cost reduction, Coronado officials began scouting around for another bidder, who turned out to be The Bus That Goes in Circles. That company's president, Tom Evans, suggested that routes 9 and 170 be combined, and offered to provide the complete service for \$329,000 for the first year. After that, he proposed a guarantee service for another four years with only a five percent inflation factor. The plan was quickly accepted by

Coronado and is awaiting approval by Imperial Beach. "Evans' plan might cost us a little more the first year," says Callahan, "but he was the only one of the two to guarantee us a five-year contract. It was more of a sure thing."

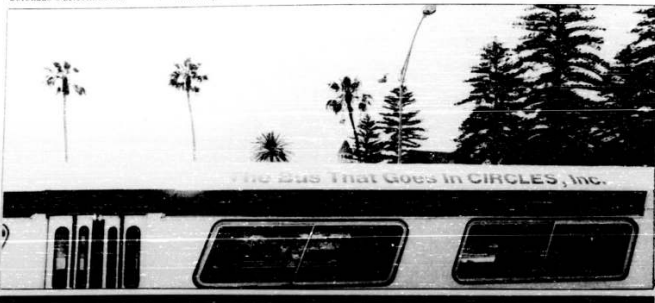
San Diego Transit general manager Roger Snoble professes to see no threat in Coronado's defection, but

concedes that the question of overbidding, which apparently has amounted to more than \$500,000 over a nine-year period, probably didn't help the transit company's cause. "It was awkward," he says, "I think it colored opinions there." Snoble still expects his publicly-owned bus company to be competitive with its smaller, private rivals due to a

recently negotiated concession by its unionized drivers. Under that agreement, the drivers will accept hourly pay cuts amounting to almost half of their former wages for driving new routes established primarily outside San Diego. But even with the new wage concessions, Snoble concedes, nonunionized bus companies may still be able to undercut

San Diego Transit, which also offers generous fringe benefits. According to figures kept by the San Diego Association of Governments, wages and benefits of an average San Diego Transit driver amount to \$15.73 an hour, compared to \$11.75 earned by employees of The Bus That Goes in Circles.

—M.P.



That Was No Majorette, That Was My Wife

Ever since the San Diego Union published a feature story in 1980 about Marion Caster being the model for the thirty-five-year-old, moon-like mural painted on the back of the Campus Drive-In's screen, the former SDSU majorette (class of 1969) has been basking in publicity. Articles about her have appeared in several other papers, her name has been mentioned on television, and the SDSU

Alumni Association even invited her to perform at its homecoming festivities. And with the imminent raising of the screen—and the theater—to make way for a shopping center, her name is once again cropping up in conjunction with the mural.

Yet the man who conceived, designed, and drew the celebrated mural—a project that lasted four months and gave him two ulcers—wonders what all the fuss is about. Sixty-eight-year-old Joe Schmitt has never heard of Marion Caster. "The only models I used were my wife Ruby and her sister, Leah,"

Schmitt says. "About the end of 1946, when I was designing the mural, I went over to San Diego State and looked through about eight different annuals. In there, I saw many majorettes with Indian headresses, and I did get the suggestion for my idea from these girls. But when I was doing the actual drawing, the detail work, I used my wife and her sister, depending on who was available. They were both young, around twenty-eight, thirty, and being Danish girls, had perfect figures. "You know," he adds, "someone told me about a month or two ago that Harold Greene talked about her [Marion Caster] on the Channel 10 news. I wrote him a letter, telling him who I am and asking him to please tell me the model's name so I could get hold of her and find out why she thinks she's the model. It's very interesting to me. But Harold never answered."

—T.K.A.

Knots On Board

Supervisor Roger Hedgcock, who has produced a lot of attention for himself and the county by coming up with the idea of developing the twin parking lots flanking the County Administration Building into high-rise hotels, shops, and restaurants, has spawned an architectural review board and given it the task of judging the design merits of the four development proposals now pending. The board, to be chaired by former long-time San Diego city planning commissioner Homer Delawie, is "just ad hoc," according to Hedgcock. But the design-review committee may be in for as much criticism as the project it is supposed to criticize, at least from James Britton, who reviews

architecture and urban design for the San Diego Union.

Appointments to the committee were made by Hedgcock and Supervisor Paul Forder; the members are Delawie, architects Ward Dennis, Sam Howell, and Loch Crane; engineer Tom Atkinson; and Tom Van Dyke, a landscape architect. Britton grumbles that Delawie, Dennis, Hamill, and Crane are all old-line local figures solidly identified with the architectural establishment. "They ought to have at least one out-of-town member, or maybe someone under fifty," Britton says.

"Both Homer and Dennis have been very close to the mayor and the political power structure here," Britton concedes that he doesn't like the Hedgcock project anyway. "The [review] board ought to throw the whole thing out and build it over the railroad tracks," he says, and also suggests that a small stipend should be offered to induce the participation of academics such as Charles Moore, dean of architecture at Cal Poly, Pomona. Failing that, he says half humorously, the county ought to give the reviewers preliminary notes based on the future income expected to be generated by the project. "Free advice," he avers, "might be worth nothing."

Britton's opinions are sharply disputed by Delawie, who proclaims, "This is going to be an extremely honest and forthright review. I'm sure we'll have some arguments among one another, and I think the fact that we are a local jury is a plus—we can be very sensitive to local concerns."

—M.P.

—Paul Krueger, Matt Potter, and Thomas K. Arnold



Joe and Ruby Schmitt

Off the Cuff

Have you ever considered yourself lucky?



Bob Burke
Store Manager
College Grove

I was in the Marine Corps and I made one invasion—Okinawa. You're pinned to the ground in a little gully, 600 yards from the beach, bullets coming from both directions, machine gun fire and automatic aircraft fire. The Japanese were desperate. They were sending kamikaze pilots to dive bomb our hospital ships in the bay, full of injured men. It was a suicide mission—no coming back for them. It's a situation that's hard to describe. You don't know what the hell to do. You talk about scared. There was a possibility of death at any moment and it could quite possibly be your own. I don't know if there's a God, but if there is, we were sure talking to Him then. Those fifteen minutes seemed like fifteen years.



Alisa L. Student
SDSU

I was standing at the top of a ski jump, it was a long runway—straight down. I couldn't see the landing. I thought it was clear. I went ahead and as soon as I hit the jump I saw that there was a person who had fallen just below the jump, right on my landing pattern. It caused me to fall and I was skidding straight down, very fast. I panicked. My skin was heading right for the person's head. For some reason a thought went through my mind very clearly: "Lift your left ski." "It all happened so fast. In a split second I lifted my left ski and it cleared the person's head by less than an inch. I could have killed her if it had hit. I was really lucky. So was she.



Richard Goodhart
Minister
La Mesa

I don't feel lucky. I feel blessed by the Lord. I had been praying for a church for three years. A woman I know was having her hair fixed and it happened that the owner's sister was in the beauty shop and she had asked this friend of mine if her husband or someone she knew would be interested in a church. She said her husband wasn't interested but she knew of someone who was. That contact resulted in my ministry at the Central Congregational Church. It was just what I needed and it's what the people needed. I've been there sixteen months and it's growing. My philosophy is that the supernatural becomes natural. Things work out in natural ways.



Rusty Lampard
Musician
El Cajon

We were going out to the desert late one night, sort of a spur-of-the-moment thing. We hopped in my Bug and started out Highway 8. We got past Jacumba and stopped for gas. The wind was blowing hard. We were off the freeway on this side road going full speed. Before I could react, all I could see was an embankment in front of me. We went over. It wasted my car, wasted the weekend, wasted me. My friend was lucky, he had his seatbelt on. I got out of the car and that was it. The fire engines were called out. I could have been killed. The best thing was that Chris, my manager, called me after the whole ordeal and asked me if I wanted a job.



Joanie Kuglen
Hair Cutter
North Park

Your car can break down, you can have a bad day, your boss yells at you, there's nothing to do—that's my kind of unlucky. Then all of a sudden everything is perfect. I was leaving my friend's house one night; it was two in the morning. I just gunned the car over a curb and backed right into a parked car. I thought about leaving a note but I went home. I was thinking, "Well, it's too late now," but I woke up with a guilty conscience. I went back and the car wasn't there. It took me a couple of days, but I found it. The guy was nice at first, until I couldn't find my insurance company—I had taken over the car payments for a guy in the Navy... anyway, it finally all worked out. That's my kind of lucky.

—Lin Lukury

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You're Blocking

Oh, the headaches involved with throwing a party. Last year, for the sixth annual block party of the Pacific Beach Town Council, the planners thought of having a nine-kilometer footrace on the sand and by the water, only to learn that the party had been scheduled on the day of the biggest tide of the year. So instead they organized a roller-skating contest on the boardwalk.

This year, for the seventh annual block party, which takes place Saturday, May 15 at Crystal Pier, the town council will sponsor a roller-skating contest and a 9K run (as the tide this year is agreeable). So far 300 contestants have signed up for the "fun run," so called because it is not sanctioned by the Amateur Athletic Union. The race begins at 8:00 a.m.; registration closes ten minutes before race time in the parking lot of the Food Basket at Carver Avenue and Mission Boulevard. The roller-skating contest, in which teams from local restaurants and businesses will compete on a slalom course on the north side of the pier, begins at 9:30. A fishing derby on the

pier begins at 9:00 (all contestants over sixteen years of age must hold a fishing license from the state fish and game department); at the same time a historical walking tour of Pacific Beach will be conducted by Walkabout International, departing from the pier, which is at the foot of Garnet.

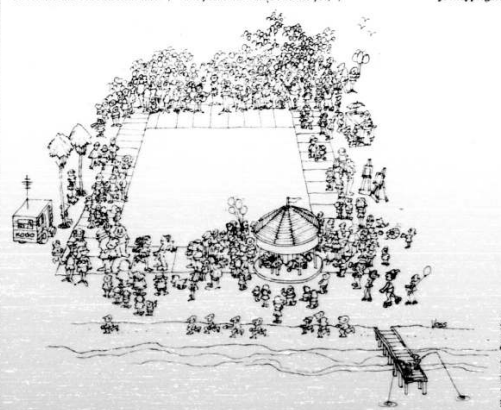
In addition to the contests and the tour, a crafts fair, dancing, karate, music, and other entertainments will take place throughout the day. This year's party director, John K. Hughes, and other members of the council will erect a stage between the Food Basket and the Old Or restaurant east of the pier. "Last year we rented the stage, the chairs, and tables for the city for seventy bucks," said Hughes last Sunday night at home, with the details of the event still fresh in mind. "Then they had some budget cuts and now we have to come up with our own stage and pay eighty-two bucks for the chairs alone." He said a reusable stage has been designed by Dennis Drake, a woodshop teacher at Mission Bay High School.

"Pacific Beach is very homey," said Eve Small, a Philadelphian who moved to P.B. in 1973 and directed several of the council's block parties. "There's one junior high school, and one high school, so if you stay here long enough, you get

to know just about everybody." The first block party was held in 1976 to celebrate the twenty-fifth anniversary of the town council. Coincidentally, it celebrated the U.S. Bicentennial.

It was so successful that it has become a regular event. "Parking is always kind of a bear that day," Small warned. "You have to park a few blocks away and walk in. Or better yet,

ride a bike." Bona fide and honorary P.B. residents are welcome, and so are the rest of us. For more information, call 483-6666. —Joe Applegate



Zandra Rhodes

Patterns

Fashion is always fantasy and everything we wear is a costume: we choose a clothing persona, and once clothed in it, act out the role. Pink hair standing stiffly on end may not be every woman's fantasy ideal, but it seems to suit Zandra Rhodes. So, too, do the diaphanous, silk chiffon and liquid, jersey dresses that she designs, that are more fantastic, more costume-y than most — and that almost any woman might wish to wear. They are clothes for special occasions, but not only garden parties or masked balls.

A collection of Zandra Rhodes' clothes, watercolor drawings and lithographs, and posters is currently on view at the La Jolla Museum of Contemporary Art. It is the first exhibition of fashion design to be seen at the museum, an updated version of an earlier show at L.A.'s Otis Peterson School of Design. The designer

regards herself as an artist, trying different things; she also advises that "the wearer is as important as the designer."

The garments are displayed on mannequins designed by Adelle Rootstein; "not just dummies," as Rhodes explains, they are modeled on top models, to have the look of the moment. "All tall and attenuated, they lean, recline, incline, and gesture, with their heads discreetly, yet dramatically, swayed in fabrics that match the garments. Zandra Rhodes began her career as a textile designer, and she does her own printing. Her colors range from subtle to shocking; some of the dresses are solid in color, but most have delicate, or bold patterns, and her signature, handpainted on them. The earliest is #13, circa 1968, a green printed bodice and a pink printed skirt, of silk chiffon with hand-drawn edges. The latest, three dresses circa 1978, include one with skirt cut unevenly around the print at the hem and pearls — dyed to match the dress — sewn onto the

points (#2), and a one-shoulder black jersey dress decorated with fine ball chains as found on cheap key rings, and small gold-colored safety pins as found in sewing kits. The safety pins, which Rhodes used as a leitmotif in her "Conceptual Chic" Collection, and which many men use to keep their neckties in place, were, she says, ordinary objects taken out of the commonplace and transformed into the beautiful.

The watercolor drawings and lithographs, made from 1978 to the present, are of highly stylized heads that recall the African masks in Picasso's *Les Femmes d'Alger* (1907), and several of them are called *African Lady*. More flamboyant and less sculptural than Picasso's, these heads are chic works of pattern and design (and are printed on some of the dresses). Rhodes calls the drawings her "secret inspiration," a method of experimentation in absolute fantasy, not requiring that she keep "any foot on the ground."

The powers, on the other hand, must convey "a new look" that express "the mood of the moment." Made yearly, they are arranged here in reverse chronology, from 1981 (Zandra Rhodes herself, with maroon hair) to 1972. They are vivid, theatrical, photographic portraits of faces dramatic with makeup, and upper torsos that are, most of them, clothed in

Just What The Doctor Ordered

One morning, after uneasy dreams, Gregor Simas awoke to discover that he had been transformed into a gigantic Mummenschanz.

Looking in the mirror, he saw instead of his usual brown eyes, straight combed hair, and neat moustache a masklike blob of toilet paper, notepad, ice-cube

trap, flower pot, putty, clay, rubber, and plastic, with raised eyebrows and a broad grin made of several different shades of knitting wool. This disturbed him considerably.

Covering his unfamiliar head with a shopping bag from Safeway, Gregor left his study room on El Cajon Boulevard and made his way to the office of the neighborhood psychodotant, Dr. Haerfuss.

"An interesting case, very," commented the doctor, after a cursory examination. "An unusual example of Mummenschanzism. This condition used to be confined to Switzerland, but it invaded New York some years ago, and now is traveling rapidly throughout the United States. I had heard it was coming to San Diego, but yours is the first case I have seen with my own eyes."

"But what is it, doctor?" cried Gregor, impatient with these ramblings.

"Mummenschanz," replied Dr. Haerfuss, "means mummy."



Mummenschanz

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Sunday, May 16
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featuring: Bernie Landau (formerly of the Eagles),
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Elvin Presley's Band), Lee Kit (from Bob Welch Band),
Michael George Iades (from Johnny Rivers band)
also appearing

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Tickets at the door \$3

Monday, May 17
Portland Makai

This week's
"I HAVE to see my picture
in the paper" award winner:

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Tuesday, May 18
**Grand Opening of Rodeo's new
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For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is
required. Dress Code.

(Continued from page 10)

impressed by the degree of
respect shown McLaughlin that
night by a predominantly
rock-oriented crowd, and by the
way McLaughlin succeeded this
pivotal moment by blowing
the roof off the gym with some
of the best fusion this planet has
heard.

Presumably, some of the
same folks who accorded
McLaughlin such deference a
while back now regard him as a
one-time great whose best work
is behind him. I've heard and
read criticisms of McLaughlin
that focused on his seeming
preference for acoustic music
these days, the gist of the
grousing being that when he
sets down his electric guitar,
he's abandoning the muse that
made him the most exciting
guitarist in the business. I
disagree.

Anyone who has followed
McLaughlin from his earliest
experiments with amplified
guitar music, through his
associations with Miles Davis
and Tony Williams, his work
with the Mahavishnu Orchestra,
his collaborations with Carlos
Santana, his "solo" electric
guitar efforts with the One
Truth Band, and eventually his
acoustic, East-meets-West
recording with his group
Shakti, and others, can see the
logical progression thereof.

More than just another electric
guitarist with greased fingers,
McLaughlin has been the most
influential guitarist of the last
decade. His Mahavishnu music
stands today as the best that
fusion has ever had to offer, and
remains an aural oasis in an
otherwise arid form. But
McLaughlin has nothing more
to prove in that idiom. He broke
more barriers and contributed
more to the electric guitar
lexicon than anyone else who
comes to mind, and now he's
simply doing the same for its
acoustic counterpart.

Always a step ahead of his
contemporaries, McLaughlin
recently recorded an album,
Delo Horizonte, on which he
plays acoustic guitar within an
electric context (if he should at
least partially appease the
waitage freaks). One of the
keyboardists on that
invigorating recording,
Frenchwoman Kath Labèque,
will be joined by her sister,
Marzelle, also a keyboardist, in
support of the maestro when
John McLaughlin and Friends
take the stage tonight,
Thursday, in SDSU's
Montezuma Hall. Anyone who
sichens Gae McLaughlin has
lost something by switching to a
"softer" instrument should be
forced to sit front and center at
this one.

In a pretty busy week, Friday
night's schedule includes the
Missing Persons at the
California Theatre; the funk/rn
music of the Executives at the
International Blend with the
Cranadulys as support act;
guitarist Laverne Adams and
his trio at the Blue Parrot in La
Jolla (with a show on Saturday,
as well); and the Strawberry
Alarm Clock (?) of "Incessant and
Peppermint" infamy at the
Spirit on a bill with Claude
Cenna and the IVs and Dar
Band.

Billy Shaatz Undercover,
who were received rather well
on their last appearance here,
will team with the Roadsters and
Solid State at the Spirit on
Saturday night; while Sunday's
sleaze has War at the Bacchanal
for two shows; Peter Spang
and the Band of Street Urchins
at the Stratford Studio Theatre
in a continuation of the Del Mar

(Continued on page 14)

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May 15, 9 p.m., 1130 Buena Vista.

May 16, 9 p.m., 1130 Buena Vista.

Peter Sprague and the Band of Stewards: Sunday, May 16, 9 p.m., 1130 Buena Vista.

Entertainment Music Awards Concert: Sunday, May 16, 7 p.m., 471 First Street.

Street, Encinitas, 729-5945 or 436-7788.

"Jazz Wild" featuring the Del Dyer Big Band, Hal Crook Quintet, Carl Evans Jr. Ensemble.

and Charles Owens Quartet: Sunday, May 16, 7:30 p.m., 8022 Chalmers Mesa Boulevard.

UFO, Mechanics, Able Now, and Stranger Sports Arena, Tuesday, May 18, 8 p.m., Sports Arena Boulevard.

Byron Berline, Don Cray, John Williams, the Countess, and the Sweet Wing Chicks: Tuesday, May 18, 8 p.m., 8022 Chalmers Mesa Boulevard.

Paul Butterfield: Sunday, May 22, 8 and 11 p.m., 8022 Chalmers Mesa Boulevard.

L.A. Power Old Globe Festival: Sunday, May 22, 5:30 p.m., Balboa Park.

Jimmy Dunne and Terry Schachtel: Sunday, May 23, 8 and 11 p.m., 8022 Chalmers Mesa Boulevard.

Smiley Balaban: Sunday, May 23, 8 p.m., Open-Air Amphitheatre.

Tim Weisberg: Sunday, May 23, 8 and 11 p.m., 8022 Chalmers Mesa Boulevard.

Revelation of Shakti, North Ridge, the Rhinos, and Cobi-52: North Park Lanes Club, Friday, May 28, 8:00 p.m.

And: Fox Theatre, Sunday, May 30, 8 p.m., 729 B Street.

Joe Carden: Sunday, May 30, 8 p.m., 8022 Chalmers Mesa Boulevard.

Mark Haglund and the Strangers: Sunday, May 30, 8 p.m., 12534 Mapleview, Lakeland.

The Chalk Golem Hall, Saturday, June 12, 8 p.m., Community Concourses, downtown.

New Wave Live: Sunday, June 13, 8 p.m., 8022 Chalmers Mesa Boulevard.

Carl Pugh: Sunday, June 13, 8 p.m., 143 South Cedros Avenue, Solana Beach.

Chalk Hittings are compiled by Linda Neff. If you wish to be included, please call 234-2588.

North County The Amphitheatre, 3945 Carlsbad Boulevard, Carlsbad, 729-3776.

Bar X Ranch House, 119 East Broadway, Vista, 724-0518.

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Billy Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022.
Four Eyes, rock and roll, Thursday, May 18, 8 p.m., 8022 Chalmers Mesa Boulevard.

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Sam Sheer Saloon, East Valley Parkway at Midway, Escondido, 743-6422.

Charlie's Country, San Marcos Boulevard at Highway 78, San Marcos, 744-4120.

The Chipping Black, 1740 East Vista Way, Vista, 725-5776.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9726.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Escondido, 757-0660.

Distillery East, 755 Metcalf Street, Escondido, 741-6993.

Distillery Northwest, 140 South Sierra Boulevard, Solana Beach, 757-0733.

Phonix Lounge, 439 West Washington, Escondido, 745-1931.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438.

Foghorn, 2858 Carlsbad Boulevard, Carlsbad, 729-3189.

Glenn's, 380 North El Camino Real, Encinitas, 942-8676.

Hill House, 2730 Via de la Valle, Del Mar, 755-6644.

Hungry Hunter, 1221 Vista Way, Escondido, 753-2633.

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Drive, Occidental, 722-3831. The John Kelly Trio, contemporary, Wednesday through Saturday.

Koster Brown's, 606 First Street, Encinitas, 942-2960. High Street, rock and roll, Friday and Saturday evening and Sunday afternoon.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday.

Mohrman's, 340 East Grand Avenue, Escondido, 741-0935. Richie Hunt, contemporary, Friday and Saturday, Nick of Time, contemporary, Tuesday and Thursday.

Norwood's, 225 North Hill Street, Occidental, 722-4724. Rock and roll, seven nights, call club for information.

Occidental Lodge, Lake Wohlford, 749-3393. White Lightning Express, country western, Friday and

Saturday evenings, Sunday afternoons.

Occidental Resort, Lake Wohlford, 749-3393. Kurtis Fargo and the Spurs, country, Sunday afternoon.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. Jim and Theresa Hinton, Irish music, Thursday; the Cache Valley Drifters, bluegrass, folk, and jazz, Friday and Saturday; the Big Jewish Band, klezmer music, Sunday; Michael Cooney, folk music, Monday; Old Time Host Nite, Tuesday; Benefit for the Hospice of North Coast, Wednesday.

Pomeroy Club, 12237 Pomeroy Road, Poway, 746-1135. Telegraph Canyon, country, Wednesday through Saturday.

Poway Mine Company, 12275

Poway Road, Poway, 746-7296. 566-2070. The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; Forecast, rock and jazz, Wednesday.

Rancho Inn, Scott's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000. Friendship, variety dance music, Tuesday through Saturday; Dale Vernon, variety, Sunday and Monday.

Red Coach Inn, 135 North Pine (corner of Centre City and Valley Parkway), Escondido, 743-8796. Wednesday through Saturday; Rick Backus and Harmony, progressive country rock, Sunday through Tuesday.

Red Dog Saloon/Valley Park Steakhouse, 757 South Mission Road, Fallbrook, 728-1998. Don Tension and Country Plus, country and contemporary dance music, Wednesday through Saturday.

Reveries, 1690 Coast Boulevard, Del Mar, 735-0465. Rock and roll, Friday and Saturday, call club for information.

Poway Mine Company, 12275

Rivera's, 2535 El Camino Real, Carlsbad, 434-1766. Blue Skies, contemporary, Tuesday through Saturday.

Roger Stills, 9500 Carmel Mountain Road, Pennington, 578-2444. The Duane Wall Show, country and oldies, Monday and Tuesday.

The Shepherd Cafe, 1236 South Highway 101, Escondido, 753-1234. Lisa Kanny, classical piano, Thursday; Holly, contemporary piano, Friday and Saturday; Feet on the Wheel, folk and contemporary, Sunday; Jeff Proctor, 90s music, Monday; Laura Jackson, originals and folk, Wednesday lunch, Scott Tunney, contemporary, Wednesday, classical and folk guitar during lunch, seven days.

Stage Coach Inn, 1865 Vista Way, Vista, 724-0000. Cactus Jack, country, Wednesday through Saturday and Sunday afternoon.

Toughie Photo, 3296 Mission Avenue, Occidental, 757-7777. Dakota, country rock, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Tyler, 2230 South Highway 101, Carlsbad, 758-6440. The Mavis, rock and roll, Thursday through Saturday; Ella Ruth Pigeon, jazz, Sunday and Monday; the Stern Brothers, Beatles music and 90s rock, Tuesday and Wednesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466. Rick Backus and Harmony, progressive country rock, Thursday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Danny Holiday, rock and roll, Thursday through Saturday; rock and roll, Sunday and Wednesday, call club for information.

Whiskey Creek, 14240 Poway Road, Poway, 746-7532. Coyote, country western, Wednesday through Saturday; White Lightning Express, country western, Monday and Tuesday.

Whiskey Photo, 1260 West Valley Parkway, Escondido, 745-8640. Don Livingston and Timberline, country, Tuesday through Saturday; Radio Romance, rock and roll, Sunday and Monday.

Whiskey Photo, 1260 West Valley Parkway, Escondido, 745-8640.

Beaches

All The Way Inn, 4340 West Point Loma Boulevard, Loma Point, 224-6562. The Ram Band, rock and roll, Wednesday through Saturday; rock and roll, Monday and Tuesday, call club for information.

Athletic, 2595 Ingraham Street, Mission Bay, 224-5434. Roberts Linn and the Stylers, contemporary, Tuesday through Saturday.

Bahia Ball, at the dock, Bahia Hotel, 598 West Mission Drive, Mission Bay, 465-0551. Main Street, contemporary dance music, Friday and Saturday.

Bahia Hotel, 598 West Mission Drive, Mission Bay, 465-0551. Mercedes Roemer, Kyle LaDuque, contemporary, Tuesday; Jonathan Von Braun and Associates, Ohio improvisation, Wednesday; Saturday, Piano Bar, Bucky Ball, Tuesday through Saturday; Bob McLeod, Sunday and Monday.

The Beach Club, 1821 Bacon Street, Ocean Beach, 222-6882. Double Take, rock and roll, Friday and Saturday.

Blue Point, 1236 Prospect Street, La Jolla, 454-9131. The Peter Sprague Quartet, jazz, Thursday; Laurin Almond Trio, jazz, Friday and Saturday; Earl Kyle and Steve Meyers, jazz, Sunday; the Don Glass Trio, jazz, Monday; the Joe Martello Quartet, jazz, Tuesday; SDSU 18-piece Big Band with Bob Holts, big band jazz, Wednesday.

Carmichael's, 3205 Midway Drive, Point Loma, 222-6545. Phil Butler, light classical and contemporary guitar, Friday and Saturday.

Casa de Loma, 1304 Rancocas Street, Point Loma, 224-3825. Rick Effen, blues, Wednesday; Thursday; Sharon Boyd, country, Friday and Saturday.

Coleman Hotel, 3099 Mission Boulevard, Mission Beach, 485-1081. Linda Parr, contemporary, Tuesday through Saturday.

Chester's Steak House, 1250 Prospect Street, La Jolla, 454-5255. The Bill Coleman Quartet, jazz, Thursday through Saturday.

Dewey's, 2901 Nimitz Boulevard, Point Loma, 224-4628. Niteline, contemporary dance music, Friday and Saturday.

Ebels, 7955 La Jolla Shores Drive, La Jolla, 450-0541. The Bruce Cameron and Hollis Gentry

Ensemble, jazz, Thursday through Saturday; Ron Stetterfield Quartet, jazz, Tuesday and Wednesday.

Galor Gardens, New Amphibious Base Enlisted Club, Silver Strand, Coronado, 437-2940. The Bank, rock and roll, Thursday through Saturday; Spradley, rock and roll, Wednesday.

Hedges, 4258 West Point Loma Boulevard, Loma Point, 225-9699. The Heres, rock and roll, Thursday through Saturday; Four Eyes, rock and roll, Sunday and Monday; the Movies, rock and roll, Tuesday and Wednesday.

The Hedgesville Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-8000. X-Offenders, rock and roll, the Roosters, rock and roll, the Jones Band, rock and roll, the Dropouts, rock and roll, Friday; the Easons, surf rock, Jerry Kai, rock and roll, Randle, rock and roll, Saturday.

Hitler Hotel, Corgi Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010. People Movers, contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday and Monday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611. One Plus One, contemporary, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-3541. Live entertainment, Tuesday through Saturday, call club for information.

Jazz Murphy's, 4362 Mission Boulevard, Pacific Beach, 270-3228. The Nomads, rock and blues, Sunday through Thursday; Laurel Bralley, comedy and originals, Friday through Sunday.

Le Chateau, 5946 Newport Avenue, Ocean Beach, 222-6208. Honey, rock and roll, Thursday through Saturday; the Hurricanes, blues, Sunday and Monday; Ginger and the Sharks, rock and roll, Tuesday and Wednesday.

Madre's, 2886 Midway Drive, Loma Point, 224-5401. The Rebel Ruckers, rock and reggae, Thursday; Ray Canacho, Latin jazz, Friday; Les Cobb's Jazzy Distilled Band, Distilled, Friday happy hours; Midnight Chas, Latin jazz, Saturday; the Swing Set, big band swing, Sunday afternoon; live music, Sunday evening, Tuesday and Wednesday, call club for information.

Madison Village, 120 Orange Avenue, Coronado, 435-8822. Forecast, rock and jazz, Friday and Saturday; Ken Wilkins, piano bar, Sunday through Saturday.

Moby's Beach, Adam's Rib Restaurant, 1400 Rancocas Street, Point Loma, 226-3871. Mike Sanders, contemporary, Thursday through Saturday.

Mon's Saloon, 945 Garnet Avenue, Pacific Beach, 485-4998. The Bitter, rock and roll, Thursday through Saturday; Flyer, rock and roll, Monday; rock and roll, Tuesday and Wednesday, call club for information.

Monting Club, 3595 Sports Arena Boulevard, Loma Point, 225-5086. Gerry Bass and A Touch of Country, country, Tuesday through Saturday; country music, Monday, call club for information.

Old Pacific Beach Cafe, 4267 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley, contemporary, Wednesday through Saturday; the Colliers, contemporary, Sunday through Tuesday.

Rubens, 6890 Via La Jolla, La Jolla, 457-5200. Brink, rock and roll, Thursday through Saturday; Portland Mabel, contemporary and rock, Sunday and Monday; Moving Targets, rock and roll, Tuesday and Wednesday.

Salmon House Restaurant, 1970 Quivira Way, Mission Bay, 223-2234. Midnight Robbery, blues

and swing, Wednesday through Sunday; the Jackstraws, strolling minstrel, Sunday brunch.

Shamrock Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314. The House Duo, 4/6 through 7/8 dance music, Thursday through Saturday; Live music, Tuesday and Wednesday, call club for information.

Sasha's, 4258 West Point Loma Boulevard, Loma Point, 223-9158. Summer Breeze, contemporary dance music, Friday and Saturday.

The Spot, 1005 Prospect Street, La Jolla, 454-0902. Jack Johnson, country, Friday and Saturday.

So Cal, 6738 La Jolla Boulevard, La Jolla, 454-0969. Sue Berman, contemporary and Latin, early evening, Wednesday through Saturday.

Vacation Village Hotel, Bay Lagoon, Vacation Isle, Mission Bay, 274-4030. Shine-B-Da, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Winehaven, 1770 West Mission Bay Drive, Mission Bay, 226-9657. Phil

Peeler, classical and contemporary guitar, Monday.

Wishness, 1835 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Portland Mabel, contemporary and rock, Thursday through Saturday; Dallas Collins, rock and roll, Sunday and Monday; Ron Bolton, rock and roll, Tuesday and Wednesday.

Woodcreek Plaza, 3225 Midway Drive, Loma Point, 222-0388. Live blues music, Friday and Saturday.

Woodcreek Plaza, 3225 Midway Drive, Loma Point, 222-0388. Live blues music, Friday and Saturday.

San Diego North

The Alltime Lounge, Town and Country Hotel, 580 West Circle North, 253-7321. Richie Gary and Sundown, country, Tuesday through Saturday.

The Alamo, 3083 Chalmers Drive, Chalmers, 275-2245. Pymel, rock and roll, Tuesday through Saturday.

Al-Salam Restaurant, 7947 Bahia Avenue, Kearny Mesa, 279-2520. The Middle Eastern Musicians, Middle Eastern music and belly

HEAD QUARTERS NIGHTCLUB PRESENTS

The Friday

X-OFFENDERS ROOSTERS TROUSERS DROPOUTS

The Saturday, it's a

SURF STOMP EVASIONS. THE HEAT, JONNY KAT, JONES BAND, RUNDLAC

Surf movies featuring Hawaii and California greats!

May 21-Saturday, Emerald, Vancouver, Atlanta and a special guest.

May 22-Crowdsource, Vipe (from L.A.), Hole Boys, Hedgesville

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Happy hours 11 am-3 pm Mon.-Fri.

ALL WINE DRINKS \$1.00

Deli hours 11 am-3 pm Mon.-Thurs.

Videos/pool 11 am-7 pm Fri.-Sat. at 21.

THE WILDING

7888 Othello St. 277-9869

Thursday-Saturday, May 13-16

Come & hear a band that will blow you away...

JERRY RANEY & THE SHAMES

Jerry Raney-guitar, formerly with Sheryl Greg Willis-blues, vocals; formerly with Sheryl & Jack Pomeroy-drum; formerly with Sheryl & Jack Pomeroy-bass; John Baker-guitar, sax, vocals; formerly with Artful Five.

The Shames have opened for ZZ Top, Steely Dan, George Thorogood, Jann Arden, Cheap Trick, and backed up Chuck Berry at the Rydell Show.

THURSDAY NIGHT - JAMMERS 9PM SATURDAY NIGHT - KGB MONTE! No cover before 8:30 pm all weekend

Sunday, May 18

ROM

High energy rock 'n' roll. No cover.

Tuesday & Wednesday, May 18, 19

No Cover, Drink Specials

Happy hours 11 am-3 pm Mon.-Fri.

ALL WINE DRINKS \$1.00

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Videos/pool 11 am-7 pm Fri.-Sat. at 21.

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MIDWAY & ROSECRANS 224-2401

Tonight-Special Engagement

REBEL RUCKERS

Friday, May 14

Every Friday, 6:30-8:30

DIXIELAND JAZZ

Featuring

IRA COBB

Hot band of musicians. Regular drink prices. Great photos of musicians \$5.00.

Friday, May 14

RAY CANACHO

10 pm. Live

Saturday, May 15

MIDNIGHT CLASS

Latin rock

Tuesday & Wednesday, May 18 & 19

High shot

Drink specials 7-8

Photos of beer \$1.75

\$1.00 Drafts & 50¢ Shooters

9-1:30

Thursday, May 20

TWED

LeChateau

Entertainment by the Sea

5046 Newport Ocean Beach 223-5300

Never a cover charge

DANCING

Does it tonight, Friday & Saturday

METRO

Does it tonight, Friday & Saturday

HURRICANE

Why do the blues make you feel so good?

Sunday, Monday

Ginger & The Sharks

Tuesday, Wednesday

Nine nightly! Never a cover charge.

The Happy Hour 6-7 Mon.-Sat.

ancine. Thursday through Sunday.

Backroad, 3627 Clairemont Mesa Boulevard, Clairemont, 560-8022. Moving Targets, rock and roll.

Thursday through Saturday: The Rolling Clams, rock and roll. Sunday: KSOS Jazz Concert and Benefit featuring the Charles Owens Quartet, the Del Bybee Big Band, the Hal Crook Quartet, and the Carl

Evans Jr. Ensemble. Tuesday: Dan Hicks and Marka Mulder. contemporary. Wednesday.

Black Angus, 5247 Kearny Villa

Road, Kearny Mesa, 279-3100. That Spirit, contemporary. Tuesday through Sunday.

Black Angus, 10370 Friar Road.

Mission Valley, 563-5862. Bogart, top 40. Sunday through Saturday. **Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music. Wednesday through Saturday. Jim and Theresa Hinton, Irish music. Sunday.

Bunbury's, 5906 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Critters, contemporary. Thursday through Saturday.

Cannellham's, 7094 Miramar Road, Mira Mesa, 578-1236. Tremor, rock and roll. Thursday and Friday. Legacy, rock and roll. Saturday, Tuesday, and Wednesday.

Edwin's Continental Cuisine, 8650 Miramar Road, Mira Mesa, 271-7020. Novetto, Continental ballads. Friday and Saturday.

Flanagan's, 5373 Mission Center Road, Mission Valley, 281-8635. Dallas Collins, rock and roll. Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 286-7331. Joe Hamilton, jazz. Wednesday through Sunday.

High Balls, 824 Camino de la Reina, Mission Valley West, 286-3010. Glash, with Hadwin on drums. Middle Eastern music and belly dancing. Tuesday through Saturday.

Hollyday Inn/Mission Valley, Crickit's, 585 Hotel Circle South, Mission Valley, 281-5728. Elements, contemporary. Tuesday through Saturday.

Heavy Hitters, 2285 Hotel Circle Plaza, Mission Valley, 285-8872. Chas, guitar variety. Friday and Saturday.

The Islands Lounge, Hummel Hotel, Hotel Circle North, Mission Valley, 287-1185. Sigurd, Seattle and Delmar, contemporary. Tuesday through Saturday. Wileline, contemporary. Sunday and Monday.

Jewelry, 5375 Kearny Villa Road, Kearny Mesa, 279-3040. Live rock and roll. Friday and Saturday. Call club for information.

La Hacienda Cantina, 678 Hotel Circle South, Mission Valley, 286-5281. Larry Page, contemporary. Wednesday through Saturday.

Lehr's Greenhouse, 3526 Camino del Rio South, Mission Valley, 289-2828. Ron Inalton, rock and roll. Thursday through Saturday.

Los Palms Inn, rock and roll. Friday and Saturday. Dallas Collins, rock and roll. Tuesday and Wednesday.

The Loring Room, 7888 Oldfash Street, Kearny Mesa, 277-9888. Jerry Roney and the Shames, rock and roll. Thursday through Saturday. Rex, rock and roll. Sunday. Flys, rock and roll. Tuesday and Wednesday.

London Open House, 5404 Balboa Avenue, Clairemont, 279-2390. Shuffle, rock and roll. Tuesday through Saturday. Rex, rock and roll. Monday. Call club for information.

Mead's, 10475 San Diego Mission Road, Mission Valley, 583-0000. Oaks, top 40. Monday through Saturday.

Monterey Whaling Company, 857 Camino del Rio South, Mission Valley, 281-1038. The Stars Brothers, "We rock and Roll" music. Thursday through Saturday. Jim Hawley, contemporary. Sunday and Monday. Portland Motel, contemporary and rock. Wednesday.

The Monogram, 4825 Clairemont Drive, Clairemont, 279-1022. Sandy Stewart and Co., with Sammy Witt and Kiki Crowley, contemporary. Tuesday through Saturday. Jimmy Nixon and Downtown, country. Sunday and Monday.

Norfolk Inn, 8515 Noranj Road, San Carlos, 465-1730. Illusion, rock and

roll. Tuesday through Saturday. rock and roll. Sunday and Monday. Call club for information.

The Patriot Cafe, 5353 Mission Center Road, Mission Valley, 296-8714. Tara, traditional and contemporary Irish music. Wednesday through Saturday. Jim and Theresa Hinton, traditional Irish music. Tuesday.

The Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7331. The Niki Adams Trio, contemporary international dance music. Tuesday through Saturday.

The Playhouse Club, 425 Camino del Rio South, Mission Valley, 296-8588. Cabaret Room: Julie Miller and Jewell. Las Vegas-style revue. Tuesday through Saturday. Call club for show times. The Playmate Bar, Jon Sanderson, contemporary piano. Tuesday through Saturday. Bruce McElreath, contemporary piano. Sunday and Monday.

Smuggler's Inn, 4525 Fashion Valley, 284-1176. Stephen Gray, contemporary. Tuesday through Saturday. With Tonya Hamilton, contemporary. Friday and Saturday.

Spink, 1126 Buena Vista Avenue, Bay Park, 278-3863. The Monroes, rock and roll. The Jones Band, rock and roll. Galt Talk, rock and roll. Thursday. Strawberry Alarm Clock, rock and roll. Claude Corna and the Nix, rock and roll. 565, rock and roll. Der Biogas, rock and roll. The Easons, surf rock. Friday. Billy Sheen Undercover, rock and rhythm and blues. The Brummers, rock and roll. Solid State, rock and roll. Saturday. Dance to recorded one-step music. Sunday 8P-12. Rock and roll. Chas, rock and roll. Tuesday. Country Club and the Seagulls, rock and country rock. Live groups. Wednesday.

Spotlight Stage, 4855 Kearny Villa Road, Kearny Mesa, 585-2772. The Black Bats and Tom Williams Duo, contemporary. Wednesday through Saturday. Peaty Spey, contemporary. Friday and Saturday.

Stadium Club, 6855 Palmsmont Extension (at Tustin), Mission Gorge, 283-3388. Diamond Box, country/rock band. Friday and Saturday.

The Leo's/Win Room, 10787 Camino Ruiz, Mira Mesa, 695-1461. Melissa McCracken, contemporary. Wednesday and Thursday. Peaty Spey, contemporary. Friday and Saturday.

The Leo's/Win Room, 6333 Mission Gorge Road, Mission Gorge, 285-5945. Bill Fry, contemporary. Tuesday. Peaty Spey, contemporary. Wednesday and Thursday. Melissa McCracken, contemporary. Friday and Saturday.

contemporary. Friday and Saturday.

Wagner's Room, 6653 Mission Gorge Road, Mission Gorge, 280-6363. E. Zane Wood and Blazing Saddles, country. Wednesday through Sunday.

San Diego South

Real House, 2040 Harbor Island Drive, Harbor Island, 291-8010. The Pop Boys, contemporary. Tuesday through Saturday. Aubrey Pay Motown Revue, rhythm and blues. Sunday and Monday.

Red's, 6440 University Avenue, East San Diego, 583-5700. River Creek, country. Thursday through Saturday. Michael Willes and Co., country and variety. Early evening Monday through Wednesday.

Collins's, 2527 Honda Avenue, North Park, 281-2632. Flamenco music and dancing. Thursday.

Blue Martini, 2051 Shelter Island Drive, Shelter Island, 223-5572. Old Ridge, contemporary and comedy. Tuesday through Saturday. Barker and Ott, contemporary. Sunday and Monday.

Dewey Magle's, 31st Street and University Avenue, North Park, 296-8284. San Diego Storytellers, tall tales and folk stories. Thursday. The Downstream Quartet.

THE DEL MAR JAZZ SERIES



Sunday, May 16

PETER SPRAGUE

& The Band of Street Urchins with: Ben Soudaris, Tom Aron, Duran Moore, Tripp Sprague, Clane Hunchison, Richard Lowell, Lori Bell.

Sunday, May 23

TRIPP SPRAGUE

All shows at 8:00 pm at the Strandford Theatre, 1305 Strandford Court (west of Camino del Mar) behind Bally's. Tickets are \$45.00 all the way. For reservations and information call 299-3211 or 841-9411.

THE PIPELINE
3225 A-4th Ave.
San Diego, CA

Sunday: Old Time Hoot Night with Lou and Virginia Curtis. Monday: Starnes Carl Cell Irish Band. Tuesday: Irish music. Tuesday: David Kendall, English folk songs.

Wednesday: Early Evening Shows: David Freeman, folk and bluegrass. Tuesday: Les Tray Shrek, folk and originals. Wednesday: Annie Levin, easy listening variety.

THE PIPELINE

THE PIPELINE MAY 14: This First, Jimmy Kat, & The Emotions. SATURDAY, MAY 15: The Roots, R.V. & The Shadons. The Noise Boys, & Haze-mood. FRIDAY, MAY 21: The Finesse, No One, The Jynors & Gennette. SATURDAY, MAY 22: The Shells. The Jynors & Gennette. OPEN from 8:30 p.m. - 1:00 a.m. every Friday & Saturday night. ADULTS \$10-\$15, 17 & up. For more information call 583-0676.

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ARIA PRO II

Quartz of the 80's. High Quality Instruments that make for long smooth sustain but still maintain definition of chords and single lines even at full volume.

Harmonics whether played with the first finger or the second... The combination of high clear treble and lots of high harmonics and overtones make them very suitable for rock, funk, or country playing. Jazz artists will find that these instruments are never going to sound muddy, no matter how large an amp you play through.

For the player who's looking for his own sound, these guitars can be an attractive and interesting alternative to the "old workhorses" of the solid-body market.

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The power section uses not only PEBs, but a design AAA-BALL engineers called "constant current." This design incorporates a much lower "damping factor" than is usual in transistor designs, and it undoubtedly contributes to the RG-80's very warm and lively sound. On the line of sound alone, the RG-80 can stand up to many tube amps now on the market, and it has the complete advantage over all it's solid state competitors for "warmth," "openness," and that elusive "singing quality."

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CB-700 5-PIECE
DRUM SET WITH HARDWARE (ONLY TWO LEFT)
\$450.00

25%-30% OFF ALL OVATION GUITARS
2 GUITAR STRING SETS FOR THE PRICE OF ONE

LESSONS AVAILABLE
REPAIR FACILITIES

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Thursday & Friday
May 13 & 14

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BEST HAPPY HOUR IN TOWN!
50¢ beer, wine & well
3:30 - 5:30

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BEATLES, ELVIS, CHUCK BERRY, ETC.

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Two weeks only!

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9 p.m. to 1:30 a.m. Tues. - Sat.
Guest Country Music
Happy Hour 4-9 p.m.
Guest Drinks

*And don't forget our Sunday Country Brunch
Sundays 10 a.m. to 2 p.m.

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Town and Country Hotel
Hotel Circle South, 281-7131

LARRY PAGE

Performing
Wed. thru Sat.
9 p.m. 'til 1 a.m.

LA HACIENDA

Mission Valley Inn
Hotel Circle South, 288-8281

JOE MARILLO

Beginning May 21
Town, thru Sat.
8:30 p.m. 'til 12:50 a.m.

Gold Coast LOUNGE

Town and Country Hotel
Hotel Circle North, 291-7131

"Danceations"

Las Vegas Style
Dance Show

Wed. May 28
Shows at 10 & 10:45 p.m.

Happy Hour 4-9 p.m.
(Kicks Off at 4:30)

Crystal's Emporium

Town and Country Hotel
Hotel Circle North, 291-7131

The Diamond Lounge/Am
Enema's, 1332 East Main Street, El
Cajon, 442-7288. California
Country Band, country, Friday and
Saturday.

Driftwood Lounge, 5286 Baltimore
Road, La Mesa, 462-4533. Carl
Simmons and Southern Comfort
country, Tuesday through Saturday.
Country, country, Sunday
and Monday.

Holiday Trails, 1951 Camino George
Road, Jacumba, 766-4363. M5
Sound, country, Friday and
Saturday.

Kentucky Stud, 11377 Woodside
Avenue, Santee, 448-3402. Pony
Express, country rock, Wednesday
through Sunday, jam session
Sunday.

Lakeland Resort, Highway 79
Cuyamaca, 765-0736. Gary and
Dave, country and reggae, Friday
and Saturday.

Lakeside Hotel, 3940 River Street,
Lakeside, 443-0591. Cottonwood
country rock, Friday through
Sunday.

La Prada del Sol, 1221 Broadway

El Cajon, 447-5965. Joe Stewart,
country, contemporary, soft rock,
Thursday through Saturday.

La Prada del Sol, 8238 Parkway
Drive, La Mesa, 462-2640. Joe
Stewart, country, contemporary,
soft rock, Wednesday.

Lorena's, 596 Broadway, El Cajon,
442-9696. Jack Pollock and Coast to
Coast, contemporary dance music,
Tuesday through Saturday.

Magnolia Highway's, 8961
Magnolia Avenue, Santee,
448-8590. Bramble, country,
Wednesday through Saturday.

Mama's Place, 533 East Main
Street, El Cajon, 442-5573. Jimmy
Nixon and Downhome, country
rock, Tuesday through Saturday.

Nicky D's, 1963 Mission Gorge
Road, Santee, 448-9924.
Nightrunner, country, Friday and
Saturday, country jam session with
Nixon and Downhome, Sunday.

Nite Owl East, 967 North Mission
Avenue, El Cajon, 442-3854.
AdalTree, cool rock, Tuesday
through Saturday, Electric Range,
country, Sunday and Monday.

Organ Power Plaza, 3459 Imperial
Avenue, Lemon Grove, 463-6977.
Tommy Stark, family musical
entertainment, sing-alongs, seven
nightly, with puppet shows by Bertha
Friday and Saturday.

Park Place, 1280 Fletcher Parkway,
El Cajon, 448-4111. Thumper, rock
and roll, Tuesday through Saturday;
Sky High, rock and roll, Sunday
and Monday.

Reuben's, 5455 Grossmont Center
Drive, La Mesa, 465-3464. Sander
Hirsh, country and contemporary,
Tuesday through Saturday.

Straw Hat Plaza, 3637 Avenida
Boulevard, Spring Valley, 462-6265.
Rural Delivery, bluegrass and
ballads, Friday.

The Turquoise Lounge, 5975
Severn Drive, La Mesa, 465-1525.
Printed Circus, rock and roll,
Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge
Road, Santee, 449-0962. Johnny
West and the Chaparrals, country,
Thursday through Saturday.

Win Cody's, 240 West Main Street,
El Cajon, 440-8242. Various Bands

and the Hot Rods, top 40 and
country, Thursday through Sunday.

South Bay
Black Angus, 707 E Street, Chula
Vista, 526-2509. Quick, top 40,
Monday through Saturday.

Country Bumpkin, 1862 Palm
Avenue, Imperial Beach, 429-1161.
Country Casanova, country,
Tuesday through Saturday; Ducktail
Revue, 50s rock and roll, Sunday
and Monday.

Dance Machine, 1862 Palm Avenue,
Imperial Beach, 429-1161. 80/90, top
40, Tuesday through Saturday.

Duck's Cocktails, 317 Third
Avenue, Chula Vista, 922-1566. The
Garry D Show, pop and oldies,
Thursday through Saturday;
Earline Reeves, piano bar, Sunday;
Bill Daniel, country, Tuesday and
Wednesday.

El Conquistador Hotel, Boulevard
Agua Caliente 700, Tijuana,
1-701-666-6481. Raja Straps
Fusion, contemporary, Friday
through Sunday.

Hutch's, 1463 Palm Avenue,
Imperial Beach, 423-3479. Leather
and Lace, country, Thursday
through Saturday.

La Maze, 1411 Highland Avenue,
National City, 474-3222. Bob
Mastodon, piano bar, Thursday
through Saturday; Art Hall, piano
bar, Tuesday and Wednesday.

Old Bonita Store Restaurant, 4014
Bonita Road, Bonita, 479-3537. Jim
Moore, contemporary, Thursday
through Saturday.

Royal Vista Inn, 632 E Street,
Chula Vista, 922-2500. Rex Paris,
country, Monday through Friday;
Eddie Preston, contemporary and
country, Saturday and Sunday.

Westerners, 22 West Seventh,
National City, 474-2919. Tony Mills
and Crockett, contemporary and
rock, Wednesday through Sunday.

The Wini Turkey, 5080 Bonita
Road, Bonita, 297-2556. Gary Dees,
contemporary, Tuesday,
contemporary, Thursday;
the Coopers, contemporary, Thursday;
the Sax Brothers, Beatles music
and 50s rock, Sunday.

**Performers listings are compiled by
Linda Hines. If you wish to be
included, please call 234-2500
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.**

**Country/
Country Rock**

Rick Backus and Harmony: Valley
Center Inn Saloon, Red Coach
Inn.

**Gerry Buz and a Touch of
Country**: Mustang Club
Hinter Creek, Rod's.

Bluegrass Jambores: Rod's
Bar's.

Winkle Breeze and the Hot Rods:
Win Cody's.

California Express: Barr X Ranch
House.

The Cowbells: Kelly Up Tavern
Cottonwood, Holiday Trails.

Don Moen's: The Calypso Lounge
New Country, Country Side Lounge
Highwaymen, Holiday Trails.

Jimmy Nixon and Downhome:
Harris's Inn, the Microphone
The Palisades, Arena Theatre
727/1000.

Pony Express: Kentucky Shed
Rural Delivery, Strawberry
Place/Spring Valley.

**Carl Simmons and Southern
Comfort**: Driftwood Lounge
Stagecoach, Barn Store Saloon
Joe Stewart's La Prada del Sol/La
Mesa, La Prada del Sol/El
Cajon.

Whiskey Flats
The Lone Star County Band: The
Countryville Lounge
MR Sound, Holiday Trails.

Rock & Roll
AdalTree/Night Owl East:
Johnny Almond, Highway Revere:
Pony Mine Co.

The Amber Band: Judy
Rogers/Sageport Village
The Blues Gate Gardens
The Big Sassy Club

Black River: Trojan Horse
The Blues Gate Gardens
Ron Ballman, Mom's Saloon
Forefront: Mexican Village, Pony
Mine Co.

Four Eyes: Kelly Up Tavern,
Halcyon
Ginger and the Shamans: Le Chetel
Gel Tails/Spirit

Herens: Halcyon
High Street: Acker Brown's
Denny Holiday: Vista
Entertainment Center
Hot Shot: Cottonwood
Illusions: Napa Inn
Innocence: Ponywater
The Junes Band: Headquarters
Nightclub, Spirit
Jenny Ratz: Headquarters: Nightclub
Joker: Cottonwood
The Rose Holmquist Band:

Double Take/Beach Club
The Denny Eater House Band: The
Anchorage
The Dregs: Headquarters
Nightclub
Doubtful Brew: Country Damper
Emergency: E&H, Bobby G's,
Pony Mine Lounge
The Evanescent: Headquarters
Nightclub, Spirit
50s: Spirit
Raido Platters and Pony Mine's
Children: Wing Gate
Pony Mine: The Alamo
Pony: The Loading Zone, Mom's
Forefront: Mexican Village, Pony
Mine Co.

Country Dick and the Smugglers
Bramble: Spirit
Crash Kallher: Trojan Horse
Barrie Cunningham and Black
Shades: Cottonwood
Dallas Collins: Flamingo's,
Windrose
Der Range: Spirit
Dixie: Spirit
Direct Drive: Bobby G's
Dick DeBourcier and the Boat
People: Outrigger Nightclub,
Bobby G's

Whiskey Flats
The Lone Star County Band: The
Countryville Lounge
MR Sound, Holiday Trails.

Rock & Roll
AdalTree/Night Owl East:
Johnny Almond, Highway Revere:
Pony Mine Co.

The Amber Band: Judy
Rogers/Sageport Village
The Blues Gate Gardens
The Big Sassy Club

Black River: Trojan Horse
The Blues Gate Gardens
Ron Ballman, Mom's Saloon
Forefront: Mexican Village, Pony
Mine Co.

Four Eyes: Kelly Up Tavern,
Halcyon
Ginger and the Shamans: Le Chetel
Gel Tails/Spirit

Herens: Halcyon
High Street: Acker Brown's
Denny Holiday: Vista
Entertainment Center
Hot Shot: Cottonwood
Illusions: Napa Inn
Innocence: Ponywater
The Junes Band: Headquarters
Nightclub, Spirit
Jenny Ratz: Headquarters: Nightclub
Joker: Cottonwood
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The Big Sassy Club

Black River: Trojan Horse
The Blues Gate Gardens
Ron Ballman, Mom's Saloon
Forefront: Mexican Village, Pony
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Tuesdays: Ladies' Night \$1.00 well drinks
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May 13 through 15
HERNANDEZ
Every Sunday & Monday in May
FOUR EYES
Employees' Night Special for everyone,
every Wednesday, All Night - All well
drinks, domestic beer & wine \$1.00
Tuesday-Saturday, May 18-22
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Halcyon's getting a new look!
Watch for our remodeling at the end of
May - Giant "Closing Down" party before
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BLUE PARROT
Live Jazz - Great Lunches & Dinners
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Sun., **Don Glaser** Trio
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9:00 pm-1:30 am
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May 18-22
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Jimmy Buffett June 12 & 14
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August 6 **THE CHARLIE DANIELS BAND**
August 8 **GEORGE BENSON**
August 22 **MELISSA MANCHESTER**
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Tickets available at Meadows Box Office & all Ticketron Outlets (except Montgomery Ward).
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• Program subject to change.
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TWO DIFFERENT PERFORMANCES
Friday, May 14, 1982 - 8:00 p.m.
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Patricia Rincon, Director - Premiering new works
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Saturday, May 15, 1982 - 8:00 p.m.
friends
3's Company - Jean Isaacs - Mary-ann Willoughby
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la jolla dance center
7855 Fay Avenue
May 13, 1982 27

Montez Jack's
Laguna Cunningham's
Northern Billy Up Tavern
Nether Le Chet

Tony Mills and Crowsfoot: Western
The Missing Oldies Band: John's
Tavern
The Moons: Spirit

The Movies: Distillery Nightclub
Travis: Cardiff, Hollywood
Moving Targets: Rocks, Rockband
The Nomads: Joe Murphy's
The Paladins: Arena Tijuana
72 Tijuana

The Frontiers: Arena Tijuana
72 Tijuana
Planet: Flycatcher
Palace Key Distillery Nightclub
Lori's Greenhouse
Printed Circus: Turquoise Lounge
Prophet: Red Coat Inn
Radio Romance: Distillery
Nightclub, Whiskey Flats,
Proville Lounge

The Run Band: All The Way Inn
Jerry Roney and the Shamans: The
Landing Zone
Rubi's: Backers: Nacho's
The Rolling Chimes: Salsomani
The Rooters: Spirit, Headquarters
Nightclub

Ben: The Landing Zone
Bumblers: Headquarters Nightclub
Billy Shasta Underwood: Spirit
Chiffon: London Opera House
The Stars: Boulevard, Monterey
Whiskey Co., Trilene Center,
Wild Turkey
Shin & Gismo's
Shirley: Blue Star Saloon, Park
Place
The Sussman: My Rich Uncle's
Sahel Theater, Spirit
Surrendering: Cator Gardens
Showtime: Alamo Chino Spirit
Shower: Red Coat Inn
Thompson: Park Place
Thousand Pigeons, Cunningham's
Tweed: Southern Distillery, Fort

X-Offenders: Headquarters
Nightclub

Contemporary/ Top 40

The Noli: Atmosphere: Paradise
Lounge
Baja Strings: Paradise: El
Compadre: Head/Tijuana
Backer and Orr: Doc Masters
Kirk Bates and Tom Williams: Dues
Springfield: Wagon Works
Sue Barman: Su Casa
B.C.G.: Harpway's
Blue Shirts: Backers: Caribbeal
Bogart: Black Angus/Mission Valley
Vivian Brown and the Hot Rods:
Win Cody's
Stephanie: Sam: Smuggler's Inn
The Company: Wild Turkey
The Culture: Old Pacific: Beach
Cafe, Barbary's
Guy Dues: Wild Turkey
Dusty and Melissa: Tom Horn's
Eloquence: Holiday Inn/Mission
Valley
Fernando: Medicine: Anthony's
Harborside
Elli: Every: The Leo's/Mission Gorge
The Gary D: Shinn: Dick's
Cocktail
Linda Gold: Sharon Harbor
Island
Joe Brown: Monterey Whiskey
Co., Old Pacific: Beach Cafe
Stanley: Backers: La Mesa
The Street Band: The Seaboard

Lounge
Riche Hunt: Mubony's
Louise Horton and Dandy Best:
Antonio's: Hacienda
The Johnson Twins: Tric: Sheraton
Int. Airport
The John Kelly: Tric: Kelly
Rogers/Oceanside
Bill Kippenheide and Jim Hovick:
Hungary: Hunter/Oceanside
Kyle Labadie: Bahia Hotel
Roberta Linn and the Skyliners:
Adriatic
The Finn: London: Tric: The
Anchorage
Nola Street: Bahia Hotel
Doug Mackintosh: Smuggler's Inn
Mellon McCordman: The Leo's/Mission
Mesa, The Leo's/Mission Gorge
Bruce McMillen: The Playhouse
Club
Midnight Delights: Red Coat Inn
Molly: The Shepherd Cafe
Jim Hovick: Old Pacific: Beach
Restaurant
Nathan Sam: Hungry
Honey/Oceanside
Mike of These: Mubony's
William: Dooly's, The Islands
Lounge
Cinder: Miami's
Ovo: Finn: One: Hotel del Coronado
Old Pacific: Doc Masters
Lump: Pops: La Hacienda: Cantina
Misha: Pines: Cosmopolitan Hotel
Hugie: Pines: Hilton Hotel
The Play: Pines: Hotel House
Rubi: Backers: Red Coat Inn
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a 9-piece band. Bring your ax and funk out.

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REBEL ROCKERS

Reggae Rock

MOM'S SALOON

Now through May 16

Pat Martin's "AIR GUITAR" CONTEST

Round 3 of 4, Wednesday, May 12
Round 3, Wednesday, May 19-Finals
Wednesday, May 26. Prizes for first
10 contestants every week.

GRAND PRIZE-A BRAND NEW ELECTRIC GUITAR

Guitar donated by John's Guitar &
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Every Monday 8-11 p.m. NITE
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Karaoke \$1.25 all night.
Happy Hour 8-10 p.m. doubles
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Drink specials all night Monday-Thursday. Happy Hour: Doubles for single prices.
Sunday-Thursday 8-10 p.m. (Monday 8-10 p.m.). Prizes of \$1.75 Sunday.
Tuesday, Wednesday & Thursday 8-10 p.m.

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THE SCOTCH

from England on a return engagement following their year-long tour in
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Rock & roll with a British flavor and it's \$1 drink night!

Fri. & Sat. Disco/Rock with **D.J. BOB**

Sun., May 16 KPHI night with Jeff Dean & featuring

Orange Crushes 50¢ GIVE AWAYS

Mondays are shorter nights 9PM Tuesdays-Kamiksas 20¢

Wed., May 10 OLDIES NIGHT

with Dick Liberman (A.K.A. Mark Richards)

Coming up in May-Dick Debonaire & The Soet People and Four Eyes
Coming up in June-Dallas Collins, Portland Makai, Gary Puckett, and
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6060 Bonita Road 267-2500

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lead guitar, vocals drums & vocals bass, vocals
formerly of formerly of formerly of formerly of
Dallas Collins Dallas Collins Dallas Collins Dallas Collins

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Thursday-Saturday, 8 next Wed. & Thurs.

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presented

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Danny Holiday

Wednesday-Saturday, May 19-22

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Coming Sunday, May 23 Coming Sunday, May 30

Bill Hennessey's

Every Wednesday 10:00 p.m.

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COMPETITION**

**MEN'S
WET SPEEDO
COMPETITION**

Prizes to be awarded
Drink specials-Kamiksas \$1.00

DRINK SPECIALS
Wednesday-Kamiksas \$1.00, well drinks \$1.00
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well drinks \$1.00

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Nightline

Friday & Saturday, from 9 p.m.

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Giant Sandwiches \$2.75

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Ham & cheese - roast beef - pastrami - torpedos and more

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GOLDEN HALL

TICKETS \$6.50 ADVANCE, \$10.50 DAY OF SHOW. DANCE STYLE ON THE FLOOR OR RESERVED IN THE BALCONY.
AVAILABLE AT CIVIC CENTER BOX OFFICE, AZTEC CENTER, BILL GAUBLE'S AND ALL SELECT-A-SIT OUTLETS.

Fahn & Silva
presents

crease in gore. More to the point is the decrease in sense brought down by the addition of a brother (and fellow carjacker) for the heroine, the demolition of the male romantic lead from husband to mere stunt, the abolition of the psychiatrist character, and along with him the abolition of any attempt at a rational, psychological interpretation of the heroine. All the differences of detail add to the disadvantage of the Schwarzenegger version, pale alongside the basic differences in cinematic temperament between the most original and the pulled-up remake. The basic evidence of that purity, or at any rate the evidence that least convinces anyone other than Paul Schröder, is the contrast for portentous tracking shots and high-angle shots. The thought behind the tracking shots is comprehensive enough, even if their ultimate effect is to raise grander expectations than are ever fulfilled. The persistent high shots, hanging from ceilings and rooftops, pitched into branches, towering above statues, would clearly be more suited to a movie entitled *BIRD OF PREY*. (New Line, Annette O'Toole, 1992.)

Charlotte of York — Angelica on the rampage. The factual story concerns two rival British runners, one a Christian (and a champion of an actor, Charles), and the other a Jew, who appear to be heading toward a showdown in the 1840 Olympics until Fate (and always the best director) finds a way for both of them to win and creates a somewhat diluted double climax. If the movie is weak where you would expect it to be strong, that is in establishing the sports action (somehow sports moves almost always succeed in denying their chosen sport to such an extent that you can no longer tell why they were attracted to the sport in the first place), it is strong where most sports movies — most movies, really, if any sort — take no interest at all: the characters' tortured rationalizations for what they do, the few running for personal glory, the Christian for the glory of God. Each of these characters has a particularly sharp-edged scene in which they, in their turn, are put at a disadvantage and then forced to fend off philosophical stunts in addition to social awkwardness. With Ben Cross, new John, John Gielgud, and Lindsay

Anderson, directed by Hugh Hudson, 1981. (Cinema 21, Oceanade 8)

Circles of Deceit — Bruno Ganz as a cynical journalist in a London. Co-starring Hanna Schygulla, directed by Volker Schlöndorff. (Cine, from 5:14)

Conan the Barbarian — Arnold Schwarzenegger portrays the comic-book hero, with James Earl Jones and Max Von Sydow, directed by John Milius. (Battico, Fashion Valley, Flower Hill Cinema 2, Frontier Drive In, Harbor Drive In, New Valley Drive In, Oceanade 8, Plaza Bonita, Rancho Bernardo 6, Santa Drive In, UA Cinema 1, UA Glendale 6, University Towne Centre, from 5:14)

Deathtrap — Comedy thriller in the sleuth mold, similar to the abroad down to having a writer of movies as its devious protagonist, and to having its origins undeniably on the stage. It would be difficult to force every trickster plot twist, and yet I would be difficult to be truly surprised by them either. Or interested. Michael Caine, Christopher Reeve, Ryan O'Neal, and Irene Worth, adapted by Jay Presson Allen from the 1949 play, directed by Sidney Lumet, 1982. (College, Fossil Town, from 5:14; University Towne Centre)

The Decline of Western Civilization — Penelope Spheeris's documentary on the punk-rock phenomenon in Los Angeles, or at least those aspects of which can fit comfortably under that chosen title. It's the only form of revolution left in the Eighties, the philosophers Robert Smith, publisher of the punk organ, Slash, but on the evidence I can't clear whether the revolting (in both senses) of the punkers is protesting the decline or hastening it. The fact that the songs seem to require subtitles or order that they're understood (on visual inspection, these do not stand up too well as literature) throws some doubt on their value as protest statements, and the very lively scene in which hardcore fans are given the chance to articulate their own grievances ("Ugly old people, buses, dirt, and shit") offers little reassurance. I might be worth inquiring to what extent Spheeris has put himself on (and not plugs in) any sign of playfulness on the part of

performers and/or fans. Groups include Black Flag, The Grims, X, and Fear, 1981. (Cine, 5:14)

Die Mörder — Frederick Knott's theatrical thriller, forever a staple of provincial playhouses, comes to the screen under the aegis of Alfred Hitchcock. Its cinematization, however, depends not so much on any overt attacks on its staginess and takes us on the simple impetus of a director as his director as on his mere reputation. With Grace Kelly, Ray Milland, and Robert Cummings, 1954. (UA Cinema 6, University Towne Centre, from 5:14)

Dragonlayer — It would appear to be an extremely difficult assignment to kill a dragon, and more to the cinematic point, an equally difficult to shoot. One of them. The visual aesthetics are explored thoroughly and successfully, with much attention to isolated body parts and suggestive points of view. Below the monster is finally, and magnificently, revealed in its full height and breadth. The identities of some of these shots are those of James Cameron. (Cine, from 5:14)

The Elephant Man — Hellish vision of Victorian England, smoke and flame above the film, with hammer horror director Freddie Francis returning to the cinema. (Cine, from 5:14)

Flash Gordon — Much fun when not trying extra extra hard also to be funny. A bit like a *BARBARELLA* on a much bigger budget. It's a cruel fact of fantasy that more people for more in this sort of endeavor than in most others, and *Flash Gordon* is no exception. (Cine, from 5:14)

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8 OZ. TOP SIRLOIN
STEAK FOR 2
 with 1/2 liter of wine or
 choice of well drink for
\$9.95

With this ad through the month of May.

For your finest dining of food and drink at
 your friendliest and newest club
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Open 7 days a week - including holidays
 Kitchen hours: 11am - 10pm Sun-Thurs., Fri & Sat till 11pm.
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Get Rolled at the
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Present this coupon with your meal at the
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 you ever met. This offer is good on Sundays
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 One per couple, please.

Spice Rack
 A GARDEN RESTAURANT
 Mission Blvd., Near
 Grand, Pacific Beach

Good till
 7/8/82

\$5.95...Tonight
STEAK-OUT
The
London
Opera
House!

Alright! Steak Out. This is
 the special you can't miss out on.
 "The LONDON OPERA HOUSE"
 NIGHTLY STEAK-OUT. All the entrees on our menu are just
 superb, but we really take pride in our mouth-watering
 steaks.

Now, through the month of June 82, we celebrate your
 steak sensitive taste buds with a TOP SIRLOIN STEAK, cooked as
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 bar, fresh bread & butter and dessert. All for just \$6.95 (plus
 tax) daily from 5 to 7 p.m. only.

This is a great steak-out special!
 We salute our reputation on it!

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Restaurant
 4387 University Ave. (at Fairmount)
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Salad
Pizza (cheese)
Lasagna
Spaghetti
Garlic bread
for two

For dining in restaurant only.
 Served vegetarian style if desired.
 Additional persons \$3 ea.

\$1.25 off any pizza
 Special good with ad. Pick up only.

Now open daily till 2 a.m.

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Crepe St. Jacques. Scallops, shrimp and sliced fresh mushrooms in a sherry sauce with cheese. One taste, and you'll know why it's an old favorite.

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Pear Burgignon. Red. Filled with tender beef and pearl onions cooked in red wine and topped with fresh mushroom sauce. It's a terrific new recipe.

SOMETHING BORROWED & SOMETHING BEU \$6
Crepe Cordon Bleu. Lovers of ham, turkey, Swiss and herbed cheeses in a crepe, breaded and french fried to a golden brown. This unique new dish was inspired by the master chefs of France.

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From our Mexican Dinner Menu (1 through 6). Includes a trip to our salad bar. Mon.-Sat. 4:30 p.m.-8:30 p.m. (Offer expires 5-27-82. Good with coupon only.) One coupon per family.
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FREE Hors d'Oeuvres
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All Entrees include fresh vegetable of the day and your choice of soup or noodles.

For reservations call 454-3001
Dinner served Tues-Sat. until 9:30pm
Fay & Silverado La Jolla
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Super deals on:
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BRAKE OVERHAUL '178 Includes—turn rotors or drums, brake shoes or pads, repack front or rear wheel bearings, 2 grease seals front or rear, cotter keys, rebuilt front or rear wheel cylinders if necessary. There will be an extra charge for all other parts and labor.
VALVE JOB '178 Includes—face valves, grind seats, clean carbon head and oil only. There will be an extra charge for all other parts and labor. No appointment necessary.

AIR CONDITIONING SPECIAL \$69.95 Includes—discharge, evacuate & recharge system. Check belts & hose, and for leaks, up to 2 cans free.

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CONDO, 2 BEDROOM, 1 bathroom, quiet neighborhood, carpet, granite, stone, integrated dishwasher. Available June 1. Transferable. 3.5 miles south of Brentwood. 274-7070.

HOUSING, 1800/1700, 2 bedrooms, 2 bath, open-plan, granite, stone, integrated dishwasher, granite, stone, integrated dishwasher. 1500. 444-2383.

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At Vida Pacifica you can move into a beautiful, new 2- or 3-bedroom townhouse for just \$500. Then, instead of paying rent, you'll pay into a special account which, at the end of 5 months, will add to your down payment.

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Cash Price (Net Price)	\$115,000
Deposit	\$ 500
Cash Down	\$ 5,750
Payment	\$ 5,750
Principal Loan Amount	\$ 86,250

(75% of cash price with 20% second trust deed. No payment on 2nd for 5 years; interest to accrue.)

Monthly Payment (P&I) 1st year \$520. (12.75% Effective Interest Rate 1st year. 13.75% 2nd year. 14.75% 3rd year. 30-year Adjustable Rate Mortgage.)

We'll also pay all your closing costs and, if you're a veteran, pay you a \$1,000 bonus.

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Every home includes Barraatt's Home Mortgage Insurance.

PACIFIC BEACH HOUSE, 2 1/2 bedrooms, 1 bath, water-view, 10 miles to ocean. 1600. 272-9475.

APARTMENT, 1 bedroom furnished/unfurnished, quiet residential area, 10 miles to ocean. 1600. 272-9475.

WANTED TO RENT, by owner, 10 miles to ocean, 1600. 272-9475.

2 BEDROOMS, 1 bathroom, furnished/unfurnished, quiet residential area, 10 miles to ocean. 1600. 272-9475.

WANTED TO RENT, by owner, 10 miles to ocean, 1600. 272-9475.

1 BEDROOM, 1 bathroom, furnished/unfurnished, quiet residential area, 10 miles to ocean. 1600. 272-9475.

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THE READER PUZZLE

No. 206 Chess-Saw

By Don Rubin

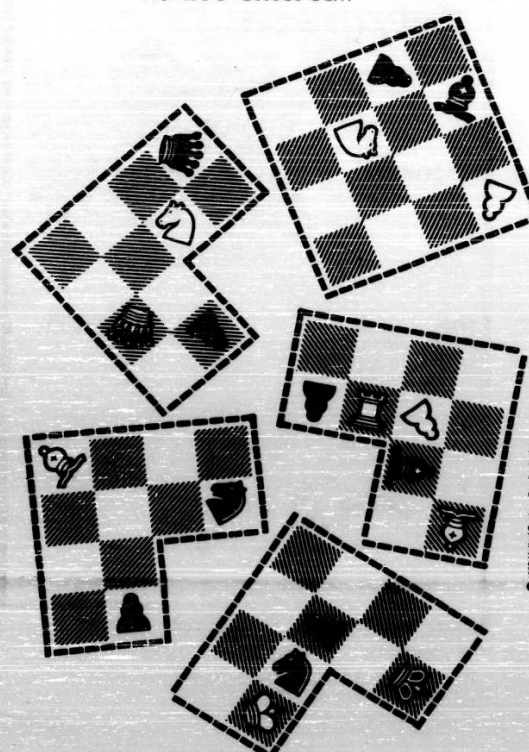
The following puzzle is half chess match, half jigsaw — the best of both worlds.

If your last name begins with letter A through M, reassemble the board to checkmate Black. If it begins with N through Z, checkmate White.

Note that we said *mate*; not *made* — in one or two or more. No unusually shaped boards, please.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
3. All entries must be accompanied by your name, address, and shirt 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 T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
6. All solvers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.



Winners of and Answers to Reader Puzzle #204, The Patterns

Here are the Top Patterns, left to right:

Top row: 7, 1, 13, 5

Second row: 7, 1, 8, 20

Third row: 16, 12, 17, 10

Fourth row: 2, 3, 4, 18

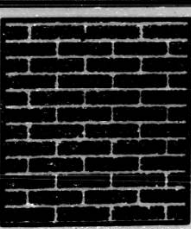
Fifth row: 15, 19, 6, 14

American Dashboard (stylized wordmark) and **City View** (in brick wall) were the toughest of the posters to identify. **Wallpaper Whatcha** speaks for itself.

Congratulations to the seven of you (out of ninety) who were able to identify the Top Patterns correctly.

The T-shirt winners are:

1. E.L. Hepburn, San Diego
2. Maria Cook, Northampton, Mass.
3. Pete Hepburn, San Diego
4. Joseph Verdugo, Spring Valley
5. Nick Petrosino, San Diego



Answers to Reader Puzzle #204, The Patterns

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