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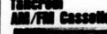
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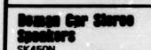
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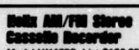
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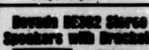
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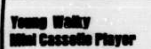
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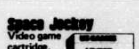
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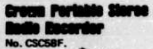
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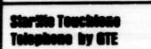
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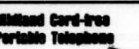
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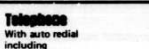
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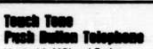
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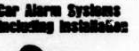
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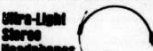
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# READER

VOLUME 12, NO. 12, MAR. 31, 1983 SAN DIEGO'S WEEKLY

Somebody skip to Baja with your car?  
Lear jet lost near Tampico?  
Trusted deckhand headed for Mazatlan with your yacht?  
We know just the guy you should call.



## This Looks Like a Job for JACK DIVINE

By Gordon Smith

Jack Divine banked his single-engine Cessna into a steep turn over the town of San Felipe, Baja California, squinting through the sunlight that glared on the plane's windows. From an altitude of only 1000 feet he had a good view of the community below, and he scanned it anxiously for signs of life. There were almost none; a few cars moved through the streets, and on one corner a group of children played with a ball. Divine circled twice, then headed for the airstrip two miles south of town. "I hope that was enough to make some taxi driver notice us," he muttered. "If it wasn't..."

A few minutes later Divine brought his plane to a stop in front of the San Felipe terminal. The small, gleaming new brick-and-glass building was deserted except for a lone attendant, who provided solemnly over the empty counters and hallways. Divine spoke to him in Spanish, and the attendant—a thin young man in a flower-print shirt—explained that the tower radio could be used to call for a taxi. He disappeared momentarily to take care of it, and when he returned, assumed a post behind the ticket counter, absently tapping his fingers on the counter top and watching the afternoon heat waves

continue on page 2



# City Lights

## The Last Expedition

Maybe the most tragic aspect of the collision between a gray whale and a small boat in Scammon's Lagoon last month is the paucity of lessons to be learned. The lives of two sightseers were snuffed out by a whale, but since all the facts surrounding the incident will never be known, it's impossible to say exactly how future lives can be saved. Still, the American Cetacean Society (ACS), a 1600-member organization of whale and porpoise enthusiasts, is coming up with a list of guidelines it hopes to have disseminated before next whale-watching season.

Chris Lafferty, a local medical student and a member of ACS, is in charge of assembling the new guidelines, which he says will be given to skippers of whale-watching boats that enter Baja California lagoons in the calving period from January to March. The skippers who agree to abide by these suggestions will then be recognized or certified by the ACS, and this will be one way that whale watchers can judge which boats to embark on.

Charles Scammon [who first described the gray whale breeding grounds] called them devil fish," Lafferty says, "because they could be so violent when provoked."

Lafferty is conducting a

survey of whale sightings, and he's also talking to experts on whale watching and skippers who've been involved in acts of aggression by gray whales. One man Lafferty will be talking to is Dr. Ray Gilmore of the San Diego Natural History Museum. Gilmore is a renowned naturalist and recognized expert on gray whales; in fact, it was he who pioneered the first whale-watching trips into the Baja lagoons, and he was the first to publish an article about the "petting" phenomenon, in which friendly whales come alongside small boats and allow themselves to be touched. In his effort to understand just what happened in Scammon's Lagoon last month, Gilmore tracked down San Diegoan Jim Shaddock, who was present and witnessed the attack. (Gilmore definitely thinks it was an "attack.")

Shaddock, a computer programmer, traveled with a friend to the town of Guerrero Negro, about 450 miles south of San Diego, in late February to see whales. Before he left he talked with Walter Ocampo, who is in charge of the Mexican Department of Fisheries office here in San Diego, and Ocampo told him to see a man named Mario Rueda at the Malarino Restaurant in Guerrero Negro. Ocampo has worked with Rueda on research projects in the lagoon, and is impressed with the man's seamanship and knowledge of whales. Rueda is the only Mexican with a permit to take whale watchers into Scammon's Lagoon, which is a



Chased and protected calving ground. (Left) One of the whale-watching boats is seen in San Ignacio Lagoon, to the south. According to Gilmore, the fact that boats are

being chased is a half-petted incident. Shaddock made contact with Rueda and arranged to go out on a three-hour trip into the mouth of the lagoon on Friday, February 25. At 9:30 that morning Shaddock and his friend set out in an inflatable boat, with Rueda's son Antonio at the helm. Alongside their small craft was the older Rueda's skiff, a twenty-foot fiberglass boat filled with twelve whale watchers. Mario himself guided the larger boat.



and the inflatable. No one can say if it was a cow or a calf. It disappeared, and then suddenly the bow of the skiff was lifted out of the water. "It was like we were on top of a rock," reports the woman in the skiff, who was standing near the bow. She says the initial hit wasn't violent enough to knock her down, but that she and the others instinctively fell to the hull. Then she felt a second contact, which she found out later was caused by the whale's tail.

Shaddock and his friend, who were about fifty feet away, saw the tail come down onto the stern of the skiff. They saw Mario's hat go flying into the water, and they saw Mario start the skiff's motor and frantically motion to his son to head back to shore. Four people in the skiff were injured — one man was killed instantly because his skull was crushed, and another with head injuries died four days later at Scripps Memorial Hospital. Two women suffered minor injuries.

It's unclear whether the whale's tail actually struck the man who died — both of them were sitting in the stern — or simply jabbed the stern and knocked them violently against the gunwale, the upper edge of the boat's side. Just why the attack occurred is also a mystery. No one saw a calf nearby, but Ray Gilmore says that observing a calf and its mother is the only sure-fire way to elicit a gray whale attack by the mother. There is a possibility the contact was

doesn't believe it. According to a second-hand report from Mula, who spoke with Walter Ocampo after the incident, the whale that struck the boat was a baby that had been started. The fact that the engine wasn't running makes this plausible, since the animal may not have known precisely where the boat was. But no one will ever really know.

The American Cetacean Society will be recommending that the motors of whale-

watching boats be left on at all times (and that silent canoes and kayaks are not a good way to view whales), and that boats should let the whales approach them, not the other way around. Other guidelines have yet to be drawn. But recommending that whale watchers stay out of Scammon's Lagoon may be unnecessary: Mario has quit the business.

— N.M.

## Crick Offers A Pain In The Neck

Frank Lanning will allow as how, yes, the water cascading down in white sheets over the spillway at San Vicente dam is a sight to behold. And he'll even take you into the room beside the rumbling spillway and show you the huge pipes through which the reservoir water flows into the filtration plant on Lake Murray, ten miles southwest, and he'll point to the big valve wheels and tell, "They're wide open!" But he'll also take the phone calls in the two hours

before the dam has generally been greater since the 1978 flood than it was before. Because there are no floodgates or spillways beneath the dam, the water level is controlled primarily by leaks from the state aqueduct system. The rest of the water (usually about fifteen percent) comes from runoff. And once the level

reaches the top of the dam, there's really no way to release it except over the spillway or through the two pipes that feed the city water system. City water officials cannot anticipate how much rain there'll be in any given year, so future weather doesn't enter into the equation when they try to determine what the water level should be in January, before the rains hit. "You operate the dam so that on July first you have the reservoir completely full," explains Enric Clay, assistant director of water utilities. "It's safer to assume a higher level and have it spill down to end up with a shortage of water."

So comparisons enter into it, but not for the people of Moreno Valley. "If they wanted to operate it as a flood control dam, we could rebuild parts of it," says Clay, "but then somebody has to pay for the water we dump." In the meantime, which could be decades, the residents below the dam will be paying for the damage caused by the water that's spilled, people will ask them why they built on a flood plain in the first place, and dam-keeper Frank Lanning will continue taking two-night frantic phone calls and explaining that them gosh darn valves are wide open.

— N.M.

Bellows. "The city [which owns the dam and reservoir] is responsible if it operates a structure that creates a hazard and harm to lower land owners." The trial is set for next year.

Residents along the creek are divided on what, if anything, should be done to halt the prospect of perpetual flooding. They tried in 1980 to band together and give permission for a sand and gravel company to dredge the creek bed, which runs through dozens of private properties, and thereby create a flood control channel. All but four of sixty-eight families agreed, but it had to be unanimous. Some residents think that if the city would just release some water somehow before it spills, that would solve it. Says Dean Dutton, whose father helped build the dam in the early 1940s, "After the '78 flood, I said it'd never happen again because they'd compute the composition to keep the water level low enough to accept the winter rains. I guess I was wrong."

In a matter of fact, the amount of water the city keeps in the reservoir before the winter rains has generally been greater since the 1978 flood than it was before. Because there are no floodgates or spillways beneath the dam, the water level is controlled primarily by leaks from the state aqueduct system. The rest of the water (usually about fifteen percent) comes from runoff. And once the level

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## Chase Of Mirrors

Forget those clean new six-pin cinemas with their computerized projections and convenient parking lots. Give Vince Miranda a beat-up, south-of-Broadway movie house mired with graffiti and littered with empty wine bottles. He'll spend \$180,000 to renovate the building inside and out, and if you give him a ten-year lease, he'll even promise not to show a single "X-rated" film. (He did this last year at the Bijou on Fifth Fifth.) Since Miranda knows that downtown San Diego's movie-going won't — or can't — go anywhere else so much as a flick, he'll take a monopoly on the downtown movies over a string of suburban multi-screen any day.

"Monopoly" best describes Miranda's standing, even if the number of theaters he controls today through leaseholds or ownership is actually half of what it was five years ago. Four of his properties — the Caballero, the Plaza, and two Pussycat adult cinemas — were torn down to make room for the new Horton Plaza shopping center. But competition has also disappeared. The Speckles Theatre on Broadway no longer screens action Kung Fu movies as it did in the 1970s. The Fox on Fifth Street and the California on Fourth and C now feature only live music and theater. The Broadway, between Eighth and Ninth, is open, but its

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handy location is a competition for a growing number of movie houses. As a five-mile radius of Miranda's holdings.

That gives the agents who select movies for his downtown cinemas more leverage with the film distributors. Though there is no auction-style "bidding" between competing movie houses here, one industry source says Miranda's monopoly ensures him "a better break on the percentages" — the portion of ticket sales that are paid by the theater owner to the film distributor. And Miranda can cut an even sweeter deal because he takes the films for weeks or months at a time, shuffling them from screen to screen among the eleven cinemas he controls countywide. (Along with the four in downtown San Diego, there's the Strand in Ocean Beach, Pussycats in El Cajon and National City, and four houses in downtown Oceanside.)

Miranda's south-of-Broadway screens cater perfectly to an audience of young military recruits and inner-city teens who love action, violence, horror, and fantasy films, and the sailors and businessmen who want X-rated flicks. Though the 600-seat Balboa on Fourth and E shows some first-run (High Road to China and 48 Hrs.),

# City Lights



Frank Lanning

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Forget those clean new six-pin cinemas with their computerized projections and convenient parking lots. Give Vince Miranda a beat-up, south-of-Broadway movie house mired with graffiti and littered with empty wine bottles. He'll spend \$180,000 to renovate the building inside and out, and if you give him a ten-year lease, he'll even promise not to show a single "X-rated" film. (He did this last year at the Bijou on Fifth Fifth.) Since Miranda knows that downtown San Diego's movie-going won't — or can't — go anywhere else so much as a flick, he'll take a monopoly on the downtown movies over a string of suburban multi-screen any day.

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Vince Miranda knows that downtown San Diego's movie-going won't — or can't — go anywhere else so much as a flick, he'll take a monopoly on the downtown movies over a string of suburban multi-screen any day. "Monopoly" best describes Miranda's standing, even if the number of theaters he controls today through leaseholds or ownership is actually half of what it was five years ago. Four of his properties — the Caballero, the Plaza, and two Pussycat adult cinemas — were torn down to make room for the new Horton Plaza shopping center. But competition has also disappeared. The Speckles Theatre on Broadway no longer screens action Kung Fu movies as it did in the 1970s. The Fox on Fifth Street and the California on Fourth and C now feature only live music and theater. The Broadway, between Eighth and Ninth, is open, but its

handy location is a competition for a growing number of movie houses. As a five-mile radius of Miranda's holdings.

That gives the agents who select movies for his downtown cinemas more leverage with the film distributors. Though there is no auction-style "bidding" between competing movie houses here, one industry source says Miranda's monopoly ensures him "a better break on the percentages" — the portion of ticket sales that are paid by the theater owner to the film distributor. And Miranda can cut an even sweeter deal because he takes the films for weeks or months at a time, shuffling them from screen to screen among the eleven cinemas he controls countywide. (Along with the four in downtown San Diego, there's the Strand in Ocean Beach, Pussycats in El Cajon and National City, and four houses in downtown Oceanside.)

Miranda's south-of-Broadway screens cater perfectly to an audience of young military recruits and inner-city teens who love action, violence, horror, and fantasy films, and the sailors and businessmen who want X-rated flicks. Though the 600-seat Balboa on Fourth and E shows some first-run (High Road to China and 48 Hrs.),

and the 290-seat Bijou on Fifth and G has *Red Boy* this week, both chalk up more sellouts with low-budget action films like *Videodrome*, *Amie: The Rise and Fall*, and fantasy bills such as *XTR0*, *Ator*, and *The Beastmaster*. The two theaters often each net more than \$5000 weekly. *XTR0* recently did \$7000 in a week. Both the Bijou and the Balboa always screen three movies at a time; that keeps customers in the theater longer, and they spend more on popcorn and colas. (Concession sales can yield \$1000 daily at each theater.)

Miranda's Walnut Properties, which also runs a string of downtown hotels including the Hotel San Diego and the William Penn, has invested more than \$200,000 to repair and spruce up the Balboa, along with the

\$180,000 spent on the Bijou remodel. Landlords of both theaters demanded and got assurances that Miranda, who also owns the Pussycat Theatre adult cinemas, wouldn't show an X-rated film at either house. In return for the clean-up and his abstinence from X-rated movies, Miranda got a long lease — ten years at the Bijou and five years at the Balboa, with a recently exercised option for five more.

There are no such restrictions at the Casino or Artie theaters, which sit side-by-side on Fifth and G, across from the Bijou. Miranda owns both properties, and only the city attorney's vigilance prevents Miranda from running X-rated movies full-time at one of the two cinemas. City zoning laws prohibit the opening of any new adult

theaters, but not for the people of Moreno Valley. "If they wanted to operate it as a flood control dam, we could rebuild parts of it," says Clay, "but then somebody has to pay for the water we dump." In the meantime, which could be decades, the residents below the dam will be paying for the damage caused by the water that's spilled, people will ask them why they built on a flood plain in the first place, and dam-keeper Frank Lanning will continue taking two-night frantic phone calls and explaining that them gosh darn valves are wide open.

— N.M.

— Paul Krueger and Neal Matthews





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## Totally Granular

I want to comment briefly on your "City Lights" article entitled "Toward a New Atlantis" (March 26), which might better have been titled "Toward a New Vietnam." The folks in Del Mar who built in the path of imminent coastal erosion now predictably want to despoil what little remains of our once spectacular coastline with the likes of sea walls, breakwaters, revetments, and even concrete litter — all in the name of protecting private property (with taxpayer assistance, no less). The consensus among coastal geologists (none of whom get to make the decisions on these monumental projects) is set forth in *Saving the American Beach: A Position Paper for Concerned Coastal Geologists* (October, 1981). "In most examples we have been able to ferret out, there is a predictable scenario that occurs in dealing with beach erosion on a 'developed' coast:

"A. Buildings are constructed along the shore, erosion occurs and threatens the building, short-term remedies are given to slow or 'stop' erosion.  
"B. Temporary success encourages new building, however, ongoing erosion occurs and it is now accelerated because (1) artificial structures accelerate the rates of erosion by steepening the beach profile, and/or (2) the structures were poorly designed or improperly placed, and (3) the sea level rises and makes the beach 'out of equilibrium.'  
"C. At this point there has been an increased tax base and accompanying increased law and cry to again stop erosion, etc."  
Due to the excessive wealth and political clout of coastal property owners, the coast will become a new Vietnam, not an Atlantis.  
Robert Burns  
Ocean Beach

## The Very Smell

I have in the recent past written in defense of that stinky petrel of movie reviewing, Duncan Shepherd, and drew some eyebrows on my own head as a result. My point, as I recall (apropos of E.T.), was that Shepherd stood for a certain standard of criticism, unflappable

## Letters

and unflappable, aloof to the mercenary, the sleazy, the best office vogue, the technically shoddy, and whatever other digresses, thick or thin, with which Hollywood sneaks up on us as still its merchandise. Well, I would whipsit or even yell the same still. After all, these reviews may well be the most influential items the Reader carries, just as the movies, including those on TV, have more clout — alas! — than the printed word, and this influence has been strong and corrective.

But does this point where a "stinky petrel" may degenerate into a self-conscious effort to be terrible and even, whither it not in Gosh, the case. This point may well be Gosh, of which Shepherd's review ("Monkey See," March 17), strikes me as a sort of scandal: one, certainly, but also devices and detached from any conception of proportion between, for example, the private-eye movie *Out of the Past* ("\*\*\*\*\*") and *Gandhi* (the totally gorgeous \*\*\*\*). There could be several ways of righting this wrong. One way is to be as important to do. I would zero in first on his blurred distinction between, on the one hand, what he takes to be acceptable entertainment value, and, on the other, intrinsic worth, worth, much, significance. So Duncan had to regale us (for his "best"), at inordinate length, with the details of the training he underwent in order to tongue his poor self to sit for more than three

hours while, when he finally made it (long after everybody else in his business) there was unfolded (sob, sob), with little or no pity for entertainment, as Duncan-oriented, the so-called birth throes of a nation of half a billion souls. Really! This is a review?  
Now, here are a few words, chosen at random, which, if Shepherd smokes a pipe, he may put in it to smoke: history, state, personality, tragedy, tyranny, sovereignty, heroism, nobility, truth.

Not does this mean that we are conceding other considerations to which Shepherd likes to think he does fealty. As is said by a contributor to "Readers Write" in a recent *Christian Science Monitor*: "As well as having conviction and inspiration (e.g., how we may be inspired, I myself might add, to withstand the low positions that degrade and endanger our own precarious world), this is also a film that reflects technical and artistic achievement... It is a well-made film and has standards far above the majority of today's movie output."  
But no, Shepherd has a reputation to protect as official threat to golf, and the more prestigious the source, the more certain it is, a priori, to be his (we) fair game, even if the golf turns out to be great stuff, damn it. Who was it that appealed to whom to "think it possible, in the herds of Cain, that you may be wrong?" I never mind. But a question is closing: just so we would all be sure to continue reading this brilliant column would it be putting it past the capacity of an intelligence as keen as Shepherd's to subject himself to the almost unthinkable trial of sitting through this movie once more (with joy, as a friend of mine did), and then to ask himself, preferably in print, "Did I play fair this time?"  
Such a capacity might belong to the same world as that of Richard Attenborough, who worked for (continued on page 22)

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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
I realize the Queen of England is only a figurehead, but technically could she have someone's head lopped off if she wanted to? Or could she at least request someone's head be lopped off and parliament would have to consider it? What political clout does the royal family have by English law?

Dean Smith  
Ocean Beach

Her Majesty doesn't have a lot to say — about executions or about the political machinations of the government. Nobody in Great Britain will chop anyone's head off for the queen, because capital punishment was abolished in the United Kingdom in 1969. And the only recent meaningful exercise of royal power occurred in 1957 when Queen Elizabeth selected Harold Macmillan as prime minister, thereby resolving the confusing Conservative Party's difficulties in choosing Macmillan or R.A. Butler as their, and the country's, leader. Except for that rather extraordinary circumstance, Elizabeth has virtually no political influence, aside from her giving advice (usually on a weekly basis) to the prime minister. She still packs an emotional wallop, though, as her recent visit to our burg attests.

The erosion of the monarch's power was gradual. A century after that grand old head-rotter, Henry VIII, the Civil War and a fellow named Cromwell removed a large part of the burden of running things from the monarch's shoulders. They also removed Charles I's head, and the restoration of Charles II to the throne in 1660 saw that king paying much closer attention to his parliament. The Hanoverian reign began in 1714, and this foreign line lost more of the royal powers to parliament, partly because they didn't know much



Illustration by Rick Gray

about England's political methods. The process was almost complete when Victoria climbed the throne in 1837; under her rule the last bits and pieces of royal power were ceded to the elected officials. And it has no topographical features that evoke apes frolicking through the nearby mountains. No, the origin of the name is much more prosaic. Because the Spanish priests in the Mission days used to visit the butte (as it was back then) to pray and conduct their religious business, it was called "Mother's Hill" by the locals. But the priests eventually left, and as the name was passed on to generations who knew nothing of the hill's religious significance, "Mother" evolved into "Monksbury," probably in the 1800s. And when the Hazard dam was built in 1923, the hill became, depending on water level, an island or a peninsula — revisited by priest or monkey.

Dear Matthew Alice:  
A friend told me that the large island on the east side of Lake Henshaw is called Monkey Island. It's not on any of my maps — was my friend (who has a weird sense of humor) making it up? Why a monkey? Sully Pennock  
El Cajon

It's certainly not named for any simian inhabitants, since the nearest wild monkeys are a long way off in Mexico. And it has no topographical features that evoke apes frolicking through the nearby mountains. No, the origin of the name is much more prosaic. Because the Spanish priests in the Mission days used to visit the butte (as it was back then) to pray and conduct their religious business, it was called "Mother's Hill" by the locals. But the priests eventually left, and as the name was passed on to generations who knew nothing of the hill's religious significance, "Mother" evolved into "Monksbury," probably in the 1800s. And when the Hazard dam was built in 1923, the hill became, depending on water level, an island or a peninsula — revisited by priest or monkey.

Dear Matthew Alice:  
I love the lift and taste of a morning cup of coffee, but hate the look of a yellow grin. From the way mait d'oeufs sink, I assume it also stains teeth. Is there anything I can drink that won't give me mahogany choppers? Does green tea have any caffeine? Is there such a thing as bleached coffee?

MLP  
Pacific Beach

If you require that morning blastoff, MLP, you'll have to accept dingy dentition. You're incorrect in blaming caffeine, though. Actually the staining agents in coffee are oils within the coffee bean that develop during the roasting process. In tea the culprit is tannins (which also exist in coffee, but in smaller quantities), natural constituents of the tea plant. These polymers in both beverages adhere to the surface of your teeth in an unesthetic brown film; the process is physical rather than chemical, so removing the stains is fairly simple. And there is no physiological effect of these pigments on the body.

Without the tannins and oils in tea and coffee, you don't have tea or coffee. Decaffeinated versions of both are available, but it is impossible — and undesirable — to remove the substances. And you'll have to be careful what you substitute in your search for pretty whites. Tannins are also found in fruit juices, apple cider, wine, cocoa, champagne, soft drinks, and beer. May I suggest water and a good night's sleep?

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88855, San Diego, California 92188.

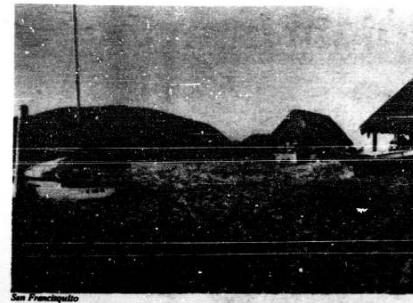
# DIVINE

(continued from page 1)

dance on the runway outside. After a few moments he inquired politely about Divine's occupation. "Investigador privado" ("Private investigator") was the abrupt reply.

To the kind of people who like to own things without the inconvenience of paying for them, Mexico often seems like a good destination. It's a big country, and communication with its many small towns and villages is neither as easy nor as efficient as it is in the United States. Most of the natives are too polite to ask a lot of questions, and when it becomes necessary to explain things to the authorities, the most effective story is sometimes a few sizable bank notes. The average thief, whether Mexican or American, apparently believes he can live out his fantasies in some peaceful little place hundreds of miles from the border, where no one will be able to find him, if anyone even bothers to look.

But the average thief doesn't count on Jack Divine. Divine is a private investigator licensed by the Mexican government, one of only a handful of men authorized to search for and recover property that has been stolen in the United States and taken to Mexico. He works under the terms of a 1936 treaty, and his clients are banks, insurance companies, private individuals — anyone who has a financial interest in the property and can pay to get it back. It is an expensive undertaking, partly because of the time it takes and partly because of Divine's rather exclusive fees, and the stolen property must be valuable to make it worth-



San Francisco

while. Almost always it is an airplane, a boat, or an automobile.

Divine, who is sixty-one, is an American citizen, but for the last twenty-seven years he has lived on the outskirts of Tijuana. He speaks Spanish both fluently and eloquently, and he has a reputation for getting what he's after. "I know of four [recovery] companies in Mexico in the last few years that decided they could make more money by just folding up and disappearing," says Jack Whaley, head of a San Diego repossession firm that works closely and frequently with Divine. "That's the type you often wind up dealing with in this business. But Jack is good; he's one of the few who can get things done [down in Mexico]. Like anyone else down there, if he spends fifty dollars, he'll tell me he spent seventy-five. But like my father used to say, he's good people."

It was fifteen minutes before a taxi cab pulled up in front of the San Felipe terminal. The driver was a stocky, bushy-haired man with three gold teeth in front that glinted when he smiled, and he smiled a lot. He talked even more. Divine answered his questions patiently in Spanish, explaining why he had come to San Felipe. A certain resident of the town had purchased a 1980 Volkswagen Rabbit in Lakewood, California, a few years ago, paying for it with the aid of a loan from the Bank of America. Now the buyer had missed several loan payments in a row, and the bank, through Jack Whaley's San Diego office, had requested Divine to see what was up. "It's a chicken-shit little job," Divine complained, turning to me and breaking into English. "The guy's owned the car for three years; he's damn near got it paid for. I talked to him last night on the phone, and he told me not to

bother coming — he'd make the payments." He shook his head.

A short while later we pulled up in front of an aging house on a wide, quiet street. A hand-lettered sign on the front identified the building as a laundry, but Divine had been told it was also where the owner of the Volkswagen lived. The car was nowhere in sight. Divine got out of the cab, grumbling that the man had probably gone to Calexico to make the payments on the car. He was surprised when an elderly woman answered his knock, and spoke to him from the shade of an interior courtyard. After a long conversation, Divine walked quickly back to the cab. He seemed agitated. "Time to get out my ID," he announced as he got in. "I came out here peaceable, but I can't be peaceable now."

We just discovered something. He sold the car. Now the guy's a felon — it's a felony to sell something you don't own. No wonder he didn't want me to come. Boy, I'll bet that old woman didn't realize what she was telling me. Now I've got to have all the [bank's] money."

The cab driver gunned the car back over the rough dirt street; when he reached a paved avenue near the harbor he swung onto it sharply. The woman at the laundry had told Divine the Volkswagen was sold to a woman who worked at the local tourist office, and that was our next destination. When we got there, Divine pulled a sheaf of papers from his briefcase — legal documentation on the bank's ownership of the car. Then he got out his private investigator's license and walked inside.

It was all over in ten minutes. Divine spoke politely, elegantly, but

(continued on page 8)

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March 31





Divine real-estate, Tijuana



On the Gulf



Mexican

## DIVINE

(continued from page 7)

firmly to the woman, whose round young face fell as she learned that she'd purchased a car that had been sold illegally. But when Divine explained to her that the Volkswagen wouldn't be repossessed if she paid the remaining \$2660 owed on it, she quickly agreed to send him the money. They exchanged addresses and telephone numbers, and Divine left. After a phone call to Whaley in San Diego to inform him what had taken place, he directed the cab driver to return to the airport.

"We could rent a hotel room and stay here and repossess the car," he

said on the way. "but we don't need to. Most people are reasonable about something like this when you explain it to them. They realize you're right, and hell, they don't want any trouble. You look at that woman's face, you can see she's honest. I think she'll pay for the car."

It wasn't long before we were airborne in Divine's Cessna again, bound for San Francisco. A small fishing boat roughly 200 miles south of San Felipe on Baja's gulf coast. Divine was in good spirits; the wind was with us, and he pointed to the air speed indicator with a grin. "A hundred and ninety-five miles an hour," he said, calculating the flying time to San Francisco in his head. He had plenty of work ahead of him over the next few days, but his first job in San

Felipe had taken less than ninety minutes, and he was looking forward to a little fishing before dark.

Jack Divine grew up on his parents' dairy near Barstow, California, and learned to fly when he was only sixteen. After serving a term in the Army with the 1344th combat engineers during World War II, he found work in the oil fields near Santa Barbara and Los Angeles. In a few years he had his own small company, an outfit that removed old oil flumes and performed other demolition work in the drilling fields. According to Divine, it was work that sometimes brought in \$800 a day. The only trouble was, money that good attracted the attention of the Internal Revenue Service. One year they figured Divine owed them half a million

dollars. The way Divine figured it, he didn't owe them anything. The discrepancy had been resolved since then, but at the time, he decided life would be more pleasant on the other side of the border. He crossed into Mexico in 1957, and he has been living there ever since.

Divine married a Mexican woman in 1966, and he and his wife now live in a house in La Mesa (a suburb about five miles southeast of downtown Tijuana) with their two daughters: Jacklyn, fourteen, and Alma, ten. It is a medium-size, comfortable, one-story place, with a spotless modern kitchen and a roof that sometimes leaks when it rains. A fence around the small courtyard in back is covered with a brightly colored mural, painted by one of Divine's many acquaintances. In it, a stream pours down from distant mountains and crosses rolling green hills. "This is my estate," Divine said with a chuckle as he showed me the mural one afternoon not long ago. "It's all mine — from here to the mountains."

He is a burly man, about five feet, ten inches tall, with big, messy hands and a face that seems permanently burned by the Mexican sun. He has a penchant for screwdrivers — the kind made with vodka and orange juice — which tend to make him even more jovial than usual. Although he never finished high school, he has a keen wit. "I learn something from everyone I meet," he said as we flew south toward San Francisco. "I guarantee you that before this trip is over, I'll learn something from you — some way you talk or act that I'll like. And I'll say to myself, 'I should do that.'"

For many years Divine supported himself in Tijuana by selling used cars from a lot next to his house. ("I've been a bum all my life," he told me once, "but a workin' bum.") He still owns the business but no longer takes an active role in it. In the late 1960s he learned that a number of American companies were looking for someone who could help them recover stolen property from Mexico, and Divine found himself well-suited to the work. The first few times he labored for free, but he soon began charging for his services, and eventually developed a steady working relationship with the Sunset Detective Agency in Las Vegas, under whose authority he works while in the United States. (Divine has a separate, and coveted, license to work in Mexico; he says in all of Baja there is only one other such investigator's license, held by a Mexican man who's used it for more than forty years.) Taking along his wife and a friend or two in his motor home, Divine would roam the states of northern and central Mexico, tracking down stolen cars for banks and insurance companies. Many times he took possession of the cars from whoever was operating them, and returned the vehicles to their legal owners north of the border. But as the drug trade expanded throughout the early and mid-1970s, the real bonanza in his business became airplanes. The planes, stolen from the United States, were used frequently to transport shipments of marijuana from Mexico back to the U.S. Ten years ago, Divine claims, he could locate as many as twenty of them in a field, abandoned at various small airfields around Mexico, testimony to smuggling plots gone awry.

In recent years the number of stolen planes found in Mexico has dwindled, but there are still enough of them to keep an enterprising investigator busy. Divine, who keeps his own Cessna at Tijuana International Airport, can fly anywhere in Mexico in a few hours. On one of his many trips he might

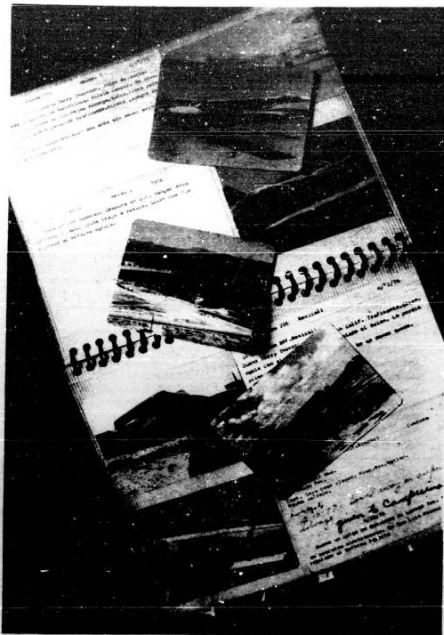
notice an abandoned or suspicious-looking plane standing, say, in a corn field or behind a hangar at an airport. He photographs the plane, jots down its call numbers or serial number, and then traces its owner using microfilm records from the Federal Aviation Administration. Once he contacts the owner, Divine often offers to buy the plane from him. By that time it is not unusual for Divine to have already spent as much as \$2000 in travel costs and phone calls, but as he says, "What difference does it make what it costs you? You make yourself a whole ton of money." A few years ago he bought a single-engine Cessna for \$2000 and sold it for \$8000; another time, a Rockwell Aero Commander that he purchased for \$2100 brought \$22,000 when it was restored to flying condition.

Of course, if the owner prefers to have his plane back, Divine can take care of that, too. All it takes is a lot of time and money. To comply with the 1936 treaty, it is necessary to obtain copies of numerous documents that prove ownership, have them certified by the American Embassy, translate them into Spanish, and then have the translations certified by the Mexican consulate — a process that usually takes more than eighteen months. Occasionally, however, things can move considerably faster than that, as in the case of John Rice's Piper Navaho.

Rice, who owns San Jose-Pacific Pools on Miramar Road in San Diego, had purchased the twin-engine, \$250,000 plane in conjunction with a business partner, James Lewis. The Piper Navaho was the foundation of a new airplane-tour business the two men had started, called Diversified Aviation Company. But they had owned the plane less than two months when Rice got a call from U.S. Customs on the afternoon of January 30, 1979. "They asked me if I knew where my plane was," Rice recounted. "I told them no." He knew his plane was not at its usual space at Montgomery Field, but thought Lewis had taken it out for a few days. "And they said they had just picked it up on radar over southwestern New Mexico, coaxing north out of Mexico. It was a real blow." Unknown to Rice, his plane had been stolen several days earlier and flown to a small town near Oregon, Mexico, to pick up a shipment of marijuana. The thief, an American pilot, then flew north into the United States, but as he approached his drop-off point in New Mexico, realized he was being followed by a U.S. Customs plane. He made a 180-degree turn, and the two planes flew side by side for more than an hour, during which the customs officials observed "suspicious-looking" packages piled high in the rear of the plane.

The thief disappeared back into Mexican airspace, but soon ran out of gas and made an emergency landing in a field near the city of Chihuahua. "It was a feat of its own, to land that Piper in a field," Divine would point out later. The thief then hitchhiked to town and bought a truck to load the marijuana into, but was apprehended by the Mexican federal police when he returned to the plane. His endeavor had come to an end, but Rice's problems were just beginning.

"You hear horror stories about how if you don't find [a plane] right away, you never do get it back," said Rice. He and Lewis started asking around, and they heard of Divine from a friend who works at Montgomery Field. After contacting the detective by telephone at his home in Tijuana, the three of them met at the McDonald's restaurant in the Central Federal Building in



Near San Blas

downtown San Diego a few days later. Rice's insurance company (which would have had to pay off \$200,000 in theft insurance if the plane was gone for good) had sent Rice and Lewis \$1500 to get the investigation rolling, and Divine used part of the money to send telegrams to airports all over Mexico, asking for information on the plane and offering a reward of 2000 pesos. "By the end of the week, we had heard from the comandante of the Chihuahua airport," Rice recalled. "He said the plane was there, and Divine flew down to confirm it."

After that, the paperwork battle began, but Divine had an interest in seeing it terminated more quickly than usual; the insurance company had offered him a \$25,000 reward and if he could get the plane released within ninety

days. "Divine handled everything," said Rice. "We didn't have to enter Mexico until the end, and then we flew to Chihuahua to pick up the plane." The final arrangements took another day or two, but Rice and Lewis got their plane back on the ninety-first day — and Divine still claimed the reward.

While getting the proper paperwork together is the most time-consuming stage in recovering a stolen car, airplane, or boat, taking possession of it is the most delicate. Often the item has been appropriated and is being used by an important citizen, or even a government official. But Divine excels at this aspect of his job, too, in part because he speaks Spanish superbly and in part because he has developed a network of well-placed contacts in his many years of traveling around Mex-

ico. "You can get justice in Mexico, but it's hard to get to the man who administers it," he says. "Other [recovery experts] don't have the good contacts down here that I have. They meet some guy on the corner who speaks English, and they think they've got it made. But it turns out the guy really can't do much for 'em."

Divine also knows precisely how and when to turn on the charm. "I've never met an American who can think like a Mexican as well as I can," he boasts. "Give me ten minutes in a guy's office, and I'll have him in my pocket. You have to be real nice, invite the guy to lunch. . . . If you're obnoxious, he'll run you out. So I charge a lot for my services, but I can do things no one else can do. That's not bragging!"

(continued on page 10)



# DIVINE

(continued from page 9)

— It's just the truth —  
Divine asks \$125 for every hour he is in the air, and \$200 a day for his services, plus expenses. (He has been known to settle for less, however.) He has visited almost every corner of Mexico in the last twenty years, and whenever possible he stays at top hotels, eats the finest foods, and drinks the best vodka. A hunter who has shot jaguars in Nayari and deer in Sonora, he recognizes the similarity between his occupation and his favorite pastime. "This work is just like hunting," he says. "And I like to hunt people more than anything else. I don't do this just for the money, man, I enjoy it."

Like most people, I imagined Divine's work to be full of danger. But in general, he assured me, it is not. He carries a pistol on occasion, but insists he has never had to use it on anyone.

"People can't understand why I don't get shot or killed, but I think you have to be stupid to get into a situation like that. If you go into a town looking for a car, and you find out it's out on a ranch somewhere, you better not go out there

by yourself. You go to the local judicial police, show your papers and your license, and tell them you have reason to believe the car is out on this ranch. You ask for an agent to go out with you, and offer to pay the guy's wages for a day. They always give you one or two agents, and they always carry a machine gun or a carbine. You go out to the ranch and there's no trouble at all."

The more I found out about Divine's work, the more it seemed like accompanying him on one of his trips would be a peach of an assignment. He would scour Mexico's countryside for stolen merchandise, and I would ride along soaking up Mexican sunshine and tequila. But the illusion of an enjoyable, uncomplicated sojourn south of the border was swiftly shattered on the plane ride from San Felipe to San Francisco. A storm front moving in from the north was wreaking havoc on the air masses above Baja's gulf coast, and we bounced and pitched along crazily for well over an hour. I am not a frequent passenger in small planes, and perhaps this is why I failed to take an academic interest in the sudden updrafts that would sweep Divine's Cessna upward at an alarming rate, followed moments later by downdrafts that would propel us just as

rapidly toward the earth. Divine himself would sometimes glance at his vertical speed indicator and note, with a slight tone of surprise in his voice, "A thousand feet per minute!" (he later told me the maximum rates of climb and descent were much greater than this). At long last we reached San Francisco, circled once to check the wind direction, and then came in low and fast, nearly obliterating two big turkey vultures that were floating serenely over the landscape. They couldn't have looked more surprised to see us. "We're really haulin' ass according to them!" Divine shouted gleefully as we left the two vultures behind; and a few moments later, as we taxied to a stop and my furiously uneasy stomach finally gave up its pretense of calm, I heard him bellow, "You're not a bad flyer, but you're not worth a shit on the ground!" Even though I was vomiting, I had to smile at a comment like that.

When I fished at sunset, trolling slowly across the gulf's serene blue surface in a small boat Divine keeps at San Francisco, and for dinner that night ate grouper that had the misfortune to find our lures. As darkness came, stars lit up the sky; there was the soft slap of gulf waves on the shore, and a warm breeze from the

south. Divine was up before sunrise the next morning, drinking coffee and a wake-up glass of Scotch on the rocks, and soon we were high above the gulf, heading east toward Hermosillo on Mexico's mainland. The weather was calm and clear, and the turbulent flight of the previous afternoon seemed like only a bad dream.

Divine planned to gas up his plane in Hermosillo, then fly south to Mazatlan, where he had to check medical records at the Red Cross hospital for a case he was working on. From Mazatlan he would fly south to San Blas to look for a stolen boat, and it was this that was the main focus of the trip. The boat, a forty-foot commercial fishing vessel out of San Diego called the *Viento*, was reported stolen from its berth at Shelter Island on December 29, 1982. The owner, Bill Moilanen, suspected his deckhand, a friend of ten years whom he had allowed to live on the boat in return for keeping it shipshape. "I had no warning about [the theft] at all," Moilanen said recently. "I knew the guy had been in a scrape before, but I thought he'd squared himself away. He worked for me most of 1982. . . . But the thing that really got me was, I had no insurance on the boat."

Moilanen heard of Divine from a

friend at the Shelter Island marina, who had once worked with the detective in returning another stolen boat to San Diego. The *Viento*'s owner called Divine on January 5, and agreed to send him \$150 to begin the investigation. Divine used the money to send telegrams to the harbor masters, known as captains, of every Mexican port between San Diego and Acapulco, inquiring if they had seen the *Viento* and offering a reward of several thousand pesos for information. Meanwhile, by pulling a few strings, he was able to obtain a copy of the F.B.I.'s records on the suspect. It turned out the man had once robbed a bank, and had also held up a foster home with a shotgun to obtain custody of his two children. By the time Divine left on his trip southward, he still hadn't heard anything from the port captains, but the detective wasn't discouraged. "He'll have to stop somewhere for food, gas, or water," he said of the thief. "They all stop for something. He can't go north [from San Diego] because there's too much law enforcement. Besides, the guy always talked to the boat's owner about how he had lived in San Blas for a couple of years, and how much he liked it. I don't know for certain that he's there, but I'll bet he is. You'd be surprised

how often I'm right."

Because Moilanen had little money to pay for the work, Divine had agreed to search for the *Viento* on his own; if he found the boat he would get a percentage ownership in it, and Moilanen could take out a loan to pay him off. "I don't usually work like this, but Moilanen seems like a nice guy, and I had all this other stuff to do that will pay my expenses [for this trip]," Divine explained. "I sincerely hope we find the boat; if we don't, I won't make a fuckin' nickel. But if we do, I might make ten or twenty thousand dollars."

As we got out of the plane at the Hermosillo airport, Divine pointed to a couple of beat-up old planes that stood in a weedy lot next to the runway. They were stolen, he said, and abandoned here years ago; now they were falling apart, beyond recovery.

"There used to be about fifty planes here," he said, adding that he had recovered a number of them himself a few years ago. "In those days, every plane I flew was late, because I had so much to do. It was exciting. But you're too late for all that — now we're just doin' little stuff."

After filling the plane's tanks, we walked into the terminal, where Divine spent a long half hour talking to an

immigration official who joined us for breakfast in the airport's coffee shop. Most of the conversation consisted of jokes and stories the two men swapped in Spanish. On the way out Divine paused to chat with two other immigration officials, and he even had a few words for the clerks in the operations office as he filed his flight plan. But back in the plane, he told me, "Don't think all that visitin' is because I love everybody. I depend on guys like that to be known down here, and known as an honorable businessman. It saves time later on."

We flew south over agricultural fields and chicken farms. "It's the richest farmland in Mexico, right here," Divine remarked. The earth became a checkerboard with squares of tan, green, and dark brown, broken here and there by the sinuous line of a canal. Later, we reached the western coast of mainland Mexico, and we could see the surf pounding far below on mile after mile of deserted beach. A procession of clouds, puffy and white as balls of cotton, passed beneath us, and not long after that the three small islands offshore from Mazatlan appeared in the distance. Divine pointed at the floor of his Cessna and said, "This son of a bitch is going down!"

and in a few more minutes we were standing on the runway of the Mazatlan airport in the early afternoon heat.

Divine rented a big, comfortable Ford Elite at the airport, and then did some quick calculating. We hadn't showered for nearly two days, and he had planned on checking into a hotel in Mazatlan to have before going to the Red Cross hospital to see about the medical records. But it was nearly two o'clock — siesta time — and he knew from experience that the person or persons he had to talk to at the hospital would be relatively high in the chain of command. In other words, there was a good chance they wouldn't return to work after siesta. He decided to visit the hospital immediately, and we set off for it reeking like a couple of hooky players after a workout. Divine accelerated at every corner and straightaway, making all possible speed through the crowded city streets, until finally we were directed off the main road by a detour sign. Rounding a corner, we discovered that traffic was backed up for blocks, waiting for a small convoy of trucks to wind its way through the narrow streets. "This is exactly the kind of thing that the people I work for just don't understand," Divine said, throwing up his hands in disgust. (continued on page 12)

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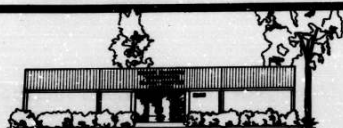
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## DIVINE

(continued from page 11)

The people Divine works for these  
days are still often insurance com-  
panies, but the nature of most of his  
cases has changed quite a bit. A con-  
certed crackdown on the drug trade by  
Mexican and American authorities has  
forced much of the smuggling activity  
southward, and most of the planes sto-  
len in the United States now end up in  
Central and South America, not Mex-  
ico. At the same time, soaring travel  
costs have made recovering stolen cars  
from Mexico financially less attractive  
to American companies, and so Divine  
finds himself working much of the  
time on what is known in the insurance  
business as "product liability" cases.  
In a typical one, a man driving, say, a  
Chevy Malibu, will wreck his car on a  
road in Mexico. He will sustain a seri-  
ous injury in the accident. The driver  
will then sue General Motors, claim-  
ing it was their faulty automobile that  
caused the accident and injury. Gen-  
eral Motors will refer the case to its  
insurance company, which will in turn  
refer the case to Divine. His task is to  
round up witnesses and information  
that will aid the company's defense.  
Divine claims that product liability  
work pays much better than his old  
task of tracing stolen planes and other  
property, but one senses that he misses  
the excitement and exotic nature of his  
former work.

On this trip he was interested in  
locating the medical records of a Mex-  
ican citizen whose hand had been  
crushed by a punch press in Los  
Angeles in early 1980. The man  
claimed he had been treated several  
months later by the Red Cross in

Mazatlan, when his hand swelled up  
badly. Divine wanted to verify that the  
man was indeed treated here; it could  
make a difference in the settlement  
amount. But when we arrived at the  
hospital, the afternoon supervisor, a  
handsome young man with a thin mus-  
tache, explained that the 1980 records  
had already been forwarded to Red  
Cross headquarters in Mexico City.  
Divine thanked him politely, and we  
left. "I could have told the insurance  
company this without even coming  
down here," he fumed as we got back  
into the car. "But my job is not com-  
plete until I come down here to check.  
Shit."

After a short debate with himself  
over whether to spend the afternoon  
getting drunk in Mazatlan or contin-  
uing on south to San Blas, Divine de-  
cided in favor of the latter. Instead of  
flying, we would drive the rented car  
some 200 highway miles to get there,  
in part because Divine had an old hus-  
ing partner he wanted to visit along the  
way. He figured we could make it to  
San Blas in three hours. I thought he  
was being grossly optimistic until I  
saw the way he drives, which is not  
much different from his approach to  
flying. In both cases the only guide-  
lines he observes is to go more or less  
in a straight line, as fast as he can. On  
the way, he talked repeatedly about the  
*Viento*, and the man suspected of steal-  
ing it. "If we find this guy, he goes to  
jail. It'd be nice to walk into a bar in  
San Blas and see him sitin' there,  
wouldn't it?" (Divine had brought  
with him several Xerox copies of the  
man's picture, which he obtained from  
sources he prefers not to reveal.) But  
when I thought of the man holding up a  
rusted home with a shotgun, I wasn't so  
sure I wanted to meet him in a dimly lit  
bar.

The highway was crowded with  
trucks, buses, and cars. We passed  
through small, dusty towns in which  
the tiny houses were all brightly paint-  
ed and thatched with palm fronds. Pigs  
and burros stood near the road, blink-  
ing as we rumbled by. Gradually, the  
rolling green hills of Sinaloa gave way  
to the steep mountains and dense,  
vine-covered thickets of Nayarit. Wild  
fig and palm trees grew by the high-  
way, along with wispy pink flowers  
unknown to me. The air became  
humid, and from time to time we  
passed groves of mango, banana,  
papaya, and lemon. Rounding a turn  
after more than two hours of driving,  
Divine pointed out a low, marshy area  
where he had gone after jaguars with  
his hunting friend several years earlier.

We reached the home of Divine's  
friend in the early evening. The house  
was right on the highway, but no one  
was around; Divine knew right away  
because the old fellow's favorite chair  
on the porch was empty. We got out of  
the car anyway and wandered up onto  
the porch, which the house shared with  
a small restaurant. But the restaurant  
was closed, and chairs were turned up-  
side down on its few tables. A cage  
nearby contained a huge blue and  
green macaw, and another cage next to  
the house had a young jay, a wild  
pig, in it. Divine helped himself to raw  
peanuts from a huge sack near the  
door, and then took me for a brief tour  
of the "grounds." His friend is a bot-  
anist as well as a hunter, and the house  
was surrounded by an elaborate garden  
that contained thousands of exotic  
trees and plants. There were blood-  
hounds tied up in the back that barked  
anxiously as we passed by, and down  
near the road was a big cage with a live  
jaguar in it. The jaguar eyed us warily;  
we obviously didn't belong.

Divine's friend, whose name is  
Señor Parra, drove up with his wife ten  
minutes later. He was a tall, stately-  
looking man of sixty-seven, with the  
light-brown eyes of a lion, and he wore  
a heavy camouflage jacket and a fa-  
tigue hat. Divine said he owned the  
country for miles around, and that  
his father had been the first governor of  
the state of Nayarit.

Señor Parra sat down in his favorite  
porch chair, and his wife brought out  
cups of coffee for everyone. Divine  
and Señor Parra talked in Spanish. My  
command of that language is sketchy,  
but I understood enough to learn I was  
being referred to as "este muchacho"  
("this boy"). Señor Parra also in-  
quired about the purpose of Divine's  
trip, and when he learned we were  
going to San Blas, insisted on coming  
with us. He placed a loaded shotgun on  
the seat of Divine's rented Ford — in  
case we encountered bandits, he ex-  
plained — and the three of us set off to  
look for the *Viento*.

The road to San Blas was narrow  
and winding, and walled in on both  
sides by huge trees. Divine drove, talk-  
ing most of the way with Señor Parra,  
who sat beside him in the front. Este  
muchacho sat in the back. The evening  
was fading, and the sky above the road  
glowed orange and then dark blue. By  
the time we reached San Blas, the  
town's street lights had been turned on,  
and they gleamed like gold coins in the  
darkness.

Señor Parra suggested going direct-  
ly to the house of the port captain,  
Fanchó Rivera, to ask if the *Viento* had  
been seen. The problem was, Señor  
Parra didn't know where Rivera lived.  
No one we asked on the street seemed  
to know, either, although that didn't  
stop them from giving us directions.  
(continued on page 14)

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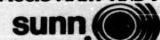
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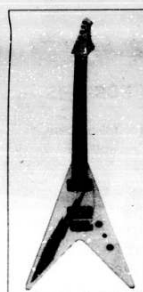
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## DIVINE

(continued from page 13)

We bounced through the narrow cobblestone streets for a half hour or more, several times passing the town square with its lighted shops and hip young Americans, who sat on benches in the warm evening, looking smug. Everywhere Señor Parra would inquire in Spanish, "Where is the house of Pancho Rivera, the captain of the port?" At last we turned onto a darkened street and pulled up in front of what had to be the right house. It looked as if it had been boarded up for months. Discouraged, and having eaten nothing since our breakfast at the Hermosillo airport that morning, we decided it was time for dinner.

By this time, Divine was getting a little frustrated. Señor Parra had taken control of the expedition, and there was no way Divine could turn down his suggestions without appearing rude. When Señor Parra insisted over dinner that we spend the night at his house, the detective turned to me with a resigned expression. "You can sleep anywhere there's a bed, can't you?" he asked.

We headed back toward Señor Parra's house at about eight o'clock, but before we got out of town Señor Parra asked Divine to make one last stop, at the office of the local police. Perhaps they had heard something, he pointed out. They hadn't, but they invited us to step into their office anyway.

The police wore straw cowboy hats, sport shirts, and slacks. Their "office" was a stark plaster cubicle lit by a bare light bulb. A plastic Jesus was fastened to the wall next to a rack that

held four rifles. On another wall hung a short length of garden hose. It didn't look as if anyone used it to water plants. Divine politely explained to the three officers what he was looking for and why, and gave them a picture of his suspect. They agreed to let him know if they found out anything.

Back at Señor Parra's house, Divine and I made our way around back to an old shed with a furnished room in it. Divine took the lone bed, and I got a mattress (with clean sheets and a pillow) on the floor. It looked like a good place to encounter scorpions, centipedes, and other furry little poisonous things, but as it turned out, the thing that banished sleep was the constant stream of trucks that roared by on the highway outside all night. You could hear them coming and going for a half mile in either direction, and each one shook the rafters as it passed. The last thing I heard from Divine before he turned out the light was, "This isn't what I planned on for tonight."

In the morning, bleary-eyed, we drove to San Blas again. This time Señor Parra brought a pistol and two rifles. On the way into town we passed an American, Bob Brown, who has lived in the area for ten years, and we stopped to talk to him. Brown is a former diver who married a Mexican woman and now makes his living cultivating fruit trees, and he sees much of what goes on in the San Blas harbor. He hadn't seen the *Viento*, however. Divine gave him a picture of the suspect, too, and after Brown promised to keep his eyes open for the guy, we continued on our way.

In San Blas we left additional pictures of the suspect with the local fish-and-game warden and the assistant port captain (we never did find Pancho Rivera), but neither one of

them had seen or heard of the *Viento*. A brief tour of the San Blas harbor turned up only shrimp boats and a few small sailing vessels. We drove south several miles to a wide bay, where Divine scanned the distances through his binoculars for the *Viento*, but there was no sign of the boat there, either. "Aquí no está" ("It is not here"), he finally remarked out loud.

We drove slowly back to Señor Parra's house. He tried to talk Divine into staying for a few days to explore the countryside, but Divine begged off, explaining he was working, not on vacation. We shared a final cup of coffee on the porch, and Señor Parra gave me a sprig from his cinnamon tree, which he said was very rare and had come from Ceylon. "My home is your home, you understand?" he told me in Spanish and then in English as we got into the car.

On the long drive back to Mazatlan, Divine was philosophical about not finding the *Viento*. "We've done a good job if we visit all these places, talk to the local law enforcement agencies, and leave a picture and description of the boat and the man. That's about all we can do, really — you can't stay down here a year waiting for the guy to show up."

"But I'm certain he's around here somewhere," he continued. "Bob Brown said he thinks the guy might be out on Santa Isabel Island [a very small island some forty-five miles off the coast near San Blas, where Divine once discovered another stolen boat]. There's a lot of people out there, and they're all hiding from something. I think he'll get this guy within sixty days."

Divine has plenty of productivity cases to keep him busy in the near future, but he admitted that the

recent peso devaluations have hurt both his used-car business and his life savings. Although he has been trying gradually to retire from the recovery business over the last four years — he currently refers cases involving stolen airplanes to Art Willis, a pilot who lives near La Paz — he told me he is planning advertisements soon in San Diego papers. He has an associate that he is training, a Mexican citizen who has been working with him for about six months, and Divine hopes the two of them will be able to garner a major portion of the work that American companies will inevitably generate for modern-day bounty hunters in Mexico. "Things are slower now, but there's still good money to be made in this business," he insisted.

After that he was silent for a long time, and I got the feeling he was disappointed about not being able to find the *Viento*. But he perked up when the white high-rise hotels of Mazatlan came into view, and in a few more minutes he became downright cheerful in anticipation of the resort city's food and nightlife. "Man," he said, "I know plenty of sixty-year-old guys like me who do nothing" but sit around the house all day. But this is the life, isn't it? And suddenly I had a vision of Divine the way I had seen him at San Francisco a few days earlier: lying on a chaise longue on the front porch of his duck-roofed cabin, less than thirty yards from the ocean's edge, with a glass of Scotch at his side. "This is what I'd do all the time if I had the money," he had told me then. "I don't have the money, so I work this job that allows me to do it." With that, Jack Divine had closed his eyes, and a few minutes later fell contentedly asleep, snoring loudly. □

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# DWI

## Even nice people get arrested for drunk driving



By Krista Schagunn

Illustration by Mark Zingardi

Our little group plowed its way in the front door, clutching bottles of Cuervo Gold. We were at the home of a friend in Ocean Beach to celebrate his Fifth Annual Tequila Party, a boisterous affair, as usual. By the time we arrived, about 10:00 p.m., the party was in full swing. I left my friend Lisa and her friend Tom near the front door, where they had been waylaid immediately by a knot of high-spirited friends; I squeezed into the kitchen, which was also crammed with people. Prominently displayed there, like some sort of pagan altar, was a tequila fountain, mounted on the center of the dining table. As I emptied our bottles into the fountain — as tradition demanded — those packed in around it were making noisy toasts and drinking shots.

In the living room a live mariachi band blasted out tunes; people danced and drank. I lost track of Lisa and Tom, and in the next few hours proceeded to get pleasantly intoxicated. About 1:30 a.m., while I was dancing, I felt a tap on my shoulder. Lisa pulled me aside. "Tom and I are leaving now," she said.

"I thought you guys were going to crash here. You're not driving all the way back to El Cajon to your place, are you?"

"Well, I'm taking Tom home. I'll probably stay at his house. I'm getting tired."

"Can you drive okay? Where does Tom live?"

"I'm fine. He lives in Clairemont." I looked at her closely. Her eyes were very bright.

"I'm okay — really," she assured me. "I haven't had anything to drink for a while. I'll be all right."

When Lisa and Tom got to Clairemont, they sat in the car and talked for a while, but Tom's yawns were beginning to make her feel even more tired. He obviously wasn't going to invite her in, and she didn't want to ask; she didn't know him that well yet. So she decided to drive back to El Cajon.

Heading back east on Interstate 8, as Lisa told me later, she began to feel the strain of the long evening and the alcohol. The highway was completely empty. Her car was snug and warm inside. She wasn't really paying much attention to where she was going until right before the Mollison exit in El Cajon, when she was jolted out of her reverie as her 1973 Volkswagen hit the lane-divider bumps. Hastily readjusting her car, she noticed red police lights in her rear-view mirror. She watched them closely. They were following a few car lengths behind, but there was no siren.

She hadn't been aware of any cars behind her on the road. How long had the police been following her? Thinking they might be after someone else, Lisa didn't immediately pull over, but she kept a wary eye in her mirror to see if the car went away. It didn't. There weren't any other cars on the road, so she decided to pull off at Mollison.

Driving down the exit, she turned the first corner and stopped.

The police car parked behind her, lights still flashing. She wondered what they'd pulled her over for; she'd never been stopped in her life. Then she remembered Tom's beer bottle lying on the floor next to her. She glanced furtively over at it just as the policeman came up to the driver's side with a flashlight. He saw her looking at the beer bottle on the floor. "Is that a beer bottle?" The question from the officer was rhetorical. "May I see your license and registration?"

"Sure." The other policeman was in the squad car, talking on the radio. She could hear him saying something about a "stopped suspect on Mollison exit." It sounded unreal. She handed him the documents.

"Have you been down to the beach?" he asked, taking them. "Yes."

"Been drinking?" The first thing she thought of was the beer. "Well, I've had a few beers."

"Just a few?" He asked her to get out of the car to take a few tests. The night was very cool, and she hadn't brought a jacket. She shivered a little. He asked her to recite the alphabet, and she did, singing at first, rushing through, but dwindled off toward the end when it seemed he wasn't listening. He was

still writing in his notepad. Lisa could hear the police radio. It seemed terribly loud. Her teeth began to chatter.

Then she was told to close her eyes and touch her nose. She did this, too, bringing her arms back out like she'd seen in the movies. She repeated the motion with each arm, until the officer interrupted, telling her to leave her finger on her nose. She faltered, feeling confused.

He gave her a third test. She had to take her shoes off and walk a straight line, heel-to-toe. When she turned, she was embarrassed to see a young man walking down the street toward them. He was watching her. Feeling ridiculous, she turned around and walked back quickly.

After this last test, she was told to put her shoes back on. Her fingers were so cold and she was shivering so uncontrollably that she couldn't get the buckles fastened. This must look great, she thought. When she got them on, the officer asked her for the car keys. They were going to move her car out of the way, he said. The other policeman came up and took her purse out of the car. He told her he would have to handcuff her. She was stunned. He put her arms behind her back and snapped on the cuffs tightly. Then he put her in the back seat and got in on the other side. Through the window, she could see the other policeman driving her car into a nearby parking lot.

Because her hands were behind her back, she had to sit forward, balancing precariously on the edge of the seat. One officer got in the driver's seat while the other sat in back next to her, scribbling away. Lisa felt a flash of "tritation." "Is all this really necessary?" she asked.

The scribbling stopped and he leaned forward. "What did you say?" Her courage dissolved. "Nothing."

The car started up and her rights were read to her. She was told she would have to take an alcohol test. Either a urinalysis, breathalyzer, or blood test. She considered, and recalled that the breathalyzer machine was the least accurate, or so a friend had once told her. "I'll take the breathalyzer."

"It's broken. You'll have to take another one."

"No. I want the breathalyzer."

They radioed in to Las Colinas, the women's detention center, to see if it was still broken. It was.

"Okay, I'll take the urinalysis."

"What's the matter, scared of needles?"

"Yes."

It grew quiet; the officer next to her was still writing. Lisa ventured, "Lots of paperwork, huh?"

"Yes."

"I know. My girlfriend's husband is a cop."

"Oh yeah, where?"

"He's a military cop. Over in Germany."

"Oh." They seemed to lose interest at that. The scribbling continued.

They finally reached the Las Colinas detention center along Mission Gorge Road in Santee. She was brought inside, and when the doors closed behind them, they took her handcuffs off and left. Lisa stretched her arms out. A female deputy came up and told her to take her shoes off. She had to place her feet on orange footprints painted on the floor, and then put her hands on the wall. They had to be exactly placed, so she could be frisked. After turning over to the deputy her purse and shoes, she was led back down a hallway to another set of doors, which the deputy unlocked. It was very dark. They went through the doors to a small square room, with a tiny bathroom attached. The deputy gave her a cup for the urinalysis test, and showed her the toilet. She stayed in the doorway and told her that she had to watch her take the test.

When Lisa finished, the woman took the cup and told her she would have to do the test again in fifteen minutes. "If you can't do it, you'll have to have the blood test." She left the room, locking the door behind her. The deputy came back with the cup, but Lisa couldn't urinate. Terrified of having to give blood, however, she finally managed to fill the cup. The

(continued on page 15)

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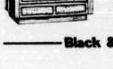
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# DWI

(Continued from page 17)

woman took it and went away. About ten minutes later Lisa was led back up the hallway to another room, and to her surprise, she was given her purse back. There were two other women in the room, one of whom was lying on a bench. On one wall was a telephone. The deputy explained, "You're eligible for the Quick Release Program. You may call and have someone come and get you if they are an adult and sober. If no one comes, you'll have to spend the night in jail." She left, locking the door behind her. Lisa looked around. The room was directly across the hallway from the main desk; she could see it through the windows. Sitting down, she rummaged through her purse to find her phone book. She tried to think of who to call. She called my house, but there was no answer. She didn't know if she should call Tom, but she certainly didn't want to spend the rest of the night in jail. She went ahead and dialed, and after a few rings, Tom answered. Lisa forced herself to sound

cheerful. "Hi! You sure don't sound like yourself."

His voice was groggy. "I was asleep. Is this Lisa?"

"Sure is."

"What's wrong?"

"Oh, well," she laughed nervously. "I think I'm in jail."

"In jail? Why are you in jail?"

Lisa twisted the phone cord around her cold fingers. Wasn't this all just a mistake? "DWI I think. They pulled me over for weaving."

"Why were you weaving?"

"I was tired," she said sharply. "Anyway, they have me here, but if someone comes to get me, I can leave on the Quick Release Program. Want me to read the directions?"

"What directions?"

"To Las Colinas. That's where I am."

"Oh, Hey, I'm sorry. I was still asleep. Let me get a map."

"I'm really sorry, Tom," she whispered.

Before long, another woman was brought in; there were four of them now in the room. One woman had been unsuccessfully trying to reach someone on the phone. She gave up and knocked on the glass door. A woman came over, opened the door, and told her sternly she was not eligible for the

Quick Release Program. She was immediately taken out and put in another cell across the hall.

Now there was only Lisa, another young woman, and a very fat woman with stringy dark hair. She was yelling at someone on the phone, holding the receiver with both hands. "C'mon. It's not that far." She listened for a second. "Oh, for crissakes. Isn't anyone there sober? Where's Stan, put Stan on."

There was another silence. Lisa glanced at the woman sitting across from her. She was wearing a tightly fitted red blouse. They grinned at each other. The fat woman continued. "Stan? Hey, you've got to come get me. I ain't stayin' here." She listened. "Yeah? Well fuck you too!" She slammed the receiver onto the hook, came over, and flopped down next to the girl in the red blouse. "What's your name, honey?"

"Karen."

She looked at Lisa. "And yours?"

"Lisa."

"Well, Karen and Lisa, my name's Alice. This is my fourth DWI." She pushed her hair back from her face. "Christ, my head hurts."

"This is my first," said Lisa.

"Me too," Karen said.

Alice laughed. "You've got a hell of

a lot to look forward to. First they take all your money, then they throw you in jail."

"How much money?" asked Lisa.

"About 600 — depends on when you want to serve. Weekends cost more."

Oh my God, thought Lisa. Where am I going to get 600? Alice walked over to the phone again to try her luck. No luck.

Conversation ceased. Karen lay down and soon she was snoring. Lisa lay down on the other bench, resting her head in her arms, and fell asleep. Suddenly she was startled awake. "Lisa Chambers!" She jumped up and fell off the bench. The deputy looked at her and said, "Well, that's one way to do it."

She was taken out, and a small woman with dark hair brought her over to the desk, where she was fingerprinted and then put in a little booth to be photographed — front and profile. After signing a release form, she was given back the items she'd had in her purse: a corsicow, safety pins, hair pins, earrings, and car keys. The deputy explained to her that she had to appear in court, wrote down the court date, and told her where her car was parked, but that she couldn't drive it for six hours. In the

lobby, Tom was waiting for her.

On the morning of her hearing, Lisa arrived at the El Cajon courthouse and was told to go to courtroom number one, where at least fifty other people were also waiting. A court official explained that they would all have a chance to talk to an attorney before entering a plea with the judge; a forty-eight-hour jail sentence would automatically come with a plea of guilty. When Lisa was called up to see a court-appointed lawyer, he told her there wasn't much she could do since her alcohol content had been .16; however, she could choose when she wanted to serve her sentence. She sat back down. An hour later she was called before the judge, pleaded guilty, and received her sentence. Besides the forty-eight-hour jail term, she would have to go to twelve hours of traffic school and pay a fine of \$586. Lisa walked out of the courthouse in a daze. It was twelve-thirty — she had been there five hours. She got in her car and went to work.

On the Friday afternoon she was to begin her sentence, Tom came to pick her up after work; he had promised to drop her off Friday and bring her back Sunday night. They didn't talk much on the drive to the detention center. Tom joked about baking her a cake

One officer got in the driver's seat while the other sat in back next to her. Lisa felt a flash of irritation. "Is all this really necessary?" she asked. "What did you say?" Her courage dissolved. "Nothing."

with a file in it, but she didn't laugh. When they reached Las Colinas, Lisa gave him a quick hug and ran out of the car, up to the building. She didn't want to watch him drive off.

Once inside, she and another woman waited about fifteen minutes in front of a mirrored window. Presently a third woman came in and walked up to the window. She smiled at Lisa. "Hey, this is gonna be great. A weekend away from my old man."

Then a little old lady came in, escorted by two well-dressed elderly gentlemen. She was at least sixty years

old, with gray hair piled up on her head in a bun. Lisa noticed that she spoke with a thick Irish brogue. Then a woman spoke from inside the window, asking who was there. Lisa was the first to be called in. As soon as she went through a set of inner doors, she was searched; the deputies took everything from her pockets, including the books she'd brought along to read. Then she was put into a glass-walled room with benches and two telephones. A woman was talking on one of the phones. Lisa noticed with amazement the woman's long painted

toenails — they were painted bright red and were so long she wasn't able to wear shoes.

Several minutes later a woman came in and put a plastic band around Lisa's wrist; it had her name and number on it. "Don't take it off," the woman warned. "If there's a fire, we need to know who you are."

Lisa laughed nervously. "What a terrible thing to say."

The woman didn't smile. "Oh, it's happened before."

Lisa's name was called and she walked down the hall to the left, where her belongings were hanging in a bag. She was pointed to one of the little dressing alcoves and told she could keep her socks and underwear, but that she had to change everything else. Then she was supplied with the following items: one pair of socks; two blue, flowered smocks; one red sweat shirt with JAIL written on the back in white letters; one pair blue tennis shoes, with laces; one bra; two wool blankets; two fitted sheets; one pillowcase; one black comb; one tube of toothpaste and a toothbrush; a bar of soap; one towel and wash cloth. All these items were wrapped up in the blanket.

When she received her bundle, she


(continued on page 20)

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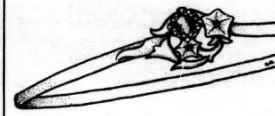
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# IDWI

(continued from page 14)

was led down a hallway and into a cell, which held about a half dozen women. A few were around Lisa's age; she recognized the old woman with the Irish brogue, and there was another sweet-looking woman in her late fifties, who Lisa found out later was a grandmother. A few more people from the lobby trickled in, all in their red sweat shirts; most had been busted for drunk driving.

The cell had benches and a pay phone and was in full view of the desk. Everyone lounged around and talked. Someone complained that she had been there since 3:30 that afternoon. Things became more lively when another woman was brought in. She was wearing scarlet leather pants and a bright pink see-through blouse. Her hair was the same color as the blouse. She sat in the middle of the room, legs spread, picking her face. "Every time I come into this goddamn place," she announced, "I break out, and start my mother-

A women came in and put a plastic band around Lisa's wrist; it had her name and number on it. "Don't take it off," the woman warned. "If there's a fire, we need to know who your are. It's happened before."

fucking period." She surveyed those around her, all of whom were staring at her. "What's everyone lookin' at?"

Lisa quickly averted her eyes. The woman didn't speak again, but switched from picking her face to picking her scalp.

Everyone waited for about a half hour, and then were led outside to the cottages, carrying their bundles. These single-story structures, Lisa thought, looked like dormitories —

day rooms, eating areas, and lounges. The lounge area had a color TV, magazine rack, and bookcase. A couple of chairs and couches were scattered about, and a small, glass-enclosed office was off to the side of the lounge. There were about fifteen rooms on either side of the main living area.

A housemother came in to explain the rules: breakfast was at seven; you had to get up and eat. Rooms were locked at mealtime, and roll was

called after each meal. After roll call the rooms were unlocked and you could go back to bed if you wanted. All meals were served on plastic trays, with plastic utensils. The forks were counted after every meal to make sure none were missing. The women were allowed to make fifteen-minute calls on the pay phone. Lights were out at eleven. Everyone was assigned a room and roommate.

After the briefing, Lisa went back to check her room and reserve the top bunk. The room was plain; a wardrobe stood in one corner with built-in drawers; there was a mirror on the wall with a shelf under it; a desk was next to the bed, with a bulletin board hung on the wall over it. Thumbtacks were pressed in the board. Lisa thought the thumbtacks were odd, considering the concern over plastic forks. She walked over to the desk and sat down. A few minutes later a slender woman walked in. She was in her midtwenties and had long, sandy-colored hair. Lisa thought she looked very athletic. She tossed her blankets on the lower bunk and looked at Lisa. "Hi. I'm Darlene. You must be my roommate?"

Lisa recognized her from earlier in the evening. "Yes. I guess so. I'm Lisa."

"This is terrific, isn't it? What are you here for?"

"DUI."

"Me too. What a drag." She got up, rolling the contents out of her blanket. "I'd just come from a party the night they busted me. The cop got me for driving without my lights. Guess I forgot to turn them on." She laughed. "I had about a quarter gram of coke in my purse in a little while. I can't believe they didn't find it." She finished stowing her clothes in the wardrobe and straightened up. "I'm going back out. Someone's making some popcorn and I'm starved."

"Popcorn?"

"Yeah, wanna come?"

"No thanks, I'm going to bed."

"Okay, see you later."

Lisa quickly slipped into the routine: breakfast at seven. Rooms were locked. Breakfast was coffee, cereal, and toast or a roll. It wasn't that bad, but lunch was terrible — hominy grits, sausage and cheese with macaroni. There was milk, tea, or water to drink.

After lunch on Saturday, Lisa went outside. Some of the women were sitting on the grass playing cards. The old Irish lady and the grandmother were exchanging jokes. Lisa sat by herself in the sun.

Saturday's dinner astonished Lisa for its quality: roast beef, mashed potatoes, vegetables, and gravy. There were even little cakes for dessert. She felt better that night, and stayed up late talking. Some of the people, she began to realize, were in for their second or third drunk driving offense. Some would not even say why they were there, and Lisa learned not to ask.

Sunday morning at ten there was a general meeting. One of the women was causing a lot of trouble in the other hall with her obscenities and general disagreement in everything. She was counseled, and the meeting was adjourned. Church services were offered before lunch for those who wanted them.

Lisa got ready to go after Sunday dinner. She was delayed, however, because following the meal it was discovered that one of the forks was missing. This held everything up until

it was determined that a deputy had miscounted. But when roll call was completed, Lisa collected her bundle, was given her old clothes back, and then signed out. If she were caught drinking while driving in the next five years, her sentence would be very serious — a much larger fine and up to six months in jail. She could not drive for six hours after any drink. Her \$600 fine would be payable within 120 days from the court date. The twelve-hour driving school would be divided up into four classes, three hours each.

She walked out into the late evening sunshine and met Tom, who'd come to pick her up.

I have been two months since Lisa served her sentence. I spoke to her recently, and she confessed that she was still very fearful of driving, especially at night. "I don't drink and drive anymore," she told me, "but I'm afraid they'll pull me over for a broken headlight or taillight, and somehow I'll wind up in jail again. I know it's paranoid, but every time I see a police car, I break out in a sweat. I feel like they're watching every move."

She says she's amazed at how much her social life has been affected by driving without drinking. "It's not much fun going to happy hour now," she says ruefully. "I only have one drink, but I end up worrying over that one drink. What if I get pulled over? Would the alcohol content measure correctly? And when I go to parties, I have to make sure someone else is driving, or plan to spend the night there. But look at all the people at bars on Friday night. How do they get there? How do they get home?"

Recently I went with Lisa and some friends to a St. Patrick's Day celebration. I was the only one in our group of five who had not been pulled over for drunk driving. They insisted that I be the chauffeur. I restricted my drinking to a few glasses of wine during the course of the evening, but I was very tense driving everyone home. Lisa sat next to me in the car, practically guiding me down the street — stop lights, yield signs, lane changes — making sure I didn't miss anything. We finally made it to her apartment and I spent the night there, a nervous wreck, unwilling to drive the rest of the way home.

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## Letters

(continued from page 4)

twenty years (scarcely a subject for witicism worthy of Duncan Shepherd) to make Gaudin in the country of my birth, achieving the saga of the rise and fall of a little guy of not outstanding gifts who changed the world, perhaps for keeps, and in the process, he, said Attenborough, captured and rendered the very smell of the subcontinent I knew.

John Thorburn  
San Diego

## Sometimes In Winter

Perhaps SDG&E did not make clear to the author of "Thousands of Suits," which appeared in the March 10 issue of the Reader ("City Lights"), San Diego Gas & Electric's shutoff policies.

The company takes pride in its efforts to avoid terminating its customers' gas and electric service. Over the last several years, SDG&E has revised and softened its already liberal credit

policies to allow customers every opportunity possible to pay past-due bills.

Additionally, the company is working with community organizations and agencies to refer customers to sources of food, clothing, financial, and other services so these pressures do not hamper payment for services.

The Winter Assistance Program, initially funded by SDG&E stockholders and company employees, is an example of company efforts to help customers experiencing temporary financial setbacks.

Audit, weatherization services, and conservation advice are offered to customers to help them control current and future energy bills.

Service termination is the most practical avenue open to SDG&E when attempts to collect unpaid bills fail. Our studies show that our customers are availing themselves of the services I previously mentioned and the number of service terminations per month has declined.

Joanne Reel  
Consumer Affairs  
San Diego Gas & Electric  
Company

## A Fetal Position

After reading several letters by women addressing their obstetrical and personal dilemmas for hospital birthing, in their support of Dr. John Repaire ("City Lights," March 3), I felt compelled to write this letter.

In this day and age, any woman electing to have a home birth is both selfish and foolish. When a woman makes that decision, even providing that she has a competent physician to assist in the birth, she is still at a disadvantage in the way

of access to emergency medical equipment, medication, and personnel. Any complications that arise, either minor or major, can result in irreparable damage to the newborn, the mother, or both.

In a hospital setting, not only are emergency medical care and personnel immediately available, but fetal monitoring is an option. This provides for warning to act upon a given irregularity in enough time to prevent a tragedy. I might add that hospitals are not the cold, impersonal places they may have once been. ABC rooms (alternative birthing centers) and rooming in nurseries make the experience comfortable and warm. For me, the hospital setting

was very satisfactory; the security of knowing I had access to emergency medical care and fetal monitoring allowed me to relax even more.

Dr. Repaire, as any physician doing a home birth, knows of these risks. And whatever the odds, I wouldn't want to take them — not with my baby. This is not to say that tragedy and error never happens in a hospital setting. But I'll take those odds over a home birth any day.

In conclusion, I would say that we all have the right to decide which is the best alternative for each of us — home or hospital birth. But to suggest that a home birth is preferable to a hospital birth is dangerously ignorant.

Cynthia L. Jacobs  
San Diego

## Cartoon Character

I am writing to tell you how much I love the cartoon done by Lynda J. Barry ("Ernie Pook's Comeback," section three, weekly).

I think that it's the best part of your paper, and I've been a avid reader for many years now.

When I read her stuff, I can't help but laugh out loud, it's so funny. She has a way of taking common and ordinary subjects and expressing them in a way that is hilarious and unique.

Hopefully she will go far and carve out a name for herself. In the meantime, thanks for the opportunity of having a share in her incredibly humorous work.

Jim Fisk  
San Diego

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# Snow Peas in Our Time



ELEANOR WIDMER

The Restaurant: Gustaf Anders  
The Location: 926 Turquoise Street.  
Pacific Beach (770-5577)  
Type of Food: Swedish gourmet  
Price Range: Dinner entrees \$16.50 to twenty-five dollars  
Hours: Closed Monday and Tuesday.  
Dinner Wednesday through Sunday.  
5:30 p.m. to 10:00 p.m.

## Reservations a must.

I would like to make a serious suggestion to fitness centers: please don't locate close to a restaurant. Because if you do and I come by, I get to feeling awful. I come from a background in which it's amazing that I am now even ambulatory. Far from being encouraged to swim, hike, play tennis, ride horseback, as a child I was told that death and danger were lurking at every twist of the body — surely, my parents reiterated, one could have a heart attack from lifting anything heavier than a book.

When I was nine I had rheumatic fever and was promptly put to bed and kept there. This developed my reading and writing skills but to this day I do not swim, ski, play tennis, or ride a bicycle. For a brief period of time I was a good and faithful jogger — until my shanks gave way. Now I am lucky to be able to walk to downtown La Jolla and back. But it does seem unfair to have to hurt myself into a restaurant when these young men in striped purple tank tops and black leotards are prancing in full view, arms swirling, backs bending, legs kicking. A century ago my current existence of keeping to my study by day and dining at night would have been considered quite civilized. In fact, I'm certain that Jane Austen and Charlotte Brontë and George Eliot never had to worry about fitness centers.

Yet for two consecutive weeks the restaurants I selected were in direct view of these exercising women. As we parked in front of Gustaf Anders in Pacific Beach, my eyes gazed in wonder at these little bodies that swayed like colored flowers listing in the breeze. After a moment he pulled himself together and delivered one of those non sequiturs that cover up embarrassment. "I never knew you added coconuts to your steaks," he said, and we swept inside.

To those who have been to Gustaf Anders before, this review will simply confirm your opinion that marvelous food is served here. I hadn't been there since September of 1981, when it first opened. Then it was like a young girl, angular, lean, full of promise but sparing of her favors. Now the restaurant is like a mature beauty, elegant, self-confident, capacious in style and energy. A second room has been added which is amazing to behold, all white with tall white flowers everywhere, and with a sense of balanced order. We had a table in that room when I would willingly sit once a week if I could.

Nothing is inexpensive here. Appetizers range in price from \$5.50 to \$8.50, but the special of the night are extraordinarily

tempting in spite of their price. However, my friend and I shared one appetizer, gravlax, which is cured like gravlax, buried down and weighted with salt and sugar. Incredibly, the result is neither salty nor sweet. Instead it's extraordinarily tender and served with mustard sauce (\$6.50). With it we had the house bread baked on the premises and a whole-wheat "cracker," similar to hardtack, which I was told came out this and crisy due to its being forced through a pasta machine.

For our entrees I selected fresh scallops with golden caviar (\$17.50) and my friend had fresh trout that had been mildly smoked (sixteen dollars). He found his trout a bit bland so we switched dishes, but only after I'd had an excellent sample of the scallops. Both dishes were prepared with integrity. The golden caviar sauce for the scallops was a delicacy itself and never cloying. The whole trout had been split open and boned. On a separate dish, the vegetables, including snow peas, glazed. What zucchini is to the average restaurant, snow peas have now become to gourmet establishments. Mercifully I'm not tired of them yet. Inevitably more peas will work their way down to mom-and-pop restaurants and gourmet chefs will come up with something else. For now, be alert. Any dinner that costs twenty-five dollars will get you snow peas.

We did not order salad or soup. Both are served à la carte; soups cost \$3.50 to \$4.50, and salads from three dollars to \$4.50. This includes fruit and cheese. We did have dessert. Gustaf Anders now offers approximately twelve desserts and you may have as many or as few as you like for \$4.50. This includes fruit and cheese. It seems to me that this is an idea whose time has come, and none too soon. We selected about a half dozen items, of which the warm chocolate mousse remains my favorite, followed by the almond treat. The desserts are piped with whipping cream — the one superfluous note in the entire meal. We don't need the calories and

the desserts don't require the adornment. We ate everything placed before us, followed by cheese and fruit. Everything was outstanding, which includes the ambience, the new room, the discreet service, the dinner itself. Our bill came to \$51.95 with out tip. My friend had one glass of champagne at the beginning of the meal, which cost four dollars. Keep this in mind when you're asked whether you'd like a glass of chateau.

I've already decided on my choice for the next time: first will be an appetizer of smoked sturgeon, because I recently told a friend that I hadn't had it for years — it's rarely available in San Diego. This will be followed by spinach salad, followed by dessert. I was thinking of the six desserts I hadn't tried when we walked out and there the women were, protected from the fine mist by the pane of glass that revealed them still swaying, still kicking, still jumping. I staved my gaze. My friend stood for a minute, mist with reverence. Then he got into the car and we drove off.

The Restaurant: Mini Mundus  
The Location: 7320 El Cajon Boulevard.  
La Mesa (696-1904)

Type of Food: European style  
Price Range: Complete mini dinners, \$4.49; large dinners \$6.50  
Hours: Open daily, 7:00 a.m. to 9:00 p.m. Monday through Thursday; Friday and Saturday to 10:00 p.m.; Sunday, 2:00 p.m. to 9:00 p.m.

A few nights later we were at the other end of the city, in La Mesa to be exact, on El Cajon Boulevard. It was raining. The streets were dark. What do you think we discovered a few steps away from the restaurant? A fitness center! This time around there was even a man present, and no one was quite as slim as at the center in Pacific Beach. I rushed ahead, bowing to destiny and its message: If you live in California, the nighttime sport is exercise.

Fortunately there wasn't as much to tempt me at Mini Mundus, which houses a delicatessen and grocery store in one room and a small dining room adjacent in another. The kitchen is located in the store and it produces eight entrees for dinner. The lunch offerings of soup, salads, and sandwiches are also available until closing.

Mini Mundus is a place where the food

is incredibly low priced. The so-called mini dinner, which includes soup or salad, is only \$4.49. I had heard about its European specials, which change every week to represent another style and geographical area in its cuisine. That may be the theory. In fact, the special of the evening was fried chicken and gravy, so we opted for items from the regular dinner menu. Since they were so inexpensive we ordered three mini dinners and shared them. My friend had Lara's favorite, or beef strips in a mushroom sauce with rice and vegetables. I had the Hungarian goulash plus the chicken vicov, a breaded chicken breast.

The cooking is in fact in the European style in that the vegetables are overcooked. There's a medley of them, all covered with a white sauce. The meat is also cooked the day long. Everything is soft and little has a distinguished taste. Once again I changed plates with my exorcism because the beef strips too mushy, as if it were stew. The best item was the Hungarian goulash; it was tasty and the chunks of meat proved discrete. The dumplings were good.

Mini Mundus is for bargain diners or those who are in the vicinity and want an inexpensive meal. This applies especially

to retirees or those who like their food very soft. The mini dinners for \$4.49 offer more than enough food, but the large dinners have a top price of \$6.50. The salad is just ordinary head lettuce with dressing, and the clam chowder didn't vary too much from those canned products. Desserts are brought in on Monday only, but there is a house cheese cake.

This is a small neighborhood restaurant whose function is to serve families on limited budgets. In this it succeeds. It's not for people who don't bat an eye at twenty-five dollars or more per person per meal. Mini Mundus is on the same order as Café Vienna, though the latter offers better cooking. The Mini Mundus dining room holds about six or eight small tables and booths, so bargain seekers who all craved there at the same time will find it crowded. (I should mention that the Little Café at 1017 Fifth Avenue downtown has not raised its prices and still offers its meatball lunches for \$2.65.)

As we came out of Mini Mundus the rain had stopped, but the clouds were still at it. I was really inspired — for a moment. Then I went home, lay down, and read a book.

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# Kid Stuff



The Outsiders



Bad Boys

## DUNCAN SHEPHERD

One thing you could always say for Francis Ford Coppola — could have, that is, until his current release — was that, not alone among the New Hollywoods but most prominently among them, he disdained the hero-worshipping, hero-cheering attitude of the Traditional Hollywood, and maintained instead the cool aloofness we have learned to identify as the sign of the True Artist. This would have been more admirable in Coppola if his observation were sharper, if he did not so consistently dream up flummy, emblematic types from whom to feel aloof. Too often his Flaubertian detachment, or what passed for it, just meant making movies about people he could be disapproving of. For him now to choose the teenage heroes of S.E. Hinton's novel, *The Outsiders*, to embrace, to exalt, to exempt from criticism, might be viewed with less suspicion of the eyes if it were not so well known that, after the prodigalities of *Apocalypse*

Now and *One from the Heart*, Coppola could use a bit of a box-office hit, and that the most crucial contingent of today's moviegoing audience is the teenage. This is not to say that Coppola's aloofness has melted altogether. A man does not slough off at will the Big Daddyish disposition that has inspired him to wait (and then no longer want) to colonize a Hollywood-away-from-Hollywood in San Francisco, or to become the publisher of a magazine, or to restore single-handedly the Hollywood studio system, or to do heaven-knows-what-next. And here he comes now, rumbling into Oklahoma with his ornate and ornamental visual style, his Godlike control of the elements, his (or rather his father Carmine's) romantic Italianate music, to do the kids a good turn. (The legend of the movie's genesis is perpetuated on the screen itself, as a closing acknowledgment is extended to the Fresno librarian and junior-high-school class who petitioned Coppola to tackle the project in the first place. The press kit goes even further and includes a Xerox of the original

petition, addressed to a misspelled "Coppola" and appended with 108 student signatures.) It remains to be seen whether actual kids will be grateful for the favor, whether they will, in effect, bite the hand that feeds, puts the head, and bestows benediction. My own guess is that a kid, to be receptive to this, would have to be very much like the lead character who quotes Robert Frost at sunset or the pal of his who, on being quoted to, wishes he could have said it like that. The older generation's anxieties about the younger would be very much eased if they thought that teenagers these days were quoting Robert Frost to one another or reading aloud from *Gone with the Wind*. As a teenager myself in the mid-Sixties when this story is set, I can testify that the difference in these teenagers is more than just the time period. The two characters involved in the closing above-mentioned sunset vignette, "Ponyboy" Curtis and baby-faced Johnny, form a tandem that brings to mind James Dean and Sal Mineo in *Rebel without a Cause*. The olive-skinned physical likeness of

Ralph Macchio to the latter is mainly responsible for that, but then there is also their hiding out in an abandoned church, rather than a vacant home in the Hollywood Hills, when the Mineo-counterpart Frost is no guarantee against that. This loyal twosome displays in all areas, not just in literary appreciation, an unsurpassable sensitivity, despite their alliance with the lowborn "greasers," and particularly with the one played by Matt Dillon. It is he who makes *The Outsiders* seem an officially sanctioned adaptation of S.E. Hinton (who herself further sanctions it, as she did *Tex*, by putting in a cameo appearance). After taking the title role in the earlier Hinton adaptation, Dillon settles for the smaller role here, with the narrower geographic claim, of "Dallas" — out he still has plenty of chance to show off the pensive facial expression that suggests he is trying to unite his eyebrows by force of will, or else to dissolve his tongue like a Life Saver. In continual conflict with the "greasers" are a less defined group of "socs" (pronounced "sooshers") from the better side of town, who wear white or beige slacks instead of jeans, letter-jackets instead of sleeveless T-shirts, and, owing either to dietary or metabolic reasons, tend to be bigger of build. The sonnet of the "socs" is a girl with the striking name of Cherry Valance, whose real name, she explains, is Sherry, but she is called Cherry because of her red hair. I personally suspect that she is called that not because of her red hair, but because of Howard Hawks' *Red River*, which also had a Cherry Valance in it, albeit with a different pronunciation and a different gender. I suspect no homage, in other words, but mere theft.

The class-consciousness that was so soft in *Tex* is not delineated here with any real perceptiveness, but is simply the grounds for some *West Side Story*-ish gang warfare, complete with vaulting over fences and lamping off grenades as routine to a rumble. And the melodrama that crippled no otherwise terrific movie as *Tex* has been here multiplied several times over: a fatal lighting, a raging fire and music of screaming children thereafter, a full-scale gang fight, a Last Word gasped from a hospital death-bed, a 40-hour sobriety, and an excessive police showdown. It would not be quite accurate, therefore, to suggest that Coppola's purple style is top high-flown for a tale of disadvantaged Tulsa teenagers. It flies no higher than the events it is called upon to depict. Thus, when it comes time to rumble ("We've gotta get even with those guys! We'll do it for Johnny, man, we'll do it for Johnny!"), Coppola gives us smoke from a bonfire drifting across the field of battle as in a D.W. Griffith film; he gives us thunder and rain; he gives us tilted camera; he gives us non-tones on the soundtrack, and then, at the triumphant conclusion, a rush of romantic strings. The stylistic goop in this scene and elsewhere — the painted skies, the timed light, the *Citizen Kane* deep-focus effects, and all the rest — is the strict equivalent of Hinton's huff-and-puffery. Rather than try to hold down the excesses beneath a veneer of realism, as *Tex* tried somewhat feebly to do, Coppola rises up to meet them with the expressionistic style he became enamored of in *One from the Heart*. The style is less extreme here, but there, and in its sporadicness it is more

typical of the Hollywood expressionism of the Forties and Fifties. (The on-the-lam sequence, with its magnified rabbits, owl, spider, etc., recalls specifically the children's escape in a classic of the type: *Night of the Hunter*.) I would have more to say on Coppola's latest stylistic infatuation (and no director of comparable stature has been more fickle in these matters), or any way would be more interested in saying it, when and if the more fully realized *One from the Heart* ever opens. The effect of this style in *The Outsiders*, I will simply say, is to mute rather than heighten emotional impact, to aestheticize the story to the point where it seems a distant, insubstantial dream. I don't doubt that Coppola's heart is in there somewhere. It does not go against all logic, at least not against the mushiest liberal sort, for a director who has previously pitched himself against capitalists, militarists, romanticists, and other Leftist bogies, to attempt now to exalt teenagers into anti-establishment heroes. But his manner of paying them tribute, by showing them with production values and visual fill, is the gesture of one who doesn't know how else to express his feelings but through material goods.

*Bad Boys* presents a very different kind of teenager, and presents them very differently, disencumbered from aesthetic or ideological coddling. And apart from the baby snapshots interspersed throughout the credits, it presents them also without sentiment. There is no irony in the title. The principal characters, an Irish-American and his sworn Hispanic enemy, are established very fast as very bad, and are soon enough gotten off the Chicago streets and into juvenile prison, one sooner than the other. We don't learn very much about the operations of that place, or at least nothing we hadn't learned from other prison movies. The merest glimpses into workshop, classroom, and psychologist's office suggest that there is something more to be learned there, and other ways for the plot to have gone. But this is a genre that lends itself to clichés of the rigidest sort, and director Rick Rosenthal, who made *Halloween II* and reminds us of the fact by advertising that title on a Chicago theater marquee, doesn't struggle against cliché, even in manner of presentation: e.g., the rape-victim's scream that merges with a subway roar. What he achieves, however, thanks to the ardent adherence to conven-

tion, is a completely enclosed, consistent, predictable universe in which every horrible happening is the inescapable consequence of character. No changes in character are ever forthcoming, or any way not the sort of change that would satisfy a parole board, or would necessitate the movie spending more time in classroom or psychologist's office. But that's part of the uneventfulness of the movie. *Bad Boys* is scary in the way a horror movie is scary, and its characters are hardly more tractable or reasonable than werewolves. The violence has been sensationalized, not to say glamorized, to what seems to me a legitimate degree, and Rosenthal has done what he can to discourage the viewer taking a rooting interest. If the Irish kid starts out being a badder sort of bad than his arch rival, the latter will soon narrow the gap, and by the final showdown there is enough to be said against both parties to banish any righteousness. The results of violence invariably include, if not death, gruesome and long-lasting maiming effects. The authorities, while far from idealized, are treated fairly — neither, that is, as outrageously nor buffoonishly. And the protagonist, the focus of our attention if not

our affection, is seen as severely limited. He shows no special confidence in his chances nor enjoyment of his successes, and his greatest gladiatorial triumph is achieved with the aid of a weighted pillowcase. Nor is he very bright: he has the same embarrassing difficulty as his classmate with the word "primordial," and his daring prison break is designed so as to gain him nothing but the briefest embrace with his girlfriend (a fine example of the lack of foresight for which teenagers are famous). He is played, in all particulars, honestly and without embellishment by Sean Penn. For all that, I suppose the final showdown, as I have called it, will be taken by some people in a partisan spirit. I don't really suppose; I know very well. The audience I watched it with stopped just short of fistcuffs in their disagreement over how the scene should be interpreted. Some people will always manage to take things the wrong way. The movie itself holds up a mirror to such people in an earlier scene where *Kiss of Death* is screened for the inmates for recreational purposes: that audience cheers out loud when Richard Widmark shoves the lady in the wheelchair down the stairs. □

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# Oh My Gosh, It's Fudge



Parker Tenney, Neil Simon

JONATHAN SAVILLE

Neil Simon's *Come Blow Your Horn* is being performed at the Lyric Dinner Theatre. What a theater! What a play! The setting is worthy of the genre it represents. There is a sense of a movie made out of an army barracks lair — of the Civil War period. The buffet dinner — with its canned fruit cocktail plus marshmallows, canned string beans plus hunks of bacon fat, fried breaded fish, overdone roast beef, and cheese enchiladas — is what you

would expect at the bus station cafeteria in Wichita, Kansas. An overhead conversation at dinner time: "Now, the Hot Fudge Cake, what is that? Do you make it here?" "Yes, sir, the chef makes it himself." "Well, I guess I'd better skip it." *Come Blow Your Horn* seems concocted expressly for such an audience. The story is about that supreme cliché of modern American fiction and theater, a Jewish family with a conflict between the generations. Two brothers, Alan and Buddy, work in their father's business. Buddy has just quit to go live in his older brother's

bachelor pad. Father is furious at this challenge to his authority. Mother is terrified that her little boy won't eat enough. Meanwhile, Alan is in love with a two-bit but extremely wholesome actress named Connie, but he is unwilling to give up his independence by popping the question. As for Buddy, he begins to imitate his brother's high-living manners (Scottish, girls, and the cha-cha) to the point where Alan himself becomes disgusted. That's the plot.

The material has possibilities. There is some real human stuff in it: overprotective parents and rebellious children, power struggles between father and son, the affection and rivalry of brothers, the problem of commitment in a love relationship. A comedy whose aim was truth would have illuminated these universal situations and dilemmas, using our interest and our laughter to make us understand ourselves better. But like Alan, Neil Simon is desperately afraid of commitment. He dare not give himself up to the material, allow the characters to develop on their own, or explore the emotions inherent in the situations. He defends himself against life by trivializing it, by covering it over with a suffocating game of essentially hostile quips. His immense popularity and success — on Broadway, in the movies, in dinner theaters — is due to the similar defensiveness he has entered to in the desperate borders of middle-class Americans who kid themselves into thinking that only the unexamined life is bearable, and that fruit salad grows in cans.

Simon's dramatic technique, already fully established in this early play, is a highly uninteresting and thoroughly pasteurized imitation of French farce. There is basically only one structural device: the sudden appearance — at the door or on the telephone — of the one person everybody on stage dreads seeing or speaking to at that moment. "Oh my God, it's Mom!" It is a device repeated with the shamelessness of the true cynic, who knows that if you supply the intelligence of an audience sufficiently they will take anything — and in fact every reiteration of the door trick invariably gets a laugh, the way Pavlov's dogs would mechanically salivate at the sound of a bell. *Come Blow Your Horn* is about that supreme cliché of modern American fiction and theater, a Jewish family with a conflict between the generations. Two brothers, Alan and Buddy, work in their father's business. Buddy has just quit to go live in his older brother's

by which he enables the audience to keep reality at bay.

With all its artificiality of structure and shallowness of dialogue, *Come Blow Your Horn* does have a statement to make about the human condition. Every stage representation of people in action necessarily makes such a statement, even when the playwright thinks he is constructing a mere diversion. The moral of this play is that Mom and Dad are right about everything, that their values — business, food, marriage, middle-class comfort, and a resolute ignorance of any ideas or ideals that might go beyond these — are the values a decent person ought to have, and that a child of such a family who does not conform to its way of life is precisely what Mr. Baker accuses each of his sons of being: "I am a bum!" There is another type of comedy — of ancient vintage — in which the young folk bring something fresh and reviving to the world, and in which the happy resolution at the end converts established society to a new sense of freedom. But Neil Simon's America is a long way from *The Birds of Aristophanes* or Shakespeare's *As You Like It*. Simon tells us that things are good just as they are, and that society is at its healthiest when the children grow up to be identical copies of their parents. Ethically, *Come Blow Your Horn* is more like the initiation ritual of a primitive tribe than like the great tradition of Western literature, of which it is a late and minor parasite. It is true that at the final curtain young Buddy, with his father's benign (and quite out-of-character) approval, is going to break away from his father's business to seek a career as a writer. In there a bit of autobiography here? Will Buddy be writing plays for dinner theaters? If so, however, we can be sure that at bottom the spiritual continuity between father and son will not be broken, for a play like *Come Blow Your Horn* is surely a suitable creation for the son of the East Coast's foremost manufacturer of wax fruit.

Confronted with a product so patently artificial and so lacking in useful nourishment, (in addition) something to be served up in an atmosphere so little conducive to artistic creativity as the Lyric Dinner Theatre, director David Ross has taken the only way forward — allowing the superficiality and cliché-mongering of the script to dictate the style of staging. If Simon's obsessively favorite device is the ineffectual ringing of a door or telephone bell, Mr. Ross's is the shoving of someone backward over the arm of a chair

or couch. It is all expertly done, with precise timing and bodily agility, but nobody makes a pretense of there being any spontaneity in it. One can practically hear the ballet mistress calling off the steps: "Stand, shove, fall, pause for laughter." Much of the stage business is of this sort, a well-oiled machine without the slightest spark of life. The direction is nothing if not efficient, but it is hard not to feel pity for this accomplished man of the theater who has been forced by the material and the circumstances of production into suppressing his exceptional artistic sensitivities.

The style of acting is of a kind with the direction and the script. In Chekhov's time, actors developed and perfected a certain manner demanded by the particular kind of play that great Russian playwright wrote, a manner that proclaimed: "I am a real person, experiencing real sorrow or real joy in this very moment." The Neil Simon acting style, relentlessly reproduced in the current production at the Lyric, is: "I am a comedian about to deliver a boffo line." Various recognizable emotional experiences are indeed depicted — for example, Buddy (Peter Wetzel) displaying his plumage before a heavy date,

or Connie (Nanon Tygett) trying to shame or scare Alan into marrying her, or upstairs neighbor Peggy (Parker Tenney) seductively cajoling someone she thinks is a big-time movie producer, or Alan (Franc Ross) losing his temper with his younger brother for being more of a gay-blade spark than Alan himself — and all these actors work with a slick professionalism that makes every pause and intonation, and suits every gesture to the character and the moment. But in each case, the actor is required less to create a character than to imitate a comic type doing a comic routine. Buddy's experience of late-adolescent self-admiration is filtered through a parody — cleverly carried out by Mr. Wetzel — of Steve Martin; Miss Tenney properly recognizes that Peggy's clichés of seduction are best seen through Marilyn Monroe's clichés of seduction; and Alan's anger is transformed by Franc Ross (obedient to the script, of course) from an expression of real emotion to a cute comic bit designed to make the amusing point that Alan is behaving just like his own authoritarian father. The cast do their thing with considerable

skill, but the thing they are asked to do draws exclusively on the most external and superficial of their talents. This is to real acting what the Lyric's Hot Fudge Cake ("a layer of Fudge Cake, a layer of Ice Cream, a layer of Fudge Cake, topped with Hot Fudge, and Whipped Cream") is to food.

There are two performances at the Lyric that transcend this manner. Watch Hal Chidloff (Mr. Baker) as he reacts to the ill-timed telephone call informing him of how his son Alan, stooping to the use of call girls, has screwed up one of the company's big accounts. At the end of this displeasing conversation, Mr. Chidloff gently places the receiver in its cradle and withdraws his hand from it, palm down and fingers outspread as if he resigned disgust at the instrument itself. He gives Alan a silent look, as though scarcely recognizing him, walks with deliberation to the door, takes his hat, turns to face his humiliated offspring, and says, in a quiet tone expressive of deep disappointment, of the hurt of a Hebrew patriarch whose first-born son has betrayed a sacred trust: "May you and your brother live and be well. God bless you. All the luck in the

world. You should know nothing but happiness." At which point, after this deceptively calm prelude, he suddenly bursts into rage, shouts, "If I ever speak to either one of you again, my tongue should fall out," and exits, slamming the door behind him. From what divine realm does this piece of full-souled acting come, in the midst of Neil Simon's stereotypes and mechanisms? The gesture, the look, the meaning infused even into the taking of the hat, the intonation of bitterness that seems to come from the real feeling of a real person in a real situation — for an instant, Mr. Chidloff propels us into the kind of theater that counts, that can do something for our hearts, and then the burst of anger, with its facile comic contrast between the two tones of voice, drags us back into the world of Neil Simon once again.

(continued on page 30)

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## Oh My Gosh, It's Fudge!

(continued from page 29)

and Carole Marget (who plays his long-suffering wife) transcend the shallow acting style of the production not by substituting something else (and better) for it but by managing it with such flair, such extravagance, such grandeur, that the stereotypes become something monumental, like an Agamemnon and Clytemnestra of the Bronx. Since the roles these masterfully skilled actors are playing are those of the archetypal Jewish father and mother, it would perhaps be inappropriate to refer to

them as "hams." Very well, these two pastramis have at their disposal all the tricks of the trade, along with the chutzpah to push each theatrical effect to the uttermost limit. No holding back here — Mr. Chidnoff and Miss Marget realize that in this sort of broad vaudeville more is better and the extreme is best. Miss Marget has a grand scene of telephone answering and message taking in which every despairing roll of the eyes, every hysterical whimper, every frantic movement as the ruse back and forth vainly looking for a pencil, is inflated, overinflated, superinflated to the point of outrageousness, but with so masterly a command of the requisite technique that the very excess becomes a source of delight, as in the more unrestrained flights

of baroque architecture. And Mr. Chidnoff, with his flashing eyes, swaggering gait, sarcastic voice, and air of being totally in charge of himself, his family, the vast fruit business, and the entire sphere of the world up to the orbit of the moon, gives us a picture of benevolent paternal tyranny so vividly theatrical that it no longer matters whether there is any reality to the character or not: the manner has triumphantly overwhelmed the matter, as though tons of compacted chiseled chilchada had been sculpted by a master craftsman into a replica of the Colossus of Rhodes.

The production of the Lyric has a serviceable set by Tim Dautschke, generously provided with doors to reveal unexpected

visitors, clutter for Mama to throw her hands up at, and chair and sofa arms for people to be pushed over. The waitresses and busboys, in the Neil Simon world of offstage, are friendly and helpful. The acoustics in the theater are good, and the sight lines from the tables are okay. The show provides needed work for a bunch of talented stage actors. But this production is basically a punishment for the wicked — indeed, I firmly believe that the worst of sinners (those trimmers — and they are legion — who have never allowed themselves an authentic feeling or thought) will be subjected in the afterlife to an eternity of *Come Blow Your Horn*, as they stand buried up to their eyeballs in Hot Fudge Cake. "A Lyric Specialty." □

## Off the Cuff

Do you ever anthropomorphize your pet?



**Darby and Joan**  
Owner: Dennis McCormack  
Mission Hills

The one on the left is Darby and the one on the right is Joan. As you know, Darby and Joan were an old-fashioned couple who were tenaciously opposed to change of any sort. As far as being regular, they anticipate dinner by swimming to the top of the bowl once a day until I come with the fish pellets, about 5:30. They're very content. Is that what you're getting at? I had a pet tarantula named Balkis once. She was the Queen of Spades. When she walked onto the chamber floor, which appeared to be water and fish, she lifted her robes and exposed her hairy ankles to the king.



**Dr. J**  
Owner: Cindy Park  
Ocean Beach

I think he's a reincarnated shoe salesman. Really. He loves shoes, especially if they're nice ones. I just get the feeling that he's doing more than just running around the yard with my shoes; he has this look in his eye like, "Would you like to see this in a size eight?" One time my boyfriend was spending the night and Dr. J came in and stole one of his shoes and then he brought back one of my slippers and he actually tried to put it on John's foot. We were cracking up. Another time he pulled all the shoes out of my closet and when I yelled at him he gave me this weird, dirty look that was really human. Give him a bone and forget it, but give him a shoe and he'll chew it.



**Nellie**  
Owner: Carmin Carvina  
Pacific Beach

She's a yellow-crowned Amazon. We call her Nellie. She sure has a sweet little personality all her own. She does talk, she says, "Brian, Brian." Brian's my son. And she says, "What do ya want?" She cries like a baby, too. I've been trying to get her to sing "Wait 'til the Sun Shines, Nellie." So far all she says to that is, "Hello, Nellie." That's why it makes you wonder if she isn't up to something. She's such a sweetie pie, aren't you Nellie? She will bite you, so you better not get too close.



**Pluffy**  
Owner: Joshua Jones  
Southeast San Diego

She's a baby chick, her name is Pluffy. I think she's a she but it might be a boy. I keep her in a shoe box. We got her for Easter. She hardly eats nothing. She sits on my lap and helps me with my homework. She can do tricks like she be pretending to sleep and she's not. Last year we had four chicks and when they grew up they turned into chickens and my brother chopped off its head and he said it still move around and then my mother, she cooked it. Yuck! You can't be eating your pets. I can only eat chicken you buy in the store. Pluffy says, "Please don't eat me when I grow up and I won't eat you when you grow up."



**Felix the Cat**  
Owner: Sue Gallagher  
La Mesa

I don't know why, but every time we come home Felix is in the bathroom. Sometimes I expect to see him sitting there, you know, on the toilet, reading the *Wall Street Journal* or something. He brought it in there one day and spread it out all over the floor. It seems like he knows more than he's telling. As soon as we catch him in there, he leaves. He never goes in there when we're home. I expect to come home one day and open the bathroom door and find him drying off with a bath towel and when he sees me he wraps it around himself and says, "Well, excuse me!" Sometimes we have kitty dances and he likes to do the samba.

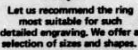
— Lin Jakary

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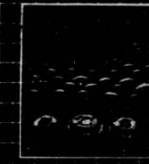
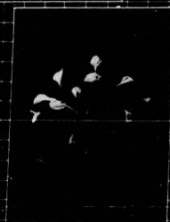
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## Section 2 Events, Theater, Music, Film

### Dance Survival

Dancers, carved in stone, posed along the terrace walls and galleries of Angkor Wat from the early Twelfth Century until the last decade. Then war and revolution destroyed many of the 800-year-old stone dancers — and most of the living disciples of the 1200-year-old Cambodian classical dance tradition. A few dancers of the Royal Cambodian Classical Ballet escaped persecution, imprisonment, and death by hiding in forests or working as farmers. Coming eventually to refugee camps in Thailand, they began once again to dance, and to train new dancers. A new ensemble, the Khmer Classical Dance Troupe, formed at the Khao I Dang camp. In 1980 and 1981, members of the troupe were resented in the U.S., in Wheaton, Maryland. Since then, they have performed at Wolf Trap, the Library of Congress, the Smithsonian Institution, the Kennedy Center for the Performing Arts in Washington, D.C., at the American Museum of Natural History in New York, at the World's Fair in Knoxville, Tennessee. The capacity audiences who have seen them have applauded the skilled beauty of their dancing, and the determination and dedication of their survival.

Peou Khama, who began dancing at the age of seven, is one of the troupe's nucleus of dancers, choreographers, and teachers from the Royal Cambodian Ballet, and the new company's artistic director. Her daughter Sin Ny started her ballet training at the age of five, became one of the Royal

Cambodian Ballet's stars, and now performs and teaches for the Khmer Classical Dance Troupe. Her daughter, Chum Chan Chhavy, is learning the fluid hyperextensions and backward finger stretches that characterize the refined, stylized Cambodian classical dance. These three generations of dancers will come to San Diego with their troupe next week, for a dance concert sponsored by the Center for World Music. The highlight of their performance will be *Reamker*, a dance-drama based on the great Hindu epic the *Ramayana*. Sin Ny will take the role of Seta (as Sita is known in Cambodian), wife of Ream (Rama). Seta is held captive by the demon Measro (Ravana) and Ream, with an army of monkey warriors

and a mermaid, goes to battle against Measro to free Seta. Chum Chan Chhavy will play the role of the golden deer, which is one of the guises assumed by the demon Measro. In the dance, as sometimes happens in real life, the forces of good overcome the forces of evil — but it is a temporary victory in the never-ending struggle. The performance of this new company, the Khmer Classical Dance Troupe, will continue an ancient tradition on the eve of the Cambodian New Year, next Thursday, April 7, at 8:00 p.m. in the East County Center for the Performing Arts, 210 East Main Street, El Cajon. For further information, call the box office at 440-2277, or the Center for World Music at 265-4243.

— Amy Chu



Chum Chan Chhavy

### A League By Himself

For as long as I knew him, I never saw God take a drink. And He never swore or bumbled a cigarette off anybody, either. The rest of us could sit around in that hot, smoky bar and pour down Budweiser and cheap whiskey forever, and that was Jake with Him. God was there for one reason and one reason only: to shoot the sweetest little game of pool you ever saw in your entire life.

He always came in at nine sharp on Saturday night, carrying His cue stick in a black leather case, and always with that same look in His eye. Try Me, it

said. Just you go ahead and try Me. He would stand by the neon Labatt's sign and chalk up nice and slow and wait for the first sucker of the evening, though He never had to wait long. No, men being what they are, and hard-lower down who it does. God never lacked for challengers on a Saturday night. His game was eight ball. One by one those sad souls would climb from their barstools to take up a cue, and one by one He would just plain thump them and not say a word about it. God was truly something to watch. He had a stroke as smooth and sure as a shaft of light, and He could make a cue ball move around on that green felt like it had eyes. He pocketed bank shots that would make Mosconi want to go out and hang himself. Now, I

am talking three- and four-cushion banks here, with enough mass on that white ball to cut a quarter-inch furrow into the slate. That kind of thing. Personally, I always figured that God could pretty much sink anything on the table at any time, as good as He was, so I just watched and tilted my whiskey and waited for Sunday morning to roll around. Another pool player in a league all by himself is Jimmy Caras, five-time world's pocket billiard champion. This master of ball and cue has had a long and illustrious career, having racked up victories against such estimable billiard artists as Erwin Rudolph, Andrew Poni, and the legendary Willie Mosconi. Caras, stick in hand, will go out and hang himself. Now, I

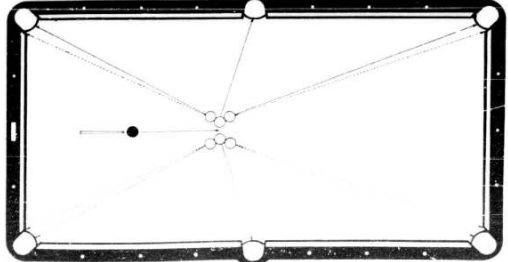
(continued on page 5, col. 5)

### Dublin Talk

I don't know precisely what feisty Irish literary scholar Denis Donoghue is going to say in his UCSD talk on "Ideas, and How to Escape from Them." If I did, there wouldn't be any purpose in my going to hear this professor from NYU, BBC Reith lecturer, author of books on Swift, Yeats, poetry, and criticism, and regular contributor to the New York Review of Books and the Times Literary Supplement. But from reading his books and articles, I think I can guess at some of the content of this forthcoming Robert C. Elliott Memorial Lecture, the second in the annual series commemorating the late professor of English in UCSD's department of literature.

*Ideas, and How to Escape from Them.*

1. Talk in gibberish, pretending to discuss important issues, but using a pseudo-scientific vocabulary which one that it is impossible to test or verify, thus saving anything seriously or



Jim Smith in the Billiards room, Jimmy Caras



# READER'S GUIDE TO LOCAL EVENTS

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

## Dance

"Contes Dance," a chance to folk dance to live fiddle and accordion music played by Jim Morrison, Laurie Andre, and Cathy Whiteside, will be presented Thursday, March 31, 8 to 11 p.m., United Commercial Travelers Hall, 4569 30th Street, San Diego 481-1974.

Bulgarian Folk Dance will be demonstrated and the opportunity

to try Bulgarian dance will be presented by Peter and Nadya Angelov, directors of the Bulgarian dance ensemble Varna, Sunday, April 2, 2 to 5 p.m., Folk Dance Cafe, 2927 Meade Avenue, San Diego 251-KCLO.

Spring Dance Party, sponsored by the House of Latin America, featuring music by Hector Valia's Orchestra, will be held Sunday, April 2, 6:30 p.m. to midnight, Rectal Hall, Balboa Park. Reservations: 223-9681 or 560-6509.

Dance Jam, creative barefoot dancing for adventurous people, is held every Saturday, 8 p.m. to midnight, 3259 16th Avenue, Hillcrest 239-1713.

"Free Form Delight," a chance to participate in improvisational dance in an atmosphere free of smoke and alcohol will be presented Saturday, April 2, 8 to 11 p.m., Peninsula Dance Arts, 115 Chatsworth, Ocean Beach 273-2461.

Dance Concert, the Khmer Classi-

cal Dance Troupe will perform traditional Cambodian dance in their first West Coast concert, next Thursday, April 7, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon 445-2777.

## Film

"Mordred Woman," a 1971 movie starring Bette Davis and Humphrey Bogart, will be shown Thursday, March 31, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 454-3541.

Shanks and Company will be the subjects of two films that will be shown Sunday, April 2 and Sunday, April 3, 2 p.m., Nannal Historic Museum, Balboa Park 239-3020.

Art of Waxing Films, including Calves and Corners: The Great Cattle Race and the Pet of the Hands, will be shown Sunday, April 3, 1 and 2:30 p.m., Museum of Man, Balboa Park 239-3020.

"Things to Come," a 1936 film adaptation of the H. G. Wells science fiction novel The Shape of Things to Come, starring Raymond Massey and Ralph Richardson, will be shown Sunday, April 5, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado 435-4187.

"Captain James Cook," a dramatization of Captain Cook's 1769 expedition on the Endeavour and his later voyage in search of a great island thought to be beyond Australia, will be shown Wednesday, April 6, 1 p.m., National City Public Library, 400 East 15th Street, National City 474-8211.

"The Little Prince," a movie based on the fable of a prince who lives on

a tiny planet and decides to travel to earth, will be shown next Thursday, April 7, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado 435-4187.

"How the Elephant Got His Trunk" will be among the films for children that will be shown next Thursday, April 7, 3:30 p.m., National City Public Library, 200 East 12th Street, National City 474-8211.

## Music

Symphony Concert, the San Diego Symphony Orchestra, conducted by David Atherton, will be joined by the San Diego Master Chorus in a program that includes Beethoven's "Choral Fantasy" and Faure's "Requiem," Thursday, March 31, 7 p.m. and Friday, April 1, 8 p.m., Civic Theatre, 201 C Street, downtown and Sunday, April 2, 8 p.m., East County Center for the Performing Arts, 220 East Main Street, El Cajon 239-9721.

Late Concert, Paul O'Dette, harpsichord and director of early music at the Mann School of Music in Rochester, New York, will perform Thursday, March 31, 8 p.m., room 210, University College, 6800 Crown College Drive, El Cajon 465-1700 x235.

Philharmonic Concert, the Los Angeles Philharmonic Orchestra with guest conductor Sir Charles Ozawa will perform Tchaikovsky's Symphony no. 2 and Walton's Symphony no. 1, Saturday, April 2, 8 p.m., Civic Theatre, 201 C Street, downtown 224-2063.

Band Concert, the San Diego Concert Band will present a program including works by Bach, Khachaturian, Goldmark, and Bernstein, Sunday, April 3, 2:30 p.m., Chula Vista Memorial Bowl, Chula Vista 466-6606.

Band Concert, the Marc Dresser Duo will perform a concert in rock and classical music, Sunday, April 3, 3 p.m., Villa Montezuma, 1925 W Street, San Diego 239-1231.

College Concerts continue with a performance by the Andromeda Trio, Monday, April 4, noon, Cottage, 51051.

Classical Concert, pianist Andie Watts will perform Liszt's Piano Concerto no. 3 and Rachmaninoff's Piano Concerto no. 2 with the San Diego Symphony Orchestra, conducted by guest conductor Uri Segal, which will also perform Tchaikovsky's "Lament to Romeo and Juliet," in a concert to benefit the Musicians' Pension Fund, Tuesday, April 5, 8 p.m., Civic Theatre, 201 C Street, downtown 236-6510 or 239-9721.

Vocal Recital, Kellie Evans O'Connor, soprano, and Ilana Myer, pianist, will perform Tuesday, April 5, 8 p.m., McEvoy Music Center, 4335 4th Street, San Diego 596-8630.

"Jazz Live" will feature Lori Bell in a concert, Tuesday, April 5, 8 to 10

p.m., City College Theatre, 14th and C streets, downtown, simulcast on KSDS-FM 88.3 234-1062.

## Special

"San Diego" a festival featuring folk, guitar, dancing, costumes, and music, will be held Thursday, March 31 through Saturday, April 2, 9 a.m. to 5 p.m.; and will include a two-mile fun run and a ten-kilometer run, Sunday, April 3, 7 a.m., with the finale celebration, 3 to 5 p.m., Organ Pavilion, Balboa Park 755-1669.

Radio Egg Hunt and other festivities to benefit the Muscular Dystrophy Association will be held Sunday, April 2, 10 a.m., Seaport Village 594-2464.

Theatre Tour, decented tours of the Old Globe Theatre are led every Saturday and Sunday, 11 a.m., Old Globe Theatre, Balboa Park 231-1941.

Plant Show, African violets will be displayed by the Heartland African Violet Society, Sunday, April 2, 11 a.m. to 4 p.m.; and exotic plants and orchids will be displayed Sunday, April 3, 11 a.m. to 4 p.m., courtyard, El Estero del Mar, Juan Street, Old Town 296-3161.

Fashion Show, produced by Ebony magazine to benefit the Children's Home Society, will be held Sunday, April 2, 9 p.m., Al Bar Shrine, 5440 Kearney Mesa Road, San Diego 293-9420 or 262-1817.

Nature Tours, guided by Audubon Society members, are held every Sunday, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, five and a half miles east of Lakeside on Wildcat Canyon Road 494-8271.

Florida Canyon Walks are led by National History Museum-trained guides each Sunday, 2 p.m., west end of Morley Field, Florida Canyon, Balboa Park 232-3821 x206.

Theater Games, a chance for adults to romp, play, exercise their creativity, and laugh a lot, will be presented by Jacquette Lowell, Wednesday, April 6, 7:30 p.m., Redwood View Center, 1610 West Levee Street, Mission Hills 476-0776.

Real Alerts, a seven-minute radio and television program featuring interesting facts on the state of California, a service of San Diego Field Office, can be heard by calling 435-6761.

## Spots

Bicycle Time Trials will be held on a ten-mile course, Saturday, April 2, 7:30 a.m., El Monte Road, Lakeside 444-4425.

San Diego Cerve Chanté, college, high school, and club racing teams will compete in the first major regatta of the year, Sunday, April 2, 7:30 a.m. to 3 p.m., West Mission Bay 295-6814.

Frisbee Clinics will be held by the

# OPERA OPRY ROCK AND TALK!

Now there's Arts, Nashville, MTV and CNN Headline News, free to Cox Cable subscribers! We're adding four great new channels without adding to your bill!

First there's Arts on channel 33 with the best of the performing and visual arts from America and abroad... from grand opera and ballet to contemporary drama and dance.

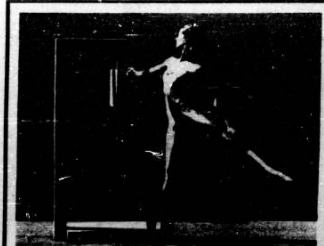
The Nashville Network premieres on channel 29. Stomp your feet 18 hours a day to your favorite country tunes and stars, straight from the home of the Grand Ol' Opry.

Then there's MTV, Music Television on channel 30, rockin' with videos, interviews and concerts by artists such as Hall and Oates and Culture Club.

And on channel 32, see CNN Headline News for 24 hours of instant capsule coverage of world-wide events.

Be sure to ask about our special FM hook-up, so you can hear MTV, Nashville and HBO separated, full and clear right through your stereo speakers. If you already have Cox Cable, all these channels have been added to your service at no charge! If you don't, call today for installation, 262-1122.

**COX**  
Cox Cable San Diego



**3's Company & DANCERS**  
FINAL CONCERT OF THE SEASON  
MANDEVILLE AUDITORIUM U.C.S.D. CAMPUS  
APRIL 8 & 9 AT 8:00 P.M.  
TICKETS AVAILABLE AT U.C.S.D. BOX OFFICE  
OR PHONE 394-9282  
FOR RESERVATIONS AND INFORMATION

A Special Good Friday Concert

## Blue Suede Shoes

# THE WAY

Message by  
Mike Macintosh  
April 1st 7:30 - Doors Open 6:30  
Bring a Friend • Free Admission

Golden Hall - 2nd & B Street

CALIFORNIA BALLET (Maxine Mahon, Director) PRESENTS

# Gala Spring Spectacular

CIVIC THEATRE  
APRIL 16 • 8:00 PM

INTERNATIONALLY ACCLAIMED BALLET STARS

ADAM LUDERS  
MAGALI MESSAC

NEW YORK CITY BALLET  
AMERICAN BALLET THEATRE

WITH SPECIAL GUESTS:  
THE KOREAN CLASSICAL MUSIC AND DANCE CO.

SWAN LAKE—Act II  
Music: TCHAIKOVSKI Choreography: PETIPA-IVANOV  
Messac, Luders, California Ballet Company

SLEEPING BEAUTY—Pas de Deux  
Music: TCHAIKOVSKI Choreography: AFTER PETIPA  
Messac, Luders

ALBINONI ADAGIO  
Music: TOMASO ALBINONI Choreography: CHAS BENNETT  
Denise Dabrowski, Douglas Hevenor

TICKETS AVAILABLE NOW: Gold Patron Section—\$100.00. Tickets \$30.00-\$25.00-\$20.00-\$15.00-\$10.00. On sale at Center Box Office, 202 C St., Sears and Ticketron outlets. Chargeless (MC/Visa), phone 236-6510. For more information, phone 560-5676.

The San Diego Natural History Museum invites You to the

# Day in the Wildwood

Saturday & Sunday, April 16 & 17  
9:00 am to 3:30 pm

At the beautiful BANDY CANYON RANCH where you can explore the creeks, waterfalls and hillsides of San Pasqual Valley.

Activities include:  
Informative stations on Mammals, Reptiles, Birds, Entomology, Earth Sciences, Botany and Microscopy.

Self-Guided Nature Trail  
Indian Culture and Local History  
Guided Bird Walks  
Special Entertainments  
Mineral Exhibit  
Herb Exhibit by Taylor's Herb Garden  
Interpretive Nature Walks  
Outdoor Marketplace

Lunch: \$7.00 adults, \$4.00 children (under 15 years of age) or bring your own picnic lunch.  
Round-Trip Bus Transportation Set. only \$6.25 per person.

ADVANCE RESERVATIONS FOR LUNCH AND TRANSPORTATION ARE REQUIRED BY APRIL 8th.

Adults: \$13.00, Children: (ages 5 to 14) \$3.00, under 5 free.  
Families: 2 adults and 2 children \$30.00, 1 adult and 2 children \$17.00, Seniors \$10.00 (over 60 years of age). Groups: \$10.00 (15 or more).

Send Reservations to:  
"DAY IN THE WILLOWOOD"  
San Diego Natural History Museum  
P.O. 1390  
San Diego, CA 92112  
232-3821  
Tickets Available At The Gate  
On Day Of Event.

**Mission Rose**

## Evening Cocktail Cruises on Mission Bay

Dance to Carol & Chris  
Every Friday & Saturday night  
Departs Harborside Pier 10  
7:00pm - 9:00pm, 11:00pm & 1:00am  
Departs Hilton Hotel Dock side 8:00pm & 10:00pm  
\$3.50 admission

1551 West Mission Bay Drive 224-9605  
Take West Mission Bay Drive to Quivira Road, then turn right into Islandia Drive following dock.



# READER'S GUIDE

National Frisbee League for players of all skill levels. Saturdays, noon to 1 p.m., near Interstate 5 and Del Mar Drive, East Mission Bay Park. Free. 273-7441.

Auto Slalom Races, open to novices, will be held by the San Diego Aerobics Association and the Daron Competition Club of San Diego. Sunday, April 3, 7:30 a.m., west parking lot, San Diego stadium. 421-FAST.

## Radio TV

"April Fools," a 1967 comedy/drama starring Jack Lemmon and Peter Lawford, will be shown Friday, April 1, 9 p.m., Channel 6.

"Send Me No Flowers," when Rock Hudson determines that he doesn't have much time left to live he sends Tony Randall on a search for a new husband for devoted wife Dena Day in this 1964 comedy that will be broadcast Saturday, April 2, 1 a.m., Channel 6.

"Little Caesar," the 1930 movie about a small-time hood who becomes an underworld boss, starring Edward G. Robinson, will be broadcast Sunday, April 3, 1 a.m., Channel 6.

Classical Concert, the New York

Philharmonic, conducted by Zubin Mehta, performs Mahler's *Resurrection*. Sunday, April 3, 9 p.m., KPBS-FM 89.

"Alfie," the 1966 movie about a young man who can't decide if bachelor life is so wonderful, starring Michael Caine and Shelley Winters, will be broadcast Monday, April 4, 12 a.m., Channel 10.

"Live from Lincoln Center" features Luciano Pavarotti singing with the New York Philharmonic and the New York Choral Artists' Men's Chorus selections from Verdi's *Lombardi* and Massenet's *Manon*. Monday, April 4, 8 p.m., Channel 15.

"The Lost Weekend," a 1945 drama about alcoholism starring Ray Milland in an Oscar-winning role with Jane Wyman, will be broadcast Monday, April 4, 9 p.m., Channel 6.

"The Holocaust: Artists and Images," a tribute to victims of the holocaust features works of promising Jewish artists who died in concentration camps and works of artists who survived the camps, will be shown Monday, April 4, 10:30 p.m., Channel 15.

"Misadventure," a 1935 comedy starring W.C. Fields and Bing Crosby,

will be shown Tuesday, April 5, 1 a.m., Channel 6.

"Until She Talks," the story of one woman's experience with the grand jury system, starring Pamela Eidel, Penny Allen, and Kaitani Lee, will be shown Tuesday, April 5, 9 p.m., repeats next Thursday, April 7, 1 p.m., Channel 15.

"Sergeant York," the 1941 drama starring Gary Cooper as the pacifist-turned-war hero, will be shown Tuesday, April 5, 9 p.m., Channel 6.

"Born of Fire," a National Geographic special focusing on plate tectonics, a theory that says the earth's crust has cracked into twelve plates that have slowly separated, collided, and inched past each other over the centuries, will be shown Wednesday, April 6, 8 p.m., Channel 15.

"The Giuliani Concerts," the Los Angeles Philharmonic with Carlo Maria Giulini performs Beethoven's Fifth Symphony at the Osaka Festival Hall in Japan, Wednesday, April 6, 9 p.m., Channel 15; simulcast on KRSD-FM 94.1.

"The Miracle Worker," Patti Duke stars as Helen Keller and Anne Bancroft stars as Keller's teacher Ann Sullivan in this 1962

drama that won Oscars for Duke and Bancroft. Wednesday, April 6, 9 p.m., Channel 6.

"Angels with Dirty Faces," a 1938 drama starring Pat O'Brien as a priest and James Cagney as a gangster who, much to O'Brien's displeasure, becomes a hero to the parish youth, will be shown Thursday, April 7, 1 a.m., Channel 6.

## Lectures

Poetry and Prose Reading by Gloria Anandita, a Tejana-Chicana poet and co-editor of *The Bridge Called My Back: Writings by Radical Women of Color*, will be presented Saturday, April 2, 7:30 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 235-1521.

Preventing Crime and Delinquency will be the topic of a lecture by Judge James Nelson, Sunday, April 2, 8 p.m., San Diego Balboa Center, 5545 Alcala Knolls Drive, San Diego. Free. 268-3999.

Living Writers Series continues with a reading from his works by Tom Robbins, author of *EVEN COUSIN CUE* and *BLUES*, accompanied by Ann Sullivan in this 1962

play, Tuesday, April 5, 3:30 p.m., Casa Real, Anzac Center, SDSU. Free. 265-5372.

"Bridging Differences: La Chicana Feminista," a lecture by Tejana-Chicana poet Gloria Anandita, will be presented Wednesday, April 6, 3 p.m., room 221, Hegner Hall, SDSU. Free. 265-5524.

"Women's Nature and Relations of Domesticity," a lecture by Kathleen Bulmah of the political science department of San Diego State University, will be presented Wednesday, April 6, 4 to 6 p.m., room 136, social science building, SDSU. 265-5263.

"Ideas and How to Escape from Them" will be the topic of the second annual Robert C. Elliott Memorial Lecture presented by Irish literary scholar Denis Donoghue. Wednesday, April 6, 8 p.m., room 107, third lecture hall, UCSD. 452-5210.

"The Gladioli Concerts," the Los Angeles Philharmonic with Carlo Maria Giulini performs Beethoven's Fifth Symphony at the Osaka Festival Hall in Japan, Wednesday, April 6, 9 p.m., Channel 15; simulcast on KRSD-FM 94.1.

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## Galleries

"Verses of Light: A Music Installation," a show of Eastern and Western calligraphy, silk-screen, and watercolor work by Luma Threlk, will open with a reception Friday, April 1, 5 to 9 p.m., room 107, third lecture hall, UCSD. 452-5210.

Paintings by New York artist Sethi Jodi will open with a reception, Friday, April 1, 7 to 11 p.m., and will remain on view through April 30, Cypress Gallery, 6569 Ninth Avenue, downtown. 234-0866.

Recent Drawings and Constructions by Jay Johnson will be on view at a reception, Wednesday, April 6, 7 to 9 p.m., and will remain on view through May 11, Jewish Community Center Gallery, 4079 54th Street, San Diego. 583-3300.

Bronze Cast Figures by Francisco Zuniga will be on view with drawings and lithographs by the artist through April 8, Art Collector, 4151 Taylor Street, Old Town. 299-3323.

"Recent Work," an exhibition of works by John Brodie, will remain on view through April 9, Pawn Shop 2, 660 Ninth Avenue, downtown. 233-9242.

"Whims of the Orient: Silk and Rice," an exhibition of Oriental brush paintings by Rosamund Kimball and of Japanese lacquerware by collector Anne Outlin, will remain on view through April 10, Dimensions, 415 Market Street, downtown. 233-0886.

"Phonemes of the Imagination," an exhibition of drawings, papers, and collage by Rikhi, will remain on view through April 13, Green Room Cultural Center, 1947

30th Street, Golden Hill. 232-5009.

"Le Monde Collection," an exhibition of work in mixed media created on sheets of wallpaper by San Diego artist Tom Frankovich, will be on view through April 13, Dwight Boehm Art Center, Polanco College, 1140 West Mission Road, San Marcos. 744-1150.

Paintings and Drawings by Robert Bradford and Harold Gable will remain on view through April 13, Deane Art Galleries, 1224 Prospect Street, La Jolla. 459-3651.

"Mary Miss: Interior Works 1966-80," an exhibition of the work of New York artist Mary Miss, will remain on view through April 16, University Gallery, SDSU. 265-4941.

Watercolors by Edwin Wendell will be on view through April 16, Deane Art Galleries, 1224 Prospect Street, La Jolla. 459-3651.

Award Winner's Exhibition, winners of the 1982 KPBS Artists in Residence Award, Michael Pith, Paula Marler, and W. Hume Weyl, will display their works through April 26, Maple Creek Gallery, 2400 Kerner Boulevard, San Diego. 234-2151.

Prints and Drawings by Harry Sternberg will remain on view through April 16, San Diego Print Club, 310 G Street, downtown. 232-4884.

Paintings and Graphics by Pauline Reelle and Dorothy Strawn, respectively, will be on view through April 18, Seneca Falls Gallery, 908 E Street, downtown. 233-8964.

"Paul Capogian's Japan," an exhibition of photographer Capogian's photographs exploring the sacred communion of men with nature as expressed in Zen temples of Japan, will remain on view through April 21, Photographers Gallery, 7468 Grand Avenue, La Jolla. 459-1800.

Sculpture by William Oshinsky and Life Locust will be on view through April 23, Installation Gallery, 447 Fifth Avenue, downtown. 232-9925.

Paintings by Peter Szorans will be

on view through April 23, Quint Gallery, 664 Ninth Avenue, downtown. 239-6921.

"Ceramics Invitational 1983," an exhibition featuring nine San Diego artists, including Patricia Clapp, Sandra Berlin, Judith Nicolais, Erik Grombott, and Ron Carlson, will be on view through April 30, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

"American Watercolors: Selections from the Permanent Collection," an exhibition of twenty-eight watercolors by American masters, will be on view through May 1, San Diego Museum of Art, Balboa Park. 232-7931.

"X" Series, an exhibition of wall constructions by Erik Raskin, will be on view through May 1, Michael Danford Gallery, 828 G Street, downtown. 232-5880.

"Patterns of Punctuated Style and Significance of Bark Creek Around the World," a traveling exhibition of Tapa garments, fragments of cloth, Tapa tools, masks, dance costumes, and figure images, on loan from the Field Museum of Natural History in Chicago, will be on view through June 26, Mingei International Museum of World Folk Art, University Towne Centre. 453-5300.

Narrated tour of beautiful Martinez Lake on the Colorado River adjacent to the Imperial Wildlife Refuge—home of the Snowy Egret and Great Blue Heron.

Narrator: Dick Preston, Audubon Society. Breakfast in our newly remodeled restaurant all for \$9.95.

For information and reservations call (607) 783-6589. P.O. Box 72245. Arizona 85366.

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## Dublin Talk

(continued from page 1)

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THE SAN DIEGO SYMPHONY ORCHESTRA ASSOCIATION PRESENTS



**Uri Segal, Conducting**  
One Evening Only—Tuesday, April 8, 1983  
Civic Theatre, 8:00 pm  
For the Benefit of  
San Diego Symphony Orchestra Musicians' Pension Fund  
Tchaikovsky: Overture to Romeo and Juliet  
Liszt: Piano Concerto No. 2  
Rachmaninov: Piano Concerto No. 2  
Join our musicians in celebrating our finest season ever!

Tickets available at Civic Theatre Box Office  
Third Avenue and B Street  
Charge by phone: 236-6500  
American Express, Visa, Mastercard accepted  
\$500, \$100—includes select seating, Black Box  
\$250, \$125, \$75, \$50, \$25, \$10, \$5  
Includes tax-deductible donation

For information call 239-9721

**Food, Games, Crafts, Music, Dancing, Costumes, Fun!**

A four-day multi-cultural & ethnic celebration of world-wide community

Thursday, March 31st thru Easter Sunday, April 3rd  
Organ Pavilion, Balboa Park

**SUN DAYS**  
A Festival of Nations  
6:1982

Admission:  
Adults \$3.50,  
Seniors &  
Children \$1.50  
\*Bring canned goods for 50c discount.  
10K Benefit Fun Run 268-9189  
Hours: 9-5 each day

**LECTURE AND FILM SERIES**  
WEDNESDAYS 8:00 PM

**April 6 "Symposium on Divorce"**  
Ann Seligson, Ph.D.—Psychologist  
Donna Mallin—Attorney for "Pacual Divorce"  
Murray Bloom—Director of Conciliation Court

**April 13 "Bioenergetic Analysis"**  
Aine Evans, Ph.D.—Psychologist

**April 20 "A Dialogue on Agoraphobia"**  
Douglas S. Hyman, Ph.D.—Psychologist, M.F.C.C.

**April 27 "Eating Disorders—A New Epidemic?"**  
Jessica Herstein, Ph.D.—Psychological Asst.

**FREE ADMISSION SCHROEDER HALL**

**THE PROFESSIONAL SCHOOL FOR HUMANISTIC STUDIES**  
—Harold Greenwald, Ph.D., President  
A Graduate School of Contemporary Psychology  
2425 San Diego Avenue, San Diego, CA 92110  
296-4472

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**DOLLAR NIGHT**  
EVERY MONDAY NIGHT AFTER 5 P.M.  
FOR \$1.00 YOU RECEIVE:

18 HOLES OF MINIATURE GOLF  
OR  
8 GAME TOKENS  
OR  
2 FOR 1 BATTING (after 7:30 p.m.)  
OR  
1 BUMPER BOAT RIDE  
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15 MINUTES OF HI BALL  
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(Continued from page 81)  
stages that index the Sparks chronology would leave one with the impression that this is a band intent on tapping into nearly every notable trend in pop's recent past. In fact, each Sparks phase has actually predated its related trend, sometimes by several years.

The earliest Sparks music (circa 1971-72), for example, was a study in the sort of obscure minimalism that didn't become vogue until the punk and new wave movements came along half a decade later. If those early musical ideas sounded half-baked, however, the subjects dealt with were already *de rigeur* Sparks. On the *Wooden in Tweeter's Clothing* album, tongue-in-cheek treatments of nationalistic prejudice and surreal personification in the songs "Girl from Germany" ("My parents can hear the storm troops on our lawn when I show her a/ And the Pill is alive and well in our panted den/ Oh no, bring her home and the folks look ill/ Oh no, they can't forget that war, My word, she's from Germany") and "The Louvre" (in which a statue sings, in French, "The tourist guide explains my arms/ This one's a monument to change/ The tourists do marvel, they touch my cold marble/ But my eyes are fixed upon the door") could be inserted into a more recent Sparks album without causing a ripple.

Within a year of the release of that album, Sparks had begun layering their music with ever-more elaborate fills and production flourishes, so that by the time of their middle-period

albums (*Kimono My House*, *Propaganda*, *Indiscreet*) it sounded like a neurotic mixture of glitter-rock, roller-rink music, amphetamine opera, and pre-War German cabaret. Sparks's initial embarkment upon this course proceeded the arrival of a group with a similar, quasi-operatic bent: Queen.

Queen, of course, went on to million-selling albums and packed arenas. Sparks, for their trouble, were dumped by their American label for lack of sales. As the Seventies came to a close, and with them the short-lived disco phenomenon, Sparks teamed with fading discomister Giorgio Moroder to produce two albums, *No. 1 Heaven* and *Terminal Jive*, that featured quirky, synthesized rhythms. The albums did quite well in Europe. In this country, they earned Sparks valuing papers from yet another American label. Four years later, that "synth-pop" sound is all the rage in the States, and Sparks has long since moved on to other things. Those other things can be heard on two albums, *Where the Heart Is* and *Angel in My Plans* (the latter on the band's newest American label, Atlantic, which is, I believe — I've lost count — their fifth Stateside company). The current Sparks sound is generally a leaner, more distilled version of the stuff they've done before. Somehow, despite the tribulations that have attended their numerous attempts at success in their homeland (or, possibly, because of them), the Maels have not lost their grasp of the ridiculous. Stand-out cuts on the *Angel* album include a

send-up of *National Enquirer*-type soothsayers, entitled, "I Predict" ("I predict/ They're gonna find the perfect man, but that Philip don't care/ Lasse will prove that Elvis and her had a fleeting affair/ Moscow will march to France, they'll do the cancan dance/ Don't worry, it'll work out/ Maxim's will throw them out"), more absurd personification in "Nicotina" ("Not every cigarette is a dead, dead thing/ Some have a mind and try to be other things/ Pushed in a pack, they crave some Virginia air/ Softly, they pray to someone, but life ain't fair"), and the self-explanatory "Mickey Mouse" ("... And my name is Mickey Mouse/ To my right is Minnie Mouse/ And we own a little place in Disneyland, California").

If Sparks's humor remains intact, the Maels are nevertheless aware of their serious obstacles to their success in America. I hanged into Ron Mael in Beverly Hills a couple of years ago, and he seemed almost resigned to their status in America. I hanged into the band's American fate, citing England as an example of a country where an adventurous, slightly out-of-focus band stands a better chance of survival. As a rule, it's true that American audiences are less likely to accept something they can't immediately understand. It would be real nice if Sparks proved to be an exception to that rule. To that end, the band is currently on an American tour that will bring them to the El Cortez Ballroom tonight, Thursday, for a concert with the

Call. Some men have a special

thing for nurses, others find cheerleaders particularly provocative. For me, a product of the parochial school system, there is a special mystique surrounding Catholic girls, especially when they're in uniform. There's something about those unflattering sweaters, shapeless skirts, and clumpy saddle shoes that makes it necessary for me to be tied to the mat whenever I sail past a Catholic schoolyard. Now, too many years after receiving my last demerit for tossing cherry bombs into the convent, a group comes along to answer the question, "What do Catholic girls really think about when they're pretending to say the rosary?"

The group's name, naturally, is *Catholic Girls*, and they play a new-waveish brand of rock and roll that may not be as catchy as that made by the Go-Go's, but at the same time is not as silly. The themes are the same: girls chasing and being chased by boys, albeit with a catechetical slant ("I did not give up love for Lent/ But that's how my weathers have been spent," from "A Boy for Me") and a feel for the unique educational environment Catholic schools afford ("Oh sister, can you tell me where did I go wrong/ Why make me stand in the back of the class in this uniform/ I never thought about those boys like you said/ I don't wanna go to hell — I don't even want to be dead/ Oh, no," from "Private School"). Vocalist/songwriter Gail Petersen sings in a voice that's part Lene Lovich, part teacher's pet, and her songs are far enough to the right of camp to hold your attention past the

first verse. Say three "Hail Marys" and three "Our Fathers" and you'll see Catholic Girls tonight, Thursday, at the Distillery East.

Whoops! Late word: *Catholic Girls* postponed.

In other concerts this week, *Jim Morrison* (reincarnated as a fiddler), *Lasse Andres*, and *Catholic Whitesides* will stop in San Diego long enough to provide some New England dance music and Southern fiddle tunes tonight, Thursday. Andres is a dance accordionist from the Baltimore area, while Whitesides is an Irish/dance fiddler from the Bay Area. The three are currently on a tour of the West Coast, and will play a contra dance/concert in the United Commercial Travelers Hall. Also tonight, Thursday, *Rank and File* return to town for a gig at the Belly Up Tavern with *Country Dick* and the *Swampy Swampers*.

*Rank and File* will be at the Club I.D. Friday finds the *Salmuthan* band returning to the Spirit for a show with *Chad Iwakura* and the *Marmos* joining *Jay Harris* and the *Spandlers* for the first of two nights at My Rich Uncle's (a usually reliable source has told me that Harris is one of the best things going locally these days). The *Thompson Twins* ("In the Name of Love," "Lies") will appear at the El Cortez Ballroom Monday night, followed on Tuesday night by the inveterate blues/rock guitarist *Abbie Lee* (et of *Tim Years After*) at the Rodas; and *Lent Bell* and *Friends* at San

(Continued on page 12)

FAHN & SILVA PRESENTS with 91X *The Rock of the 80's!* in association with West Coast Concerts

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TONIGHT!!! tickets still available

THURSDAY, MARCH 31 8 PM

THIS MONDAY

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# ROCK DAYS

MAY 28, 29, & 30

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Tickets \$20 per day plus \$1.50 service charge

Tickets available at: 2nd Sole, Off the Record, and Lou's Records.

Tickets for Country Day also available at the Branding Iron, the Tack Room, Whiskey Creek, Circle D Corral, & Magnolia Mulvaney's



(continued from page 10)  
 Diego City College as the most featured artists in the "Jazz Live" series. Bell is a flutist who plays regularly in town. I caught her playing with Peter Siorag at the Alan Holdsworth concert and she was quite good. The week closes with a performance by B-Movie and the Fibonaccis at the Rodeo. The latter group may be the only band to cover successfully Bernard Herrmann's theme from the movie Psycho (not to mention clever tunes such as "Lumbar" and "Slow Beautiful Sea").

**Sparks and the Call:** El Cortez Ballroom, tonight, Thursday, 7:30 p.m., 702 Ash, downtown, 565-9947.  
**Jim Morrison, Laurie Andra, and Cathie Whitehead:** United Commercial Travelers Hall, tonight, Thursday, 8 p.m., 4569 30th Street, 481-1974.  
**Rank and File and Country Dick and the Smuggle Bunnies:** Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Catholic Girls and Killer Pussy:** Donnelly Bay, 905 E. Thursday, call for 905-1100 and Metal, Escondido, 741-9394.  
**James White and the Blacks:** Club i-D, tonight, Thursday, 9:30 p.m., 702 Ash, downtown, 565-9947.  
**Suburban Lovers, Choir Invisible, and Playground Slap:** Spirit, Friday, April 1, 9 p.m., 1130 Buenos Avenue, 276-3993.  
**The Monroes and Joey Harris and the Speedsters:** My Rich Uncle's, Friday and Saturday, April 1 and 2, call for times, 6205 El Cajon Boulevard, 287-7332.

**The Suburbs:** Spirit, Saturday, April 2, 9 p.m., 1130 Buenos Avenue, 276-3993.  
**Thompson Twins:** El Cortez Ballroom, Monday, April 4, 7:30 p.m., 702 Ash Street, downtown, 565-9947.  
**Alvin Lee:** Rodeo, Tuesday, April 5, 7:30 and 10:30 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.  
**"Jazz Live" featuring Lari Bell and Friends:** San Diego City College Theatre, Tuesday, April 5, 8 p.m., 14th and C streets, 230-2481.  
**B-Movie and the Fibonaccis:** Rodeo, Wednesday, April 6, 7:30 and

10:30 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.  
**John Key and Steppenwolf:** Red Coat Inn, Thursday, April 7, 7:30 and 10:30 p.m., 5933 University Avenue, 563-4670.  
**The Guernsey Quartet:** SDSU's Smith Recital Hall, Friday, April 8, 8 p.m., 265-6947.  
**X, Dream Syndicate, the Last, and Green on Red:** SDSU's Monasuma Hall, Friday, April 8, 7 p.m., 265-6947.  
**Julio Iglesias:** Sports Arena, Friday, April 8, 8 p.m., 224-4176.

**Ronnie Nield, the Untouchables, Burning Sensations, and the Questions:** SDSU's Monasuma Hall, Saturday, April 9, 7 p.m., 265-6947.  
**Ultravox and the Messengers:** SDSU's Monasuma Hall, Sunday, April 10, 8 p.m., 265-6947.  
**Rebel Rockers and Helloween:** Belly Up Tavern, Monday, April 11, 8 p.m., 143 South Cedros Avenue, Solana Beach, 275-1182.  
**Lene Lovich:** Adams Avenue Theatre, Thursday, April 14, 8 p.m., 3325 Adams Avenue, 565-9947.  
**Cleo Laine and John Dankworth and the Dankworth Quartet:** East

County Performing Arts Center, Thursday and Friday, April 14 and 15, 8 p.m., 210 East Main Street, El Cajon, 443-2277.  
**Billy Sander and Del Lppard:** Sports Arena, Monday, April 15, 8 p.m., 224-4176.  
**Simple Minds:** UCSD Gymnasium, Monday, April 18, 8 p.m., 565-9947.  
**"Jazz Wild" featuring the Del Bybee Big Band, the SDSU Jazz Ensemble I, and the Hal Crook Big Band:** Bacchanal, Tuesday, April 19, 8 p.m., 8022 Clairemont Mesa Boulevard, 234-1062.  
**"X-Fest" featuring Tom Petty and**

**the Heartbreakers, Stray Cats, Bow Wow Wow, the Razones, Modern English, and the Flirts:** San Diego Stadium, Saturday, April 23, 2 p.m., Mission Valley, 565-9947.  
**Crusaders:** Humphreys's Sunday, April 24, 7 and 10 p.m., 2241 Shelter Island Drive, Shelter Island, 224-3577.  
**Richie Cole and Albo Madness:** Bacchanal, Sunday, April 24, 9 p.m., 8022 Clairemont Mesa Boulevard, 565-9947.  
**Return To Forever:** SDSU Open-Air Amphitheatre, Wednesday, April 27, 8 p.m., 265-6947.

**The Kinks:** Sports Arena, Friday, April 29, 8 p.m., 224-4176.  
**Hall and Oates:** Sports Arena, Sunday, May 1, 8 p.m., 224-4176.  
**The Stranglers:** Adams Avenue Theatre, Saturday, May 7, 8 p.m., 3325 Adams Avenue, 281-3657.  
**Jah Wobble:** Club i-D, Thursday, May 26, 8:30 p.m., 2223 El Cajon Boulevard, 281-3657.  
**The Damned:** Adams Avenue Theatre, Sunday, May 28, 8 p.m., 3325 Adams Avenue, 281-3657.

**North County**  
**Barr-X Ranch House:** 119 East Broadway, Vista, 724-0510. Lady and the Tramps, country and

SAN DIEGO'S NEW YOUNG ADULT NIGHTCLUB COMPLEX. \$4.75-\$1 OFF ADMISSION UNTIL 8:30.

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Thursday 31 7:30  
 R. ROY CLAYTON  
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 BOB SASSE

Friday 1 7:30 & 9:30  
 BLUEGRASS  
 BYRON  
 BERLINE  
 AND  
 SUNDANCE

Saturday 2 7:30 & 9:30  
 FOLK SINGER  
 SAM HINTON  
 TRADITIONAL POLK  
 MUSICIAN  
 CURT  
 BOUTERSE  
 BANJO & HARMONY  
 DULCIMER

Tuesday 6 7:30  
 OLD TIME HOOT NITE

Wednesday 7 7:30  
 SONGWRITER & FOLK SINGER  
 DAVID MARCHANT  
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Tired of New Year's parties with all the amateurs?

Join the P.P.P. (Professional Party People) at McDini's for

**MACHACA BURRITOS 75¢**  
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**FLANIGAN'S** Tues.-Sat., April 12-16  
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Thursday, March 31 9 PM  
Tickets available at Belly Up & all Ticketron outlets.  
(Performing with the Blasters)  
at Universal Amphitheater April 1st

**RANK & FILE**  
and guests THE PALADINS

Though they hang their neon-lit hats in Texas these days, Rank & File have their roots in the California music scene, getting their start as The Dits in San Francisco. Their originally acclaimed, self-titled album turned more than a few heads, with its intriguing blend of new wave and country and western, and helped Rank & File sign up and down the state and across the country this year.

Friday & Saturday  
April 1 & 2 9 PM  
Rock & Roll with  
**BRATZ**

Every Sunday in April 9 PM  
Rock 'n' Roll with  
**THE BOB LONG BAND**

and the band off  
on their two month  
European Tour in style!

Monday, April 4 & 5 10 PM  
Rock 'n' Roll with  
**THE BOB LONG BAND**

Every Tuesday in April 9 PM  
Reggae music with the  
**INTERNATIONAL REGGAE ALL STARS**

Featuring Tony Chin, Pully  
Fullwood, Larry Pauline &  
Peter DeLeon. Collectively,  
they have backed Peter Tolo,  
Jimmy Cliff, Mighty Diamonds,  
Bob Marley, to name a few.

Wednesday, April 6 9 PM  
Ska-View & Reggae with  
**BRAND NEW WORLD**

and guests THE CAMPERS

Thursday, April 7 9 PM  
Ska-View with  
**BURNING SENSATIONS**

Featuring  
Maurice  
guitarist  
Tim McIlwain

with  
guests  
**BRAND NEW WORLD**

Combos:  
Friday & Saturday, April 8 & 9 **FOUR EYES**  
Sunday, April 10 **STONE'S THROW**  
Monday, April 11 **THE REBEL ROCKERS**  
Benefit for Community Action  
Network and Nuclear Disarmament with  
Tuesday, April 12 **BONNIE BRAMLEY**  
Saturday, April 16 **JERRY RIVELLE**  
Sunday, April 17 **MILES & THE DRIFTERS**

**FREE AFTERNOON CONCERTS IN APRIL 6 TO 8 PM**  
Sunday, April 10 **STONE'S THROW**  
Chicago Six  
Wholly Cats  
HAPPY HOUR 7 DAYS A WEEK TO 7 PM

Serving lunch, dinner & snacks 7 days a week  
**THE FIRST BITE**  
Located in the Belly Up Tavern.

**FOR INFORMATION CALL 481-9022**

contemporary, Thursday through Saturday.

Belly Up Tavern, 141 South Cedros Avenue, Solana Beach, 481-9022.  
Rank & File, new wave country rock, Country Dick and the Stragglers, rockabilly, Thursday.  
Braz, rock and roll, Friday and Saturday.  
The Bob Long Band, pop, boogie, and jazz, Sunday.  
Twelve Sweaters, rock and roll, Monday.  
The International Reggae All-Stars, reggae, Tuesday.  
Brand New World, ska-wave and reggae, the Campers, reggae, Wednesday.  
Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday.  
The Chicago Six, Disraeli, Friday.  
Wholly Cats, 40s swing, Sunday.

Bobby G's, 485 First Street, Encinitas, 436-7397.  
Radio Romance, rock and roll, Thursday through Saturday.  
Network, rock and roll, Sunday through Tuesday.  
The Beckett Band, rock and roll, Wednesday.

Charlie's Nightclub, 680 West San Marcos Boulevard at Highway 78, San Marcos, 748-4420.  
Viva Rock and the Countrymen, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Groggery, 1740 East Vista Way, Vista, 736-8778.  
Dale's, country, Tuesday through Saturday.  
C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar, 375-6556.  
Larry Pruitt and Cinnamon Ridge, country, Wednesday through Saturday.

Distillery East, 755 Metcalf Street, Escondido, 741-9383.  
Catholic Girls, rock and roll, Killer Pump, rock and roll, Thursday.  
Dance to recorded music with Rockin' Steve W, Friday and Saturday.  
Live rock and roll, Wednesday, call club for information.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733.  
The London Brothers, rock and roll, Thursday through Saturday.  
The Reflectors, rock and roll, Tuesday and Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1531.  
Don Tension, contemporary country, and oldies, Tuesday through Sunday.

Floralis Lounge, 439 West Washington, Escondido, 745-1931.  
reggae, contemporary music, Tuesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438.  
The Bob Long Band, pop, boogie, and jazz, Thursday through Saturday.

The 49ers Restaurant, 121 North El Camino Real, Encinitas, 942-8880.  
Tony Ortega, jazz, Friday and Saturday.

Glenn's, 380 North El Camino Real, Encinitas, 942-3676.  
The Beckett Band, rock and roll, Thursday through Saturday.  
The Five Careless Lovers, rhythm and blues, Monday.  
Live music, Tuesday and Wednesday, call club for information.

Henry's, 264 Elm Avenue, Carlsbad, 729-9224.  
Tony Soraci and Co., with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2701 Via de la Valle, Del Mar, 755-6614.  
The Mar Dels, vintage rock, Wednesday through Friday.  
Third Degree, top 40, Saturday.  
Barrie Cunningham, rockabilly, Sunday and Monday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633.  
F & A Trio, contemporary, Wednesday through Saturday.  
Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831.  
Live entertainment, Wednesday through Saturday, call club for information.  
Montevideo Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

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Thursday, March 31... and every Thursday

**KPRI FM 106**  
with Gary Kelley  
**Spies Bros**

80s drafts 'til 10 p.m.  
% price admission with KPRI Hot Button or student I.D.

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Friday & Saturday, April 1 & 2

**Spies Bros**  
plus  
**FOUR EYES**

Two bands  
Two dance floors \$3  
Three bars

**SUNDAY**  
April 3... and every Sunday

**KGB-FM 101**  
Drink specials, surprises, major prizes, provide ticket  
give away, and...  
Come celebrate Easter with  
Gabriel Wisdom's video show  
starring YOU!

**FEATURES**  
Playing Music of the 80s

**MONDAY**  
Monday, April 4

**FEATURES**  
Playing Music of the 80s

**TUESDAY & WEDNESDAY**  
Tuesday & Wednesday, April 5 & 6

**Spies Bros**

**SUNDAYS**  
Margies \$1.10  
**TUESDAYS**  
Orange Crush \$1.10  
**WEDNESDAYS**  
Kazis \$1.10  
**THURSDAYS**  
Margies \$1.10

**MONDAYS**  
Tequila shooters \$1.10  
**TUESDAYS**  
Orange Crush \$1.10  
**WEDNESDAYS**  
Kazis \$1.10  
**THURSDAYS**  
Margies \$1.10

**MY RICH UNCLE'S**  
6205 El Cajon Blvd.  
1120 El Cajon College  
287-7332

Thursday, March 31  
**JEFF DEAN'S PRIVATE PARTY**  
**80° DRINKS**  
ALL NIGHT  
and dance to your favorite albums in the Cabaret Room only.

Friday & Saturday, April 1 & 2

**KPRI FM 106 NIGHT**  
You lost KPRI's Jeff Dean every Friday  
**3 BARS 2 ROOMS \$3**  
1 drink 2 Dance Floors  
**7TH YEAR ANNIVERSARY PARTY**

**MONROES**  
Old recording artists playing their hit  
"What Do All the People Love"

**JOEY HARRIS & THE SPEEDSTERS** **TERRA**

In the Cabaret-Tin Maze presents  
**SCRATCH**  
Dance to the albums of the '70s.  
Dance to the albums of the '80s.

Sunday, April 3  
**HARLEN'S BIRTHDAY PARTY**  
Get the latest hit report

Monday, April 4  
**INSEX \$1 KAZES**

Tuesday, April 5  
**YOUR HOST JIM McINNES**  
\$1.00 with KGB cards

**KGB-FM 101** and **HOT SPOTS**  
**SHOW** and **MAGAZINE**  
BE A PART OF KGB'S HOMETOWN RECORDING

**DANUS** and **MAGNETS**  
**FOUR EYES**

566-2400: Thunderbolt the Wonderbolt, rock and roll, Wednesday through Saturday.  
Traders, contemporary, Sunday and Monday.  
Kim Anderson, contemporary, Tuesday.

Old Time Cafe, 1464 North Highway 101, Laconia, 436-4030.  
R. Ray Clayton, contemporary folk music.  
Bob Sauer, cowboy songs of the old west, Thursday.  
Byron Berline and Sundance, bluegrass, Friday.  
Sam Hinton, folk & reggae, Curt Bourne, hammered dulcimer and banjo music, Saturday.  
Old Time Host Night, Tuesday.  
David Merchant, original songs and stories, Wednesday.

Pancho's, 1309 Camino Del Mar, 481-0414.  
The Jack Costanzo Quintet, contemporary Latin and American music, Thursday.  
Rhythm and blues jam session featuring the Five Careless Lovers, Sunday afternoon.

Plaza Club, 385 South Santa Fe, Vista, 738-5746.  
San Diego North County Bluesgrass Club open stage, fourth Tuesday of each month.

Pompano Club, 12237 Pomerado Road, Poway, 746-1135.  
Ellen, Jr. and the Country Club, country, Thursday through Saturday.

Poway Music Company, 12375 Poway Road, Poway, 746-7296.  
566-2070: Robyn Barr, rock and roll, Wednesday through Saturday.  
Music, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 377-5345.  
The O'Brien Duo, classical guitar, Tuesday through Saturday.

Red Couch Inn, 135 North Pine (at Center City and Valley Parkway), Escondido, 743-0796.  
Ben Bell, easy listening and country, Wednesday through Saturday.  
Four Way Deal with Dallas Pirene, country, Sunday through Tuesday.

Red Dog Saloon/Whiskey Parlor, 3757 South Mission Road, Fallbrook, 728-1998.  
Ray Sanders, country and pop, Friday and Saturday.

Ring, 517 East First Street, Escondido, 746-5011.  
The "Big" Synagogue Trio, jazz, Friday and Saturday, with Keyes Lettiss, Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124.  
Kent Horner, contemporary piano, Thursday.  
Michael Rhodes, contemporary piano, Friday and Saturday.  
Mike Clark, contemporary piano, Sunday and Monday.  
Joe Angelopoulos, jazz guitar, Tuesday.  
David DeBolt, contemporary guitar, Wednesday.  
Live folk, classical and contemporary music, lunchtime, seven days.

Stage Couch Inn, 1865 Vista Way, Vista, 724-3690.  
The Poet, country, Wednesday through Sunday.

Valley Center Inn Saloon, 27505 Valley Center Road, Valley Center, 749-1466.  
The Blue Denim Express, country rock, Friday and Saturday.

Via Entertainment Center, 435 West Vista Way, Vista, 941-3032.  
Jockey Club 888, rock and roll, Thursday through Saturday.  
Planet, rock and roll, Tuesday and Wednesday.  
Turf Tavern, True Spirit, contemporary, Tuesday through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640.  
Thorn, rock and roll, Thursday through Saturday.  
The Beckett Band, rock and roll, Sunday and Monday.  
Phen, rock and roll, Tuesday and Wednesday.

**RODEO**  
457-5590

Thursday, March 31  
**B-100 WEEKEND WARM-UP**  
at 5:00pm 25¢ beer & wine

**the fabulous Spud Brothers**  
Playing from 6:00-8:00pm  
and  
**Moving Targets**  
Playing from 9:00 to closing

Friday & Saturday, April 1 & 2

**Moving Targets**  
Sunday, April 3  
**CLOSED: HAPPY EASTER!**  
Monday, April 4  
**Burnin' the Blues**  
**FANTASY COSTUME BALL**  
Dress up as your favorite fantasy character.  
- Prizes for best costume - Free concert tickets  
- Local radio personalities - Cheap drinks  
- Buffet luncheon

Tuesday, April 5  
**ALVIN LEE**  
of "Ten Years After"  
Two adult shows: 7:30 & 10:30pm

Wednesday, April 6  
**9IX** presents  
**B MOVIE and HONOLULU**  
Two shows: 7:30 10 & 11:30  
10:30 21 & up: house will flow

**COMING EVENTS:**  
**9IX** presents  
April 10: **RANK & FILE**  
April 17:  
**RODEO'S 2ND ANNIVERSARY PARTY**  
**HAPPY HOUR**  
Monday-Friday 4-7 pm, all drinks \$1.25 (except doubles)  
Five hors d'oeuvres  
**HAPPY HOUR SPECIAL**  
Saturday, 7:00-8:00 pm  
All (single) drinks \$1.25. Come early & beat the cover charge!

	FOOD SPECIALS	DRINK SPECIALS
<b>MON.</b>	Tapioca Flats, 3296 Mission Avenue, Oceanside, 757-7757: Mojave, rock and roll, Tuesday through Saturday.	7pm-close Margaritas 75c
<b>TUES.</b>	Valley Center Inn Saloon, 27505 Valley Center Road, Valley Center, 749-1466: The Blue Denim Express, country rock, Friday and Saturday.	Lasagna 7pm-close Shooters, Schnapps, or Onzo 75c
<b>WED.</b>	Via Entertainment Center, 435 West Vista Way, Vista, 941-3032: Jockey Club 888, rock and roll, Thursday through Saturday; Planet, rock and roll, Tuesday and Wednesday; Turf Tavern, True Spirit, contemporary, Tuesday through Saturday.	Sweet & Sour Chicken 6-9 pm 25¢ draft beer 9pm-close 75¢ draft beer
<b>THUR.</b>	Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Thorn, rock and roll, Thursday through Saturday; The Beckett Band, rock and roll, Sunday and Monday; Phen, rock and roll, Tuesday and Wednesday.	Terryaki Beef 7pm-close Kamikazes 75c
<b>FRI.</b>		Roast Beef Happy Hour extended to 8pm

Food & drink specials all month (not applicable on concert nights)

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.  
For more information, call 457-5590.  
You must be 21 or older to enter and picture I.D. is required.  
Dress Code.







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Great music from '30s to '80s

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• Excellent references  
• Reasonable rates

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**Jazz**

North Coast Jazz Society presents

**TONY ORTEGA**

Outstanding recording artist, played with Maynard Ferguson and Louis Armstrong. Soloist on T.V. and movie soundtracks. Every Friday & Saturday at 9:00 pm.

The 49th Restaurant  
121 N. El Camino Real, Encinitas  
942-8890

**The Alamo**, 3903 Clairemont Drive, Clairemont, 276-2240: Flywell, rock and roll, Tuesday through Saturday.

**Bacchanal**, 8022 Clairemont Mesa Boulevard, Clairemont, 596-8022: Melting Pot, reggae, Thursday; Tweed Sneakers, rock and roll, Friday and Saturday; Rhythm and Blues featuring Satisfaction, Byron Blue, and Ella Ruth Piggee, Sunday; the Mix, rock and roll, Melting Pot, reggae, Wednesday.

**Black Angus**, 5247 Kearny Villa Road, Kearny Mesa, 273-5140: Second Wind, contemporary, Tuesday through Sunday.

**Black Angus**, 10370 Friars Road, Mission Valley, 563-5862: Devocion, contemporary, Tuesday through Sunday.

**Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033: Brian Corvelli, Irish music, Wednesday through Saturday.

**Bonhays's**, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Johnny Cadillac and Ace, contemporary, Thursday through Saturday.

**Plunkin's**, 5373 Mission Center Road, Mission Valley, 291-8635: Clubband, rock and roll, Thursday through Saturday.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7331: Jerry Helmsick, piano variety, Tuesday through Saturday; John Kormanik, piano variety, Sunday and Monday.

**Haji Baba**, 104 Mission Valley Center West, Mission Valley, 296-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday; live Greek music, Sunday.

**Hickley Inn/Mission Valley**, Crickler's, 595 Hotel Circle South, Mission Valley, 291-5720: Rita String, contemporary, Tuesday through Saturday; Mel Good and Marguerite Page, jazz, Sunday and Monday.

**Hungry Hungers**, 2245 Hotel Circle Place, Mission Valley, The Billy and Annette Duet, contemporary, Friday through Sunday.

**Islands Lounge**, Harsaki Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Kellen Winslow and Linden King and the MVPs, contemporary, Thursday through Saturday; Mike and Lynn Cherry, contemporary, country and monogamy, John Miller and Us, Las Vegas-style musical variety, Tuesday and Wednesday.

**La Hacienda Cantina**, 878 Hotel Circle South, Mission Valley, 296-6201: Larry Page, contemporary, Wednesday through Saturday; the Chicago Six, Dixieland, Sunday afternoon.

**Lebe's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 299-2828: The Stern Brothers, 50s rock and Beatles music, Tuesday through Saturday; with Four Eyes, rock and roll, Friday and Saturday; the Features, rock and roll, Sunday and Monday.

**Monte's**, 10475 San Diego Mission Road, Mission Valley, 563-0060: U.S. Male, rock and roll, Tuesday through Sunday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1638: Live entertainment seven nights, call club for information.

**The Mooning**, 4615 Clairemont Drive, Clairemont, 273-3022: Justice, live 40, Tuesday through Saturday; Larry Pruitt and Cinnamon Ridge, country, Sunday and Monday.

**Nazario Inn**, 5515 Nazario Road, San Carlos, 465-7306: The Press, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

**Pal Joey's**, 5147 Waring Road,

**Allied Gardens**, 286-7873: Pro Bringham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

**Patrol Game**, 5353 Mission Center Road, Mission Valley, 296-8714: Ted and Theresa Hinton, traditional and original Celtic music, Tuesday; Doreenbrook Pair, Irish music, Wednesday through Saturday.

**Pavilion Lounge**, Town and

**Country Hotel**, 500 Hotel Circle North, 291-7331: The Merrill Moore Trio, swing dance music, Tuesday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7170: Nightlife, contemporary, Tuesday through Saturday.

**Spiral**, 1130 Buena Vista, Bay Park, 276-3963: Sheila, rock and roll, the Jones Band, rock and roll,

**TICKET SERVICE**

SAN DIEGO'S FIRST & FINEST TICKET AGENCY WE HAVE EXCELLENT TICKETS ON SALE TO:

**JULIO IGLESIAS** APR. 27  
**TOM PETTY THE STRAY CATS** APR. 27  
**RETURN TO FOREVER** APR. 27  
**BOB SEGER** APR. 27

THE KINKS—APR. 29 • HALL & OATES—MAY 1  
BEACH BOYS—MAY 8 • US FESTIVAL—MAY 1

ACCEPTING REFUNDABLE DEPOSITS NOW ON:  
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273-4567 223-5979

**Bacchanal**

UNDER NEW MANAGEMENT  
JOHN DE FINO PRESENTS  
**"ROCK AT THE BACCH"**

TONIGHT, THURSDAY, MARCH 31  
REGGAE & BLUES WITH  
**MELTING POT**  
WITH JOHN MASON  
7:30 DRAFT BEER ALL NIGHT  
FRIDAY & SATURDAY, APRIL 1 & 2

**DOLLAR NIGHT**  
FRIDAY—ALL WELL, WINE  
& DRAFT BEER \$1.00  
SATURDAY—\$1.00 WELL  
8:00PM—10:00PM

SUNDAY, APRIL 3  
RHYTHM & BLUES WSOUL  
3 HOT ACTS  
**BYRON BLUE**  
**SATISFACTION**  
**ELLA RUTH PIGGEE**

WEDNESDAY, APRIL 6  
**MELTING POT** & **THE MIX**

WEDNESDAY IS NOW KGB NIGHT  
WITH PAT MARTIN AS YOUR M.C.  
**\$2 COVER \$1 OFF CARD \$1 WELL**  
AND A FEW MORE SURPRISES!

NEXT WEEK  
THURSDAY, FRIDAY, SATURDAY  
**THE LONDON BROS.**

SUNDAY, APRIL 17  
**JOE PASS**  
WITH SPECIAL GUEST PETER SPRAGUE

SUNDAY, APRIL 24  
ONE SHOW 9 PM  
**RICHIE COLE & ALTO MADNESS**  
WITH SPECIAL GUESTS  
TICKETS AT ALL TICKETRON OUTLETS.

BEETWEEN HWY. 163 & CONVOY ST  
8022 CLAIREMONT MESA BLVD.  
For complete weekly calendar, call 580-3022. For concerts only call 580-8063. For further information call 560-8353.  
• Work open for concert & P.M. advance tickets for all national concerts available at all TICKETRON (565-9847) outlets, and the Bacchanal the day of the show starting at 7 PM. Sorry, you must be 21 years old. Picture I.D. required.



CATHOLIC GIRLS, sometime in April, Distillery East

Thursday: Suburban Lanes, new wave, Choir Invisible, new wave, Detente, new wave, Playground Slap, rock and roll, Friday: The Suburbs, rock and roll, Mitchell Cornish and the Hed Hounds, rock and roll, plus guests, Saturday: Rhythm and Blues Night, Tuesday; San Diego Songwriters' Showcase, open stage for original music, Wednesday.

**The Sport's Inn**, 5020 Kearny Villa Road, Kearny Mesa, 278-5332: Skip

Garcia, contemporary, originals, and comedy, Thursday and Friday happy hour.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 265-2272: The Dan Luvano Trio, jazz and contemporary music for dancing, Thursday through Saturday.

**The Leo's/Mira Mesa**, 10707 Camino Ruiz, Mira Mesa, 495-1461: Joe Stewart, country and

**TICKET EMPORIUM**

**SAMMY HAGAR** April  
**BOB SEGER** April  
**JULIO IGLESIAS** April 8  
**BILLY SQUIER** Irvine, April 16 & 17  
**X FESTIVAL** April 23  
**RETURN TO FOREVER** April 23  
CHOICE COMEDY, STANLEY CLARKE, LEWIS WHITE & AL DIMEOLA SDSU, April 27  
**KINKS** San Diego, April 29 Irvine, April 30  
**HALL & OATES** May 1  
**BEACH BOYS & PADRES** May 8  
**NEIL DIAMOND** June 13-19

331 W. Broadway, S.D. 92101 8550 Miramar Rd., S.D. 92126  
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**Neil Diamond**

6/13-6/19  
L.A. Forum  
from \$30

**Padres Opening Day**  
Tickets 4/12  
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US Festival  
5/27-5/29  
Country Festival  
6/4  
Dream Girls  
Schubert Theatre

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1984 Olympics  
Deposit Now

**Murray's**  
San Diego 224-3747  
in Grapeshouse Square next to Sports Arena  
North County 481-0522  
Flower Hill Mall, Del Mar

contemporary, Tuesday through Saturday; Johnny Cadillac and Ace, contemporary, Sunday and Monday.

**The Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-9444: Espresso, contemporary, Tuesday through Saturday.

**Wagner's Room**, 6608 Mission Gorge Road, Mission Gorge, 280-9203: Steer Crazy, country, Tuesday through Saturday; live country music, Monday; call club for information.

**Anthony's Harborside**, 1355 North Harbor Drive, downtown, 232-6358: Old Bridge, comedy and music, Tuesday through Saturday.

**Ante Road**, Turquoise Room, 4356 30th Street, North Park, 283-3135: The Breakers, rock and reggae, Wednesday through Saturday.

**Barbados Bill's**, 1880 Harbor Island Drive, Harbor Island, 297-1673: Eddie Preston, contemporary, Wednesday through Saturday.

**Billboard Tavern**, 1006 Broadway (upstairs), downtown, 233-2212: Live light rock music, Friday and Saturday.

**Boat House**, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Boat House Comedy Club featuring Steve Hudson, M.C., plus guests, Tuesday through Saturday; Steve Hudson, comedy and music, Sunday through Tuesday.

**Cafe del Rey**, 1549 El Prado, Balboa Park, 234-8511: Keith Langberg, contemporary, Tuesday; Cal Warner, piano variety, Wednesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

**Chateau Lounge**, 3623 College Avenue, College Grove, 582-3620: The Boogie Brothers, rock, rhythm and blues, country, and comedy, Friday and Saturday.

**Cosmo**, 345 Market Street, downtown, 233-7856: Ella Ruth Piggee, jazz and blues, Friday and Saturday.

**Dance City**, 6875 El Cajon Boulevard, East San Diego, 697-1811: Dance to the new beat, live music, Friday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 999-1679: The Spid Brothers, 50s and 60s rock, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

**Doude's**, 4125 El Cajon Boulevard, East San Diego, 283-6801: Paul Gregg, piano bar, Wednesday through Monday; Jo Traylor, piano bar, Tuesday.

**Dwney Raggle's**, 31st Street and University, North Park, 998-8584: Tom and Judy Carlstrom, hammered dulcimer and guitar folk songs, Friday; the Paradise Street Band, Irish and original music, Saturday; Peggy Watson and Rick Griffin, folk and blues piano and guitar music, Sunday; Old Time Foot Night, Monday; Richard Freeman, folk and bluegrass, early evening Tuesday; Siamma Gae Celli Band, traditional Irish music, Tuesday; Roger Belloni, blues and bluegrass guitar, Wednesday.

**Pat City/Chico Camp**, 2137 Pacific Highway, downtown, 232-0686: Don Phillips and Bill Coleman, Quinter, jazz, Friday and Saturday.

**Grass Roots Cultural Center**, 1947 30th Street, Golden Hill, 295-5069: Cindy Berryhill and Friends, original music and poetry, Friday.

**Hamberg**, 4016 West Wallace Street, Old Town, 295-0584: Donny Rize, country and contemporary, Thursday through Saturday, with open stage talent night Thursday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island.

224-8242: Ground Zero with J.J. Frank, jazz and contemporary, Friday and Saturday.

**Holiday Inn/Embarkadero**, Portville Lounge, 1355 North Harbor Drive, downtown, 232-3861: Sound On Sound, contemporary, Tuesday through Saturday.

**Jolly Roger**, 807 West Harbor

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We need the best:  
Rock - New Wave  
Top 40 - M.O.R.  
Show Bands

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Licensed Talent Agency  
Established 20 years.

**Dumphy's**, 2241 Shelter Island Drive, Shelter Island, 224-3577: Mike and Lynn Cherry, contemporary, happy hour, Monday through Friday; Larry Moore, contemporary, Monday through Saturday.

**Jolly Roger**, 807 West Harbor

**La Jolla Academy of Advertising and Art**

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**DOC MASTERS**

in the Shelter Island Marina  
Phone 223-2572

Tuesday-Saturday, March 31-April 16



**Margarita Thursday**

**\$1 Margaritas**

every Thursday all night long

Sunday & Monday, April 3 & 4



Sunday through Thursday

**Dinner at Doc Masters**

Fresh Catch

Teriyaki Chicken

Top Sirloin Steak

only \$7.95

A complete evening of food and entertainment at

**DOC MASTERS**



**887 Camino del Rio San Diego 291-1638**  
Proudly announces the return of

# YEAH YEAH YEAH

in a tribute to the music of

## THE BENTLES



Thursday, Friday & Saturday  
March 31 thru April 2  
5 pm to 1 am

**Papagayo Presents**  
San Diego's Newest Song Stylist  
**Barry Craig**

Formerly with The Commodores,  
Barry has released three albums  
and recently sang for President



**232-7581**

**SOLEDAD'S**  
425 West 8 Street

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## SOLEDAD'S TWILIGHT DINNER SPECIALS

**\$5.95**

Entrees

- Top Sirloin Steak
- Carne Asada
- Filet of Sole
- Snapper Vera Cruz

Included: choice of salad or salad and baked potato or rice. Great for you, the company and the working office folks.

Offered Monday-Saturday  
4:30 pm - 6:30 pm  
Lunch Monday-Friday  
11:00 am - 2:00 pm  
Happy Hour Monday-Friday  
4:00 pm - 7:00 pm

**HARVEY & 52nd ST. JIVE**  
to its new location  
Thursday, 7:30-11:30  
Friday, 8:00-12:00  
**232-7588**

Drive, Support Village, 233-4300:  
Illusion, rock and roll, Wednesday  
through Saturday.

**Kang Food**, 2949 Fifth Avenue,  
Hillcrest, 298-7302: Llama, classical  
guitar, Tuesday and Wednesday;  
Julio Aguirre, classical guitar,  
Thursday; Doug Hewitt, Originals  
and soft folk music, Friday; Walter,  
classical guitar, Saturday and  
Sunday.

**Mandolin Wind**, 308 University  
Avenue, Hillcrest, 297-3017: King  
Biscuit Blues, blues and rhythm  
and blues, Thursday through  
Saturday; the Boone Brothers,  
rhythm and blues, rock,  
contemporary, and oldies, Tuesday  
and Wednesday.

**McDuff's Downtown**, 647 Market  
Street, downtown, 232-1795: The  
Market Street Band, contemporary  
and blues, Wednesday through  
Friday, with Joan Carter, Thursday  
and Friday.

**My Rich Uncle's**, 6305 El Cajon  
Boulevard, East San Diego,  
287-7332: Rock and roll, seven  
nights, call club for information.

**No. 1 Fifth Avenue**, 3845 Fifth  
Avenue, Hillcrest, 298-9812: Kirby  
Hills, contemporary, Monday, and  
Thursday through Saturday.

**Old Town Saloon Cocktail Lounge**,  
2405 San Diego Avenue, Old Town,  
298-2206: Tim Reed, live and  
recorded rock and dance music,  
Friday and Saturday.

**Our Place**, 2424 Fifth Avenue,  
Hillcrest, 232-1773: The Birds  
Carlin' This, jazz, Friday and  
Saturday.

**Papagayo**, West Harbor Drive,  
Seaport Village, downtown,  
232-7581: Barry Craig,  
contemporary and jazz, Tuesday  
through Saturday; Joseph Hoop,  
classical guitar, Sunday brunch.

**Prophet Restaurant**, 4461  
University Avenue, East San Diego,  
263-7446: Lori Bell and Friends,  
jazz, early evening Thursday; Lori  
Bell and Shep Meyers, jazz, early  
evening Sunday.

**Raglan's**, Knowledge Tower, 2900  
Harbor Island Drive, Harbor Island,  
291-6700: Mendi Mulligan, guitar  
variety, Tuesday through Saturday;  
Joe Asensio's Singer's Showcase,  
new talent showcase, early evening  
the second and fourth Sundays each  
month.

**Real Cool Inn**, 5733 University  
Avenue, East San Diego, 583-6670:  
Prophet, rock and roll, Tuesday  
through Saturday; live rock and  
roll, Sunday and Monday, call club  
for information.

**Sheraton Harbor Island**, 1380  
Harbor Island Drive, Harbor Island,  
291-2900: Reflections Duetball  
Revue, '50s rock, Thursday through  
Saturday; live entertainment,  
Sunday through Wednesday, call  
club for information. **Sandwich**  
Lounge: Leslie Gold, contemporary  
and standards, Monday and  
Tuesday; live contemporary music  
by various artists, Wednesday  
through Sunday; Vicki McMaster,  
contemporary and standards, happy  
hour, seven nights.

**Sheraton Inn Airport**, Sandpiper  
Lounge, 1590 Harbor Island Drive,  
Harbor Island, 291-6400: Jazz jam  
session with Joanne and Jimmy  
Cheatham, early evening Sunday.

**Soledad's**, 425 West 8 Street,  
downtown, 232-7588: Harvey and  
52nd St. Jive, jazz, blues, swing,  
and show tunes, early evening  
Thursday and Friday.

**Tom Ham's Lighthouse**, 2150  
Harbor Island Drive, Harbor Island,  
291-9110: Dots and Melons,  
contemporary, Wednesday through  
Sunday; Donna Cote,  
contemporary, Monday and  
Tuesday.

**Trilium**, 6011 El Cajon Boulevard,  
East San Diego, 583-3240: The  
Bruce Cameron and Hollis Gentry  
Ensemble, jazz, Thursday through  
Saturday.

## THE JOHN MALLON SHOW



This dynamic Las Vegas entertainer will be appearing at  
the Islands Lounge starting April 5th, Tuesdays thru  
Saturdays beginning at 8:30 p.m.

**THE ISLANDS**  
Restaurant

Hanalei Hotel  
2270 Hotel Circle North  
Mission Valley  
297-1101

**Gizmo's**  
Live entertainment  
& dancing 942-1676

**The Beckett Band**  
Thursday-Sunday

**The Rhythm Kings**  
Monday


**Bob Long Band**  
Tuesday & Wednesday

380 N. El Camino Real, Encinitas

## THE RED COAT INN

The Club of the '80s

Tuesday-Sunday, March 29-April 2




**PROPHET**  
Sunday, April 3  
**TWOIS**  
Monday night, April 4

**91X The Rock of the '80's! Night**  
**TWOIS** and **SURE**  
50¢ drinks, 8-10 pm

Sunday <b>\$1 Drink Night</b>	Tuesday 8-10 pm <b>\$1 Drinks</b> Kamikaze's 2 for \$1 All night
Wednesday <b>KPRI Night</b> 2 drinks, Thursday 8-10 pm	Friday & Saturday 7-9 pm <b>\$1 Drinks</b>

Blowout 50¢ Drinks  
Entertainment 7 nights a week  
5931 Broadway Avenue, just west of College 583-6670




## THE TWOTONES

appearing Monday-Wednesday  
April 4-6 & 11-13, 9 pm to close

887 Camino del Rio South

## SUNDOWN



Tuesday-Saturday beginning at 9 p.m.

- \* Weeknight Happy Hour 4-9 p.m.
- \* Munchies 4-7 p.m.
- \* Ladies Night Wednesday \$1 Margaritas
- \* Free Dance Lessons
- Tues. - Thurs. 7-9 p.m.

Sunday Country Brunch  
10 a.m. - 2 p.m.

**ABILENE**

Town & Country Hotel, 500 Hotel Circle N. Mission Valley 291-7131

## C.W.'S SALOON

Carmel Valley Rd., Del Mar

Wed.-Sat. thru April 2  
Dance to the live country music of

**Lanny Pruitt & Cinnamon Ridge**



Sundays: April 3, 10, 17 & 24  
**Tall Cotton**  
Clogging lessons Tuesday 7-8:30  
Couples & line dance lessons  
Wed. & Thurs. 7:30-9 with Borden and Mary  
Happy Hours Tues.-Fri. 4-7  
Lunch & dinner served. Closed Mondays.

**Trojan Theatre**, 6179 University  
Avenue, East San Diego, 583-1070:  
The Blizz Brothers, rock and roll,  
Wednesday through Saturday;  
Branded, country, Sunday.

**Tube Man's**, 2551 University  
Avenue, North Park, 295-9426: Live  
music, Saturday, call club for  
information.

**South Bay**  
Bughel, Salinas Boulevard at Agua  
Caliente, Tijeras, 584-1724: Rock  
Market, rock and roll, 3-OTV, rock  
and roll, Los Negatives, rock and  
roll, plus recorded new music,  
Saturdays.

**Country Roundups**, 1862 Palm  
Avenue, Imperial Beach, 429-1861:  
Tall Cotton, country, Sunday  
through Saturday; Duckball Revue,  
'50s rock, Sunday and Monday.

**Dance Nightclub**, 1862 Palm Avenue,  
Imperial Beach, 429-1861: RFP,  
rock and roll, Tuesday through  
Saturday; Bandit, rock and roll,  
Sunday and Monday.

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

**Jazz's**, 415 Broadway, Chula Vista,  
429-4528: Louie and Pido, oldies,  
Latin, and country, Friday and  
Saturday.

**La Brea**, 1441 Highland Avenue,  
National City, 474-3222: Bruce  
Robbins, guitar "sing-along,"  
Tuesday through Thursday; East  
Coast, contemporary, Friday and  
Saturday.

**Landmark Cocktail Lounge**, 2511  
Sweetwater Road, National City,  
475-7203: Pinetone, country,  
Friday and Saturday.

**The Loubers**, 1322 Third Avenue,  
Chula Vista, 427-0200: Burning  
Wild, rock and roll, Wednesday  
through Saturday.

**Old Route 66 Restaurant**, 4014  
Bonita Road, Bonita, 479-3537:  
Wayne City, contemporary,  
Thursday through Saturday.

**Palmbeach Star**, 3068 Main Street,  
Chula Vista, 427-5566: Branded,  
country, Friday and Saturday.

**Reggie's**, 425-2500: Jeff Bradley,  
contemporary, Tuesday through  
Saturday.

**Raglan Inn**, 1969 Broadway, Chula  
Vista, 427-0306: Rock-a-ba Trio,  
contemporary, Wednesday through  
Sunday.

**Trigley Inn**, 999 National Avenue,  
National City, 477-5753: Frank  
Dean and Nightclub, country,  
Tuesday through Saturday.

**Wendy's**, 22 West Seventh,  
National City, 474-2999: Terry Mills  
and Cresent, rock and roll, Tuesday  
through Saturday.

**Wild Turkey**, 5980 Bonita Road,  
Bonita, 427-2556: Network, rock  
and roll, Thursday; Automatics,  
rock and roll, Friday and Saturday;  
Slide PX, rock and roll, Sunday;  
Bandit, rock and roll, Wednesday.

**East County**  
**Antonia's Hacienda**, 700 North  
Johnson, El Cajon, 442-9827:  
Lorrie Hubson and Evely Best,  
contemporary, Friday and Saturday.

**Baxter's**, 1025 Fletcher Parkway, El  
Cajon, 442-9271: Louker, top 40,  
Tuesday through Saturday.

**Big Oak Ranch**, 1723 Harrison  
Canyon Road, Delcass, 445-3047:  
The Constables, bluegrass, the Big  
Oak Ranch Band, country, Sunday  
afternoon.



## DAVE MACKAY & LORI BELL QUARTET

with RUTH PRICE Thursday-Sunday 9 pm-1 am  
**RON SATTERFIELD**  
with CROSSWINDS Monday-Wednesday 10 pm-1 am

**Clario's**  
Restaurant

Summer House Inn 7656 La Jolla Shores Dr.

two young girls trapped  
with no escape!

## CLUB I-D

every MONDAY  
admission free

**SPACE MONSTER**

DON'T MISS  
LIVE TONIGHT  
**JAMES WHITE & THE BLACKS**  
CULT GROUP FROM  
NEW YORK

Club I-D El Cajon Blvd. & Mississippi Tel. 753-0188

## HEADQUARTERS

Thursday, March 31  
**HAIR AND FASHION SHOW**  
with ROCKABILLY NEW ROMANTIC AVANT GARDE. Show by  
Avery International. Includes decision on all live play on 30 slide games.  
Admission only \$2

Friday, April 1  
**N-E-1**  
PLAYGROUND SLAP THE ANCHORS

Saturday, April 2  
**RV & THE SHADOWS**  
INSEX TRUTH PLAYMATES

SHOW OF HANDS  
Upcoming shows: Every Thursday night, dancing and live play on  
video games for \$2 April 8: Heavy Metal Night  
April 9: PENETRATORS  
Headquarters has just installed a six-foot video screen for use between dances!

Rockabilly & New Romantic  
Dancing 8:00-11:00 p.m.  
4617 Mission Center Rd. #200  
San Diego, CA 92108  
250 LIVE STAGE



**Black Angus**, 1000 Graves Avenue, El Cajon. 440-5055: Forward Motion, top 40, Tuesday through Saturday.

**Blarney Stone**, 7059 El Cajon Boulevard, La Mesa. 463-2263: Sean McVicker, Irish music, Wednesday through Sunday.

**The Boondocks Restaurant**, 8320

Parkway Drive, La Mesa. 465-3660: John Ward, piano bar, Tuesday through Saturday; Bruce Robbins, contemporary and easy listening guitar, Sunday and Monday.

**Bull and Bear**, 690 North Second Street, El Cajon. 449-5757: Cham Reaction, contemporary music for dancing, Tuesday through Saturday.

**The Cabbie Lounge**, 975 Greenfield Avenue, El Cajon.

440-9526: Ron Morin, country, Thursday through Saturday; **Circle D Corral**, 1013 Broadway, El Cajon. 444-7453: Country, Tuesday through Saturday; Ron Couch and Cimarron, country, Sunday and Monday.

**DeAnna Springs Resort/Holiday Trails**, 1951 Carrizo Gorge Road, Jacumba. 766-4384: Smokin',

country rock, Friday and Saturday. **Diamond Lounge/Juan Emma's**, 1532 East Main Street, El Cajon. 442-7288: The Little Big Band, country, Friday and Saturday.

**Driftwood Lounge**, 5286 Baltimore Drive, La Mesa. 462-0533: Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

**Flora Springs Inn**, 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Thursday through Saturday evenings and Sunday afternoon.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon. 442-0577: Mary Perrin, contemporary, Tuesday through Saturday.

**Kentucky Stud**, 11377 Woodside Avenue, San Diego. 448-3405: Country

Justice, country, Thursday through Saturday; Free Rein, country, Sunday.

**Lakehead Resort**, Highway 79, Cuyamaca. 765-0736: Boulder Ridge, country rock, Friday; Trance, rock and roll, Saturday.

**Lakeside Hotel**, 9940 River Street, Lakeside. 443-9591: Supercut, country rock, Friday and Saturday evenings, Sunday afternoon.

**La Plaza House**, 566 Paraiso Avenue, Spring Valley. 475-0912: Just Practicing, music and comedy, Wednesday through Friday.

**La Posada del Sol**, 8238 Parkway Drive, La Mesa. 462-2640: Joe and Don Gagner, contemporary and oldies rock and "Elvis," Wednesday and Thursday.

**Lorenson's**, 596 Broadway, El Cajon.

442-9696: Samurai, contemporary dance music, Tuesday through Saturday; Pro Brigham's Preservation Band, Disneyland jazz, Sunday and Monday.

**Magnolia Mahoney's**, 8861 Magnolia Avenue, San Diego. 448-8550: Stampede, country, Wednesday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon. 442-5573: Jimmy

Nixon and Downhome, country rock, Tuesday through Saturday.

**Mickey D's**, 9563 Mission Gorge Road, San Diego. 448-9534: Live rock and roll, call club for information.

**Mr. Bill's Backroom Saloon**, 399 North Magnolia, El Cajon. 447-4540: Jim Evans, contemporary, Thursday; Jim Evans and Ray Correa, contemporary, Friday and Saturday; Dusty Best,

contemporary, Monday and Tuesday; films, Wednesday.

**Origin Power Plaza**, 3459 Imperial Avenue, Lemon Grove. 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Betha Friday and Saturday.

**Our Favorite Place**, 8646 Mission Gorge Road, San Diego. 448-8240: Pony Express, country rock,

**Anthony's Harborside**  
THE SUNSET LOUNGE  
NOW PLAYING!  
**Oh! Ridge**  
Musical comedy show  
thru April 16th  
Lunch Mon.-Fri.  
11:30-4:00  
Dinner Mon.-Sun.  
4:30-10:30  
Entertainment in Sunset  
Lounge Tues. thru Sat.  
from 9:00 p.m.  
Mon.-Fri. 4-6 p.m. Happy  
Hour with free hors d'oeuvres.  
Specializing in  
Businessmen's Luncheons.  
Res: 232-6358

**INTERMINI**  
Live Nightlife  
4287 Mission Blvd.  
Wednesday-Saturday  
**Jim Hawley**  
Sunday Night Jazz  
**Keyvin Lettau** Quartet  
Monday & Tuesday  
The New  
**Dallas Collins** Band  
Monday is  
**Ladies' Night** \$1.00 drinks  
Tuesday is  
**Restaurant Employee Night**  
Wear your T-shirt. \$1.00 drinks.  
4287 Mission Blvd., Pacific Beach, California 270-7522

**SEXTON'S**  
Restaurant & Night Club  
presents  
**Kellen & King & The MVPs**  
The place to be on Monday night! 4/4, 4/11, 4/18 & 4/25  
9:00 pm to 1:30 am. 2 drink minimum.  
**Steve Mouzas & Finest Action**  
Tuesday through Saturday, 9:00 pm to 1:30 am.  
**Happy Hour Jazz**  
**Barry Joyce's**  
**New Tuxedo Jazz Band**  
Thursdays & Fridays 5:30 to 8:30 pm.  
**Open Easter Sunday**  
at 12:00 noon. Special menu & children's menu.  
Banquet facilities available.  
Reservations suggested.  
7363 El Cajon Blvd., La Mesa 460-1500

THE TRITON WILL BE  
**OPEN EASTER SUNDAY**  
**RETURN OF THE \$4.95 SPECIAL**  
Each meal includes rice pilaf, a basket of hot bread, and a trip to our  
soup & salad bar.  
• CATCH OF THE DAY  
• HAWAIIAN CHICKEN • HARPOON OF BEEF  
• FRESH PACIFIC RED SNAPPER • MAHI MAHI  
• FISH & CHIPS  
**LIVE JAZZ THURSDAY THRU SATURDAY**  
**BRUCE CAMERON & HOLLIS GENTRY**  
**The Triton**  
CARDIFF-BY-THE-SEA  
... a truly distinctive restaurant!  
2530 South Highway 101, Cardiff-by-the-Sea  
578-6440 toll-free from San Diego, 436-3677 North County

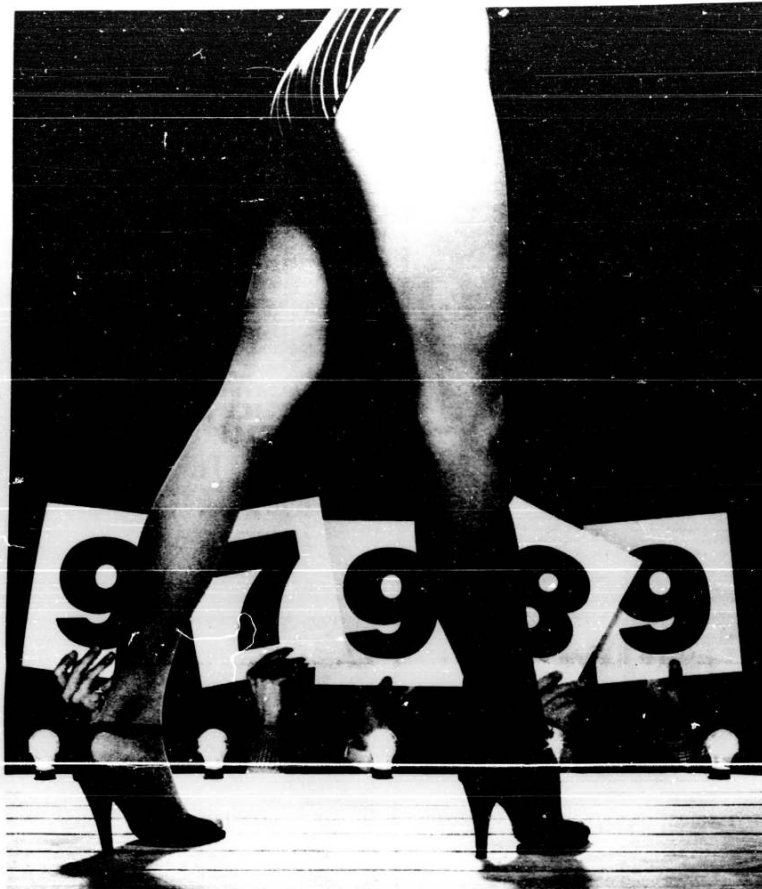
WE'RE DEALING AT **THE ALAMO**  
**LIVE ROCK**  
**FLYWEIL**  
SAN DIEGO'S NO. 1  
ROCK BAND  
TUESDAY THRU  
SATURDAY FROM  
8 PM NIGHTLY  
TUESDAY IS  
T-SHIRT NIGHT  
WITH KPRI  
WEDNESDAY IS  
MALE  
ROCK DANCER'S  
NIGHT  
THURSDAY IS  
A CHORUS LINE  
NIGHT  
KGB: 101 NIGHT  
EVERY TUESDAY, WEDNESDAY, THURSDAY  
HAPPY HOURS 8 PM TO 9 PM  
ANY DRINK IN THE HOUSE 75¢  
BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY  
DOOR CHARGE: TUES.-THURS. \$2, FRI. & SAT. \$3.  
MUST BE 21 WITH PROPER I.D.  
ADJACENT TO CLAREMONT ROW  
3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

**HALCYON**  
Thursday, Friday & Saturday, March 31-April 2  
and Wednesday-Saturday, April 6-9  
Sunday, Monday & Tuesday,  
April 3, 4 & 5  
10, 11 & 12  
THE MIX  
Featuring Nick Perlich  
**Rock & Roll Happy Hour**  
Every Friday  
Hot & cold hors d'oeuvres,  
well drinks, draft beer and  
house wine from 5:30-7:30  
Every Wednesday night  
is dollar night.  
All well drinks, domestic  
beer & house wine for  
just a buck.  
Every Thursday night  
is Ladies' Night.  
All ladies admitted free.  
Super drink specials.

**MONK'S**  
CRAIG RICE TALENT  
presents  
**U.S. MALE**  
Tuesdays through Sundays  
Wednesdays are for ladies  
95¢ well drinks for ladies  
and kamikazes 2 for a dollar for all  
Thursdays are Happy Hour all night long  
Thursday, April 7 is  
"Appleton" Night.  
Drink specials all night  
The best in live entertainment 7 nights a week  
Craig Rice Talent Agency  
3435 Camino del Rio South  
San Diego, CA 92108 • 281-9502  
Monk's  
10475 San Diego Mission Rd.  
953-0900

**Bodie's**  
WORLD FAMOUS DIVE BAR  
Thursday, March 31  
**Rockin' Roulettes** and  
**Rockjets and Mojo Nixon**  
Friday, April 1  
Bud Mark Kade presents  
**Eleven Sons**  
**Black Tango**  
**Peter Zo**  
Saturday, April 2  
Easter Eve with  
**Claude Coma and the IVs**  
from L.A.  
**Pompeii 99**  
**Sheba**  
Sunday, April 3  
Easter Special  
**Kehl and the Ratners**  
Special Guests  
Wednesday, April 6  
**Joyce Rooks**  
**Playground Slap**  
Corner of University & College  
**6149 University Avenue 583-5700**  
Admission: \$2.00 Wed. & Thurs.  
\$3.00 Fri. & Sat.





## Party with girls who want to score.

It's time to judge KPRI's California Girl contest. So you're invited to share the excitement. Party to live rock & roll.

And cheer your favorite California Girl to victory!

**SATURDAY, APRIL 2: BEAUTIES & THE BAND.**

The first of two judging events is this Saturday, April 2, at 1 p.m. in the Starlight Bowl, Balboa Park. You'll rock to a free concert by Flywheel. Meet our celebrity judges. And watch 50 of this area's most beautiful girls competing to represent KPRI for a total of \$20,000 in prizes.

If that sounds like fun, you'll like our next judging event even more.

**FRIDAY, APRIL 8: COOL DRINKS, HOT ROCK.** Your next chance to party with our California Girls is the final judging on Friday, April 8, at the Sea World pavilion. And what a party!

Just \$4 gets you in, or \$2.50 with a KPRI Hot Button. Then dance to Prophet, the New Dallas Collins Band and Network. Sip a few brews. And watch 10 gorgeous finalists do all they can to be our four winning California Girls.

So come party at our two California Girl judgments. And meet some perfect 10's.

# KPRI FM106

Thursday through Saturday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9007: Billy Thomas and the Ambush Gang, country rock, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111: Bandit, rock and roll, Thursday through Saturday; the Press, rock and roll, Sunday and Monday; Heroes, rock and roll, Tuesday and Wednesday.

**Pine Valley Restaurant**, Old Highway 80, Pine Valley, 473-8727: Colin McCall and Karen McDermott, contemporary, early evening Sunday and Monday.

**Reuben's**, 5455 Grossmont Center Drive, La Mesa, 465-3464: Brad Strachline, contemporary and originals, Tuesday through Saturday.

**Seaton's**, 7353 El Cajon Boulevard, La Mesa, 465-1500: Kellen Window and Linden King and the WOPs, contemporary, Monday; Steve Mousas and Finest Action, oldies, contemporary, country, Tuesday through Saturday; New Tazoo Jazz Band, jazz, Thursday and Friday happy hours.

**The Tempest Lounge**, 5975 Severin Drive, La Mesa, 465-1525: Status, rock and roll, Tuesday through Saturday.

**Van Winkle's**, 10055 Mission Gorge Road, San Diego, 443-0800: Parley and the Road X Band, country, Thursday through Saturday.

Performers listings are compiled by Linda Hovis. Please note that included, please call 234-2208 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

### Rock & Roll

**Johnny Almond Rhythm Revue:**

Acropolis Joe's

Automatics: Wild Turkey

The Bala Star: Texas Rubeaux

BBC: Vista Entertainment Center

Bandit: Park Place, Dance

Marlene: Wild Turkey

The Beckett Band: Corno's

Whiskey Flats

Rock Market: The Ragged/Tijuna

The Bala Brothers: Trojan Horse

R-Mover: Rodeo

The Ron Nelson Band: Halcyon

The Blues Brothers: Chateau

Lounge, Mandolin Wind

Brand New World: Billy Up Tavern

Brat: Billy Up Tavern

**The Breakers:** Acter: Bazel

Catholic Girls: Distillery East

Choir Invisible: Spirit

Clubland: Flanagan

Mitchell Cornish and the Hall

Honolulu: Spirit

Country Dick and the Smokey

Bunnies: Billy Up Tavern

Barrie Cunningham: Hill House

The New Dallas Collins Band: Act

Murphy's

Defence: Spirit

Duckbill River: Sheraton Harbor

Island, Country Skunkies

The Features: Windrose, Lehr's

Greenhouse

The Phonocards: Rodeo

Piper: Whiskey Flats

Plymouth: The Alamo

**Four Eyes:** Lehr's Greenhouse

**The Head Band:** Dooly's

Hemlock: Acropolis Joe's, Park Place

Illusion: Jolly Roger-Sageport

Village

**The Jones Band:** Spirit

Killer Pussy: Distillery East

Abbie Lee: Rodeo

**London Brothers:** Distillery

Nightclub, Windrose

**Los Negatives:** The

Ragdoll/Tijuna

**The Mar Dubs:** Hill House

Tony Mills and Coconuts:

Westerner

**The Mike:** Acropolis Joe's, Halcyon,

Bachman

**Mojo:** Regatta Flats

**Moving Targets:** Rodeo

**Network:** Bobby G's, Wild Turkey

**The Nomads:** Joe Murphy's

**The Pop Boys:** Napa Inn, Old

Pacific Beach Cafe

**Planet:** Vista Entertainment Center

**Playground Stage:** Spirit,

Headquarters Nightclub

**The Press:** Napa Inn, Park Place

**Prophet:** Red Lion Inn

**Radio Roomer:** Bobby G's, Joe

Murphy's

**The Ram Band:** Le Chateau

**Rain and Fire:** Billy Up Tavern

**Tim Band:** Old Room Saloon

**The Reflections:** Distillery

Nightclub

**Robert Band:** Praying Mole Co.

**RPM:** Dance Machine

**Running Wild:** The Lantern

**BUY  
SELL  
TRADE**

We're open 7 days  
Across from the  
late Campus Drive-In

**NOW IN STOCK**

U2 - We Are The Champions - LP  
KATE BUSH - The Lotus - LP  
BOW WOW WOW - LP  
UNDERSTONES - The Big Bang - LP  
MINOR THREAT - New LP  
THE CHURCH - The Big Bang - LP  
THE MILKSHAKE - Both LPs  
DAVE NAVARRO - LP  
STYLY COUNCIL - New Single (Paul Waller)  
CHESTERFIELD KINGS - Album  
MEN WITHOUT HATS - Album  
TEAM FOR FEAR - The Hurting LP  
ROCK MUSIC - LP  
L.A. ROCKABILLY - LP w/Platins  
OUR BLUES - S.O. Punk Tape w/Platins of Saints

We stock lots of Rockabilly, Oldies, Surf, Motown and  
we'll happily special order for you.

**CASH PAID FOR USED LPs & 45s**

**Warm Up Those  
C-C-Cold  
Nights at  
California's  
Finest  
Hot Tub Spa!**

Where you can enjoy hot tubing  
for an hour or two in a serene atmosphere of soft music,  
plants, and the beautiful wood ornamentation of your own  
private garden  
hot tub  
rooms.

**\*1.00 off with this ad**  
One ad per tub, through 4/14/83  
Sun.-Thurs. only

Chino Hot Tubs  
760 Thomas Ave.  
Pacific Beach  
443-1664

**MOM'S**  
228-4653  
945 Garnet P.B.

Through April 10

**THE  
BANK**

Friday, April 1  
**APRIL FOOLS PARTY**  
Bouncers dress as waitresses, waitress dress as bouncers and you  
dress as your favorite fool! Be there!

Saturday, April 2  
Mom's **EASTER PARTY**  
Join our bunnies; best bunny costume wins a prize.

Tuesday, April 5  
The wildest contest yet!  
**THE SAN DIEGO  
KISSING CHAMPIONSHIPS**  
Anyone can participate. Best kisser of the evening wins a  
Caribbean cruise for two!

Every Thursday is...  
**LADIES' NIGHT**  
\$1.25 Long Island Iced Tea all night, plus no cover for ladies.

→ **EARLY BIRD SPECIAL!** ←  
Friday & Saturday **75¢ WELLS 8-9 PM**

Every Monday, Thursday & Saturday  
**PIZZA 50¢ A SLICE**  
courtesy of **DOMINO'S PIZZA**

Monday Kam's \$1.25 all night	Tuesday Tequila \$1.25	Wednesday Vodka \$1.25
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**LIVE ROCK & ROLL EVERY NIGHT**  
228-4653 945 Garnet P.B.

**WINDROSE  
TRUE  
MEXICAN  
MARGARITAS  
S ONLY**

EVERY TUESDAY NIGHT

**The  
FEATURES  
LONDON  
BROTHERS**

**SAILON**

**Wind rose**

1915 Quince Ave., San Diego, 234-2415  
No cover charge. American Express card. Don't take home without a  
Picture ID required. No cover with minimum food purchase of \$5 per person, except  
Friday & Saturday. \$10.00 & \$15.00. \$10.00. \$15.00. \$10.00. \$15.00. \$10.00. \$15.00.  
HAPPY HOUR 4-7 p.m. Live entertainment & dancing. 7 nights a week.  
At Windrose, we serve fun!



Salon: Windrose  
The Shake: Le Chet  
Sheba: Spirit  
Side FX: Wild Turkey  
The Stern Brothers: Le's

Greenhouse  
The Spad Brothers: The Masters  
Status: Turquoise Lounge  
Suburban Lovers: Spirit  
The Suburbs: Spirit

## EASTER CHAMPAGNE BRUNCH

Sunday 11 am-3 pm

### EASTER DINNER SPECIALS

Sunday 5-10 pm

Happy Hour  
4 pm-7 pm  
10 pm-2 am  
Mon.-Fri.



**BARRACUDA'S**  
RESTAURANT & BAR  
HARBOR ISLAND

Dancing  
Nightly  
9 pm-2 am


\*ANOTHER LUXURY HARBOR VIEW\*  
1880 Harbor Island Drive 297-1873

## DISTILLERY NIGHTCLUB

140 South Sierra, Solana Beach.  
755-6733

**NO COVER UNTIL 9 PM**  
Happy hour every night 50¢ well drinks

Thursday, Friday, Saturday  
Come party with  
Layne, Charles & the rest of



**THE LONDON BROTHERS**

Sunday and Monday - Closed - Happy Easter

## TOGA★TOGA★TOGA

91% The Rock of the 80's!

### THE REFLECTORS

Top Party



**THE REFLECTORS**

Prizes for the best & sexiest shirts include 91X T-shirts, ski trips, concert packages, movie passes and more

**Wednesday**  
New Wave Dance Contest  
Value contest prizes and more  
175 First Prize

Second Prize: Free hair service from Southway Hair Studio  
Third Prize: 100% off 1200's certificate

**THE REFLECTORS**

\*\*\*\*\* Coming to \*\*\*\*\*  
\*\*\*\*\* MOVING TARGETS \*\*\*\*\*  
Call 755-6734 for further concert ticket information.

3-DTV: The Ragged Triangles  
Thunderbolt: The Wonderbolt  
Monterey Jack's  
Traverse: Lakeland Resort  
Tremor: Winkley Plaza  
Tweed Sneakers: Kelly Up Tavern  
Van Hand  
U.S. Male: Monk's  
White Dwarf: Le Chet

### Country/ Country Rock

Gerry Raze and a Touch of Country:  
Mustang Club  
Ron Bell: Red Couch Inn  
Roger Bellini: Dringy Magpie's  
Byron: Berlin and Sundance: Old Time Cafe  
Big Oak Ranch Band: Big Oak Ranch  
Blue Denim Express: Valley Ranch, Central Inn Saloon  
Booker Ridge: Lakeland Resort  
Branded: Palomino Star, Trojan Horse, Lovers  
The Constables: Islands Saloon  
Ron Couch and Cinnamon: Circle D Corral  
Country Casanova: Circle D Corral  
Country Justice: Kentucky Stud  
Driftwood Lounge  
Duluth: Cheryll Black  
Ekon, JK, and the Country Gold  
Frank Dixon and Nightlife: Trophy Inn  
Felix and the Brand X Band: Van Winkle's  
Fluorescent Landmark Cocktail Lounge  
Four Way Dink: Red Couch Inn  
Richard Freeman: Dringy Magpie's  
Free Bole: Palm Springs Inn, Kentucky Stud  
Rickle Gary and Sundance: Alkali Center  
Lay and the Tramps: Barr-X Ranch House  
Leather and Lace: Hatch's  
The Little Big Band: Diamond Lounge/Aunt Emma's  
Lone Star Country: The Countrywide Lounge  
Louie and Pina: Jovy's  
Ron Norton: Cadenza Lounge  
New Country: Country Side Lounge  
Jimmy Nixen and Downhome: Mama's Place  
Pony Express: Our Favorite Place  
The Posse: Stage Coach Inn  
Lance Pruitt and Cinnamon Ridge: C.K.'s Saloon  
Rancho Delano: Mustang Club  
Randy and the Countrymen: Was Ruo and the Countrymen  
Charlie's Nightclub  
Denny Brown: Mustang Club  
Ray Sanders: Red Dog  
Saloon Valley Port Steakhouse  
Carl Simmons and Southern Comfort: Driftwood Lounge  
Stamper: Magnolia Mulroney's  
Stan and Jerry: Silver Fox  
Steer Crazy: Whangley's River  
Joe Stewart: The Leo's/Mira Mesa Supersalon  
Tall Cotton: Country Bar, Able  
Don Tension: The Flying Bridge  
Billy Thomas and the Ambush Gang: The Outpost  
Fonda Turner and the Silver Spurs: Mustang Club  
Whiskey River: Oasis Bar

3-DTV: The Ragged Triangles  
Thunderbolt: The Wonderbolt  
Monterey Jack's  
Traverse: Lakeland Resort  
Tremor: Winkley Plaza  
Tweed Sneakers: Kelly Up Tavern  
Van Hand  
U.S. Male: Monk's  
White Dwarf: Le Chet

### Contemporary/ Top 40

Ken Anderson: Monterey Jack's  
The Naki Atman Trio: Islands Hotel  
Back-to-back Trio: Trophy Inn  
Baja Strings: Holiday Inn, Mission Valley  
David Belardo: Shepherd Cafe  
Sue Berman: Le's Bar  
Dusty Best: Mr. Bill's Backroom  
Salvatore  
Kirby Bible: No. 1188, Venue  
The Billy and Annette Duo: 5879  
The Boxx Brothers: Whiskey Lounge, Mark One Hotel  
Jeff Bradley: Royal View Inn  
Joan Carter: Melina's Restaurant  
Chain Reaction: Pull and Pouch

Mike and Lynn Cherry: Islands Lounge, Humphrey's  
Mile Clark: Shepherd Cafe  
Barry Craig: Upstairs  
Ray Corra: Mr. Bill's Backroom  
Salvatore  
Rick Cooney: Mulroney's Place  
Beach  
Jack Costanzo Quintet: Funch's  
Donna Cole: Tom Ham's  
Lighthouse  
Daybreak: Mexican Village  
Devocean: Black Angus/Mission Valley  
Cotton  
Donna and Andy: Sandtrap Lounge  
Double Take: Hungry Hunter/El Capitan  
Dusty and Melissa: Tom Ham's  
East Coast: La Mesa  
Expresso: The Leo's/Mira Mesa  
Jin Evans: Mr. Bill's Backroom  
Salvatore  
Forward Motion: Black Angus/El Capitan

### Country/ Country Rock

Gerry Raze and a Touch of Country:  
Mustang Club  
Ron Bell: Red Couch Inn  
Roger Bellini: Dringy Magpie's  
Byron: Berlin and Sundance: Old Time Cafe  
Big Oak Ranch Band: Big Oak Ranch  
Blue Denim Express: Valley Ranch, Central Inn Saloon  
Booker Ridge: Lakeland Resort  
Branded: Palomino Star, Trojan Horse, Lovers  
The Constables: Islands Saloon  
Ron Couch and Cinnamon: Circle D Corral  
Country Casanova: Circle D Corral  
Country Justice: Kentucky Stud  
Driftwood Lounge  
Duluth: Cheryll Black  
Ekon, JK, and the Country Gold  
Frank Dixon and Nightlife: Trophy Inn  
Felix and the Brand X Band: Van Winkle's  
Fluorescent Landmark Cocktail Lounge  
Four Way Dink: Red Couch Inn  
Richard Freeman: Dringy Magpie's  
Free Bole: Palm Springs Inn, Kentucky Stud  
Rickle Gary and Sundance: Alkali Center  
Lay and the Tramps: Barr-X Ranch House  
Leather and Lace: Hatch's  
The Little Big Band: Diamond Lounge/Aunt Emma's  
Lone Star Country: The Countrywide Lounge  
Louie and Pina: Jovy's  
Ron Norton: Cadenza Lounge  
New Country: Country Side Lounge  
Jimmy Nixen and Downhome: Mama's Place  
Pony Express: Our Favorite Place  
The Posse: Stage Coach Inn  
Lance Pruitt and Cinnamon Ridge: C.K.'s Saloon  
Rancho Delano: Mustang Club  
Randy and the Countrymen: Was Ruo and the Countrymen  
Charlie's Nightclub  
Denny Brown: Mustang Club  
Ray Sanders: Red Dog  
Saloon Valley Port Steakhouse  
Carl Simmons and Southern Comfort: Driftwood Lounge  
Stamper: Magnolia Mulroney's  
Stan and Jerry: Silver Fox  
Steer Crazy: Whangley's River  
Joe Stewart: The Leo's/Mira Mesa Supersalon  
Tall Cotton: Country Bar, Able  
Don Tension: The Flying Bridge  
Billy Thomas and the Ambush Gang: The Outpost  
Fonda Turner and the Silver Spurs: Mustang Club  
Whiskey River: Oasis Bar

### Contemporary/ Top 40

Ken Anderson: Monterey Jack's  
The Naki Atman Trio: Islands Hotel  
Back-to-back Trio: Trophy Inn  
Baja Strings: Holiday Inn, Mission Valley  
David Belardo: Shepherd Cafe  
Sue Berman: Le's Bar  
Dusty Best: Mr. Bill's Backroom  
Salvatore  
Kirby Bible: No. 1188, Venue  
The Billy and Annette Duo: 5879  
The Boxx Brothers: Whiskey Lounge, Mark One Hotel  
Jeff Bradley: Royal View Inn  
Joan Carter: Melina's Restaurant  
Chain Reaction: Pull and Pouch

3-DTV: The Ragged Triangles  
Thunderbolt: The Wonderbolt  
Monterey Jack's  
Traverse: Lakeland Resort  
Tremor: Winkley Plaza  
Tweed Sneakers: Kelly Up Tavern  
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U.S. Male: Monk's  
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Sunday  
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Next week  
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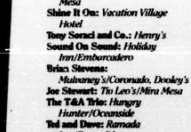
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Pony Express: Our Favorite Place  
The Posse: Stage Coach Inn  
Lance Pruitt and Cinnamon Ridge: C.K.'s Saloon  
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Charlie's Nightclub  
Denny Brown: Mustang Club  
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**91X The Rock of the '80's!**  
with FAHN & SILVA PRESENTS

# Life Fest

**SATURDAY APRIL 23 2PM**

**TOM PETTY AND THE HEARTBREAKERS**

**STRAY CATS**

**BOW WOW WOW**

**the RAMONES**  
the MODERN ENGLISH  
the FLIRTS

**TECATE BEER**

PRODUCED BY FAHN & SILVA PRESENTS

Tickets: \$13.50 general admission, \$14.50 reserved. All tickets subject to service charge. Tickets available at Sears, 32nd St. Naval Station, Astor Center, all Ticketron outlets, Lou's Records. Off the Record and... information: 565-9947.

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CLASSIFIED ADS mailed to the Reader MUST BE TYPED on 3x5 cards and sent inside envelopes. Official Postal Service cards (size 3-1/2x5 and 4-1/4x6) may also be used and may be mailed without envelopes. No abbreviations or special capitalizations are allowed. Any instructions should be on separate paper.

**FREE CLASSIFIEDS.** Ads of less than 25 words are free to private parties and nonprofit organizations who do not charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in. All parties are invited to ONE FREE CLASSIFIED PER WEEK. No free ads will be accepted at the Reader office.

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## For Sale

**SAVING MEANS.** 1985, 4 door, 2.0 liter, 115 HP, 114,000, 1987, 114,000, 1988, 114,000, 1989, 114,000, 1990, 114,000, 1991, 114,000, 1992, 114,000, 1993, 114,000, 1994, 114,000, 1995, 114,000, 1996, 114,000, 1997, 114,000, 1998, 114,000, 1999, 114,000, 2000, 114,000, 2001, 114,000, 2002, 114,000, 2003, 114,000, 2004, 114,000, 2005, 114,000, 2006, 114,000, 2007, 114,000, 2008, 114,000, 2009, 114,000, 2010, 114,000, 2011, 114,000, 2012, 114,000, 2013, 114,000, 2014, 114,000, 2015, 114,000, 2016, 114,000, 2017, 114,000, 2018, 114,000, 2019, 114,000, 2020, 114,000, 2021, 114,000, 2022, 114,000, 2023, 114,000, 2024, 114,000, 2025, 114,000, 2026, 114,000, 2027, 114,000, 2028, 114,000, 2029, 114,000, 2030, 114,000, 2031, 114,000, 2032, 114,000, 2033, 114,000, 2034, 114,000, 2035, 114,000, 2036, 114,000, 2037, 114,000, 2038, 114,000, 2039, 114,000, 2040, 114,000, 2041, 114,000, 2042, 114,000, 2043, 114,000, 2044, 114,000, 2045, 114,000, 2046, 114,000, 2047, 114,000, 2048, 114,000, 2049, 114,000, 2050, 114,000, 2051, 114,000, 2052, 114,000, 2053, 114,000, 2054, 114,000, 2055, 114,000, 2056, 114,000, 2057, 114,000, 2058, 114,000, 2059, 114,000, 2060, 114,000, 2061, 114,000, 2062, 114,000, 2063, 114,000, 2064, 114,000, 2065, 114,000, 2066, 114,000, 2067, 114,000, 2068, 114,000, 2069, 114,000, 2070, 114,000, 2071, 114,000, 2072, 114,000, 2073, 114,000, 2074, 114,000, 2075, 114,000, 2076, 114,000, 2077, 114,000, 2078, 114,000, 2079, 114,000, 2080, 114,000, 2081, 114,000, 2082, 114,000, 2083, 114,000, 2084, 114,000, 2085, 114,000, 2086, 114,000, 2087, 114,000, 2088, 114,000, 2089, 114,000, 2090, 114,000, 2091, 114,000, 2092, 114,000, 2093, 114,000, 2094, 114,000, 2095, 114,000, 2096, 114,000, 2097, 114,000, 2098, 114,000, 2099, 114,000, 2100, 114,000, 2101, 114,000, 2102, 114,000, 2103, 114,000, 2104, 114,000, 2105, 114,000, 2106, 114,000, 2107, 114,000, 2108, 114,000, 2109, 114,000, 2110, 114,000, 2111, 114,000, 2112, 114,000, 2113, 114,000, 2114, 114,000, 2115, 114,000, 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2382, 114,000, 2383, 114,000, 2384, 114,000, 2385, 114,000, 2386, 114,000, 2387, 114,000, 2388, 114,000, 2389, 114,000, 2390, 114,000, 2391, 114,000, 2392, 114,000, 2393, 114,000, 2394, 114,000, 2395, 114,000, 2396, 114,000, 2397, 114,000, 2398, 114,000, 2399, 114,000, 2400, 114,000, 2401, 114,000, 2402, 114,000, 2403, 114,000, 2404, 114,000, 2405, 114,000, 2406, 114,000, 2407, 114,000, 2408, 114,000, 2409, 114,000, 2410, 114,000, 2411, 114,000, 2412, 114,000, 2413, 114,000, 2414, 114,000, 2415, 114,000, 2416, 114,000, 2417, 114,000, 2418, 114,000, 2419, 114,000, 2420, 114,000, 2421, 114,000, 2422, 114,000, 2423, 114,000, 2424, 114,000, 2425, 114,000, 2426, 114,000, 2427, 114,000, 2428, 114,000, 2429, 114,000, 2430, 114,000, 2431, 114,000, 2432, 114,000, 2433, 114,000, 2434, 114,000, 2435, 114,000, 2436, 114,000, 2437, 114,000, 2438, 114,000, 2439, 114,000, 2440, 114,000, 2441, 114,000, 2442, 114,000, 2443, 114,000, 2444, 114,000, 2445, 114,000, 2446, 114,000, 2447, 114,000, 2448, 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2648, 114,000, 2649, 114,000, 2650, 114,000, 2651, 114,000, 2652, 114,000, 2653, 114,000, 2654, 114,000, 2655, 114,000, 2656, 114,000, 2657, 114,000, 2658, 114,000, 2659, 114,000, 2660, 114,000, 2661, 114,000, 2662, 114,000, 2663, 114,000, 2664, 114,000, 2665, 114,000, 2666, 114,000, 2667, 114,000, 2668, 114,000, 2669, 114,000, 2670, 114,000, 2671, 114,000, 2672, 114,000, 2673, 114,000, 2674, 114,000, 2675, 114,000, 2676, 114,000, 2677, 114,000, 2678, 114,000, 2679, 114,000, 2680, 114,000, 2681, 114,000, 2682, 114,000, 2683, 114,000, 2684, 114,000, 2685, 114,000, 2686, 114,000, 2687, 114,000, 2688, 114,000, 2689, 114,000, 2690, 114,000, 2691, 114,000, 2692, 114,000, 2693, 114,000, 2694, 114,000, 2695, 114,000, 2696, 114,000, 2697, 114,000, 2698, 114,000, 2699, 114,000, 2700, 114,000, 2701, 114,000, 2702, 114,000, 2703, 114,000, 2704, 114,000, 2705, 114,000, 2706, 114,000, 2707, 114,000, 2708, 114,000, 2709, 114,000, 2710, 114,000, 2711, 114,000, 2712, 114,000, 2713, 114,000, 2714, 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**Dinner for Two**  
**\$8.95**

Dinners include 1/2 baked chicken or 1/2 pound of spare ribs plus your choice of soup bar or salad bar, roll, potato, and a vegetable.

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Spaghetti \$7.95  
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Minutes from the stadium.

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EASTER EGGS  
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We've got a delicious Easter Brunch waiting for you. There's a glass of orange juice and a crispy orange almond salad with your choice of Italian Omelette, North Beach Special, Eggs Benedict, Egg Sausito, or Fettuccini Cabanosa, with coffee or tea. And the special price for this special brunch is just \$6.95.

At the Magic Pan, there's always something new to come back to.

**The Magic Pan**  
University Towers Center 453-6616  
Reservations accepted

## RESTAURANT NEWS:

After an enjoyable stay in Germany, as previously noted, our journey down the Danube, a most enchanting Central European river, is taking us past some of the most beautiful scenery in the world. The Danube, which flows only 54.95 feet, "What better way to conclude your dinner than to enjoy a slice of that most famous of all Viennese pastries, the Sachertorte, with a cup of Viennese style coffee, topped with 'Schlag' (whipped cream). Perhaps it's the genuine cosmopolitan hospitality of the Viennese, or the unique atmosphere of the city, or the fact that the Danube is a tourist's Mecca where almost all tourists in Vienna are expected to repeat as often as possible. Mini Mundus would like to pay tribute to that great city on the Blue Danube, by presenting to our guest a "Wiener Schmelz".

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It's small, small, world.  
Gourmet restaurant, European delicatessen  
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SUBARU • DATSUN • HONDA • VW • TOYOTA

## MAJOR TUNE-UP SPECIAL—SAVE UP TO \$43

All tune-ups are done with electronic engine analyzer. Tune-ups include: valve adjustment, valve cover gaskets, plugs, points, condensers, gas filter, air filter, oil and oil filter, adjust dwell angle, timing, adjust carburetor, check fluid levels, check general condition of car, road test.

SEDANS & GHIS \$58.95	BUSES FROM '72 UP \$65.95	SQUAREBACKS & FASTBACKS \$58.95	BUSES TO '71 \$58.95
RABBITS, SCIROCCOS, DASHERS, FOXES \$87.95	'411 & '412 \$65.95		

**HONDAS \$69.95** (except 6-cylinder) • **DATSUNS \$69.95** (except 6-cylinder) • **TOYOTAS \$69.95** (except 6-cylinder) • **SUBARUS \$69.95**

VOLKSWAGEN DIESEL SERVICE & REPAIR

### CLUTCH JOB SPECIAL—SAVE UP TO \$125

HONDAS \$215 • TOYOTAS \$215 • DATSUNS \$215 • VWs \$175 • SCIROCCOS, RABBITS & DASHERS \$215 • VW Buses from '72 up to '41, \$125 to \$345

Price includes: pressure plate, clutch disc, throwout bearing, transmission oil, turn the flywheel and check input shaft bearing and transmission seals. ALL PARTS ARE NEW ORIGINAL EQUIPMENT

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Please call for an appointment. 8570 Production Avenue. Open Saturdays.

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 Quality Motoring Accessories

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<b>SAN DIEGO</b> 150 University Ave. <b>284-1109</b> (across from Sears)	<b>MIRAMAR</b> 7160 Miramar Rd. <b>578-7011</b> (across from radar plane)	<b>EL CAJON</b> 1045 W. Washington <b>440-0126</b> (corner El Cajon Blvd.)
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## Chula Vista

### Jogging Style Portable Stores

10 Univ R/V1 FM Stereo with light headphones  
List 29.95, Now **\$9.95**

10 Comet FM Stereo with headphones  
List 29.95, Now **\$9.95**

15 Unishut dual cassette with FM cartridge  
List 29.95 or 100.95, Now **\$4.95**

25 Unishut dual cassette with FM cartridge  
List 29.95, Now **\$4.95**

10 Tru-tone walking stereo cassette with FM cartridge  
Model SWSH008 Model TWP802  
List 34.95, Now **\$23.95**

5 Sanyo MC 9 Walkman type cassette player  
Model MC9 List 69.95, Now **\$4.95**

1 Florida AM/FM Stereo receiver with headphones  
List 49.95, Now **\$4.95**

1 Superonic cassette player with headphones  
Model SC100 List 69.95, Now **\$2.95**

12 Unishut stereo cassette model V10 cassette with FM stereo receiver, super light headphones including pair of intercom speakers  
List 104.95, Now **\$4.95**

15 Muckhorn type stereo cassette player with ultra light headphones and built-in speaker  
Model MCK008 List 19.95, Now **\$4.95**

### Car Stereo AM/FM in Dash Cassette

1 Audiovox CAR800A AM/FM in dash cassette with Dolby, built-in 40 watt amp, speaker grille and bass controls. List 259.95, Now **\$9.95**

6 Audiovox DGCS AM/FM cassette with digital readout display and clock. List 199.95, Now **\$9.95**

3 Audiovox CAS100 AM/FM cassette with mini chassis for small import cars. List 79.95, Now **\$9.95**

3 Audiovox CAS310 AM/FM in dash cassette with 40 watt, 4-way fader. List 129.95, Now **\$4.95**

10 Onyx CRF50 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

12 Onyx CRF60 push-button AM/FM in dash cassette. List 129.95, Now **\$4.95**

12 Onyx CRF80 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

12 Onyx CRF100 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

12 Onyx CRF120 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

12 Onyx CRF140 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

12 Onyx CRF160 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

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12 Onyx CRF260 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

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12 Onyx CRF340 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

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12 Onyx CRF960 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

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12 Onyx CRF1000 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

12 Onyx CRF1020 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

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12 Onyx CRF1100 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

12 Onyx CRF1120 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

12 Onyx CRF1140 push-button AM/FM in dash cassette. List 149.95, Now **\$4.95**

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