

City Lights

From Gavel To Gavel

Where were you in Augus of 1981? If your answer is: "In the jury box of Superior Court Judge Norbert Ehrenfreund's courtroom hearing the Fotomat case," you'd better stop reading right here. On the final reading right here. On the thial day of testimony, last Thursday, in what has become the longest jury trial in American, if lot world, history, Judge Ehrenfreund admonished the jury not to read this or any other story about the case. And as the proceedings entered their twenty-first month, the judge bid the jury adieu until April summations and closing arguments begin. Then, as has rise in honor not of the judge but of the bleary-eyed jury members who filed out the

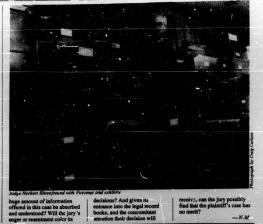
For the last year or so Judge Ehrenfreund has been telling the jury that this case might be the longest ever heard, but he hasn't researched it. However, one of the nation's recognized experts on these matters, sociologist and University of Chicago law professor Hans Zeisel, says that without a

Chicago law professor Hans Zeisel, asys that without a doubt it is the longest jury trial ever to take place anywhere. We have to take place anywhere. On the longest jury trial ever to take place anywhere to the place of the longest place of lo

All the participants knew in the beginning that it would be a long haul. It's an antitrust case in which twenty-three of Fotoma's franchives: are suing the parent corporation for breach of contract. breach of contract, anticompetitive conduct, and overcharging for supplies and services. To simplify an incredibly complex case, the franchisees are essentially claiming that Fotomat is trying individual owners out of business. When the trial started, it was estimated that

It began in the county se was almos nmediately moved across the





Union Takes Aim At Target

The local retail clerks union's attempt to get people to boycot the right new Target stores is reaching its apex this week. Forty-five thousand "Boycott Target" bumperstickers were mailed out to the union's members.

and characteristics and as commercials per day are broadcast on KSDO's AM and FM radio stations, urging listeners to participate in the "invisible monal picket" against the Minneapolis read-corporation's local stores, corporation's local stores, description of the Commercial Worker United Food and Commercial Worker United Food and Commercial Worker United "Food and Commercial Target only little" ("Four FredMatt stating salays yo' only four dollars per hour instead of

FedMart's \$4.85, and has a work force of which eighty-five percent are part-time, working five to twelve hours per week and this not qualifying for health which was not part time. The 3000 former FedMart employees, or FedMart employees, and the percent applied assents. "But only four percent for the applicants were called in for interviews. We speculate when they saw on people's work of the percentage with thirteen years of the percentage o appliances, and he got a letter back saying his 'qualifications don' t meet' their needs. And when they screened the applications, they favored people who were recently laid off or unemployed so they could get federal tax breaks for hiring them."

Not true, argues George Hite, Target's vice president of public and consumer affairs, who is monitoring the effects of the boycott, which is scheduled to apread to Target's nizeteen new Los Angeles stores by mid-April. Most FedMart employees did not meet the government FedMan employees did not meet the government qualifications which enable an employer to claim tax benefits for hiring certain workers. Target did check in with the federal government regarding tax breaks, he claims, but only after, not before, the hiring process had been completed.

"And that's something every employer will for "he action." "And that's something every employer will do," he says, "In fact, most will do it before they hire people." The other charges, Hire says, are similarly groundless. Target has traditionally hired part-timers in its stores all over the country to keep operating costs — and prices — low. Besides, he says, wager paid to cashiers by FodMarr and Target



can't mally be compared because FedMart, unlike Target, had a grocery section ar if bush and to pay wages comparable to those paid by other supermerkets, such as Safeway and Alpha Beta. (Wages paid to employees of discount stores are generally lower than those paid to grocery store employees). And regarding the number of ex-FedMart employees hired by Target employees hired by Target employees hired by Target employees with the paid of the paid of

Visits to two local Target stores - Sports Arens and Kearny Mesa - revealed that most of the clerks are young and many are students who, indeed, can't hold down full-time jobs and even prefer the chance to work part-time. Even when promised somonymity, not a single complainant could be found. Moreover, there was a certain amount of anger evident when the boycot was brought up. "We all knew it was going to be part-time before we were even hired." said one clerk who gave her name only as who gave her name only as

Kris. "This lets us go to school and keep a good job with flexible working hours on the

So far. Hite claims, the boycott has not hurt business, but Target's local district manager, Julius Jones, savs.
"We had a good opening, but anticipated." And while Jones says the main reason for this is the weather, he admits that 'the boycott hasn' elped

-T.K.A

City Lights

Here, Go Buy Yourself A Pr k

As land-use chairman of the San Dieguito Planning Ger projects they have planned for the North County area bounded by Solana Beach and Leucacia to the west and Olivenhain/Del Dios to the east. When the Dios to the east. When the Gevelopers want to build more homes per acre than is allowed by the San Dieguito community plan, Steel discusses ways they can make the project more palstable to his planning group. The developer and community group make compromises: for example, higher density might be approved if the builder agrees to set aside some be approved if the builder agrees to set aside some undeveloped land bordering the project, improve access roads, redesign the landscaping, or dim obtrasive lighting. The planning group will often then agree to recumend that the county board of supervisors approve the project. But last December 3 the last December of the Meister Construction of the Meister Construction Company on the site of Meister's hundred-acre

Cantebria housing project near Encinitas Boulevard and El Camino Real. Meister wants to build ten homes per acre on Cantebria instead of the 2.3 Cantebria instead of the 2.3 homes per acre called for by the San Dieguito community plan. Steel says Encinitas needs more parkland and recreation areas, and says he mentioned the idea of a parkland donation to the Meister representative. parkland donation to the Melister representative, which we carplaining that "as a public relations side, like discussion of the control of the relations of the discussion of the control of the control community a gift that would offset some of the negative impact." of the density increase. While such a gift wouldn't guarantee that the San Dieguite planning group would approve Meister's request for high density. Seel did sell the "it should influence the community."

The two then discussed some The two then discussed some specifies of the possible donation, including the dollar amount of a Meister Company gift (between \$20,000 and \$30,000), and exactly what the money could be used to buy (a soccer field or baseball diamond, or the maintenance of an existing developer-donated park on H Street near the Encinitas

coastline).
The Steel-Meister proposal was still vague on December 29, when Steel told the planning group about his discussions with the developer. There was even talk that nigh of how the Meister Company night just turn over the money directly to the Encinitas-Leucadia Town Council, which

could then decide how it would be spent. But when planning group member Fred Schreiber heard of the Meister contribution, he rose from his chair and heatedly objected to the idea. "I felt it was a damn the idea. "I felt it was a damn bribe," says Schreiber, an Encinitas resident. "It was an offer to bribe a whole community ... to give something and get something in return." Schreiber says other planning group members objected to the simultaneous discussion of the Meister gift and the company's request for

the meeting Schreiber took the Meister representative aside and said he would oppose the and said the would oppose the [density change] for no other resson than the company's offer of a cash contribution. The Meister representative told Schreiber that he had never suggested the contribution but suggested the contribution but had been approached by Steel and was distressed about the meeting. (In a follow-up letter to Schreiber, the Meister representative says he "did not offer, nor has the Meister Company ever felt the

necessity to offer contributions towards anything so insinuated by Mr. Steel." Steel agrees that he initiated discussions with Meister, but insists there was a voluntary give-and-take in the

conversations.)
Schreiber was upset enough to write the district attorney, county grand jury, and supervisors Reger Hedgecock and Paul Eckert, arguing that "the solicitation of funds... as a condition of approval [of a project] . . . seems at the least inappropriate, if not illegal." The D.A. and grand jury did

Will You Cash A Psychic Paycheck?

Publishing is a field notorious for its low wages, and the San Diego offices of Harcourt Brace Jovanovich have been no exception; salaries for lower level editor workers fall in the range of \$12,000 to \$14,000. However

\$12,000 to \$14,000. However, HBJ employees point out that offsettling the low pay have been "psychic benefits": a shoree-than-average work to be the pay the pay

more than two weeks ago in response to a newly revised employee handbook which

surprisingly listed hours of 8:00 a.m. to 4:30 p.m. (instead

of 8:00 to 4:00). It was only last Wednesday, however, that supervisors within the San Diego divisions confirmed

several changes, among them the fact that employees would be required to work the extra

two and a half hours per week

and a requirement that new

two-week vacation.)

with no increase in pay. (Other

employees work five years, instead of one, before receiving

nothing but Supervisor Eckert agreed with Schreiber, and two weeks ago he convinced the supervisors to pass an ordinance making such cash

county code. Steel didn't attend the board of supervisor's meeting to argue against the prohibition, but he still believes that developer donations are
"completely moral, ethical,
and valuable" and should be
"encouraged, not
discouraged."

Chopper May Be Axed

and the company's req

In nich-March, when Cheman', 39 helicopter pitot followers and the station on Keary Mess, clipping the root against the station on Kearny Mess, clipping the root against the barn and causing \$26,000 in damage, news executives told him not to fret about losing his job over the incident. After all, it was the first serious mistake half years with Channel 39, and besides, he was one of the most well-liked and respectical people at the station. So it shocked newsoom staffers and Pettec himself when last Wednesday he was fired and handed two weeks' pay and told to leave. The reason: "Failure to exercise proper care and judgment in the

operation of the belicopter."
"We're all just blown away
by this," remarked one
anchorman. "Chins around here dropped to our knees. You going-away party was held last Friday night at news stalwart Cuthy Clark's home on Point Loma. There was speculation

that Pettee's firing was the convenient excuse the station needed to rid itself of the

expensive helicopter astrogether.
Assistant general manager Bill Peteron, who had users in his eyes when he gave Pettee the bad news, any the station at the whole helicopter operation, with an eye toward junking it. Channel 39's news, a consistent third in the "retings behind Channel 3 and 10, recently began retrenching by centring its 4:30 (KCNN) and 6'30 news segment. Store of the station of the composition, owns seven stations, three of which once had helicopters. Channel 39 is the last.

The Finger

The district attorney has a suspect in the February 10 murder of San Diego policeman Kirk Johnson in San Clemente Canyon. The city treasurer, meanwhile, is sitting on a \$50,000 "Kirk Leland on a \$30,000 "Kirk Leland Johnson Reward Fund." But though the trial — and possib conviction — of suspect Charles Tyberg is several months away, police chief Bill Kolender last week told the press that he had decided to liquidate the reward fund and return the money to ontributors.

Kolender told reporters that

because the still unnamed informant, who confessed to his father, was a friend — and perhaps even an accomplice perhaps even an accomplice— of suspect Tyberg, the reward would be voided. But last that aftermoon Kolender got a call from city manager Ray Blair, who had seen the Channel & news segment in which Kolender announced the return of the unpaid reward monies. Blair, who is Kolender's boss, politely reminded Kolender's that be, Blair, administers the manager suthorized the payment "with the advice and on the recommendation of the socioc chief." Blair called on the recommendation of the commendation of t problem (of whether to award the money Luntil I have to

- Paul Krueger Neal Matthews, Jeannette DeWyze, and Thomas K. Arnold

APRIL 7, 1983 3



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MAILING ADDRESS

All advertising published in the Reader is subject to current rate and. The Reader reserves the right not to accept an advertiser's order. Only publication of an advertisement shall constitute final acceptance of the advertiser's order.

insurance and language



Nice People Got No Reason To Drink

It's not possible for a "nice person" to get arrested for drunk driving. Nice people don't drive when they drink ("DWI," March 3D.

when they usual,
31).
My tax dollars are well spent
putting people like Krista
Schaguan's friend in jail for a
weekend.
Dean Smith
Ocean Beach

Looked At The Issue

I am writing to express my feelings regarding your KPRI advertisement on page twenty-four of today's issue (March 31). I find it extremely offensive, sexist, and degrading and am very surprised that the Reader would agree to run an ad which is so demeaning to your women readers. I am a die-hard advocate of free speech and a free press, but your runn of this ad makes the Reader a

I am very disappointed in your action. Please stop and think before you accept advertising of this caliber. Janice D. Reiter San Diego

A Name, A Style, A Monkey

John Theobald — who, with a name like that, a prose style like that, and punctuation like that, obviously does smoke a pipe—

31 "Letters" section: "Monkey See" was monkey doo. G. Solov San Diego

Burk's Law Fulberto Rodriguez ("Letters." March 24) is full of his own bigoted hot air. The term 'redneck' is just as biased as "nigger" or "greaser." All three slanders are uttered with the same hateful tone by the ilk of Mr.

hateful tone by the like of Mr.
Rodriguer. I am sur he considers
himself a member of a maligned
minority. His choice of words in
doing nothing for his cause.

I do the control of the control of the
surpers of the
sur

Memories

CHINESE

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All pains, apoplexy, arthritis, common co flu, drinking, headaches, impotence, rheumatism, smoking, stiff neck, weight

Of Depression
This is a fa letter.
My brother mailed to me a copy
of the March 17 issue of the
Reader. In that issue Amy Chu
wrote a long, well-researched, and
wrypathetic article about A.W.
Coggeshali ("Can You Spot the
Millionaire in this Picture?"). My

brother knew I would be interested because in 1932 I practically lived at the rowing club. I had just graduated from Caltech but in graduated from Caltech but in common with intexty-three out of my ninety-five fellow classmates I had no job and no prospects of one. My giffriend and I had parted and the club provided my main interest in life. It was only natural that I soon knew most of the arbitests (even though they may not have known me except as a

etters

familiar face). Everything that Chu described about the rowing club in the article agrees exactly with my memories. She did a wonderful job of research, and found some men who have some excellent memories to tell her about the early days.

memores to sein set about now when, days.

It would have been very easy for Chu to be rather disparaging toward Coggy because of his Sparatus Hiershy. I had only some of his properties, and so on. I'm glad that the maintained a very nice perspective throughout the whole piece. Would guess that she has considerable empathy for people who went through the Depression. It marked all of us in one way or another.

Possibilities

Other Alternative
People's Alternative
Radio/Priends of KPFK thanks
Paul Krueger for his "Ciry
Lights" article of March 17 on our

Alternative Radio/Friends of KPFK to realize this goal. Also, there has been no decision at this time to raise \$10,000 for a translator to pick up Los Angeles's KPFK—90.7 FM, it is one of several possibilities that People's Alternative Radio is considering.

the opportunity to keep abreast.

Ellen B. Holzman

Imperial Beach

We thank you again for your interest in progressive radio programming. That will enhance the ability of people from different cultures to communicate with each other in a positive, constructive manner. Mr. Krueger's article respected withinful community.

generated additional community support for this project and we hope that as our plans advance, the Reader's readers will be afforded

That's A Lot Of Popcorn

Your paper is superb, wonderful, and dynamic! Congranulations. Your articles and condending and dynamic least of the condending and dynamic least of the condending the condending the condending to provide the condending t

movie critic! There is absolutely what is going on on the screen!
Please forgive my bluntness. I do enjoy so much your paper page after page, but my stomach turns upside-down when I come to "his pages." He is ill-opinionated and not even up-to-date on his ridiculous comments. A film has too many facets that may be arristically evaluated. A narrow-

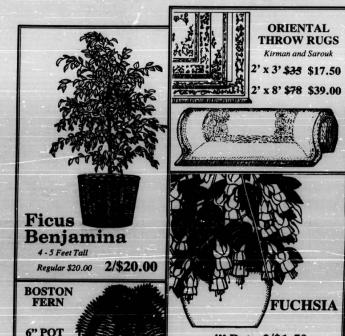
like your superior paper a great deal, I would not give a hoop to write to you about it. But I do fe that "Current "ovies" should be

by the poor treats gives to the films C. Ralph Campo San Diego

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Iso bridesmaid

and mother-of-

Straight from the Hip

Dear Matthew Alice:

Sometimes there is pizza left over, which I wrap in aluminum foil and put in the freezer. However, when I try to thaw it out, freezer. However, when Iry to Inhaw I out, in new comes our right. I ryng various schemes, it turns out that the filling is still cold, or the crust is hurned, or the crust is songs;—never just right. I think all of as songs;—never just right. I think all of as songs;—never just right. I think all of as songs;—never just right. I think all of the come out right. I know that purists would say that the answer is obvious -always east the entire pizza and never have any left way that the answer is obvious -always east the entire pizza and never have any left over But it is always nice to have an extra piece around for that hunch or snack—provided that there is a way to get thack to Bill Bandesucc of its former condition.
Bill Bandesucc of its former condition.

El Cajon
Nothing is too trivial for Matthew Alice.
Not even pizza. But the all-encompassing
mind of Matthew Alice had no solution for this problem — as many of my own meals of soggy leftover pizza attest to — so I asked a really superior intelligence, borothy Wheeler, home economist for the University of California Extension. First University of California Extension. First you must consider that pizz is a curious admixture of the moist and the dry — the topping and the crust will combine, if left to their ways, into a decidedly unhappy medium, the familiar sodden lump of tomato-infused dough. So the pizza is baked at a high temperature, which keeps everything in its place; the crust bakes through and the topping doesn't invade places it is not meant. O Commercial frozen pizzas probably have some into of a starch mixture between crust and topping carp process. For enheat fefore priza, you should follow the same principle': high heat. Turn the oven to 450 degrees and bake the unthawed remnants until heated



Dear Matthew Alice:
What ever happened to sonic booms?
What was a hid growing up in San Francisco, we used to hear them, not regularly, but at least sometimes. I can't remember the last time I heard one, and userly jets are flying faster now than they were in 1902. And with Miraman Naval Air Station and Coronado so close, shouldn't there be more of them intered of fewer?
A concerned buly boomer?
Note that the common cold and the hope that the Chargers will finally

Diego's windows rattle and shake. In such instances a temperature inversion layer in the atmosphere may have permitted the the atmosphere may have permitted the energy waves from a supersonic source to travel much farther than usual. The warm layer of air in effect bends the sound back

layer of air in effect bends the sound back toward earth, preventing the normal disabilities and the board of air in effect bends the sound back toward earth, preventing the normal disabilities and the board in the first of the source. And though the military has sophisticated systems which measure air temperature and pressure in an effort of the source of the sou

commercial, than in the first decades fol-lowing Captain Charles Yanger's pioneer-ing brom in 1947, we have far fewer. The reason is, and doubt, the imposition by the Navy in the early 1970s of a thirty-mile restricted zone of the coasi-nental U.S., within which its pilots are prohibited from flying faster than the speed of sound. (There are also designated areas over the mainland where such flights are allowed — mostly over desert areas such as in Imperial County — but such areas are sparrely inhabited.) Most of the military's supersion cliftights now occur at least fifty miles offshore, so under normal conditions only fishermen and seabirds







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By William L. Spencer

xactly one year has passed since Harper sat up at the bar and ordered a vodta on the rocks with a beer those. John Perkins of years as the day bartender at Alfonson and the rocks with a beer to a restaurant on Prospect Street in La Jolia. He remembers Harper as being about fifty years old, wearing casual but nice sports clothes. Of medium height and on the heavy side, Harper wore a thin mustache and sometimes up ut on gray hommin glasses. His face was square and jowly, his brown hair was graying at the temples. He was actually sixty-one but looked younger, and be was vain about his age, often passing for fifty-five. If you had been asked to name his occupation, you would have guessed him to be a banker.

anker.
When Perkins was free, Harper beckoned him over. Harper held out a yellow pad of paper, the topmost sheet of which was headed *Memorandum*. Below the heading, the hand-written memo read: To: Mr. William Miller, Sales

Manager. Subject: Dinner, P.R. Number of persons: 25

Time: 7 p.m.
Date: April 14, 1982 Not to exceed \$20 per person including

Not to exceed \$20 per prson including tax and tip. Ladles will join the party after dinner for no-host cocktails. C.O.D. Check parking.
At the bottom of the memo, also printed in ballpoint pen, was the word Approved. It was followed with some scribbled initials.

Harper explained to Perkins how his (unnamed) company had authorized him to set up a dinner party. When he came to the part about twenty dollars per person, Harper patiently explained that last year the company didn't spend

the full amount for each individual, so they had to turn some of the money back in after the dinner. As a result, the budget was reduced for this year's dinner. "I want to be sure that we spend all of the twenty dollars per person," Harper said. "Can you do that?" Perkins had to smile at such a request, a customer asking to spend more money than he needed to. "How about champagne?" "Harper suggested. "Could we make up any difference on the twenty dollars per head with champagne?"

"Sure," Perkins said, "we can do that." Perkins booked the reservation and Harper ordered mother drink and saked Perkins and a fellow sitting nearby if he could buy them a round. He was congenial, alking with the other people at the bar, making acquaintances. When it came time to pay, Harper told Perkins he was a little how of cash and he wasn't going to have the control of the bank before closing time. Would Perkins mind takclosing time. Would Perkins mind tak-ing a check for, say, thirty dollars? The check was drawn on the Beak of Coronado. Perkins accepted the check without asking for any identification. After all, he knew who Harper was,

A couple of hours later Harper was back, this time to discuss the details with Alfonso Fierro, the restaurant's owner. Alfonso sat down across a table from Harper and opened his reserva-tion book. Harper handed him the memo on the yellow pad. As Alfonso copied the information. Harper sipped his drink and talked about the twenty dollars per person and the champagne. Then Harper added that the memo said twenty-five people, but there would probably be more than that, perhaps thirty or even thirty-five. Harper would keep him informed. Alfon was doing the arithmetic in his head. Every time Harper added five people to the party, the tab went up by one

hundred dollars. It would be a nice piece of business, especially for a Wednesday night. Harper scanned the menu judi-ciously. He said that most of the busi-nessmen in his party would want either Steak de la Casa Alfonso or the Pollo Sasonado, the two most expensive en-trées. That and the champagne and ap-petizers — what would be available for

petuzers—what would be available to appetuzers?
When they were finished, Happer had only one more thing to ask of Alfonso: the bank had closed before Happer had had a chance to get there, would Alfonso mind cashing a small check, say fifty dollars? Happer took out a check for fifty dollars? Harper took out a check for fifty dollars? already made out and slid it across the table to Alfonso.

Alfonso still had his reservation

book open. At the same time he saw the check he remembered that he had not written down a phone number for this Mr. Miller. He took the check and copied down the phone number that was under the Coronado address on the check. "No, no," Harper said, taking the pen out of his hand, "that's not the right number. You won't be able to reach me at home. I'm going to be traveling between the San Diego office and the San Francisco office. Here, let me give you the number." Harper scratched over the phone number that had belonged to the real William Miller when he had lived in Coronado going over it again and again, making sure it was completely obliterated. Harper wrote down what he said was his San Diego office number. A week later when Alfonso called it, he reached the Bank of Coronado. He assumed the customer had gotten the two numbers confused.

The real William Miller was a carpenter who lived in Chula Vista and who did repair and remodeling jobs out of the back of his van. Miller's in

THE INSIDE STORY

THE SAN DIEGO
BUSINESS JOURNAL'S
biggest challenge is to make
people stop talking about how
good it war. Business Journal
readens say the wenty-fourpage weekly tabloid was full of
local features and briefs—
well organized and easy to
read. They say if filled a hole in
local business reporting left by
the Daily Transacript, with its
emphasis on downstown, and
Angelest Times 's grab-bag of
business, financial, and
consumer news, Journalism
pros liked the Business
Journal: two years in a row THE SAN DIEGO

consisters news. countains prote liked the Business we staff writer Bill Ritter won Press Club firm-place awerds, including a "best financial reporting" plaque for his report on the collapse of local American Federa Financial.

But the Business Journal's Denies Carshel, now admits the 's getting two complaints for every complaints the 's getting two complaints of revery complainess. Not enough local news, say critics such as Peter Devis, persident of the Basic of Commerce. "What do I care about or or bankrupcies in Sas Francisco" grouses Davis. But that 's the sort of statewide advertising and editorial jumble that Davis and other readers are now getting from

Jumble that Davis and other readers are now getting from the once pleasantly provincial Business Journal.

The revamping was ordered February 25 when a squad of acceutives from the Business Journal of the Cordovan Publications, came to San Diego and told Carabet that the tabloid she helped start two and a half years ago would no longer be strictly local. Starting Mr-ch 14, Carabet would assemble eight pages of San Diego news for delivery where it would be combined when the table to combined with stories generated by the

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ROCKY

MOUNTAIN

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Los Angeles and San Francisco Business Journal staffs and

LOS Angeres and oan Francasco Business Journal staffs and printed in a single, statewide tabloid that also shares activated to the stabloid that also shares are stabloid to the stabloid that also shares are stabloid to the stabloid that the stabloid that also shares are stabloid that the stabloid that shares are stabloid that shares are stabloid that the stabloid that also shares are shares are stabloid that also shares are shares are



Denies Carebet and 1817
Business Journal's unleapable hurdles. 'San Diego isn't a Seattle, where you've got a Society, where you've got a Society and servery on the seat of t

year, according to Bander.)
Carshet, who last year
turned down as job a filancial
editor of the Tribune and who
has a standing offer to return to
the Union, doesn't dispute
Bander's post-mortem. She
claims, though, that the 'new'
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to like the claims and
to to to current readership and
to to to current readership and
to be to the
fifty-percent mark. As for the
subscribers who complain
about the statewide coverage,
Carabet says, "We be gotts
train them how to read (the
puper) again." "Bu Union
to
optimistic. "It's just a
desperation move," he says of
the three-city sanger. "The
end is already here."

Tomorrow marks the

Tomorrow marks the eleventh meeting of the eleventh meeting of the "Mayor's Downstown Task Perce." Disregard any news reports about the season. The Mayor, Pete Wilson, has left town; the Task Force might just as well have left with him. It's fifteen months behind schedule on its big task—a recommendation on how, where, and where a convertion center should be convertion center should be

built.

Bverybody's got an excuse
for why nothing is happened.
Superbuilder Dong
Manchester, who wants the
convention center on this Newy
Field property, gripes that task
force chairman, John Davies is
delaying. Davies pleads that
city planner Mittle Stepner is
slow with his staff reports.
Stepner says Port District chief
Don Ney is three months late
with his report on how a Newy
Field convention onsite could
be partially financed by the
Port's 565 million budget
surplus.

Port's \$65 million budget surplus.
When Manchester, Davies, suppose and Nay all know but won't directly sell the press (or what the press is known and when the press is known and force meetings are a charget. No nepolisation will be started until later this year, after a new mayor has had a chance to settle in a city hall. And there's an excellent chance that for which Marines O'Connor might well retain claims or will be supposed by, one of those work by which may be provided the o'Connor campaign—Roger Hedgeoock would justify

ACROSS THE WATER

(continued from page 1) displays. Here the rich and powerful disprays. Here the rich and powerful wear dungarees as often as they wear dinner jackets. People smile at each other often and sincerely.

But all is not carefree here. Off to

one side of the main building, behind the Junior Clubhouse, Dennis Conner the Junier Clubhouse, Dennis Conner is preparing to race a sailboat. Conner, you may know, is a San Diego native, a San Diego State grad, a guy so hooked on sailing that he devotes virtually all his time to it, at the expense of the little drapery business he runs near the Sports Arens. The next time I hear some ex-New Yorker talking about how life in San Diego makes everyone lazy and unambitious, i'll

think of Conner and of what he's doing members of the New York Yacht Club, to win the America's Cup for the second time in a row.

Comer is a brought to this corner of the yacht cibb a work regimen in which he hours are integrand less relenting the hours are integrand less relenting the hours are integrand less relenting to the hours are integrand to have a constitution of the hours are the hours of the ho Conner has brought to this corner of

were swarming all over the San Diego club for the commissioning, which took place on a Sunday morning about two months ago. It was a warrn, sunny day, a break in a week-long storm. Down at the docks at least a dozen yachts were decked out with flags of various colors and each time the wind various colors and each time the wind gusted, flag noise . . . flock, flock, flock, flock, flock, flock os like the sound of brds taking off. One of the crafts thus featoned was the Liberry, the boat of honor, and one belonging to a class of honor, and one belonging to a class of which are built for just one race: the America's Cup. So any twelve-metre christening is a rare and clegant occasion.

Indeed, on this Jay the blue jeans were few and far between. This was a day for designer dresses, high heels, and make-up, for dark blue blazers and

club insignias. At the climactic mo-ment when the aged mother of one of the biggest financial contributors to Conner's campaign smashed the champagne bottle against the twelve-meter's hull, sirens wailed; a fireboat in the nearby channel un-leashed a glittering hundred-foot spray of water. Within moments, jacketed waiters were serving rum drinks and waters were serving rum drinks and champagne as the jazzy opening strains of "New York. New York": is-sued from a band playing under a huge white tent. The music was sweetly ronic; the tact significance of having this christening here was a subtle acknowledgment of the end of tradi-tional New York dominance of the

America's Cup.

A significant historical fact explains, in part, how the New York Yacht Club came to play such an over-whelming role in the most important

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ACROSS THE WATER

yacht race in the world. The event was first held in 1851 when an Englishman invited America to compete in a race around the Isle of Wight. This country did, and won the gaudy silver prize which eventually became known as the America's Cup. In 1857 the cup was placed in the keeping of the New York Yacht Club, which has sponsored the twenty-four different races held over the years since then as various foreign countries have tried to wrest the cun to their shores.
To date, the foreigners have always

lost, one of the few things that have remained constant over the 132-year racing history. The two world wars and other disruptions made the scheduling of the races sporadic, although recently they've been held every three years. (This year the trials start in June and run through August, with the Cup race itself set to begin September 13.) The early races pitted boats of various sizes and weights (up to 300 tons) against one another, but by 1958 the race organizers had limited the event to the relatively inexpensive twelvemeters, with one challenger and one defender to be selected from however many hopefuls wanted those roles. That attempt to minimize the costs and time involved in mounting a Cup defense was still working reasonably well in 1974, according to Jack

Today Sutphen, who retired in 1979 from a thirty-year career as a New York sailmaker, is the number-two man on Conner's racing team. In the summer of 1974, however, Sutphen was taking a break from his sailmaking to work as the tactician on a new twelve-meter named Courageous racing tactician determines, while on board a competing boat, the most effi-cient course the skipper should follow between marker buoys.) Sutphen recalls that Courageous wasn't even launched until the end of April, allowing for only about six weeks of practice before the mid-June start of the racing trials in Newport, Rhode Island, "And we didn't even practice against another boat," Sutphen says, "Our crew just sailed around in circles

Coincidentally, that month Dennis Conner also took a place on a twelvesailing career. The son of a financially pinched Convair employee, Conner had grown up in a modest home about a block away from the yacht club in Point Loma. Conner lacked the money to buy his own boat until he was twenty-seven years old, but then he almost immediately began to win vari-ous national sailing honors. At some of these he had caught the attention of Ted Turner, the blustery Atlanta resident who by 1974 had been selected to skipper a new, radically designed twelve-meter named Mariner. Tumer

invited Conner to join him as a crew member. By May of that year, Conner thus found himself paying his own way to fly back East several times for

weekend practice sessions.

The subsequent racing trails turned into an almost comic game of musical chairs. Eventually, Conner displayed such talent that the manager of
Mariner replaced Ted Turner with Conner as skipper. But Mariner was slow, agonizingly slow, and Conner only commanded her helm for six races before the New York Yacht Club's committee climinated Marines from the competition. Although his boat had lost, Conner had sailed so well that the management of the com-peting Courageous then invited Conner to join its team (which also had seen its share of personnel changes) Ultimately, Courageous sailed to vic-tory that September (with Conner commanding the boat at the starts, and Massachusetts sailmaker Ted Hood in charge during the rest of the race) against an Australian challenger. Be fore that final victory, however, everyone in Newport had taken note of the performance of yet another San Diegan, a boatbuilder named Gerald

That same summer Driscoll com-

manded Intrepid, a venerable, seven-year-old, wood-hulled twelve-meter which had twice before won the Amerwhich had twice before won the America's Cup (in 1967 and 1970). By 1974,
however, technology seemed to have
passed by the Intrepld; Mariner and
Courageous both were made of the
much lighter aluminum, and thus
should have been much faster.
But Driscoll had done the unprec-

edented. Instead of waiting for the end of the Rhode Island winter, Driscoll in San Diego for a January-to-April practice session. And when the races started that summer, the benefit of the extra preparation seemed dramatically t: Driscoll and his crew not only beat Mariner handily, but also came a whisker away from winning the defen-der's title instead of the sleek

It was a lesson that wasn't lost upon anyone at Newport that summer, al-though when I asked Conner recently if Driscoll's example inspired him to undertake the Herculean efforts which Conner subsequently has invested in America's Cup preparations, Conner denied that. He said he'd already learned in other areas of his life that "hard work and preparation work bet-A tall, pear-shaped man with a bovishly high-pitched voice, Conner tends to answer reporters' questions with just such unadorned generalities - when he answers them at all. I felt lucky to get ten minutes' attention from him one morning at the yacht club. Talking to the press is "not very productive." he states unemotion ally, revealing only the faintest repugnance for wasted time and energy. He gives the impression of a man just barely holding his impatience in

He revealed more of his thoughts in a 1978 book he wrote on sailing, No Excuse to Lose, published by Norton. In it he confesses to a childhood in-feriority complex. In addition to his family's lack of money, he wrote, "I was not especially good looking and I never really excelled at anything. Although I won a few high school letters in track, cross-country, and basketball, I was certainly not the star of the show." But sailboat racing was different; Conner's touch at the helm was gifted, and he was undeterred by the lack of his own boat. He hung around the yacht club "the way some kids hang around a pool hall," snapping up every possible chance to crew for other cople: eventually he even acted as the tactician and skipper on boats whose owners enjoyed the tang of racing but lacked the talent to organize their own efforts. For years, Conner angled for an invitation to crew for a San Diego yachtsman named Ash Bown, one of the very best local racers. Conner wrote, "I would run down to the float and help with [Bown's boat's] docking lines and was a pest around the boat all the time." Finally, when Conner was twenty-one Bown invited him to crew on the 1964 San Diego-to-Acapulco race, an event Conner says marked "the beginning of the big time in ocean

makin Burnham was along on that race. Today Burnham is president of John Burnham and Co., the local mortgage banking firm. He also has been active in Republican politics and civic affairs, but Burnham probably is best distinguished by his sailboat rac-ing prowess. Fifteen years Conner's senior, Burnham guesses he first met Conner when Conner was seven or eight years old. But that Acapuico race sticks out in Burnham's memory "The rest of the crew members and I nicknamed him the Sak, which stood for Smart-Assed Kid. He [Conner] was just so eager, and such a smart-ass. He was always running around the boat trying to adjust something, asking

Conner in turn formed a lasting impression of Burnham — namely, that Burnham possessed more natural sailing talent than anyone in town, includ-ing Conner. But Conner soon gained an important insight to supplement that knowledge. While drifting through San Diego State, Conner met a carpet store owner named Alan Raffee who sailed the same kind of boat (a nineteen-foot Lightning) on which Conner was crewing at the time. When the two got acquainted. Raffee offered Conner \$300 a month to help out in his carpet store. The two men eventually became business partners (until 1974 when Conner sold his interest to devote himself to the America's Cup effort). They also became sailing partners, an alliance which gave Con ner a new perspective on racing

In No Excuse to Lose. Conner describes evenings spent using a micro-scope to examine Raffee's boat's botom for pinprick holes which might require filling. "Today we know that wouldn't make any difference, but in those days we didn't know what made a boat go through the water, and Alan wasn't going to leave anything to chance. Whatever it took to make us go the slightest bit faster — we had it. The best sails, the best hardware. If we had to carry a three-and-a-half-pound anchor and our anchor weighed three pounds nine ounces, Alan would take out a file and file off an ounce of galvanizing." From both Raffee and one

other similar Lightning racer, Conner claims he learned "how important it is not only to work hard at something but to work hard at it all the time . . . I had thought all along that you could win simply by being a better sailor, but these guys did not have youth or talent or coordination, and they didn't have a lot of friends who sailed. Yet they tried hard and did well."

Malin Burnham points out that sailboat racing is like track and field; it les so many different types of events that it's hard to say that any on person is the best in the world. Moreover, in the 1960s it was impossible to tell how good Conner was benot until 1970, when he finally scraped up \$1700 to buy a half share in a thirty-three-foot racing boat. Equipped with it and a series of successors, Conner in the early Seventies unleashed his raging competitiveness, native talent, and mulish capacity for hard work upon a dazzling range of maritime challenges: he won the world championships with Stars (a two-man, twenty-three-foot boat) in 1971 and 1977, and he twice won the Congressional Cup, one of the most prestigious racing series in North America. He took a bronze medal in the 1976 Olympics in the twenty-two-foot Tempes class. At the other end of the yachtracing spectrum, he four times won the top-rated Southern Ocean Racing Circuit, a series of ocean-racing events in which the boats make their way from Boca Raton, Florida to Nassau, Bahamas. The string of triumphs ex-plains how some people today argue emphatically that Conner is the best. Throughout all those other triumphs, however, he had his mind fixed on the In fact, Conner had agreed to sail on

In fact, Conner had agreed to sail on Tumer's crew in 1974 as a coldly cal-culated maneuver to win a seat as an America's Cup skipper in a subsequent race. "By being a good number-two man, you can persuade the wealthy people who come back year after year land] finance these one-and-shalf-miltion-dollar yachts that you are a good, safe bet as skipper." Conner wrote. But somehow the ploy failed in 1977. Conner was asked to sail the older Intrepial, but then the financing to support that boat fell apart and In-trepial never made it back iv. Newport. Another San Diegan, sailmaker Low-ell North, was invited to the helm of a welve-meter that year, a brand-new twelve-meter that year, a brand-new boat named Enterprise built by a New York-based group. Ironically, North's performance failed to please the Enterprise's backers, who wound up re-placing North with Malin Burnham and inviting Conner to join the team as tacitician (under Burnham) late in the summer. Conner apparently sniffed a losing situation, however, and turned down the offer, nursing the hope that a better shot at the cup would mat

He didn't have to wait long. Although Burnham and the Enterprise lost in 1977 to Ted Turner (who sailed Courageous to victory over Alan Bond's Australia), the racing syndi cate that had built Enterprise wanted to try again in 1980. (This particular racing syndicate is in the form of a tax-exempt foundation run by the maritime college of New York State's university system. Thus the college and not any one individual, owned Enterprise and owns the other t velvemeters the foundation has built since Enterprise.) For its second try, the foundation once again reached 3000 miles across the country for a skipper, tapping Conner this time. It didn't





have to exert any pressure.

onner says it was in July of 1978 — two full years ahead of time — that he began devoting a significant amount of time to

preparing for his Cup bid. From the outset, he wanted the foundation to build a second boat, because a second

boat would give Enterprise something to practice against and also might prove faster. To build a second boat, of

course, meant raising more money (since twelve-meters cost about \$400,000 for the hulls alone; one

single mainsail can cost \$15,000, a fully rigged mast, \$50,009). Conner

apparently quickly adapted his organi-zational talents to aiding the nation-wide fundraising effort. He also turned

his thoughts to a crew. He knew he

would need at least twenty-one people

besides himself to sail the two

twelve-meters, and he wanted to prac-

tice with them full time for a year and a

half before the Cup races, during

which time no one — including Con-ner — would be paid anything. (Fur

thermore, even victory would bring no financial rewards. In fact, a successful

defender doesn't even take possession

of the cun itself, which remains in the

foreign challenger should ever win the

series, the cup will move to that win-

ner's country.) Conner is a man who

once expressed surprise at the number of sailboat racers who select their

crews not for their sailing talents but for their companionship. In contrast,

Conner went about the task of assem-

bling his team with the meticulousness

of a corporate recruiter. At the New

York maritime college he required that interested cadets submit detailed res-

umes to him. At the same time, he

New York Yacht Club; however, if a

approached complete strangers whose sailing ability he had noted in various waters: one man recalls that Conner nted him with a fifty-page appli-

presented nim win a Inty-page appli-cation packet.

By the end of April, 1979, Conner gathered with a small corps of helpers in Newport, Rhode Island to prepare for the launching of the second boat, to be called Freedom. niserable," Jack Sutphen recalls.
"We didn't have a tender [to tow the of the harbor]. We digust sail off the dock." The group continued sailing on the East Coast until the fall, whereupon Conner loaded the boats on trailers, towed them across country. nstalled the East Coast crew mem in homes of various San Diego Yacht Club members, and continued to sail six hours a day, seven days a week Sutphen says despite all Conner's care, sometimes the preparations took a more spontaneous turn. "A lot of times we wouldn't have enough people times we wouldn't have enough people to sail, so we'd go down to the Chart House restaurant [on Shelter Island Drivel and get five or six of the wait ers. One of them wound up coming back with us to Newport that

By the time the whole team once again crossed the country, headed for the actual Cup trials, Sutphen figures Conner had worked with eighty to ninety different crew members. To-gether they'd logged almost 1000 hours of practice time on the water and had worked with almost a hundred different sails. In all, Conner spent about

\$2.2 million. But how it paid off! Against challenger Russell Long of New York. Conner lost only three races out of twenty-nine. Against Ted Turner, the



man who had invited Conner to America's Cup racing six years earlier, the San Diegan's team was nearly invincible. Faced with this onslaught, Tumer singed one quotable bars their another in Conner's direction. "My men have to work for a living," Tumer snapped to Time. Conner had robbed the fun from yacht racing, Tumer carped. Today Conner retorts, "I wanted to say, Sure, Edd. I'm taking fun out. It's no fun to lose eighteen out of nine-teen races." But instead, Conner kept his mouth shut at the time, another calculated ploy. He figured man who had invited Conner to Amer

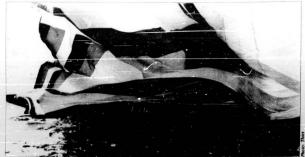
kept his mouth shut at the time, another calculated ploy. He figured saying anything would only make him look worse, given Turner's status as a media darling. "He [Turner] was the defending champion. He knew all the press from 1977. Besides, if i had re-sponded to him I would have been meeting him on his own battleground.

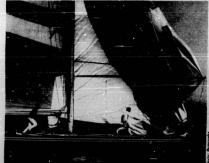
Turner makes his living with words.

He goes on the Mike Douglas show and makes Mike look ridiculous." Newsweek described Conner, on the other hand, as "a world-class Captain Bligh"; Time called him "a man of few, dull, carefully chosen words."

Sports Illustrated speculated that if anyone beat him two or three races straight, Conner "might come apart."

But that summer of 1980 no one beat Conner two races in a row. The actual contest for the cup against Alan Bond's Australia was a little more ex-citing than Conner's quest for the right to represent America — but not much. In the best-of-seven series against the Australians, Conner won the first race but in the second race the winds dropped to a whisper, a blessing for the Australians, whose boat performed magnificently in light airs. By the end







ACROSS THE WATER

(continued from page 11)
of that contest, the Australians crossed of that contest, the Australians crossed the finish line six boat lengths ahead of the American team. It marked the first occasion since 1962 that an America's Cup series had been tied (one to one, in this case), and Conner requested a day off, hoping that the breezes would stiffen. They did, and in the last two races in the series, Freedom beat Australia
by more than three minutes each time
— the worst losses in the Australian boat's history.

Amid the euphoric victory celebra-tions, Conner sidestepped the question tions. Conner sidestepped the question of whether he would try to defend the cup again in 1983. Later, however, he admitted that before the 1980 Cup admitted that before the 1980 Cup neces were even concluded, he syndicate management began talking about repeating the effort. It didn't take long for Conner to amounce a grandlose plan: he wanted the syndicate to spid the Enterprise and build two new twelve-meters, one of which he hoped would be faster than the Freedom. This time Conner would get an even carlier jump on crew drill by working with several of his America's Cup learnmants in a series of occar races with several of his America's Cup teammates in a series of ocean races during the summer of 1981. Work on the two new yachts began in the fall of 1981 on the East Coast. Christened the Spirit of America and Magic, both were launched on April 17 last year. Once again Conner began practicing in Newport, Rhode Island (with Freedom and the two new twelve-meters) more than a year before the competition. By early tall of last year, Conner had determined that neither of the new boats had accomplished its goals; Freedom still was faster than both. Unruffled, Conner then persuaded the New York racing syndicate to sell Magic and build yet another new twelve-meter Con just begun when Camp San Diego

opened once again last October.

The crew members say they can't believe how much nare organized ... even bureaucratic ... the San Diego training program is this time, compared to the 1980 effort. This time the "Freedom campaign" has a real office in back of the utilitarian lunion Clubhouse at the San Diego Yacht Club. This time a husband-wife team receives a salary from the syndicate in return for running that office and cooking dinner for the crew members five nights a week. About fifteen families from the yacht club once again have guests for the six-month training period here, but beyond that the scope olunteers both from within the club

and the larger San Diego community has expanded. There's a team of about twenty-five women who divide up the task of making the fifty or sixty sandwiches required by the boats each day. Foodmaker Corporation is storing the lunch meat donated by a Texas yacht racing fan; the Jack Lambert Sports Center on Midway has donated free passes to all of the crew members. he list goes on.
The crew members' day usually be-

gins at that gym, at 5:30 or 6:00 in the morning. There they lift weights or play racquetball four days a week. Tuesdays and Saturdays they run a three-mile course from the yacht club around Shelter Island. Attendance is mandatory, and it's prominently noted on a neatly lettered sign-in sheet in the campaign office. By 7:30, the group reassembles at the yacht club for breakfast, then disperses to various

Some head down the dock to rig the boats for the day's sailing; others gravitate to the forty-five-foot trailer donated to the campaign by an Okla-homa City businessman. The trailer has been converted into a full-dress wo:kshop where the crew can custom-make almost all of the equipment used on the twelve-meters. "
just gives us one more advantage, one crew member explains. "If some-thing breaks during a race, it makes it easier to fix it if we made it in the first place." And things on these bo hreak constantly. One stormy day when I rode along on Freedom, a de-vice that helps tug down on the bottom edge of the mainsail suddenly burst from its fitting and hit the deck with a crash. its fitting and in the deck win a crasin.

Crew members shrugged: one more
post-sailing repair job. Another day an
alert crew member looked up and happened to notice a growing crack in the
boom (the metal section that runs back zontally from the mast). By the

normany from the mass). By the next morning it was fixed.

To minimize the number and severity of such breakdowns, Conner has devised a maintenance schedule worthy of someone who once spent his evenings looking for pinpricks in his buddy's boat hull. Consider the winches. Each of the twelve-meters is winches. Each of the twelve-meters is outflitted with ten of the mechanical drums used to tighten the various ropes and wires on board. "If one of them was to break, someone could lose a finger," comments Tod Raynor, the young man who's in charge of all the winches on Freedom, As he talks, winch parts are spread out on a table before him. Raynor is patiently cleaning and applying grease to each one, some forty or fifty parts in all. It's a routine that he follows with each winch at least once every week.

You can tell what Raynor's crew position is just by looking at him. Bull-chested and beefy-armed he's one of the crew members assign. I to the "coffce grinders" which turn the main winches. When Conner asked him to work as a crew member, Raynor, a brand-new graduate of the New York maritime academy, had just been offered a \$35,000-per-year job as a maritime engineer with the International Paper Company in unstate New York. He says he considered the paper company job for about a day before turning it down. Sailing in the America's Cup races "is just something I've wanted to do since I was a little boy,' he explains. It's a familiar sentiment among these crew members. Raynor's would-be employer took the news with equanimity, and told him to check back in the future. "They know if you can work seven days a week for almost two years straight for no pay, getting up at 5:30 in the morning and working until who knows when - they figure you can do just about anything.

This daily work schedule is one thing that hasn't changed much since Conner's first campaign. "When we started this time, Dennis said the crew would get one day a week off," Jack Sutphen says. 'But it just hasn't worked that way,' he adds mildly. Instead Conner has parceled out rest day only about once every three weeks. As the recent San Diego storms raged in January and February, as the days of rain refused to clear, Conner obstinately prodded the team into the boats. A few times when the ocean was particularly wild, the twelve-meters sailed within the sheltered bay. But they sailed.

In contrast to Conner's brooding intensity, an air of soothing calm sur-rounds Sutphen. Even the very faces of Conner and Sutphen seem to reflect the difference in personality between the two men. Conner's eyes are shot with red; the wind and sun have dried and broken his lips cruelly. In contrast, the elements have worked on Sutphen's face like a master wood carver, polishing and staining his features to a smooth brown finish. "He's the human side of this whole thing," one

crew member says of Sutphen.
Yet the former sailmaker and Con-Yet the former sailmaker and Con-ner appear to complement each other perfectly. After Sutphen helped Con-ner win the 1980 Cup race, there was never any doubt about Sutphen's working on the 1983 effort, and that first winter after the race, Conner urged Sutphen and his wife not to run to New York but instead to take an apartment near the San Diego Yacht Club, where Conner got Sutphen a job (organizing boat maintenance and coordinatine various racine pro-(organizing boat maintenance and coordinating various racing programs). Within the current campaign Sutphen wears a variety of hats. He skippers whichever boat is sailing against Conner on any given day (except on those occasions when Malin Burnham acts as a guest skipper), and he oversees the crew training. No longer does that involve hustling able-bodied deck hands from the Chart House.

Quite the contrary. For this effort Conner has had more crew members than he can possibly use. More than a dozen came from other parts of the country when the full-time training here started in the fall. In addition, si men who were members of the 1980 team have retained regular jobs else-where but have flown in for ten-day to two-week racing sessions every month. And seven different San Diego residents have been working on the team on a full- or part-time basis.

Consequently, everyone is jockey-ing against everyone else for one of the twenty positions available on either of the two boats that are about to move back to Rhode Island. But even though Conner will use both boats (as practice partners) throughout the entire sum-mer, the most coveted jobs are obvi-ously those on Conner's "A" boat, the one he will decide to use in the trial Some people, like Jim Nicholas, alknow they won't get that chance. Nicholas is a native San Diegan who runs Dimitri's Deli in Sea-port Village. When the Freedom defense moved to San Diego last fall, Nicholas, a local sailboat racing veteran, volunteered to crew whenever the team needed an extra hand, an offer which quickly turned into a four- to five-day-a-week commitment. About a month ago Conner invited the deli owner to return to Newport for the trials this summer — as a winch grind er on the "B" team (since Conner has grinders with more seniority targeted the "A" team). If some fates are already sealed, however, others are still in the making, a situation which has set up undercurrents of rivalry



"Dennis is aware of what everyone's doing — or not doing — every minute," one A-team aspirant pronounced confidently. By the same token, everyone knows the moment Conner arrives on the yacht club prem-Conner arrives on the yacht club premises: whenever he does, a workman hoists a red flag from the club flagpole. (This year Conner is serving as the club's vice commodore, a status which is traditionally saluted by the flagraining alcety.) Unlike his crew members. Conner doesn't report for duty at the yacht club at the crack of Jawn. He does rise about five in the morning, but he usually spends the first few hours of ooes rise about five in the morning, but he usually spends the first few hours of the day working at the drapery factory which he started about eight years ago and which now employs a dozen and a half people. All his time devoted to the America's Cup is volunteered; he receives no may at all

the America's Cup is volunteered; he receives no pay at all.

Conner was still at his business one-ecent morning when I arrived at the yeart club. In the Freedom campaign office, Robin Puger, the hired manager, looked woebegone. He'd been fielding frantic phone calls from a USA. Poday reporter desperate to talk to Conner before an impending newspaper deadline. That same reporter in fact had flown out to San Diego from Washington, L.C. in order to interview Conner. Patway into the interview Conner. Patway into the interview. Downer. Patway into the interview. Patway into t interview, however, she had made the mistake of asking Conner about the opposition he will sail against this summer. Annoyed, Conner strode away, refusing to accord the woman

iny more of his attention.
"He doesn't want to talk about what anyone else is doing," Fuger warned me darkly. The U.S.A. Today reporter had flown back home, but now she was trying to complete her interview with Conner over the phone. From his office in the drapery factory, Conner had finally stated he would talk to the woman if she would call back still la-ter. "But I don't think he's going to talk to her then," Fuger haif nunder his breath.

"It's not that Dennis is anti-press." one of the other leaders of the Freedom campaign later said to me. "It's just that he's so busy." And the demands on Conner's time are impressive. He's married and has two young daughters. His wife is a friendly, high-spirited woman who teaches fourth grade at the Francis Parker School and looks young enough to pass for her thirteen-year old's older sister. It's true, Judy Conner acknowledges, that "we bare!y see him [Conner]," although she and the girls will accompany Conner to Newport this summer. Conner's wife adds serenely that the one-sided marriage is an arrangement that works best for her and her husband









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ACROSS THE WATER

In addition to having a family and sailing the twelve-meters virtually every day. Conner is the person deciding the schedule for what's to be done with them, what tests should be run when, how the crew should be rotated. Then there are the requests from outsiders wanting to ride along with the crew on the boats, pleas that pour interested the freedom office like suitors besieging a teen queen. Unquestionably, Conner rules with absolute authority on who receives permission to do so. Understandably, when the big confidence is the solution of the solution

Understandably, when the big contributions to the campaign show up. Conner embraces them. In fact, the day of the U.S.A. Today reporter's blitz also happened to be a day when the wealthy Oklahoma trailer-donator had flown into San Diego. And because the twelve-meters were out of the water for maintenance, Conner was furning with impatience, pushing the crew to get the boats in the water in time to give the Oklahoma a ride. Another morning, I watched Conner show up at the yacht club with San Diego Sockers owner Bob Bell and two soccer cohorts. With the three in tow, Conner moved throughout the facilities and kept up a patter as polished and genial as any harbor tour operator's spie. I asked one of the crew members if Bell was a contributor. "I'm sure if he's coming [aboard], Dennis is trying to get him involved."

anotived."

Another day, Conner chatted affably — reminiscing about the Rio de
Janeiro yach toub, decrying the American welfare system — with three visiting British journalists. But to their request for a boat ride, Conner was immovable. "I don't know how they
could have thought Dennis would lest
them aboard," Jack Sutphen last muttered to me. Conner takes a dim view
indeed of rotential sailing spies,
British or otherwise.

British or otherwise. British or otherwise. The concern about expension as subtly but andeniably as the crew rivally in the Freedom camp; sometimes it breaks out into the open. During the 1990 campaign, for example. The Turner at one point charged that Conner's entire crew had neaded aboard one night to measure Couragous; Leaving chalk mats in their wake. Freedom crew members acoff, dismrissing the charge as typical Turner hyperbole. And these days they also suff that they are the leaders, and thus don't have to spy on their opposition. But Conner, at least, seems to take seriously the possibility of his yachting opponents stealing fresh ideas from

At the recent christening of Liberry, no one was allowed to glimpse the most one was allowed to glimpse the christening of the boat.

"That it was a constraint of the boat of the christening of

N of only are the stakes higher than ever this year, but one can be also argue plausibly that the chances of America's losing the cup never have been better. This year the rules of the competition have been

changed to allow the foreigners to use American sails and hardware, something they never were pennitted to do in the past and which put them at a distinct disadvantage. Nine different boats from five different countries (Australia, England, France, Canada, and Italy) are preparing to compete in the races this summer, and among them are three separate Australian syndicates which together reportedity are spending 521 million. And Conner faces two formidable opponents in this country: a thirty-one-year-old sailmaker and Olympic champion named John Kollus who il its estering the former champion Courageous, and an aggressive San Franciscan named Tom Blackaller who boasts sailboat necing redentials which at least approximate Conner's. This year nearly everyone is reportedly practicing much more, spurred by Conner's example.
What all of them are striving for is

What all of them are striving for is the achievement of minuscule increases in boat speed. "With these boats, if you can go a hundredth of knot faster, you've got a major breakthrough." one crew member explains. And breakthrough attributable to changes in the boat designs are getting harder and harder to achieve. Conner's experience with the three boats behad built in the last year is proof of that: none of the three sailed significantly faster than Freedom. The newest of the three, Liberry, is noblest in a San Diego boat yard undergoing modifications the team hopes will make some difference in the last round

make some difference in the last rows, and of pre-trials practice in Rhode Island.

An advances in hull design have grown more and more classive, salling technology has shifted to other areas to the solid property of the solid property of the property of

hey don't look."

Conner backs up those intuitive changes with testing so time-consuming that it's almost impossible to describe. Say you order a new main-sail. The only way to tell conclusively if the sail is an improvement is to go out into the ocean and rig one boat with it, outfitting a partner boat with it, outfitting a part

and keeping track of all the data.

And that's the productive work

Dennis Conner may have come closer to turning yacht racing into a military operation than any other practitioner of the sport. But even he hasn't managed to avoid the times when the sailboars sit tidle, when nothing is being learned.

A sign next to the Freedom campaign office posted the shove-off time as 10:30 on one of the days I rode along in the David Crockett, a fifty-three-toot cabin cruiser which acts as the twelve-meters' tender. Here in Sau George, the Crockett plays as retive a role in the America's Cup preparations as the twelve-meters' themselves. It tows the (motorless) sailboats in and out of the yacht club; and once out in the ocean, it follows them, supplying buoys during race sessions, sails during sail testing. Its owner is a man named David Chatham, a wealthy young San Prancices yachtsman familically devoted both to Conner and the manual control of the co

steams out of the intel teading to the yacht club.
"If you like to win, you go with Dennis," Chatham declared aggressively, within minutes. "And I like to win, so ..." Later I asked if Chathar ever found it frustrating to work in such close proximity to the dashing sulfoats, without actually salling on them. "It's frustrating every day," he fired back. "Every single day ... But it's better than sitting at home," headed with a quick, tight-lipped smile. He seems to draw some solace by pointing out various contributions he's

He seems to draw some solace by pointing out various contributions he's made to the team. He'll move on to Newport with the group later this month, and though he won't transport his cabin cruiser there, he'll take on different duties. "They call me a walking computer because I do know caxely where all the sais are at all times." Chatham also boasts that he thought of the idea of buying a video recorder back in early 1980. "They couldn't tell how close they were coming to the starting line," he explains. Now Chatham videotapes the sailboats almost daily during practice racing

sessions.

Racing is on the agenda this day. In such sessions the boat crews work to hone their teamwork and familiarity with the boats, trying to duplicate as closely as possible the conditions they'll face in Newport this summer. Even the sea and weather accommenders and the second teams of the second teams of the second teams. Even the sea and weather accommo dates them on this particular occasion The storms temporarily have passed and the wind is blowing about nineteen knots. Team members say one of the only differences between San Diego sailing conditions and those in Rhod Island are the big ground swells that can roll in across the Pacific; this day they're not particularly botherso Despite the brisk breeze, towing is the fastest way to reach the race site, three to four miles offshore. Behind the Crockett, the ninety-foot-tall, un-dressed masts of the twelve-meters look like glittering needles. Chatham's maximum speed, thus encumbered, is only about eight and a half to nine knots per hour, so the party of boats doesn't reach its destination until

about quarter to twelve.

Then it's yet another half hour until the crews have hoisted their sails and the starting countdown elapses and Freedom and Liberty bear through the

imaginary line created by a buoy and another yach club boat. Underway, the twelve-meters are easily distinguished from the crafts one normally sees cruising around San Diego Bay. The Cup-contender's sails are gigantic, spread above hulls as lean and functional as canose. From a distance, the sweeping, simple lines look elegant. But Chathan tails the twelve-meters close enough for everyone on the tender to glimps the intense action unfolding aboard the sailboats. We can hear the high-pitched groaning of rope being strained by wind. When one of the sailboats tacks, the scene looks like a film suddenly speeded up, with the grinders cranking frantically to tighten up the foresail. From time to time, we can see crew members in bright-yellow rubber boots run pell-mell to-ward the bow, like men starting a footrace on a very long dining table tipped over at a forty-flow-degree angle and drenched with ocean waves.

One reason Chatham follows the

One reason Chatham follows the sailboats so closely is be-suse this day Conner has asked him to videotage the stern of Liberty. Unlike Freedom, its sister boat, Liberty has a rear end which is sharply clongated. Conner mentions that the crew is wondering if the extra section perhaps is dipping into the water and slowing down the boat. And something obviously is slowing down Liberty this day. Even with the (arguably) best sailor in the world at its helm, she trails dramatically behind Freedom and its helmsman, Malin Burnham, and loses by a considerable maryin. The second race, begun in midaflex yoon, is more of the short-wave radio and mentions he may want Robin Fuger back at the office to climb in a rubber boat and ferry out some sails for testing. But then he abandons that idea, instead slogging away at the race until late a fermoon, when the twelve-meters head for the channel under sail.

when the twelve-meters head for the channel under sail.

On this return journey, the Crockett matches its pace to the sailboats; like a big dog duffully trotting next to its young masters. But Chatham looks as though he's isching for some action; he gets on the radio and suggests that Conner board the tender to review the notes taken by him and Sutphen during the racing. When Conner agrees, Chatham sit! Fully edges his boat up to the Liberty so Conner can move from one vessel to the other.

Already Conner is planning for the next day, and he strides to the radio and calls the yacht club-based office. He's decided he wants the twelve-meters to sail in a circle while he videotapes

Already Conner is planning for the next day, and he strides to the ratio and calls the yacht club-based office. He's decided he wants the twelve-meters to sail in a circle while he videotapes them from the air, checking their angle of rotation. So he's telling his office manager to call Channel 10 and try to borrow the television station's helicopter. "We'll see if these people who like to take up so much of our time will help us out," he says in his boyish imbre. "If the news manager says no, I'll call the owner, who just happens to be my next door neighbor."

Next to us, the Liberry slips astem. It will take almost an hour for the twelve-meters to make it back to the yacht club from the race course — more dead time, yet it's hardly unpleasant. The air has turned missy, and the late afternoon light is soft gold, turning the mouth of the harbor into a fluid, reflectant stage. In the cockpit of fluid, reflectant stage. In the cockpit of the Crocket, images of the racing boats swim on the glass windows. On the decks of Liberry and Freedom, the crews are loating and joking. But the decks of Liberry and Freedom, the crews are loating and joking. But the decks of Liberry and Freedom, the crews are loating and joking. But do not not seen that the control of the crew o

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volvement hall tris was the result of a mistake. It was small consolation to Miller that a number of people had made the same mistake before him. The mistake was this: he did a favor ice Bill Harper.

After Miller moved from Coronado to Chula Vitts, he became the beares

After Miller moved from Coronado to Chula Visia, he became the keeper of two suitcases belonging to Harper, whom he scarcely knew. It happened this way: Miller had fallen in with a fellow named Mike Henshaw (not his real name). They worked together and briefly shared the 533-6-a-m-outh rent on a two-bedroom stucco bungalow on Del Mar Avenue in Chula Vista. Henshaw and Harper had been

on a two-bedroom stucco bungalow on the Del Mar Avenue in Chula Vista.

Henshaw and Harper had been cellmates in the San Diego County Jail a few years before. Harper, in for forgery, was fits broke a.d. Henshaw had kept him in cigarette money. Brand, from the pail, Henshaw had kept him in cigarette money and the pail of the pail, Henshaw had kept him in cigarette money are and a disculate. Harper has a neodo pen pal for Eve. He began writing to her from Folosom and the friendship blossomed. When he got out of the penitentiary, he went east to meet her and they were soon married. At first things were fine. Then Harper statted writing checks beyond the amount of money in the joint checking account. Eve closed the account. Harper kept witing checks on it. When the warrant came out for Harper's arrest, he took the car and left for California. Halfway across the country he ran out of money and sold the car. He finished the trip by bus and called Henshaw from the San Diego Greyhound depot.

Harper spent a couple of nights at

the Chula Vista cottage with Henshaw and Miller. When he went to Los Angeles to look for work, he asked Henshaw to watch after his two suit-cases for him. Henshaw helped get Harper admitted to a halfway house in L.A., but the way Miller heard the story, Harper had come in drunk and they had thrown him out.

A month or so later Henshaw de-

A month or so later Henshaw de-cided to move back to Georgia. When he started to pack, he came across Harper's two suicases. He had been about to throw them out, but Miller had stopped him. "Leave them be," he said. "Harper might show up. If he does, the suitcases will be here for

him."

Sure enough, a few weeks later Harper had called and asked to come out and pick up his suitcases. The two men were sitting in the kitchen talking, the suitcases on the linoleum floor nearby. When Miller got a phone call, he went into the living room to talk, leaving Harper sitting alone at the kitchen table.

Thinking back on it, Miller recalls bow easy it must have been for Harper

Thinking back on it, Miller recalls how easy it must have been for Harper to walk through the doorway into Miller's bedroom, open the drawer on his nightstand, open his box of extra checks, and take two or three pads from the bottom of the stake. When Miller finished the phone call and came beach into the kitchen, Harper seemed suddenly jumpy. "The got to get something to drink." He said he was going up to the fluor store no E Street and he'd be right back. He left the suitcasses sitting there on the kitchen

and he'd be right back. He left the suitcases sitting there on the kitchen floor. Miller never saw him again. It was on the following Monday, five days after he started cashing Wil-liam Miller's forged checks at Alfon-so's, that Harper strolled down Pros-

pect Street and entered Jose's Court Room. The Court Room is on the short block of Prospect just above Girard.

Harper carried his yellow pad of paper with the company memoran-dum, and as he sat up to the bar and ordered a drink, Harper mentioned the

ordered a drink, Harper mentioned the names of several barenders working in La Jolla, including John Perkins at Alfonso's. Right from the beginning Harper as-unred an identity as a local. Working with the Court Room manager, Harper organized the dinner party jout as he had at Alfonso's. The arrangements concluded, he had a couple of drinks at the bar and paid cash for them. Only at this point did he sak to cash a check. Happer made the check out for just twenty-five dollars. No one thought to ask him for LD. Around the corner from the Court Room, and a couple of blocks up Herschel, is the Oak Tee Restaurant.

From the outside the Oak Tree looks as though it were originally two small and picturesque cottages of worn brick. Harper walked in between two and three in the afternoon. Dominic

three in the afternoon. Dominic Komano, a slender, elegantly dressed man in his fiffries, has owned the Oak thee for the past half-dosen years. Romano's family also owns and oper-stasts Figaro, the Islain restaunt at the corner of Washington Boulevard and Falcon in Mission Hills.

Harper brought out the company memorandum. He had rewritten it since that first day he had used it at Alfonso's, adding a rouple of phone numbers on the bottom of the memo, ostensibly his office rumbers in San Diego and Sag Francisco. Harper went into his spiel and Romano spent ten or fifteen minutes with him, going through the mean. Harper was about to

leave when he had an afterthought. Oh, yes, he said, by the way, I'm a little short on cash right now and I'd like to have a drink at the bar. Would you mind taking my check for thirty dollars? Since Romano had already firmly established exactly who Harper was, there was no need to ask for I.D. (If Romano had called the number he (If Komano had called the number he wrote in his reservation book for Harper's office, he would have gotten the Royal Academy of Hair Design, a downtown barber school on Fifth Avenue just up from Market Street.)

The next Tuesday afternoon Harper was back at Alfonso's, where he

was back at Alfonso's, where he cashed a check for fifty dollars. Then he moved down the street to the Court Room, where he cashed another forged check for thirry dollars. But he wan't firsished.

Susan Manit has a vivid recollection of the first time she met Harper because when he showed up at her restaurant, about three or four in the afternoon, she was workine in the kitchen

noon, she was working in the kitchen with one of the cooks. "I was all with one of the cooks. I was an in the kitchen talking to me as though he knew me." Manis is the manager of the Old Ox in Pacific Beach, on Missian Did Ox in Pacific Beach, o une Old Ox in Pacific Beach, on Mis-sion Boulevard near the corner of Gar-net. She kept trying to remember where she had met Harper. Manis wiped her hands on her apron and took Harper to her office, where he pro-duced the memorandum and went through the litany about his company's dinner party.



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after dinner for drinks." "It's going to be some kind of party, all right," Harper said to Wertman.
"And by the way, you're a pretty good bartender. You should see if you can work that night. Hey, I'm a little short of cash. Mind taking a check for me, say thirty dollars?" No one asked Harper for I.D. Harper had them wired up at the Old

Ox. By the end of the day everyone in the restaurant was talking about "Bill's party." He stopped in the fol-lowing day, Wednesday, and cashed another check for thirty dollars. No one asked him for I.D. then, either.

one asked him for LD. then, either. It was also on Wednesday that Harper checked in at the La Jolla Bilthore Motel. Fred Ahadian, a short, dark-haired man with a Middle Eastern accent, has owned and operated the motel for the past couple (a years. Harper registered using the name O'Connell. Harper said that his car had broken down and was in the shop being fixed. He was a handsome man, Ahadian remembers thinking. He was polite and friendly and always paid in eash—the room was twenty-eight dollars per her room was twenty-eight dollars per

checked out. On that day Harper said that because of the expenses in getting his car fixed (Ahadian never saw the car) that he was short of cash. But he did have a check for thirty dollars from his brother, Bill Miller. Ahadian didn't ask for I.D. and he's still not sure that there wasn't some sort of honest mistake made. 'That man who gave me the check,' Ahadian says, "he was not a criminal. He was a very

ne was not a criminal. He was very nice man, very polite, well-dressed not a criminal type."

n weekends Bobbie Reynolds is the bartender at the Scoret Harbor on Orange Avenue in Coronado. She is a heavyset, nononsense woman, solid and compe tent, who worked for twenty-three years at McP's Pub farther down Orange. Now she just works the Secret Harbor on Saturdays, Sundays, and Mondays. Harper did his afternoon drinking at the Secret Harbor on all three of those days.

When Harper first came in, he started to talk to Reynolds about a big cocktail party he was planning for his company. Would the Secret Harbor be interested in hosting the event? Rey-nolds was one of the few people to tell Harper no thanks. She said that the Secret Harbor wasn't has afab. Harper no thanks. She said that the Secret Harbor wann't the right place. She had her regular customers to think of and she didn't want to inconven-ience them. Harper did get something from Bobble Reynolds, though. He asked her where would be a good place to have a dinner party for a group from his company. He told her about the size of the group, the twenty-dollars-per-person budget. She said there were several places that would be good, in-cluding the Brigantine and Chu Dynasty.

For a couple of hours that afternoon Harper drank at the Secret Harbor, oc-

cupying the stool at the end of the bar nearest the front door. Then he drove back to La Jolla and checked out of the Biltmore Motel. It was about four that afternoon when Harper turned up on Turquoise Street, a couple of blocks south of the Biltmore Motel, and passing beneath a red-and-white striped awning, entered Heidi's, a Pacific Beach liquor store. He told the owner and the sales clerk who was working that day that he and his wife had recently moved over from Coronado Since she was the one who usually did the shopping, they probably didn't recognize him, Bill Miller. But he had a big party to throw for the tuna fishermen. He needed to place a big order for liquor — only the finest —

what do you recommend?

The order came to close to \$500. Harper also picked out a bottle of wine for himself, which he would just take along. "I'm on my way to San Fran-cisco today," he said. "I'll be back the first part of next week with a company check for the liquor. But I haven't had a chance to get to the bank and I've got this trip to make. . . . Would you mind taking a check for forty dollars?"

The owner looked at the check and noticed that the phone number had been blackened out, but he accepted it without asking for I.D. When Harper left, the owner stepped out in front of the store and watched him walk off down the sidewalk. Since Harper was walking and did not get into a car, he figured Harper did live in the neighborhood and was probably

Harper went directly to the Bird Rock Market, a neighborhood liquor and grocery store on La Jolla Boulevard near Bully's. Harper told John Baddour, the owner, that he needed to order liquor for a big party

- a cruise on a yacht out to Catalina Island and back. It was going to be a two-day sales meeting for important company people, and he wanted only the best. He picked out several cases of liquor and wines. As Baddour wrote up the order, Harper took a couple of sandwiches from the deli case. He paid for the sandwiches with a forty-dollar check, taking the change in cash. Bad-dour didn't ask for identification. And one more thing, Harper said. In addition to the cruise on the yacht, the company had asked him to set up a dinner party. Could Baddour recom-mend a nice restaurant nearby? He could. There was an excellent seafood could. There was an excellent seafood restaurant right across the street, the Sea Thief. "Since you know them over there," Harper said, "would you mind phoning ahead for me?" Baddour telephoned the Sea Thief with the exciting news about his friend, Bill Miller, who was buying a lot of linuary and who needed a coef.

lot of liquor and who needed a good restaurant to have a dinner party. The bartender at the Sea Thief took the initial phone call from across the street, but Norman Bomze was also working that afternoon. Bomze and his son, Neal, handle most of the man-agement tasks at the Sea Thief. Bomze has spent his entire career in the restaurant business, much of it in Washington, D.C., where he owned and operated numerous restaurants, including Costin's, on the ground floor of the National Press Building, a popular hangout for journalists and

Bomze was far from overwhelmed by Harper. For one thing, it was obvi-ous that Harper had been doing con-siderable drinking that day. For another, Harper seemed to be trying a little too hard. He said that his mother

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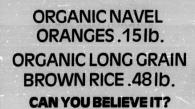
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Scam

lived up on the hill just above the resthat he had been having prob lems with his wife recently and had moved over from Coronado. The hos tess and one of the waitresses were preparing for the dinner hour by pu ting cut flowers into vases which ould go on the tables. "Put a little 7-Up in the vases, "Harper said, "the sugar keeps the flowers fresh longer."

Bomze asked Harper if his party would like meat or fish — the restau-

and Harper said, no, no, everyone will have fish. Bomze took Harper back to the office off the kitchen and ran Harper's company memorandum through the copying machine.

The arrangements made, the two men went back out front, where

Harper ordered a bourbon and water and started talking to the bartender about the cruise to Catalina. Would he be interested in working the two-day trip? The hundred-foot boat would be arriving in San Diego the following Sunday, and on Tuesday they would leave for Catalina. One day out, one day back. There was \$500 in it for a good bartender. Bring along someone to help out. There would be about 300

to help out. There would be about 300
people on the yacht, good tippers, too.
Harper bought a round of drinks. It
was early, and there were only two
others at the bar, so the round, plus his own two bourbon and waters, came to \$7.80. He took out a check, which the bartender remembers noticing had al-ready been made out for forty dollars, with the line for the payee left blank. The bartender took it over to Bomze, The barrender took it over to Bomze, who customarily occupies a spot at the end of the bar nearest the front door, and asked him if it was okay to cash it. The rule of thumb is that any cheever lifty dollars gets a call to che credit service, but the check was only for CD dollars. They don't sak him for CD dollars. They don't sak him for CD dollars. They don't sak him for CD. Harper collected his change, \$32,20, and walked out. Bomze \$32,20, and walked out. Bomze

watched him go then turned to the bartender. Let me see that check again, he

It had been a long day for Harper, but he drove back to Coronado, cashed a fifty-dollar check at the Coronado Bottle Shop, and then made one more stop. At about 8:30 that evening he walked into the Brigantine, a seafood walked into the Brigantine, a seafood restaurant on Orange Avenue where it swings through an S-shaped curve before reaching the Hotel del Coronado. Harper's luck was holding. Just as he was finishing up the details for his company dinner (819.60 per person) with John Mann, the restaurant's accompany dinner (\$19.60 pe with John Mann, the restau sistant manager, in came Bobbie Reynolds, the bartender from the nearby Secret Harbor. "Hello, Bill," she said to Harper. Mann knew who Reynolds was, and he figured if she knew this guy Bill Miller, then he was probably all right. They didn't ask Harper for I.D. when he finally cashed a check for forty dollars and staggered off into the night.

aster Sunday in Coronado. A

aster Sunday in Cotonauo. A man and a woman, in their late twenties or early thirdes, get out of a Caprice Classic station wagon and step into Krishna Mulvaney's for an early dinner. They are wearing matching Sergio Valente jeans. She has pigtails and gold necklaces, he bas mirror-d sunglasses. Mulvaney's is un attractive restaurant and bar on Orange attractive restaurant and bar on Orange Avenue in Coronado, a block or two from the Brigantine. Several large, well-tended flosu trees grow in plant-ers along the front of the building. They overhang the sidewalk with a precipice of friendly greenery. If you sit in Krishna Mulvaney's on a sunny Sunday afternoon, the ficus leaves outside shimmer in the breeze, fractur-ing the sunlight coming through the windows, creating an effect Cezanne

windows, creating an effect Cezanne would have appreciated if Cezanne had had the good fortune to put on a pair of Sergio Valente Jeans and spend Easter Sunday at Mulvaney's.

Jerry Gonzalez, the bartender who accepted Harper's forty-doller check that Easter Sunday, left his job at Mulvaney's not long after. He didn't pick up his final paycheck, dropped his

rship in the health club at the Hotel Del, and slipped out of sight. Chances are that Harper told him the vacht cruise story, how he needed a good bartender, \$500 for two days. At any rate it was Easter Sunday and who wants to ask a dignified old man for

Down the street and around the comer from Krishna Mulvaney's is the Chu Dynasty restaurant. Bobbie Rey-Only Dynasty restaurant. Booole Rey-nolds had called over from Secret Har-bor, talking first to the bartender and then reaching Susie Hampton, the din-ing from manager. Bobbie told her that she knew about a guy who wanted

that she knew about a guy who wanted to set up a big dinner party for his company. His name was Bill Miller and Bobble was sending him over. Harper showed Susie Hampton his memorandum describing the dinner party and made the reservation. Then easked to be seated for dinner. He told the waiter that he was in a hurry only not provided by ordered the Impressial Lobster. told the waiter that he was in a hurry and he ordered he Imperial Lobster. Maybe Harper was in a hurry, or maybe it's not much fun to eat alone, even Imperial Lobster. But what was probably on Harper's mind was that it was time to leave town. Harper must have kept track of the

checks he had written during the past thirteen days and must also have im-personated William Miller on the telepersonated William Miller on the tele-phone to inquire about the checking account's balance, because the total was eighteen checks and \$675, almost exactly what Miller's account had con-tained when Harper wrote the first forgery. Miller would soon know something was wrong, if he didn't al-ready, It was time to move on. There were many beach communities to the sorth. There was Sagun and Mis-Newport, there was Laguna and Misorth. There was San Clemente and Newport, there was Laguna and Mission Viejo — there were many restaurants and liguor stores.

According to police, Harper did head north. He hit all of those towns and more writing binger, checks along

nead north. He hit all of those towns and more, writing bigger checks along the way. No more of this twenty-five-, thirty-, and forty-dollar stuff. He wrote each check for seventy-five or a hundred dollars. Before he ran out of them, according to Coronado police, Harper wrote several thousand dollars

in forged William Miller checks.

Harper finished his meal and went to Susie Hampton, who sat at the Chu Dynasty's reception desk. Hanging on the wall next to the cash register at that restaurant is a prominent notice written in deep red and set in a handsome Chinese ebony frame. It reads:
"No Checks Please." Harper cashed a

check for twenty dollars.

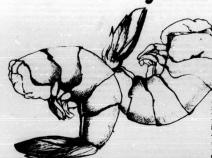
t the Old Oak Dominic
Romano had taken care to set rangements for an extra waitress to come in. At the Old Ox the acting manager, Mike Dolan, was expecting thirty-five for the special dinner. Mike was filling in for Sue Manis, the regular manager, who had briefed him on the party before leaving for vacation. The tables had been specially arranged, three extra waitresses and an additional bartender had been assigned to handle the party. At Alfonso's a section of the patio had been blocked off and set aside for the dinner. Alforso himself had marinated thirtyfive New York steaks and his wife had prepared a special salsa sauce. They had brought in two extra waitresses. Ten bottles of champagne had been put in the refrigerator to chill. Seven o'clock came and then seven-thirty

in the retrigerator to cuttle seven-thirty and then eight and no group of merry revelers. Nothing. Just empty tables and the help locking at each other, wondering what had happened.

A few days past Christmas Happer walked into the Crown House restaurant on Crown Valley Parkway in Laguna Niguel and was taken into custody by the Laguna Beach police. In putting together a photo line-up to show to witnesses, the police couldn't find any photographs of suspects as well dressed as Harper, so they cut away that part of Happer's picture that showed his suit jacket and the carnation pinned to his lapel.

Happer entered a guilty plea to fifteen counts of foggery, inden to commit forgery, and receiving stolen property, and was sentenced to three years, which he is now serving in Chino state prison. He still faces charges in San Diego and Florida.

Three For Tijuana



ELEANOR WIDMER

The Resturrant: Caesar's Palace
The Lacetion: Fourth and Revolución in
the Drug Store building: Tlyana
(88-37-94)
Type of Foud: Fixed price buffet, American and Mexican
carte liens 23.00 to thirms dollar: à la
tearte liens 23.00 to thirms dollar:
Bourra: Open daily, 11:00 a.m. to
midsigh.

In the time the rains will stop; in due time the days and nights will be faulties; the days and nights will be faulties; the days and nights will be faulties; the control of the days and the days are the rain, but it is no longer necessary to convert dollars into longer necessary to convert dollars into posos. The restaurants are now making the necessary conversions in calculating your behalf of the days are the days are the days are the days are all the days a

see where you are going. Once you step out you will be atonished by the domed ceiling. Its design, color, and rediance are worth the price of the meal — in fact, since the room also has a view, one of the prob-lems is whether to sit facing the ceiling or the virts of Tijunas. Small matter. You simply can shift your gaze from place to place. The room has red carpet, chan-deliers, white table cloths, a piano player, and even a male singer with a soothing voice. The management is the same one that operates the dining room of the Caesar Hotel, originators of the salad by the same name.

the operation are made to the same the following the follo

with fruit sauce, rice, and potatoes. The tamale was wrapped in a banana leaf, and though the salad was good, the dressing was a little heavier than we are accustomed to in San Diego. The view that evening was splendid: a fine mist had begun to fall and the lights and hills of Tijuana had rarely appeared more romantic. Moreover, the price was right. The food in the buffet was Americanized, but for seven dollars it was a wonderful bargain just to sit in that room, listen to the music, and sip my drink. The restaurant is designed so that you can hear the mariachis singing on a raised platform in the lobby — you may even peer down at them if you like.

The food in the buffet is adequate

The food in the buffet is adequate enough, the Mexican combination plate copious in size; our bill for two came to fourteen dollars, it wasn't as gomet meal, but the drink, the saled, the ambiente were worth the seven dollars, even if we just nibbled on the cheese and bread — several tasty cheeses are available as part of the buffet. Caesar's Palace is a good spot to remember after a fair, a thorough or right. remember after a day's shopping or sight-seeing, not so much for the food as for a place to unwind in comfort.

The Restzurant: Pedrin's
The Location: Revolución no. 1115
(across the street from the Jai Alai
palace), Tijuana (85-40-52)
Type of Poois: Fish and seafood
Price Range: Three dollars to approximately nevive dollars
Hours: Open daily, 11:00 a.m. to
midsisb*.

midnight.

If you 've enjoyed the seafood and fish at La Costa, then you will soon be a fan of Pedrin's. Reason? It has the identical menu and is located virtually around the corner from La Costa itself. This branch is being operated by a soo. in-law you will be being operated by a soo. in-law of La Costa it's owner and the physical plant on Review of the costa it's owner and the physical plant on Review of the costa it's owner and the properties of any visit that a yet and a lovely disting room with booths or tables, all accessible to a view. The only difference between Pedrin's and La Costa is the cost—each item, though identical to the parent restaurant, is approximately a dollar or two more. For example, the whole fish in mid garlies and the cost of the cost o

is too much for one person to consume with its very large shrimp, one wrapped in bacon and stuffed with crab, the other wrapped in silver foil, inundated with but-ter. The shrimp were splendid, the lobster fresh but a bit dry, and the entire dinner cost a little over ten dollars. I have not encountered fried whole fish in garlic anywhere in San Diego. The food here is fresh and the service swift — we were in and out in less than an hour. Because old habits die hard, I still prefer La Costa, but you won't go wrong at Pedrin's — the only flaw lay not in the prices but the fact that the food seems drier here.

The Restaurant: La Playa de Pepe The Location: Revolución no. 1049 (be-tween Sixth and Seventh streets), Tijuana Type of Food: Fish and seafood Price Range: Approximately two to four dollars

dollars Hours: Open daily, 11:00 a.m. to

The third new restaurant could easily be overlooked on Revolucion but deserves your attention. Named La Playa de Pepe, it serves fish and seafood, marvelously fresh, prepared to your order. The room in which you sit is very clean but does not houst tableclather or any of the amentities of fervet that and section, marcons the recht prepared to your order. The room in fresh, prepared to your order. The room in the control of the control of the amendation of the control of t

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A Whitman Sampler



JONATHAN SAVILLE

The Forum of the Arts is a remarkable organization founded by La Jolla psychoanalyst Saul Karler, as a means of presenting distinguished performing artists to a discriminating audience. Concerts by violinist Zina Schiff and pianist Nicholas Reycles have been amone the by violinist Zina Schiff and priorits Victiona Reviels have been among the Forum's offerings, which are financed by the membership and given in various small, obscure, and delightful theaters. It is difficult to thin of another local organization that would have the imagination and enterprise to present a reading of Walt Whitman's poetry by a first-rate actor and in a newly constructed theater that seems expressly designed to bring out the its curried of the control of the control

a bed

man is viable in a theatrical setting, but also that this poet's gifts were essentially heatrical, and that in certain superis we can understand him better in the re-ease than on the printed page.

Consider Whitman's famous egotism, for example. A great believer in the autonomy and grandeur of the free American individual, he chose to sing about one individual whom he knew thoroughly, as an antidividual whom he knew thoroughly, as an exemplar of the American Everyman: himself. Creeds, institutions, the external radditions of religion and society — all fadded in importance before the blazing sun affadded in importance before the blazing sun "And nobling, not God, is greater to one than one's self is."

It is a revolutionary theory of a Nieuschean flavor, general and philosophical. But when theory is exemplified in the figure of Whitman himself, not an abstract Everyman but an extremely distinct and self-assertive personality emerges:

a chair

Divine am I inside and out, and I make holy whatever I touch or am touch'd from, The scent of these arm-pits aroma finer than

prayer, This head more than churches, bibles, and all

the creeds. Now, this bold assertion of a strongly ind: idualized self is precisely the manner of effective acting. The words on the page call up in our minds the image of the speaker, but they long to make that image concrete, to give it physical bulk and pres-ence. This is what Mr. Dunn-Rankin ac-complished in his reading. The bardic voice was at last embodied, with a con-comitant increase in the power of the comiant increase in the power of the words to make their point; the words brought the actor into being, just as Whitman, god'ike, proposed to Shape and create himself. Mr. Dunn-Renkin's performance did not attempt to create a fully rounded character, as though in a play; the was not dressed as Whitman and did not pretend to be the poet; and in this sense, what he was doing was reading or reciting rather than acting. But this reciter's own personality has such a largeness and authority to it, and his command of acting technique is so naturally notent, that the technique is so naturally potent, that the theatrical effect was of a close association not explicitly defined but nevertheless undeniable — between the personality of the speaker and the personality of the poet.

In other words, this was neither recita-

tion nor acting but something in between, and the refusal of the performer to confine himself to one clear category of performance, his insistence on containing multitudes, was so purely Whitmanesque that it made the performance that much the more gripping. Nevertheless, Mr. Dunstruther, to the his fine that much the more gripping. Nevertheless, Mr. Dunstruther, to take his finetuning and hazily contoured embodiment of Whitman all the way, and to offer a one-mas show, fully theatricalized, in which he would actually impersonate be poet, in the manner of Hall Hollwook impersonating Mark Twain of Julie Harris impersonating Emily Dickinson. As it was, his mixed mode of performance was antestly metalized enough to continue the performance of the continue of th

and totects at of when on the sound, savor, and weight of the words and phrases. But Whitman's verse calls for oral delivery even more pressingly. Its free-verse form dispenses with regular meters and line lengths and symmetrical stanzas held to-gether by rhymes; its rhythm relies on the natural shape of the phrase and the natural compass of the breath; and this rhythm is far more shappy! in evidence when it is

realized by a living voice, especially one so various, so sensitive to shape and nuance, so fundamentally musical, as Mr.

Dunn-Rankin's.

Then there is the notorious problem of Whitman's lists. In his desire to swallow Whitman's lists. In his desire to swallow up and re-emit all auman experience. Whitman had a tendency to enumerate the elements of what he was talking about in lengthy inventories. In 'I Sing the Body Electric,' for example, there is an immense list of the parts of the body — 'Upper-arm, armsinews, arm-bones, Wrist lower-arm, armsinews, arm-bones, Wrist

and wrist-joints, hand, palm, knuckles, thumb, forefinger, finger-joints, finger-nails . . . — and in silent, solitary read-ing one tends to get a bit impatient with this incessant piling up of things, with the eye running ahead to get it over with. In his reading, Mr. Dunn-Rankia compelled us — by his deliberate pace, his rhythmic — by his deliberate pace, his rhythmic stublety, and his expressive intonation— to dwell on each body part, to see it in our magniation, to experience it in our own body, to know it as something unique-nagnificent, and even miraculous, rather than just another item among many. He gave us in full measure what Whitman wanted us to have: not only the vivid sense of each part in itself; but the great, rolling, oceanlike, cumulative power of the enu-meration, so that when he came to the end of the poem, its conclusion scemed utterly justified by our lived experience of the vasi

of the poem, its conclusion sceneou there is justified by our ived experience of the vast justified by our ived experience of the vast tody only, but of the soul, Ol say now these are the soul! Mr. Dunn-Rankin was particularly im-pressive in his handling of Whitman's manifold tones. When the verse called for appropriate bardle manner, as though a biblical prophet had been resurrected in Manhattan to trumpet the claims of manner than a strength of manner. Mr. Dunn-Rankin read in a tone ocasual and conversational that of first was part of a poem or some introductory or was part of a poem or some introductory or explanatory words on the part of the per-former. These varied carols obviated any precling of montoony in a program lasting an hour and a half, and at the same time the constantly metamorphosing and evolving. an hour and a half, and at the same time the constantly meanmorphosing and evolving tone of delivery gave us a sense of Whitman's poetic range. The changes of tone inevitably carried along with them changes in the relationship between speaker ard audience, so that Mr. Dunn-Rankin's masterly modulations (emphasized by his stance and movements on stage as he read) — now a leremial of the body electric, now just ordinary Walt whom we might meet at the corner tavem — made us aware of how equally masterly a stylist Whitman himsef' was, alternately inspiring and cajoling us into sharing his vision of human nature.

This is not to say that even Mr. Dunn-Rankin, with all his vocal skill, could cope successfully with all Whitman's stylistic devices. One o, the poet's most wonderful compositions is "Out of the Cradle End-lessly Rocking," which records Whitman's awakening to his poetic vocation through hearing the lamentation of a bird that had lost its mate. This was a deeply moving reading of the poem, with Mr. Dunn-Rankin's voice as rich, sonorous, and lit-ing as the forces of nature that surge and drift through the text. But one of Whitwith though the text. But desired the control of th ing the long-trawn-out, nigh-pitched, sighing calls of the bird. Shakespare (in King Lear) just barley manages to bring off "Kill, kill, kill, kill" and "Never, never, never, never. But Whit never, never, never, never. But Whit never, never, never, but have any hear by listening to Proderick Delivo's exquising to Proderick Delivo's exquising to Proderick Delivo's exquising to Proderick Delivo's exquising the poem in the English com-

poser's Sea-Drift. Here, one does not need an actor, however excellent; one needs a

Whitman is one of the most sensual of poets. For him, the sensual experience of the physical world (which includes other people) is primary; the body is the soul; and sexuality is the fundamental expres-sion of the self, more to be celebrated — in poetry and in life — than heroic deeds or abstract ideas. His verse sometimes rises to a beight of voluptuousness which, if only slightly exaggerated or given the slightest hint of lubricity, might well seem permographic. and sexuality is the fundamental expres Hair, bosom, hips, bend or legs, negligent fall-ing hands all diffused, mine too diffused,

Ebb stung by the flow and flow stung by the ebb, love-flesh swelling and deliciously

the study of the town and town stong, by such cook, low-fields willing and deliciously cook of the study of t

healthily sensual picture of one of nature's

ost intense manifestations.
The healthy sensuality of the poetry and the performance was enhanced by the setthe performance was enhanced by the set-ting: a private theater built into a wild La Jolla anyon overlooking the ocean, its stage erected against a lush green hillside, the audience reposing on the grassy tiers of an amphitheater, and the whole open to the pelluicid blue sky of a warm Sunday after-noon, with the lofty croak of ravens and the distant susurration of the Pacific pro-viding a background to Whitman's eloquent praise of the real, the tangible, the natural. The work of an immensely imaginative lover of the arts and a cunning architect (the tiers, for example, are the audience reposing on the grassy tiers of imaginative lover of the arts and a cunning architect (the tiers, for example, are stabilized by being built of old untomobiatives, covered with sod, grass, and ice plant), the theater offered Mr. Dunnarkani an ideal ambiance for his Whitman reading, and — like the experienced actor be is — he took full advantage of its potentialities. On one side, the stage is connected with the highest tier of the amphitheater by a bridge, behind which there is nothing but sky, rolling caryon, and gulls wheeling above the glittering sea. At certain appropriate points in the reading, when Whitman was at his most celebratory and pathesites; Mr. Dunn-Rankin would when Whitman was at his most celebratory and pantheisite, Mr. Dunn-Rankin would step dramatically out on the bridge, open-ing the performance up to the larger world, and directing the audience's attention to the physical actuality of the experiences being evoked in the verse. Nothing could have made the essential theatricality of

Whitman clearer than this authoritative use of a grandly conceived stage space as a means of making us see and feel the meaning of the poet's words

ing of the poet's words.

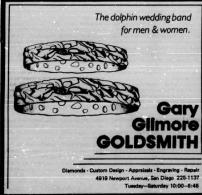
In his stage presence, Jonathan Dunn-Rankin has an air of serene self-confidence and high spirits that makes him as perfectly suitable as a speaker of Whitman's poetry as this beautiful theater is as a setting for it Whitman himself talks of "the original Whitman himself talks of "the original inexhaustible fund of buoyancy" of the human race at the element his poetry appeals to, and he professes that the aim of that poetry is to give its audience "good heart as a radical possession and habit." There was in this performance, beyond Mr. Dunn-Rankin's technical skill and his technical skill and his technical skill and his technical skill and his Mr. Dwm-Rankin's technical skill and his deep understanding of the texts, a vital atmosphere of buoyancy and of good hours, a truly Mrittanaesque spirit. By the end of the reading, Mr. Punn-Rankin had succeeded in giving a nucanny immediacy and truth to the poet's assured words to his future audiences, words which seemed directed expressly at us, out there in the Southern California sunlight: Closer yet I approach you.

What thought you have of me now, I had as much of you — I laid in my stores in advance,
I consider'd long and seriously of you before you were born.

you were born.

Who was to know what should come home to

me?
Who knows but I am enjoying this?
Who knows, for all the distance, but I am as good as looking at you now, for all you cannot see me?









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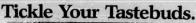
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Several Things Considered



DUNCAN SHEPHIND

I hope The King of Comedy will wait another week. But, to judge by the size of the crowd I saw it with, I would not want to bet on it, and I would strongly advise all those who have not yet seen in not to bet on it either. To tide all of us over till then, let

incluse who have not by ease in too to do to in either. To tide all of us over it little, let me just say that this more one seems to me the best in any year to have come from Martin Scorsese. In the meantime, there are some best in any year to have come from Martin Scorsese. In the meantime, there are some other topics to be addressed whose shelf-life is apt to be even shorter.

The first of these is the friendly reproach from John Theobald, last week in the Letters section, about the treatment, or lack of same, I have allotted to Gandhi. (I took it to be friendly, I could not mistake it being a reproach.) I would not wish to wife with those drop from the present Endangered Species level to Extinct, and least of all one who writes so entertaining a letter and one who, in another such letter, took my side in the statistically lopsied E.T. battle. I did not need his reminder in order to memember that. For me, the squirmlest moment in Theobald's attack is the one where he thought in eccasary to sked from moment in Theobald's attack is the one where the thought far it versus you sake of now March 17 piece. "This is a review?" I had thought that it was quite clearly to fites of a review. And quite apologetically, too. The review-substitute, whatever it was, is not the sort of writing that hears up well under the writer's explanation of What I Meant. So I will let that go. And if the failure to devote a full-length review to a movie twenty years in the making (I would prefer to say that Richard Attendrough worked on the movie over, rather than for, twenty years) constitutes a "scandal"—well, this one, too, shall blow over.

In the interest of continued congenial-

In the interest of continued congenial In the interest of continued congeniar-ity, however, I will go so far toward contri-tion as to admit that Gandhi is one of those movies — and whether they take twenty years, twenty months, or twenty days, someone will feel justified in screaming

ing to lose in the shuffle. If I had more time, if I were paid more money, if I down paid more helpers among whom to divide the more helpers among whom to divide the more helpers among whom to divide the more resultly and co-operatively than they do, if I were as the to view all movies with the saintly importality of the psychiatria his patients or the waitens her customers — if even one of those "ifa" were as "whereas." I might have given the movie the attention Theo. "S.J. believes is its due to the saintly importality believes is its due to the saintly important the saintly of attention to believes is its due, and I don't see how I would have prevented his alienation by spelling out in unimpited detail why the movie left me so unimapired. But because I rather skirted the issue, it might be nice now to reaffirm what is formether the saintly in the saintly spelling the saintly in the saintly in

ified myself to expound, as others have done, on the simplifications and falsifications put forth there — but I can sense when something doesn't come up to the known complexities of human and politi-cal nature, and I can sense, too, when

cai nature, and I can sense, too, when something doesn't play as story. It appears to me that Attenborough has benefitted mightily from, and has con-sciously promoted, an attitude of rever-ence toward Gandhi (unchallenged by the

ence toward various increasings, or accountering blasphemine beaped upon officountering blasphemine beaped upon officovoked by any other historical figure including Jeaus Kristi — fact borne out by
the reception of movies like Kine of Kings
and The Greatest Story Ever Tool: rather
dull movies, too. in their different ways,
but with better markitus ensure than Gandhi, and at least a scene here and there
to the state of the movies from
their respective makers. The delyst status of
the subject makes the distinction clearer,
ics in both those cases had no trouble in
separating the subject of the movies from
their respective makers. The delyst status of
the subject makes the distinction clearer,
of course, and even gives rise to the huffy
response of "How dare they?" Something
of he sort, if not so storag, would be well
that a British film director is so ready to
blacken the British inprealists mane seems
to be a safeguard against charges of presumptuousness, and solidifies his position
as a true proselyte. Then, too, the onChristian, Third World aspect makes
everyone tread a lintle more carefully.

Third World aspect makes
everyone tread a lintle more carefully
assigned to so the way more "intrinsicweight, worth, reach, significance" than
others—to accept Theobald's circiar—
or that weighty, worthy, reachy, signifciant subjects do not sometimes inspire
greator veightness, etc., in the utrist who
takes them. The huffing danger in such
subjects do not storage in such

saying; make me believe, that is, that he saying; make me believe, that is, that he believes it. No actor better disappears into his roles, fits his contours inside those of the character, so that there is no sense of a double image, no ghostly actorish pres-ence outside the character, with distin-guishable intelligence, identity, tech-nique. (Please let's waive the question of whether or in what form intelligence exists in Mickey Rooney.) Screen actors are sometimes roughly divided into two kinds, the self-admiring star and the selfdepreciating charactor actor—although more and more stars in the De Niro-Nicholson generation seem inclined to turn themselves into character actors, to disthemselves into character actors, to dis-courage audience identification, to editorialize about their roles in a way that amounts almost to betrayal. Rooney, fre-quently relegated to bit parts through curse of size, has gone further than anyone 1 know toward bringing a star's sense of size, has gone further than anyone 1 know toward bringing a star's sense of size-damiration, self-righteousness, self-importance into character roles, no matter words (I almost said "in short"), a star in a character actor's body. character actor's body.

Though there is no competitive excite-

ment around this award, I can nonetheless get excited about the prospect of some sort of montage of career highlights. I have no information about whether such a thing is planned or what it would include, and it planned or what it would include, and it strikes me as hard job to give full and fair scope to an actor too often stereotyped as never having grown out of the 16th sputhwest plant strikes me as a hard job to give full and fair

include a clip from his earliest and most consistently embarrassing profol, I would go for the scene in Clarence Brown's Ah, Wilderness where, as a restless tof at a high-school graduation, he distracts himself by surveying the room through a rolled-up program (this is more a director's scene than an actor's, but worth dredging up for comparison to Godard's celebrated rolled-up-pager scene in Berachless). And, as a token of that Babes in Arms

exuberance, I would include something from the musical remake of Ah, Wilderness — Summer Holiday — in which he advanced to the lead rele of the Swinburne-reading older brother. Most of all, however, and the best corrective I can think of to the exuberant image, I should have to have something from the 1954 grade-B thriller, Drive a Crooked Read grade-B thirlier. Drive a Crousel Read—
perhaps, in specific, the calculatedly emperhaps, in specific, the calculatedly emperhaps, in specific, the calculatedly emperhaps, in specific, the calculatedly emperhaps and the control of the control of the control
end of the control of the control of the control
end of the control of the control
his shirt. I would be tempted to nominate
his; and is filtratiously coaxed to remove
his shirt. I would be tempted to nominate
this performance among the five finalists
for Best Performance by an Actor in a
Leading Role in the History of Talking
Pictures. That may be going a bit far, but if
gives me the chance to lodge my perennial
complaint against the Oscars, that they
never want to acknowledge the possibility
that such fine work can exist, in any category, anywhere outside an exclusive carel
of big, prestige movies.

This coming Monday I might also be made happy — happy for someone eler; it's nothing to me — If the man who walks was the solution of the man who walks ward should be also Supporting Actor was the solution of the man was the solution of the solut

have taken it upon myself to draw up such a list for the relevant category. We can put aside my own personal preferences, for whom I have learned never to expect any-thing — in this case Jose Ferrer in A Midsummer Nighi's Sex Comedy and Paul Dooley in Kiss Me Goodbye. This list is limited to people who, through the plaudits of critics, colleagues, press agents, and so on, might have been led to believe they had on, might have been led to believe they had legitimate begin each of the level with yad legitimate begin and the legitimate begin of the legitimate of the legitimate of the legitimate of the legitimate gripes. Bod Swiger for The Chosen, Ricardo Montalban for Sea Tree II: The Wrath of Khan, Jim Metzler for Tex, Michael Keaton for Night Shift. Danis! Stern and Mickey Rourke for Tex, Michael Keaton for Night Shift. Danis! Stern and Mickey Rourke for Diner, James Woods for Spitt Image, Paul Sorvino for That Championship Season. E.G. Marshall for Creepshow, and Laurence Olivier for Inchon. I am, of course, only kidding with that last name, although I have come to expect, as I wouldn't be surprised if he has, that he will be handed an award every time he steps in front of a camera.

The 1983 Los Angeles International Film Exposition — Filmex for short — will begin next Wednesday and continue through the first of May, Having ettended note of the press screenings for the second chief's fourth's traight year, I have no investigation of the press screenings for the second chief's fourth's traight year, I have no investigation of the press of the pressure of the

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Half Knots



England. Ayckbourn and a troupe of six actors perform his comedies in the Library Theatre-in-the-Round, a 250-seat, converted concert hall on the first floor of a public library. The stage allows only two entrances, and his budget affords only a Spartan selection of props fand actors). But Ayckbourn doesn't complain about his frugal for. 'It have always been extremely formante,' he says. 'If have written, to without complete plays,' and all approach to the says of the says of the says of the says of the says the haster 's artistic director. 'Like most relationships,' he says of his dual roles as JEFF SMITH At first glance, the unattributed set design for the Fiesta Dinner Theatre's current production (of Alan Ayckbourn's comedy through the Other Haff Luves) looks like a color of the Alan Ayckbourn's comedy through the Other Haff Luves (pages, and the Alazing reds clash in dubious juxtposition all over the stage. And the rest of the decor is equally muddled. An expensive couch, boasting a jazzy, jumglelike pattern, is in visual competition with a frumy old armichair that is otherwise undistinguished, save for the lingering impression that King Kong may have curled up on it for a good sooze. More than once. There are also two fetiphones in the same living room, and the same two fetiphones in the same living room, the same fet from each other. In the control of the control of the color of the The reason for his security? He is also the theater's artistic director. "Like most relationships." he says of his dual roles and the says of his dual roles and the says of his dual roles. The says of his dual roles are says of the feets and the says of the feets are says of the feets and the Phillipses. He says of the feets and the Phillipses—into one, and the on-stage action has the effect of a phit screen, with the says of the feets and the says of the feets and the says of the feets and from Feets and Fiona Feets relatively sight either morning coffee, shot and frees Phillipse, whose lives are less economically blessed, also have a cup of whatever is left in their jar of instant coffee. Both actions occur at once, though without the characters' anowledge of each other, and the bleeful got of the wood of each other, and the bleeful got of the wood of the contrast of the says of

production.

The Fiesta's set may also resemble what the British playwright himself has to work with. For the last fifteen years, Ayckbozm has been associated with a small company located in the resort town of Scarborough, of Frank's employees, is having an affair with Frank's wife, Fiona. And Ayckbourn further complicates his comic view of how the other halves love by bringing in the Detweilers, William and Mary. Unlike their regal first names, the Detweilers' so-cial status is lower than that of the other couples. And unbeknownst to the Det-weilers. Fiona and Bob use them as convenient alibis for the affair they — that's Fiona and Bob, not William and Mary are having.

In this sense, the title of the play is

couples with a linchpin: Bob Phillips, one

mathematically misleading, since Ayck-bourn has intertwined three different social classes into his script. Part farce, part slapcrasses into ins scrip. Fart rarce, part siap-stick, part mildly absurdist theater. How the Other Half Loves is actually light and undemanding. It asks its audience to be attentive, but not necessarily reflective. And Ayckbourn doesn't care much about And Ayckbourn doesn't care much about creating characters who venture beyond the first dimension, or even individual lines that dazzic with comic brilliance. Instead, he subordinates these concerns to his complex structure. He devises multiple events that take on a curious logic of their own, and he makes his many humrous points from the contrasts — of tastes, style, and attitude—that abound and results.

onate throughout the play.

One example. The second act takes place on Thursday and Friday evening. The Detweilers attend dinner parties at the The Detwellers attend dinner parties at the Fosters' and the Phillipses. The scenes occur at the same table — or berently. By this point. Teresa is aware that her husband Bob has gone a-naying, though Frank Fosts, in Bissfully unaware of his wife's shenanigans. The action shifts back and forth, from growing anger to patrician civility. As Teresa gets swacked on cheap wine, the Fosters sawor what just might be the world's most desicrated martini. And the world's most desicrated martini. And the control of the state of the control of the cont

resembling grace.

The scene is crafted marvelously. On The scene is crafted marvelously. On paper, if functions like two doubles matches of tennis, played on the same court, without any misplayed shots or entangled participans. And like slapstick, which this zene recalls, How the Other Half Loves is a comedy of situation, with nobing conceaded from the suddence. All the action is on the surface. Dialogue overlaps, motives are played off against each language of the concentration and precia climing—should sprint unimpeded toward its comic conclusion.

conclusion.

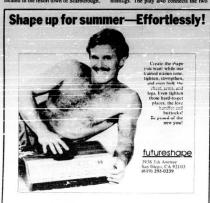
Above all, a staging of the play should seem effortless. It should appear as if people haunted each other's homes (and dined in parallel universes) all the time.

The Fiesta Dinner Theatre's production of

opposite effect. The play looks cumbe ne, tedious, and extremely difficult to perform. Pacing is a major problem; the show is a beat or two off all evening. Thus the invisible jumps in the script, from one situation to the next, are labored. The split-second distinctions among the three couples are blurred, as are the multiple ronies that accrue in the process. As a result, the production is flat. The focus is confusing, and the timing, in particular, is sluggist. As the production misses the beat, it also misses the point of the play.

A second problem with the production i A second problem with the production is akin to the jarring furnishings on the set. Alan Ayckbourn has been labeled the "Neil Simon of England," which is as Neil Simon of England," which is as accurate as saying that Waiting for Godol is a bouncy musical comedy. And in effect, Fiesta director Frank Wayne has translated Ayckbourn's structural subtleties into Simonesque shitck for this production. Wayne has stressed the easy laugh (unsuitable for Ayckbourn), the cutsic characterization (types furified to excess). characterization (types typified to excess) characterization (types typified to excess), and the arresting (translate: pseudo-visceral) line. All these are features expected of a Neil Simon play, but they are hardly in keeping with Ayckbourn's far more sophisticated talents. Where Simon is all one-liners, all hit-and-run, Ayckbourn's plays happen between the lines. And thus, like the conflicting tastes in fur-

And thus, like the conflicting tastes in furniture on the stage, Wayne's syllstide mphasis is in direct competition with the thrust of the play itself. He has turned it inside out. Instead of the expensive couch, we end up with the frumpy amchair. Among the cast members in the Fliesta's production, only talented Rosina Widdowson-Reynolds gets it right. As Flona Foster, who proves that one "half" experiences love no differently than the other does, Widdowson-Reynolds graces the stage, and even the overly glitzy, un-credited costumens she is asked to wear, credited costumens she is asked to wear. credited costumes she is asked to wear. Her work is swift and sure, with a comic Her work is swift and sure, with a comitive that is always appropriate. She also
that is always and always
that is always
to the scene. And her timing is always
exact. So much so that — like the second
and sweeping past the cardial numbers
on a clock — she actually stands out too
much from the performance around her.
The rest of the cast, save for an occasional
glimmer from Liz Wansch and Tim Irving,
as the befuddled (and, in this performance,
chen excessively morotic) Detwellers, is
far too heavy-handed for the delicacies of
Ayckboum's script. As is the production far too heavy-handed for the delicacies or Ayckbourn's script. As is the production in general. Though the British playwright jovially boasts an "implicit mutual trust" for his own producer, his How the Other Half Loves received no such respect at the Fiesta Dinner Theatre. Quite the contrary. It was Simonized.





Off the Cuff



I have keys, Lauren perfume

that's my boyfriend's
favorite — all my credit cards. I.D.'s, a brush, tampons, sunglasses, lots of pens, matches from all over, gum, heart paraphernalia — I collect hearts. Loose change. Make-up bag where I keep eye pencils, mascara, lip gloss, a lock and mascara, lip gloss, a lock and key for the gym locker, blusher, fingernail file, and harcligh. I have my everything book. It's got an appointment book in it, list, starps, jurnal lots of big clips to hold things together, bills, and notes. Here's a little love note my boyfriend left on my car, a few photos, a few business cards, a few lines of postry, mints, and a paper bag which I carry cverywhere.



Ramona
I have a small King James version of the bible, Shalimar perfume, my wallet, a couple of pens, a book on alcoholism, eyeglass case, notes to myself, a Kelly Girl interview, address book, Virginia Slims, matches from Filippi 's Pizza — I used to work there — Sweet 'n Low, Nature's Sumhis herbs and a few herbal tea bags, a Radio Shack remote recorder few herbal tea bags, a Radio Shack remote recorder receiver, some female necessities, Caurfree sugarless gum, papaya tablets, and my make-up case. Learry a lot in here: eye make-up, face make-up, face make-up, face penale-up, face to make-up, f



Ann Helm
Self-Employed
Harbison Canyon
In this compartment I have
my glasses, my allergy pills, a
tape measure, cologne — it's
Scoundrel — some Carefree
sugarless gum, some sugarless
Sunkist mini mints, some advertising, some grocery coupons, my address book, a magnifying glass for seeing magnifying glass for seeing price tags and things, extra keys for our safe deposit box and our shop. In this pouch! I keep a note pad, a few business myself, more coupent, a piece of my car upholistery to match accessories. This is my make-up bag with the usual: compact, a little brush, some pink lipstick; an old pairs of titry caisons, eyebrow brush, nall exister, Kleenex. My wallet has a section for credic cards, stick, kleenex. My wallet has section for credit cards, checks, driver's license, money — here's a two-dollar bill tucked away — a photo of my stepdaughter, I.D. cards, membership cards, a fishing license . . . Jeez, how dull!



Office Manager

Office Manager
La Jolla
My daughter said to me this
morning, "What do you carry
in that great big purse? I hate
it." So I cleaned it out and took
my little one today, so I don't
have quite as much with me. Let's see, I have a supply of hand-cleaning tissues, busine cards, checkbook, address book, my Mary Kay small make-up kit that includes several different colors of lipstick and blush. I have my wallet, more business cards in wallet, more business cards in here with stamps and page clips, cases for my sunglasses and regular glasses, my key chain, a small stash of plain change, my billfold for credit cards, some tissue, Estee Lauder perfume, a small memory jogger note pad, a comb, and some chewable



Konnie Miller

Data Processing Chula Vista Tons of stuff. Here's my little calculator for adding things up, my address book — everybody has one of these — a coupla bills, my checkbook, some little cards in an nvelope, a paper telling you how to file suit in small-claims court. Here's a card from a guy who sent me flowers, my who sent me flowers, my
Charger notebook — I keep
track of mileage in it. Here's a
letter from my cousin Tom, my
planning book — not much in
it — a letter from my insurance
company, a 1982 datebook —
guess I should throw it away.
Here's a coupon for Square Pan
Pizza, a Xerozed music Pizza, a Xeroxed music review, my car keys, some Visine, an orange pen and a blue pen, matches, an all-purpose knife, some Kleenex. Here's my wallet, picture of my dog, driver's license, credit cards, loose change, stamps. Mann theat tickets, coupla dollars, my little haush, a comb, that's it





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La Jolla Village Square

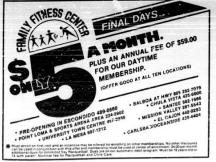
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that special evening, Career Girl or Nail Biter.

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Section 2

Events, Theater, Music, Film

Variations

The string quartet repertoire is amazingly rich — and it was already so rich by 1900 (Haydn, Mozart, Beethoven, Schubert, Brahms, Dvorak) that many of the best quartet ensembles today construct virtually all their programs out of these wastely. construct virtually all their programs out of these materfly works of the past. One notable exception is the Kronos Quarter, as many gain prancisco-based around the programs of the programs

music, and their concert give audiences a chance to experience a broad range of these styles and to acquire these styles and to acquire the styles and to acquire the styles and the styles and the styles and the styles are the styles and the styles and the styles are the styles and the styles are the styles and the styles and the styles are the styles and the styles and the styles and the styles are the styles and the styles and the styles are the styles and the styles are the styles and the styles and the styles are the styles are the styles and the styles are the styles are the styles and the styles are the style to compose a work of continuou variations in which the theme would never disappear; it was to be ever present either in itself, like a distant horizon, or in its

and a standard norman, or in the standard norman work, then, is basically radiational; a theme and variations. As to the form USD composer [oi] Yasas is used to be standard to the standard normal no



be sending entrants to the se-separate conference competitions, including ex-ceptions, including properties and popular and being contest, and the concrete cance race. The cances, two of which will be competing from SDSU, can be made fixed only two unaternials, concrete and the concrete cance made the contest of the cances, two of which will be competing from SDSU, can be made fixed only two unaternials, concrete and the four two contests of the contest of the cont instrument leads and the others imitate, "each according to his own individuality"; companionship, in which the instruments asse t their own characters with a sense of mutual (continued on page 5, col. 1)

a) end world hunger
b) find Jimmy Hoffa
c) build a concrete canoe
d) muss Steve Garvey's hair
If you answer wasn't c, then

Canoe?

dramer. If you guessed correctly, then maybe you know something about the indominable can-do spirit of society's unsung hero, the civil engineer. And from where does that can-do guptien grow? A subject of the can-do guptien grow? A subject of the can-do guptien grow? As the can-do guptien grow? As Diego State University's student chapter of the American Society of Civil Engineers is booting this year's regional prof schools such as USC, Cal Poly, the University of Hawaii, and Arisona State University. The fourteen member colleges will be sending entrants to vive connectitions, including

Fill in the blank: If they can put a man on the moon, then surely they must be able

conducted extensive tests in order to determine the best thickness and mix of concrete for their fourteen-and-a-half-foot boats. They had to be as strong as possible, yet light enough to float and glide smoothly through the water. Still, the cances weigh about 200 pounds apiece. Twenty (continued on page 5, col



Tomorrow and Saturday at 8:00 p.m. at the Educational Cultural Complex in Southeast

San Diego, a black Southern actor wearing ragged denims and carrying a walking stick, a cloth bag, and a portable radio the size and a portable radio the size of San Diego, a black Southern

stories and created some other to make the present

actor."

Gathering from this and other reviews, the pleasure of "Don't Start Me To Talking" is in witnessing how many characters O'Neal can bring to life while (continued on page 5, col. 2)







READER'S GUIDE

Contributions to READER EVENTS must be received by mail too later than the Finds 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 decreption of the event, the data and rive as to be held, the precon-address of where it is to be held, and a

ntact phone number for publication READER EVENTS EDITOR,

Dance

Classical Dance of Cambodia, the Khmer Classical Dance Troupe, native Cambodian musicians and

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4-piece set.

Post-Modern Dance Concert, the Post-Modern Dance Concert, the San Francisco-based Department of Public Dance Works will present Crossing Time a Flett Area of Lund. a work integrating live choreography and film, Friday, April 8, 8:30 p.m., Sush: 842 Eighth Avenue, downtown. 235-8466.

dancers, will feature selections from Ramayana, an ancient Hindu epic story of heroes, demons, and magical animals, Thursday, April 7, 8 p.m., East County Performing

Arts Center, 210 East Main Street El Cajon. 440-2277 or 265-4243.

Flamenco, Rayna's Spanish Ballet will perform Saturday, April 9, noon, Old San Diego Square plaza, Harney Street, Old Town. Free. 232-0835.

Modern Dance Concert by Three's Company and Dancers will feature Carolyn Wood's The Egg and I, Friday, April 8 and Saturday, April 9, 8 p.m., Mandeville Auditorium, UCSD. 296-9523 or 452-4559.

Performing Arts Presentation of the Conservatory of Ballet Arts and the Conservatory of Ballet Arts and Comparity in Include a lecture-chief of Co. and The Pachwork (mit of Co. a ballet based on the L. Frank Baum story and choreo-rephed by Louise Francy, Sunday, April 10, 2 p.m., Temple Judea, 1930 Sunsee Drive, Vista. 481-0714 or 724-8318.

"Filipino Fanfare," a performance by the Samahan Dance Troupe highlights a full evening of Filipino culture which will include a dance workshop, dinmer, and slide show, Sunday, April 10, 5 p.m., Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

Film

Political Film Series, a 10-week series sponsored by the Committee for World Democracy, will begin with Love and Anarchy, Lina Wertmuller's 1974 film starring Ciancarlo Giannini as an Itolian peasant detenuned to assasinate Mussellini: and Coup & Grace, a 1977 Volker Schlondroff film about a young soldier returning home after World War I, (both films sub-titled in English) Friday, April 8, 7

"Findhom," the new-age commu-nity in Scotland, is the subject of a documentary to be screened Thursday, April 7 through Satur-day, April 9, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla, 450-9109.

Elephants, Snakes, and Hawks are

Saturday, April 9 and Sunday, April 10, 2 p.m., Natural History Museum, Balboa Park, 232-3821.

Weaving and Crafts, Master Weav-ers of the Andes and Arts and Crafts of Mexico will be shown Sunday, April 10, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2001.

of Man, Ballos Park. 239-2001.

"American Graffiti," George Lucae's 1973 film starring many mericanous actors including Richard Depriss and Harrison Foot self-abovan in videocus-series of the properties of the

"Salmon River Odyssey," a multi-image film using eleven projectors and five overlapping screens will be shown along with an award-winning multi-image film, Eclipse, Monday, April 11, 7:30 p.m., Montezuma Hall, SDSU. 265-6947 or 265-6949.

"Topper Returns," the 1941 com-cely, last of the "Topper" series, starring Roland Young, loan Blon-dell, and Dennis O'Keefe will be shown Tiesday, April 12, 7 p.m., Coronado Public Library, 640 Orange Avenus, Coronado. Free. 433-4187.

"Dear Lovey Heart: I Am Des-perate," a Disney film for teen-agers, will be shown Thursday, April 14, 3 p. m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Children's Films, including Dr. Seuss's Green Egg and Ham will be shown Thursday, April 14, 3:30 p.m., National City Public Library, 200 East 12th Street, National City, Free. 474-8211.

Music

TAMILY TUN GENTERS

. PRESENTS

April 8, 7:30 p.m., St. Dunstan's Episcopal Church, 6556 Park Ridge Boulevard, San Carlos, 569-8181.

In Concert, soprano Anne Allman will sing music of Frederick Delius, Friday. April 3, 7:30 p.m., MiraCosta College Theater, One Barnard Drive, Oceanside. 757-2121 or 755-5155.

Jazz, traditional and modern, will be performed by the Ouarneri Jazz Quartet, Friday, April 8, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

Pop Concert, Spanish singing idol Julio Iglesias continues his first U.S. tour with a performance Fri-day, April 8, 8 p.m., San Diego Sports Arena. 224-4176 or 295-7000.

Pipe Organ Concert, Dan Bellomy will perform at the Wurlitzer, Saturday, April 9, 7:30 p.m., California Theatre, 1122 Fourth Avenue, downtown. 279-2867 or 561-2269.

Folk Music Concert by Sam Hinton will benefit the San Diego chapter of the Pacific Peacemaker project, Sunday, April 10, 2 p.m., First Unitarian Church, 4190 Front Street, Mission Hills. 280-8817 or 296-5735.

Organ Music, Fred McArthur of Brown University will perform Sunday, April 10, 2 p.m., Spreck-els Organ Pavilion, Balboa Park. Free. 296-0327.

Violin Concert and Master Class, Pierre-Henti Xuereb will perform Stravinski's "Eligie" and works by Telemann, Hindennith, and Per-sichetti, Sunday, April 10, 8 p. m., and teach a master class, Monday, April 11, 3 p.m., Smith Recital Hall, SDSU, Free. 265-6031.

"Hauto: Seven Centuries of Music for Recorder and Flute," members of the Guidonian Hauto will perform in the final program of the San Diego Early Music Society's winter concert series, Sunday, April 10, 8 p.m., St. Andrew'sby-the-Sea Episcopi Church, 1050 Thomas Avenue, "Pacific Beach. 272-8422 or 452-7739.

Piano Recital, Avse Underhill will Plano Recital, Ayse Underfill will play selections from Scarlatti, Liszt, de Falla, and others as part of the Cottage Concerts series, Mon-day, April 11, noon, Scripps Cot-tage, SDSU. Free. 265-6555.

In Concert, the Harvey Pittell Saxophone Quartet will appear in the continuing Orosmont Com-munity Concert series, Monday, April 11. 8 p.m., East County Per-forming Arts Center, 210 East Main Street, El Cajon. 440-2277.

TO LOCAL EVENTS

Rock and Reggae Concert featuring the Robel Rockers, Mitchell Comish and the Hell Hounds, and a videotaped concert of Bob Marley and the Wallers will benefit the Community, April 11. 8 p.m., Belly Up Tavern, 143 South Cedrey, Solana Beach. 275 1162 or 481-9022.

Latin American Liberation Music. Gabino Palomares, singer, poet, and composer, will make his first San Diego appearance Tuesday, April 12, 7 and 9 p.m., Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"Ballet for Brass" will be the fea-ture of a concert of works for brass choir and dancers composed and choreographed by SDSU faculty and students. Tuesday, April 12, 8 p.m., Smith Recital Hall, SDSU. 265-5204.

Choral Music, the combined San Diego State University Concert Cooit and Chamber Singers will perform classical and popular works including J.S. Buch's Cantuta no. 4. Wednesday, April 13, 730 p.m., Caribbad Community Cul-

Contemporary Chamber Concert by San Francisco's Kronos Quartet will include Aulis Sallinen's Quar-tet no. 3, op. 19. Elliot Carter's String Quartet no. 2, and Bartok's String Quartet no. 4, Wednesday, April 13, 8 p.m., Mandeville Au-ditorium, UCSD, 452-4559 or 452-3229.



Southern Black tradition, in this one-man show Friday, April 8 and Saturday, April 9, 8 p.m., Educational Cultural Complex theater, 4343 Ocean View Boulevard, Southeast San Diego. 230-2845.

All-Arabian Horse Show, the twenty-first annual, will be held Friday, April 8, Saturday, April 9, and Suaday, April 10, 8 a.m., Del Mar Fairgrounds. Free. 444-4459 or 275-2676.

or 27'>-26'6.

Aras-Borrego Desert State Park's Fiftieth Anniversary will be celebrated with events including the
armual Pegleg Smith Liar's Comtest; guided Desert Garden Walk; a
fun run and oike trp; and programs
on the park's history, fron, and
fauma Strunday, April 9, and Sundays, April 10, Highway 5-1 at
bayud sis Boast, Borrego Springs,
26'7-5311.

Bird Walks, guided walks in the area of the Cabrillo National Monument will be held Sunday, April 9, 9:30 a.m., monument Vis-tior Center. Reservations 293-5450.

Theatre for Children, Pauline Conley's science fiction-fantasy The Code Broader will be presented by SDSU's Theatre for Young Audiences Sautoday, April 9 and Sunday, April 10, 1 and 3:30 p.m., Experimental Theatre, dramatic arts building, SDSU, 265-6884.

Sports

Concrete Canoe Competition, student engineers will judge and race boats of their own design in the final event of a convention of the American Society of Civil Engineers, Snutuday, April 9, 9 a.m., Santa Clara Foint, Mission Bay gineers, Saturday, Ap Santa Clara l'oint, Park, Free, 265-6071.

"International

Marathon and Half Marathon,"
sponsored by the clambers of
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commerce of Chula Vista
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a long Bay Boulevard, Hollister
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Super and Street Stock Car Show sponsored by the El Cajon Stock Car Racing Association will be held Thursday, April 7 through Saruday, April 9, 9:30 a.m.; and Sunday, April 10, 11 a.m. Park-way Plata Shopping Center, El Ca-jon, 4:40 5:00.

jon. 44 Gro. D. Padres Baseball, the boys of summer raise our hopes again this spring, opening the home season against the San Francisco Giants. Tuesday, April 12, 7:05 p.m. (followed by a fireworks show); Wednesday, April 13, 7:05 p.m., San Diego Stadium. 283-4494.

Radio/TV

"Bonnie and Clyde," Warren Beatty, Faye Dunaway, Gene Hackman, and Estelle Parsons play a motely team of bank tobbers in the 1930s in Arthur Penn's 1967 film, a shocker there, now mellowed by the shown Saturday, April 9, 6 p.m., Channel 6.

"Foreign Correspondent," Alfred Hitchcock's fast-paced 1940 film starring Joel McCrea and George Sanders as reporters involved with a spy ring, will air Saturday, April 9, 1 a.m., Channel 6.

Padres Baseball will be relevised

from Atlanta Friday, April 8, 4:30 p.m. and Sunday, April 10, 11 a.m., Channel 39.

a.m., Channel 39.

"The Hospital," Arthur Hiller's 1971 black comedy starring George C. Scott and Diana Rigg with an Oscar-winning script by Paddy Chayefsky, will be broadcast Saturday, April 9, 11:30 p.m., Channel 8.

Academy Awards, the fifty-fifth annual event, will end all the sus-pense Monday, April 11, 6 p.m., Channel 10.

"Signified," the third of Richard "Siegfried," the third of Richard Wagner's four-opera cycle The Ring of the Nibelengs, well be shown in two parts acts one and two air Monday, April 11, 8 p.m. and repart Sunday, April 11, noon; act three airs Monday, April 18, 8 p.m. and repeat Sunday, April 18, 8 p.m. and repeats Sunday, April 18, 8 p.m. and repeats Sunday, April 24, noon, Channel 15.

"The Most Dangerous Game," a four-part investigation of East-West nuclear strategies, will begin with "America's Nuclear Strategy" Monday, April II; and follow with



Tố TẠL HEALTH

and Doty/Pate/Larson Productions present a

PAUL HORN & DAVID FRIESEN CONCERT...

"Heart to Heart"

Flute and Bass Solos and Duets

Legendary jazz flutist Paul Horn has recorded his music inside the Taj Mahal and the Great Pyramid. He has also played duets with whales and collaborated with avant-garde percussion ensembles. David Friesen must unequivocally be counted among today's formidable bassists.



Their concerts are always lively and inspiring. Concert: "Heart to Heart" 8-11 p.m., Sat., April 9 The Fox Theatre, 720 "B" St., downtown San Diego Tickets \$10.00 at The Fox Theatre: Sears & all Ticketron offices in San Diego. Controversial Bookstore, 3021 University;

Center for Total Health, 312 S. Cedros, Solana Beach Workshop: with Paul Horn "The Magic of Healing Through Sound" Noon -5 p.m., Sun., April 10, La Paloma Theatre, 471 First St. in Encinitas Tickets \$35.00 at La Paloma Theatre:

Controversial Bookstore, 3021 University, San Diego: Center for Total Health 312 S. Cedros, Solana Beach Sound by: North County Sound

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.m. to 10 p.m., 7 days. or fill out the coupon below d send it to. 75 Bonillo Dr., Ste. 4 San Diego, Ca 92115	OR 1 BUMPER BOAT RIDE OR 15 MINUTES OF NI BALL
me	(Valid through May 1983)
me phone Work phone use include your phone number or we cannot contact you.	La Mena's Giant Waterslides now open on weekends (weather permit
33	

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READER'S GUIDE TO LOCAL EVENTS

Swiet Perspectives on Nuclear War" Tuesday, April 12; Nuclear Face-Off in Europe" Wednesday, April 13; and "International Roundtable," a forum of experts discussing the nuclear arms race, Thursday, April 14, 9 a.m., KPBS-FM 89.

"The Great Chefs of New Or-Thursday, April 16, 11 a.m., Channel 15.

Lectures

Poetry Reading, Forrest Curo reads from his own works Thursday, April 7, 7 p.m., Multicultural Arts Institute. 425 Market Street, downtown. 236-1521.

Labor Forum, Greg Akili, secretary-treasurer of the United Domestic Workers, and Delores Huerta, first vice president of the United Farm Workers, will discuss current labor trends Thursday, April 7, 7:30 p.m. Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"Stoneage Astronomy," an ex-ploration of ancient civilizations' knowledge of the science, will be presented by astronomy instructor Jon Olson, Thursday, April 7, 730 p.m., Southwestern College Planetarium, 900 Oray Lakes Road, Chula Vista. 421-6700.

Poetry Reading by poet and author Lydia Davis will be held Sunday, April 10, 2 p.m., Villa Mon-teruma, 1925 K Street, downtown. 239-2211.

Los Penasquitos Canyon Preserve and its geological history is the sub-ject of a lecture and slide presenta-tion by John Northrop, geophysi-cist; Marilyn Colombo of the San

Diego Ecology Centre will discuss various ecological features of the preserve at a meeting of the Sierra Club, Monday, April 11, 7:30 p.m., San Diego Federal Savings and Loan, 2751 Via de la Valle, Del Mar. 233-7144.

Mar. 233-7144.

Dramatic Readings by actress Sacha Garson include excepts from 8dth Ladebnick's Such A.1.½ about threel life in Russia, and Good Luck about the Russia art theater in New York, Monday, April 11, 730p.m., D.G. Wills Books, 7527.

La Jolla Boulevard, La Jolla. 456-1800.

456-1800.
Art of the Seventies will be the topic of a lecture by Edward Lucie-Smith, an editor of Art and Arasss magazine, BBC commentator, and author, in the continuing lecture series "Toward an University Art." Medinesday. April Centernghave, "The Medinesday. April Centernghave, "The Prospect Street, La Jolla, 454-3541.

Galleries

"California Murals Off the Wall," an exhibit of portable murals by Son Francisco and Los Angelesarea artists with local artists event and the Angelesarea artists with local artists event may be a considered to the show during gallery boars will be on view. Thursday, Agril 7 and event through May 20, Centro Cultural de la Bana, Pepper Grove, Ballou Park, 23-6135.

Park. 235-6135.

"Collette and Her World," an exhibition of works by Francoise-Gil-t inquired by the switings of the French author, includes illustra-tions for a limited edition of Col-lette's Brask of Day and goes on view Thursday April 7 remaining, through May 23, Walter Library, USIU, 1045 9 Tomerado Road, San Dego, 693-645.

Acrylic Paintings by Ben Sakoguchi will be on view Thurs-day, April 7 through April 21, James Crumley Gallery, MiraCosta College, One Barnard Drive Oceanside, 757-2121 or 755-5155.

Ceenside. (31-2121 or 79-315).

'Other Perspectives,' new diagrammatic paintings and drawings by David Provan, will open with a reception for the artist Friday. April 8, 6 pm. and remain on view through April 30. Sushi, 852 Eighth Avenue, downtown. 584-8641, 265-5954, or 235-8466.

Acrylic Sculpture 1967-1983 by Vasa will go on display Friday. April 8, with a reception for the artist at 6 p.m., and remain on view through May 21, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

**Baja 83," watercolors and drawings of Baja and the West Indies by Charles Rucker go on display Friday, April 8, with a reception at 6 p.m., and will remain on view through April 22, Cellery of the Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

"fine Lao Folk Tale of the Crea-tion of People," a watercolor exhibit by young ilmong artist Xoua Her will go on display in com-junction, with a Lao-Cambodian cultural fair Saturday, April 9, II a.m., and remain on view through June 18. Lotus Folk Art Center, 3701 India Street, Mission Hills. 574-6686.

Recent Abstract Paintings by Robert Baumann, Martha Chris-man, and Josep Torroella will be on view though April 30, with a recep-tion for the artists Sunday, April 10, 2 p.m. Art El Cortez, 720 Ash Street, downtown, 234-8500.

Serigraphs by Donna De Kindig may be viewed from Sunday, April 10 through May 10, The Art Col-

"Arbol de la Vida: The Ceramics "Arbot de la Vida: The Ceramics of Metepec," an exhibit of works on the Mexican Tree-of-Life theme, will open with a fiesta Thursday, April 14, 7 p.m., and remain on view through June 10, Founders Gallery, USD, 291-6480.

rounces Gallery, USD 231-0802.
Serigraphs and Embosace Eichings are among the works of Frenchings are among the works of Frenchings are among the works of Frenchings and Series and Series

Town. 296-2596.

"Versee of Light: A Mystic Interpretation," a show of Eastern and Western calligraphy. silk-screen, and watercolor work by Lusana Troxell, will remain on view through April 8. Grove Gallery, UCSD. 296-9029.

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. 299-3232.

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

downtown. 233-242.

"Whins of the Ozient Silk and Rice," an exhibition of Ozienta brush paintings by Rosemary Kimbal and of Japanese kimonos owned by collector Anne Griffin, will remain on view through April 9, Vistant Dimensions, 415. Market Street, downtown. 232-0396.

"Phantoms of the Imagination," an exhibition of drawings, paper cuts, and collage by Ribitch, will remain on view through April 13, Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

cuted on sheets of wallpaper by San Diego artist Tom Frankovich, will be on view through April 13, Dwight Boehm Art Gallery, Palomat College, 1140 West Mis-sion Road, San Marcos. 744-1150.

Paintings and Drawings by Robert Bradford and Harold Garde will remain on view through April 13. Deicas Art Galleries, 1224 Pros-pect Street, La Jolia. 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.

205-4941.

Award Winners' Exhibition, winners of the 1982 KPBS Artists in Residence Award, Michael Pidib, Paula Matthet, and W. Haase Woj-tyla, will display their works through April 16, Maple Creek Gallery, 2400 Kettner Boulevard, San Diego. 234-2151

San Diego. 294-2191.
Contemporary Art, a group show including works by Stuart Burton, Tom Frankowich. Allan Morrow. Victor Arballo, Eric Christian, and Peter Johnson, will remain on view through April 15, Gallery 21, Spanish Village, Balboa Park. 296-2596.

Prints and Drawings by Harry Sternberg will remain on view through April 16, San Diego Print Club. 320 G Street, downtown. 232-4884.

Watercolors by Edwin Wordell will be on view through April 16, Dana Gallery, 16646C Bernardo Center Drive, Rancho Bernardo. 485-8888.

Paintings and Graphics by Pauline Rozelle and Dorothy Stracton, re-spectively, will be on view through April 18, Seneca Falls Gallery, 908

"Tension and Harmony," an exhi-bition of Navajo weavings and tex-tiles, will be on view through April 18, Museum of Man, Balboa Park, 239-2001.

Sculpture by William Outcault through April 23, Installation Gal-lery, 447 Fifth Avenue, downtown. 232-9915.

Paintings by Peter Stearns will be on view through April 23. Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

"Basic Structures and Further Excavations," an exhibition of drawings, mixed media rehefs, and sculptures by Angela Kosta, will be on view through April 23, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

"Paul Caponigro: Japan," an exhibition of photographer Caponigro's photographs exploring the six cred communition of man with nature as expressed at Zen temples of Japan, will remain on view through April 23, Photography Gallery, 7468 Girard Avenue, La Jolia. 459-1800.

Paintings by New York artist Satish Joshi will be on view through April 30. Cygnus Gallery, 656½ Ninth Avenue, downtown. 234-0846.

"Ceramics Invitational 1983," an exhibition featuring nine San Diego artists, including Patricia Clapp, Sandra Berlin, Judith Nicolaidis, Erik Gronborg, and Ron Carlson, will be on view through April 30, Gallery Eight, 7464 Girard 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, B-ilboa Park. 232-7931.

"X" Series, an exhibition of wall constructions by Eriks Rudans, will be on view through May 7, Michael Dunsford Gallery, 828 G Street, downtown, 232-5880.

Recent Drawings and Construc-tions by Jay Johnson will be on view through May 11. Jewish Community Center Gallery, 4079 54th Street, San Diego. 583-3300.

"Patterns of Paradise: Styles and Significance of Bark Cloth Around the World," a traveling exhibition of Tapa gaments. fragrens, Tapa rook, make, and contained the styles of the style

Variations

respect; and confrontation, in which the musical procedures of one of the instruments are opposed or ridiculed by the other Carter was born in 1908. The

Carter was norm in 1908. The Krenos program, moving backward in time, ends with the Quarter No. 4 by Bela Bartok, who was born in 1881 and died in 1945. This work, dating from 1928, is already a classic, as established in the repertoire of many ensembles (the Juilliard Quartet, the Tokyo, the Vegh, the Tatrai) as the great Vienne classics. It is tightly and symmetrically organized, with the first and fifth movements sharing a basic motif which is inverted, expanded, and otherwise varied with great inventiveness. The second and fourth movements also share

material, and only the third movement is thematically independent. The tightness of independent. The tightness of form goes along with great vitality and expressiveness, the ferocious Magyar thythms of the outer movements balanced against the mysteriously evocative "night music" of the third, with its rhapsodic cello melody and twittering, birdlike counds.

sounds
The concert of the Kronos
Quartet, offering this farthing
sampling of various
twentieth century approaches to
the string quartet, will take
place on Wednesday, April 13,
at 80.0 p.m., in UCSD's
Mandeville Auditorium, For
ticket information, call
452-4559 or 452-3229.

— Thomas Arne.

Canoe?

(continued from page 1)

student builders have spent approximately 300 hours dosigning and building a plywood mold, and forming the mesh and concrete around it. A technical paper describing design and construction techniques accompanies each entry. (The paper need nor float.)

The future empire builders.

The future empire builders will commence racing Saturday, April 9, at 9:00 a.m. off Santa Clara Point in Mission Bay. Anyone who cares to can stand on the shore and watch these slabs of concrete — as if by magic! — float on the water. Awards for the canoes and other engineering competitions will be given at 1:00 p.m. during the conference picnic, which is also open to anyone interested in tomorrow's can-doers. For more information call 265-6070 or 265-6071.

- Neal Matthews

Many Voices

(continued from page 1)

(continued from page 11)
playing Junebug, who, in turn,
plays the people and things that
make up his stories. Some of
these characters are a name
Senator Bibo, a white
plantation owner, a shoeshine
boy, a cotron picker, and a radio
performer called Tommy Too.
O'Neal was a member of the
Student Nonviolent
Coordinating Committee in

Coordinating Committee in 1962, and the next year was the founder of the Free Southern Theatre, whose motto remains: Make an art about freedom, a freedom through art." Junebug became one of O'Neal's stock characters as the theater developed, and when in recent years the theater undeveloped, losing one troupe member after another until only O'Neal was left, Junebug became the main attraction, the star of a one-mar

A second volume of lunebug's stories is being worked up at the Provisional T' eatre in Hollywood, where O'Neal is temporarily part of the eight-person troupe. The Provisional's Steven Kent Provisional's Steven Kent directed the current production, which comes to San Diego with help from the California Arts Council. The Educational Cultural Complex is located at 4343 Ocean View Bouleward, Southeast San Diego. For ticket information of the Complexity of the Complexity of the production of the Complexity information and reservations call 230-2845.

- Joe Applegate

Arts, Nashville, MTV and CNN Headline News come to Cox Cable.

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

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And on channel 32, Sec 3.33 Heading News 10 23 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

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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-FIGURE 13 AVAILABLE NOW: Gold Matron 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. Chargeline (MC Visa), phone 236-6510. For more information, phone \$60-5676.

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"Adventures in Good Music" with Karl Haas

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READER'S GUIDE TO THE THEATER

Information is accurate according to material given us, but it is always uses to phene the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer ilsecounts to students, senior citizens, and the military; ask at the box office

at the box office.

ARMS AND THE MAN
The North Cosal Reportory Theater
presents the romanier cornels by
George Bernard Shaw, which is aimed
at the folders of normace and war.

Bulgarian in 1805, is to "reduce the
commark: to alwardly and preach the
worth of the real." Dieveted by Olive
Balastione, remembers of the cast for
Martin Rotz, Ken Hendinistan, Dweld
Harrison, Audrey Chritton, Marvin Reed,
and Kried Brass. The set designs are
by Cue Robusmon and "V Reverse,
Vol. 18 by Cue Robusmon and "V Reverse,
North Cosal Report by
Sue Million (Sm1)

Saturday at 8:00 p.m. Sunday at 7:00 p.m.

BLITHE SPIRIT
The La Jolla Stage Company presents
the classic Noel Coward Cornedy
about Charles Condomine, a man
caught b: ween two wiese. A dinnerparty seance at an English estate
brings a former wife back to haunt
Condomine, much to the distress of strongs in softred were lock to handset the server with the server with the server with the server districts the production. Members of the cast are production. Members of the cast are production. Members of the cast are Shelst Dawson, Garreth Broom, Arin McKrigst, Members Etrenferman, and Kathleen Clark. The secret design is designs are by Mach Bostung. (Sm.) La Jolds Stage Company, Patter designs are by Mach Bostung. (Sm.) La Jolds Stage Company, Patter Community Auditors Lau Jolds April 8, Sakarday, April 9, Thundsfelley, April 8, Sakarday, April 9, Sakarday, April 8, Sakarday, April 9, Sakarday, April 8, Sakarday

THE CODE BREAKER San Diego State University's Theatre

THE DEATH OF A MINER

THE DEATH OF A MINER

sandiego repertory? theatre

CALL 235-8025

for Young Audiences presents Padine C. Contey's science fiction features gloot the could day in the features gloot the could day in the features gloot the country of the country of The Oht's a future society controlled by technology and contained within a select one of the tern-agent discovers that there is contently beyond the wall. Recommended for children is with the real in the country of the contently of the country of wall. Recommended for children is discreted by August Prickers with Selected by August Prickers with Experimental Thesite. Demotic Atta building, Sen Deg State (Drivers), and 100 pages and and the country of the country of

at 100 pm. and 250 pm.

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COMEDY TOILS (The Secretary and intends present an evening of improvisional corner) evening of improvisional corner) even (Wednesder vigit C. The Mov. Laboratory and C. The Mov. Laboratory and C. The Workshop, risegened to give people the opportunity to you did on stage, others instruction in the re-chained commonly, and continued to the commonly of the com

New one of the cool miners at the they repair the month of song daily to tell the moning story of Many Africa. Hager's like daily of the month of th THE DEATH OF A MINER

monumental. Otherwise, this is a production for hell Simon addicts only (alsa, an extremely large cony) (alsa, an extremely large cony), (5a), Lyrc Dinner Theatre, through April 17; Wednesday through Standay, dinner at 600 pm. cuttain at 800 pm. cuttain at 801 pm. Sunday, dinner at 5:30 pm. cuttain at 7:15 pm. Malines Sunday, brunch at noon, cuttain at 2:00 pm.

aho disc works in the mine. And Frederick Edmand is both individuals and frightening as Chestirs, the town's been gualting, bashwistics authorist to the May Alice struggles to overcome. Though the play spinal-like structure may be too comples for its materials, it created them in specific terms. There are many Mary Alices, the play says without presching. They may not be under the play that the same (Sm.) See the shall be sha who also works in the mine. And

Ageil 17 et 2-10 p.m.
DEEP RIVER
The Lamb's Players' Theatire presents
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DRACCIA.

The Pin-Hills Lodge offers a musical version, with book and lytes by Rick.

The Pin-Hills Lodge offers a musical version, with book and lytes by Rick.

Sloken-Dragter his being a "most memoring morestand" in Court is an owner-more in Court in the memoring morestand in Court from Court I for more musical farce. Sicol Knowy directs the production. Long Jude is the musical directs. Though the court from the Court for the Cour

FOR BETTER NOT FOR WORSE FOR BETTER NOT FOR WORSE As part of its series of astelline productions, the San Ribbig Repetitory productions, the San Ribbig Repetitory productions, the San Ribbig Repetitory produced to the series of the serie Diego appearance of these gifted South African performers. (Sm.) San Diego Repetrory Thesetre, Stoth Avenue Playhouse, Monday, April 11 and Tuesday, April 12 at 8:00 p.m.

Theater Directory

THE BOW RY THEATRE 480 Elm street, San Diego 232-408° CORONADO PLAYHOUSE 1755 Strand Way. Coronado

C.R.A. THEATRE 9115 Clairemont Mesa Boul Diego 277-8900 v111

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street. El Cajon

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard. Southcast San

FOX THEATRE 720 B Street, downtown 233-6331 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234, 5643

GROSSMONT COMMUNITY COLLEGE

t College Drive, El Cajon JEWISH COMMUNITY CENTER

ront and Center Theater 1079 Fifty-fourth Street. San Diego LA JOLLA PLAYHOUSE

LA JOLLA STAGE COMPAN Parker Auditorium, La Jolla Hi

LAMPLIGHTERS COMMUNITY THEATRE

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido 749, 3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 Schorl Lane, Lemon Grove 466-5579, 466-1445 LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 298-8111

MIRACOSTA COLLEGE
Lattle Theater
One Barnard Drive. Oceanside
757-2121 x236 NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lornas Santa Fe Road Solana Beach 481-1055

OLD GLOBE THEATRE Old Globe Theatre Cessius Center Centre Stage Festival Stage, Balboa Park 239-2255

239-2255
OLD MISSION PLAYERS
Mission Basilica San Diego de Alcala
10818 San Diego Mission Road. San Diego
278-3021. 464-0401 OLD TOWN OPERA HOUSE 4043 Twiggs Street. Old Town 298-0082

PALOMAR COLLEGE

POINT LOMA COLLEGE

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236

SAN DIEGO REPFRTORY THEATRE 1620 Suth Avenue, downtown 235-8025 SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

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

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566 7300 x216 SOUTHWESTERN COLLEGE

Arena Theater, Mayan Hall 900 Otay Lukes Road, Chula Vista 421-1180 STARLIGHT Starlight Bowl. Balboa Park 232-3049 or 234-STAR

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road. Scripps Rano 271-4300 UNIVERSITY OF CALIFORNIA SAN DIEGO

GNIVERSITY OF SAN DIEGO Caming Theater, Alcala Park Linda Vista Road, San Diego 291-6-80

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READER'S GUIDE TO THE THEATER Statem, an automa site sulfers a strake An aread, she experience a severe form of planes, the sulfage acceptance of the severe form of planes, the sulfage planes where for the sulfage acceptance is sufficiently accepted of carring genuine empathy from the audience, finglish sharing a final planes and a sulfage acceptance is sufficiently acceptance and acceptance acceptanc

Execution of Put. Slovik, and several Execution of Ptv. Sinceie, and several other award-winning works — owder on the same work of the same work of the same work of the several of

Carlsbad is also staging Alan Carishod is also staping Alan Ayckbourn's come triangle. Members of the cast, directed by Bill Massa, sur-Tirm Chambers, Wendy Cullum, Jirm Holscomb, Patrick McKim, Susan Niwata, and Pat Standriff. The set designs are by John Mensching, the lighting designs are by Bernier Kohyaher, and the costumes are by Cindy McKim and Jude Hart Lawson. (Sm.)

In the control of the



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HOT FLASHES

And that they are. This women's improvisations comedy group, madiup of Maucen Gaffiney, Maggie Gildete, Shern Glaser, and Robyn Samuels, will perform an extended not the B Stare Cohere (formerly the Wing Lale). Adopt at both humor and seriousness, the group combines improvisational games, songs, and immovised and scristed, is often written sketches. Their material, improvised and scripted, is often genuinely funny. ali si also, on occasion both insightful and moving. (Sm.) The B Street Cabrett. 2753 B Street, through April 9, Friday at 8:00 p.m. Saturday at 8:00 p.m. and 10:00 p.m.

HOW THE OTHER HALF LOVES

Reviewed this issue.
Festa Dinner Theatre, through April
24, Tuesday through Saturday, dinner
a 6:15 p.m. curtain at 8:15 p.m.
Sunday, dinner at 5:15 p.m. curtain at
7:15 p.m. Matinee Wednesday and
Sunday, brunch at noon, curtain at

HOW THE OTHER HALF LOVES

THE MAN WHO CAME TO DINNER THE MAN WHO CAME TO DIMNER THE COROLAD PHONEUR IS MADE UPON THE COROLAD PHONEUR IS MADE UPON THE COROLAD PHONEUR IS MADE UPON THE COROLAD PHONEUR IN THE COROLAD

a Deautiful woman, a foolish husband, a con man, and a potion made from the root of the mandrake, (Sm.) Marquis Public Theater, through April 17; Thursday through Saturday at 8.00 p.m. Matinee Sunday at 2.00 p.m.

shon, an assatric who suffers a

lines themselves linger on, divocred from the character speaking them. One becomes struck not by Emily's tormented struggles with language but instead by Wright's unerwisble chore of having to memorize all of the jazzy dalogue in the script, In minor roles— and they are barely that — all the Old Globe performers turn in

Consider Sunday, April 26.

SOUTH PACIFIC.

The Laverece Wells Village Theater
The Constant Theater
Theater
The Constant Theater
Thea

WINGS
In spike of a strong performance by
Teresa Wight, in one of the most
demanding roles an actress can play,
and in spike of director Eve Roberts's
efforts to give it beatrical life, the Old
Globe Theatre's production of Arthur
Kopit's drama doesn't work.
Ostensibly the play is about Ernily

April 8, 9, 14, 15, 16, 22, 23 at 8:00 p.m.

and April 24 Matinee at 2:30 p.m

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ac cept die drough derkty, performances, John Procession, in particular in a trip impercione, in particular in a trip impercione, in particular in a trip impercione, in which folly confines with consist, which folly confines with consist, which is diet in the consistency of the confines of the confines, in minimizer, a life and the staggle to regain. Would that confine of the ball and the staggle to regain. Would that confine of the confines of the confines

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FOR RESERVATIONS AND INFORMATION

READER'S GUIDE TO THE MUSIC SCENE

D'Agostino. Pieuse send concert nformation and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00

After last week's fiasco, in which both of the concerts featured in this column were either canceled or postponed after the paper had gone to press, I can be excused for being a bit wary as I approach my trusty Smith-Corona. It would be convenient to chalk up such disasters to the slumping concert market and all that folderol, but as often as not, non-appearances by musical acts can be attributed to the unscrupulous practices of a) the acts themselves; b) the managers of said acts; and c) concert promoters and/or club owners. As regards the first two, it is a given in the concert business that groups and their managers are always looking for the more lucrative gig (if they are sincerely looking to perform live at all), and I wouldn't need the income from this colum (all \$10.67 of it) if I had a dollar for every band that reneged on a promise to appear at a certain time and place simply because some schmuck in another town offered them more lucre. As for promoters and club owners, some (but thankfully, not al!) of them are predisposed to advertise upcoming acts that have not even signed an intent have not even signed an intent to appear, thus worsening an already risk-laden situation. already risk-laden situation.

It is only after failing both to convince my editor to retitle this column "Reader's Guide to Possible Concerts," and to find an affordable crystal ball (all of which, I found, are more than

\$10.67) that I have resigned to trudge ahead in good faith.

expensive assortment of generic-label voodoo dolls and a year's supply of pins for use on the abovementioned miscreants. Happily, I won't need any of these items this week, since the featured

some of the other acts

past issues, and are generally better known to most followers of this music, I'll concentrate on appearing in this series.

Ultravox is a four-piece
British band that could be



performers are appearing at SDSU, a more reliable venue

SDSU, a more reliable venue than most. What these representatives of the hallowed halls of higher the hallowed halls of higher host few days is nothing short of an education in contemporary rock and roll — a weekend-long series of concerts billed as a "Modem Music Frenzy." The series of restricts billed as a the day of the series of the neme void — would be near-unanimous critics' choices as the most significant exponents of new music to come out of Los Angeles and San Francisco, respectively, in the last several years. Since both

but for a couple of reasons shouldn't be — herded together with the other "symbe-pop" or "Euro-pop" groups extant. Like those other groups. Ultrawas is a nearly all-electronic band that relies heavily on the symbetizer for its predominant texture, and the predominant texture, and the production of the polysics of all the right dance clubs. But Ultrawa's music avoids the detached, computerized feel that characterizes so much of that characterizes so much of the synthe-pop material one hears today. A heightened sen of drama and an almost embarrassing romanticism infuse most of the group's music with a humanism tha transcends the emotional limitations inherent in

Especially since Midge Ure joined the band in 1979, Ultravox has represented a departure from the soulless bleeps, bloops, and whooshes that make so many of the synthe-pop bands sound like traveling commercials for Datsun ZXs. In a subgenre Datsun ZXs. In a subgenre where a faceless futurism is the norm, Ultrawox breaks the mold by merging angst-ridden lyrics with a stylish, identifiable musicality — both in the European tradition — that leave them at least shoulders above the rest of the pack. In their determination to develop and expand — another denarture expand — another departure from most bands of this ilk – from most bands of this IIk — Ultravox has most recently enlisted noted producer George Martin to give them a harder studio sound than they have exhibited before. The result of exhibited before. The result of that unusual collaboration (Martin is a high-gloss producer more suited to turning the knots for McCartiney, America, Cauriet, which emphasizes and showsaes the group's medicalism perhaps better than previous efforts (although, ronically, the abutus Vierna invoically, the abutus Vierna invoically, the abutus Vierna concept of the visceral quality that the band was supposedly seeking on the more reterent release). Ultravois music remains a welcome relief from the mostly sulfione electrosic the mostly sulfione electrosic the mostly sulfione electrosic the mostly sulfione electrosic between the mostly sulfione electrosic between the mostly sulfione electrosic productions of the bands of the sulfione electrosic productions of the bands of the sulfione electrosic productions of the bands of the sulfione electrosic production of the bands of the sulfiam wort even the mostly sulfione electrosic productions of the bands of the sulfiam word to the sulfiam word that the sulfiam is the sulfiam word that unusual collaboration

ex-Pop guitarist Tim McGovern Burning Sensations is a bottom-heavy band that emphasizes the rhythmic emphasizes the shuthmic elements bying rock, funk, calvino, region, and other Third World forms together. McGowern couldn't have done much better than to choose percussionist Michael Tempo to give the hand it's sincific lifford. I saw Tempo s-weal times when he was a member of the now-defunct Andy and the Rattlesnakes, an LA band that lived and died in that city's new wave clubs. He is adept at lived and died in that city's new wave clubs. He is adept at working with whatever's provided by the other members of a band, taking his cues from the bull-in mytomen, palying of rather than on top of the other musicians "hythmic punctuations. Together with drummer Barry Wisdom, Tempo provides a danceable foundation for McGowen's catcly pop metodies. Although Burning Sensations reminds Burning Sensations reminds me of the much-lamented Little Feat in their ability to make tight instrumental interplay sound like improvisation. These

sight instrumental interpuly assumd like improvisation. The sound like improvisation in the control of the cont

ismos









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URGE!

to name a few.

CONNIE BRAMLETT

with miests THE DYNATONES Bonnie's musical carter great 5 decades. The began as an likette wits. Bit Tha Turner, did session work wits Duane Allman, Eric Clapton & Leon sussell. In 1967 also teamed up and formed Bonnie and Delaney and their sussell. In 1967 also teamed up and formed Bonnie and Delaney and their injustical sussellation of the sussellation of the sussellation of the clarification. The sussellation of the sussellation of the sussellation of the substantial sussellation of the sussellation of sussellat

Friday & Saturday April 15 & 16 9 PM THE DYNATONES day, April 17 9 PM MILES & THE DRIFTERS
"50s legends with quests THE DYNATONES Thursday, April 21 9 PM PAPA JOHN CREACH

FREE AFTERNOON CONCERTS IN APRIL, 6 TO 8 PM STONE'S THROW Wednesday Vintage jazz & swing

CHICAGO SIX Friday Dixieland jazz WHOLLY CATS Sunday 40s Jazz



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group sounds like what they are: a good frat-party band tha are: a good frat party band that learned its lessons from early records by the Yardbirds and Stones, and found a way to make that music sound contemporary. Granted, Wynn is no Jagger, and guitarist Karl Percendig restriction. Precoda is certainly no Jeff Beck, but Dream Syndicate manages to capture the spirit of what those bands must have sounded like when they were first cracking garage windows with their loose, raucous sound and guitar feedback. The band's and guitar feedback. The band's Days of Wine and Roses album is like decaffeinated coffee — it gives the listener the experience of a familiar rush without the artificial energy that gets on one's nerves. I like them, but they're definitely not for expronner.

everyone.

Now pay attention, because this schedule may seem a bit confusing. The "Hodern Music Frenzy" opens Friday night with a concert featuring X, Dream Syndicate, the Last, and Green On Red; on Satu-day, Manual O'Notice of the Control of the Contr separate concerts tonight, Thursday, at the Belly Up Taverr with Brand New World; and with Brand New World; and Friday night at the Spirit with Mitchell Cornish and the Hellhounds and the all-female band, Sheba.

In other concerts this week, John Kay and Steppenwolf John Kay and Steppenwolf return to lown for a gia at the Red Coat Inn tonight, Thursday the Guarneri Jazz Quartet will perform at SDSU's Smith Recital Halt Friday; and Julio Iglesias, the Latin crooner turning on all the middle-aged women who feel forsaken by turning on all the middle-aged women who feel forsaken by Tom Jones and Englebert Humperdinck, will be at the Sports Arena, also Friday night. On Saturday, the Bus Boys will be at the UCSD Gymassium; while fluist Paul Horn, a sort of musical You Asked? "I host who has mayered feel of the

Askad." In host who has a sussected froil of us the burning question, "What would a fulte sound like inside the Jaj Mahal or the Great Pyramid?" will perform with well-respected bassist David Priesen in a show called "Heart to Heart" at the Fox Theatre. Not far away on the same night, the Jamaican registe band known as the "Prinkle Brothers will join laifly for a show at Club Registe On Brosokay."

Sunday's concerts include a performance by Music Forward, featuring Mark Dresser, Jim French and David Millard at the Ocean Song Gallery in Del Mar. In addition to original compositions, the group's concert repertoire will feature international, improvisationa music (jazz, flamenco Rumanian, and Renaissance) manian, and Renaissance; yed on newly invented druments. I heartily their third show in as many weeks in San Diego (all right, all

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PANIC

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BACK ISSUI

Sunday & Monday, April 10 & 11



WEST COAST BAND

Tuesday, April 12



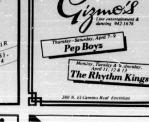
Wednesday & Thursday, April 13 & 14

5046 Newport Ave. Ocean Beach 222-5300



















time at the Kodeo in La Jolla. Closing the week are a concert featuring the Rebel Rockers and Hellhounds (plus a videolape of 9ch Marley and the Wailers in concert) to benefit Network and the nuclear disarmament movement, Monday night at the Belly Up Tavern; and an appearance
Wednesday night at the Belly Up
by the Urge (featuring Ed
"Cass" Cassidy of the old wave
group, Spirit) and Jo Tokyo.

CONCERTS

John Kay and Steppenwolf: Red Coat Inn, tonight, Thursday, 7:30 and 10:30 p.m., 5933 University Avenue, 583-6670.

Burning Sensations and Brand New World: Belly Up Tavern, tonight, Thursday, 143 South Cedros Avenue, Solana Beach, 481-9022.

X, Dream Syndicate, the Last, and Green on Red: SDSU's Montezuma Hall, Friday, April 8, 7 p.m. 265-6947.

The Guarneri Jazz Quartet: SDSU's Recital Hall, Friday, April 8, 8 p.m. 265-6947.

Burning Sensations, Mitchell Cornish and the Hellhounds, and Sheba: Spirit, Friday, April 8, 9 p.m., 1130 Buenos, 276-3993.

Julio Iglesias: Sports Arena, Friday, April 8, 8 p.m. 224-4176. Manual Scan and Bruce Joyner and the Plantations: SDSU's Montezuma Hall, Saturday, April 9, noon. 265-6947.

Music Forward: Ocean Song Galk · y, Sunday, April 10, 8 p.m., 1440 Camir o Del Mar, Del Mar. 755-7664. Romeo Void, the Untouchables, Burning Sensations, and the Question: SDSU's Montezuma Hall, Saturday, April 9, 7 p.m. 265-6947.

Theatre, Saturday, April 9, 8 p.m., 720 B Street, downtown. 235-4203.

The Twinkle Brothers and Inity: Club Reggae On Broadway, Saturday, April 9, 8:30 p.m., 24th and Broadway, 283-1566 or 233-4271.

Evasions and Rockin' Roulettes: SDSU's Montezuma Hall, Sunday, April 10, noon. 265-6947.

Ultravox and the Messengers: SDSU's Montezuma Hall, Sunday, April 10, 8 p.m. 265-6947. Bus Boys: UCSD's Gymnasium. Saturday. April 9, 8 p. m. 452-4090. Paul Horn and David Friesen: Fox

Rank and File: Rodeo, Sunday April 10, 9 p.m., La Jolia Village Drive and Villa La Jolia Drive, La Jolia, 457-5590.

Rebel Rockers and Hellhounds: Belly Up Tavern, Monday, April 11, 8 p.m., 143 South Cedros Avenue, Solana Beach. 275-1162.

The Urge and Jo Toleyo: Belly Up Tavern, Wednesday, April 13, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Lene Lovich: Adams Avenue Theatre, Thursday, April 14, 8 p.m.,



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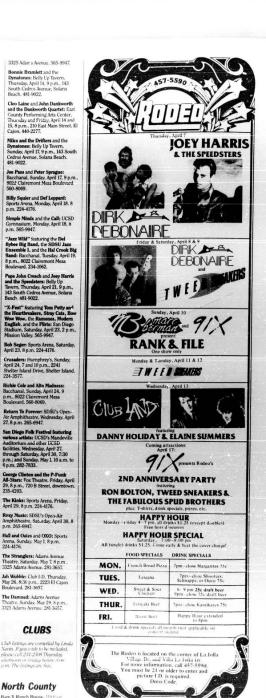
The Stranglers: Adams Avenue Theatre, Saturday, May 7, 8 p.m. 3325 Adams Avenue, 281-3657.

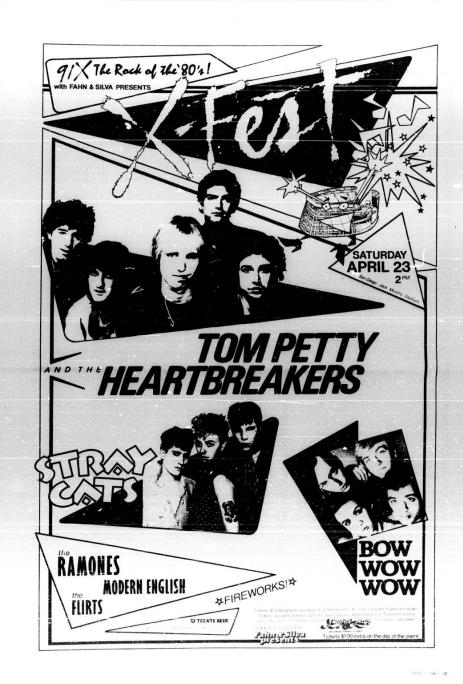
Jah Wobble: Club I-D. Thursday

The Damned: Adams Avenue Theatre, Sunday, May 29, 8 p.m., 3325 Adams Avenue, 281-3657,

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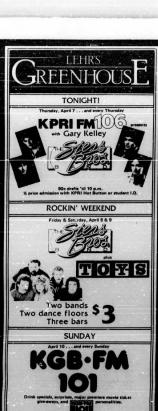


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Distillery East, 755 Metcali Street, Escondido. 741-9939: This Kids, rock and roll, plus guests, Thursday, dance to recorded music with Rockin' Stevie W., Friday and Saturday, tive rock and roll. Sunday and Wednesday, call club for information.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733: Moving Targets, rock and roll, Thursday through Saturday; the Reflectors, rock and roll, Sunday and Wednesday; This Kids, rock and roll, Tuesday.

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Pish House West, 2633 South Highway 101, Cardiff. 753-6438: Django, jazz, Thursday through

The 49er Restaurant, 121 North El Carnino Real, Encinitas. 942-8880: Tony Ortega, jazz, Priday and Saturday.

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Pep Boyz, rock and roll, Thursday through Saturday, the Rhythm

Kings, rock and rhythm and blues Monday through Wednesday. Henry's, 264 Elm Avenue, Carlsbad. 729-9224: Tony Soraci and Co., with Judy Ames, contemporary. Tuesday through Saturday.

Mar. 755-6614. The Mar Dels, vintage rock, Thursday through Saturday; Barrie Cunningham, rockabilly, Sunday and Monday; the

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: T & A Trio, contemporary, Wednesday through Seconday, Zuma, Contemporary,

Jolly Roger, 1900 North Harbon

rive. Oceanside. 722-1831: Soft

colart Band, rock and roll

Vednesday.

folk Imusic and tall tales, Friday; the Somewhat Sawyers, mountain music, Vickie Cottle, contemporary folk, Saturday; New Deal String Band, blues, ragtime, and jug band music, Sunday; Old Time Hoot Night, Tuesday; Joel Edelstein, contemporary folk, 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. Bobby G's, 485 First Street, Encinitas. 436-7397: The Beckett Band, rock and roll, Thursday through Saturday; Network, rock and roll, Sunday through Tuesday;

Charlie's Nightclub, 680 West San Marcos Boulevard (at Highway 18), San Marcos. 744-4120: Wes Reo and the Countrymen, country, Wednesday through Saturday, and Sunday Africana Languages Pizza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Bluegrass Club open stage fourth Tuesday of each month.

Plaza Drive, Rancho Bernardo

through Saturday: Tradewinds contemporary. Sunday; Travis with Delene and Al, contemporary and

azz Monday: Ken Anderson

contemporary, Tuesday and Wednesday

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: The Paradise Street Band, tradiuonal and original Celtic music, Thursday, U. Utah Phillips, folk Imusic and tall tales, Friday;

566-2400: Thunderbolt the Wondercolt, rock and roll, Thursday

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Elton, JR, and the Country Gold, country, Thursday through Saturday. The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Dakota, country, Tuesday through Saturday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: Lanny Pruitt and Cinnamon Ridge, country, Wednesday through Saturday; Tall Cotton, country,

Ramada Inn. Scotty's Pub. 2500

South Escondido Boulevard, Escondido. 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Magic. contemporary, Sunday and Monday.

Rancho Remardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: The Orion Duo, classical guitar, Tuesday



SALSA **TOP 40** LATIN

Dance Thursday & Friday 9 p.m.-1:30 a.m.

KAHLUA

Saturday 9 p.m.-1:30 a.m., Sunday 4 p.m.-9 p.m.

VIDA

ACAPULCO JOE'S

Open daily-cocktails 11:00 a.m.— 2966 Midway Dr. (Midway & Rosecrans) 224-2401

ESPRESSO



Now appearing

TIO LEO'S

6333 Mission Gorge Road 280 9944

through Saturday.

Red Coach Inn, 135 North Pine (at Center City and Valley Parkways), Escondido, 743-9796: Ron Bell, easy listening and country. Wednesday through Saturday; Four Way Deal with Dallas Peirce, country, Sunday through Tuesday

Roxy, 517 East First Street, Encinitas. 436-5001: The Tripp Sprague Trio, jazz, Friday and

Saturday

The Shepherd Cafe, 1126 South Highway 101, Encinitas. 753-1124: Kent Horner, contemporary pian Thursday: Michael Rhodes,

Ladies and Gentlemen:

ELLA RUTH PIGGEE featuring Mitch Manker on trumpet

& flugel horn Friday & Saturday 9:30 p.m.-1:30 s.m.



Thursday-Saturday, April 7-16

The Jabulous SpudBrothers



Margarita Thursday

\$1 Margaritas every Thursday all night long

Sunday & Monday, April 10 & 11

Sunday through Thursday **Dinner at Doc Masters** Fresh Catch

Teriyaki Chicken Top Sirioin Steak only \$7.95

A complete evening of rood and entertainment at

DOC MASTERS

music, lunchtime, seven days.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: The Posse, country, Wednesday through

Tequila Fiats, 3296 Mission Avenue, Oceanside, 757-7757: Mojave, rock and roll, Tuesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: The Blue Denim Expres country rock, Friday and Saturday

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Jockey Club: Planet, rock and roll, Thursday through Saturday; the Blitz Brothers, rock and roll. Tuesday and Wednesday. Turf Room: True Spirit, contemporary, Tuesday through Saturday.

Whistop Plats, 1260 West Valley Parkway, Escondido. 745-8640: Plyer, rock and roll. Thursday through Saturday, the London Brothers, rock and roll, Sunday and Monday, Planet, rock and roll, Tuesday and Wednesday.

Beaches

Acapulco Joe's, 2966 Midway Drive, Loma Portal. 224-2401: Live entertainment, call club for information

Atlantis, 2595 Ingraham Street, Missior, Bay. 224-2434: Roberta Linn, contemporary, Tuesday through Saturday.

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

Bahla Hotel, 996 West Mission Bay Drive, Mission Bay. 488-0551: Mercedes Lounge: Wizard. contemporary, Tuesćay through Saturday. Plano Bar: Buddy Reed, Tuesday through Saturday. Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822: Live rock and roll, Thursday through Saturday, call club for information

Blue Parrot, 1298 Prospect Street, La Jolla. 454-9131: The John La Jolla. 454-9131: The John Relevics Quartet, jazz, Thursday; Travellers, Latin jazz, Friday and Saturday; the Joe Marillo Quartet, jazz, Sunday; the Greg Bloch Violin Trio, jazz, Monday; the Bill Kyle Vibe Quartet, jazz, Tuesday; the Daniei Jackson Jazz Blues Band, jazz and blues. Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Brian Stevens, contemporary an Village Drive, La Jolla, 457-470: Brian Stevens, contemporary and originals, Mark Wenzell, mime. Thursday, Steve Hudson, comedy and music, Saturday, Delene, contemporary, Sunday, veriety show with comedian Russ T. Naiz, and mimes David Kesterson and Mark Wenzell. Tuesday; magic shows with Larry Lessner and Bill Shedoudy, Wednesday.

Casina Valudier, 4445 Lamont. Pacific Beach, 270-8650; Phil Beeber, guitar variety, Friday and Saturday.

Che Cafe, «eveile Campus. UCSD, Torrey Pines Road, La Jolla. Yourself, "cosmicomic" music, Tuesday lunchtime.

The Comedy Store, 916 Pearl Street, La Jolla. 454-9176: Local and national comedians, Wednesday through Saturday; amateur night, Monday.

Dooley's, 2901 Nimitz Boulevard Point Loma. 224-6628: The Head Band, rock and roll, Thursday through Saturday: Brian Steven contemporary. Monday through Wednesday.

Elario's, 7955 La Jolla Shore:

Drive, La Jolla. 459-0541: The Dave Mackay and Lori Bel! Quartet with Ruth Price, jazz, Thursday through Sunday; Ron Satterfield with Crosswinds, jazz, Monday through Wednesday.

BUCK'S

*

Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: The Ron Bolton Band, rock and roll, Wednesday through Saturday; the Features, rock and roll, Friday happy hour; the Mix, rock and roll, Sunday through Wednesday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach. 270-ROCK, 270-7881: Live heavy metal music, Friday; the



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

#JULIO IGLESIAS APR. * TOM PETTY THE STRAY CATS APR.

RETURN BOB
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APR. 27
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BEACH BOYS-MAY 8 * ROXY MUSIC-APR. 30

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DONNA SUMMER * MEN AT WORK * MORE!!

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THURSDAY, FRIDAY, SATURDAY

THE LONDON BROS.



CLOSED SUNDAY, MONDAY, TUESDAY



PETER BECKETT & THE SHAMES BAND

KGB NIGHT WITH PAT MARTIN NEXT WEEK
THURSDAY, FRIDAY, SATURDAY
THE SIERS BROS.

SUNDAY APRIL 17 JOE PASS

WITH SPECIAL GUEST PETER SPRAGUE SUNDAY, APRIL 24

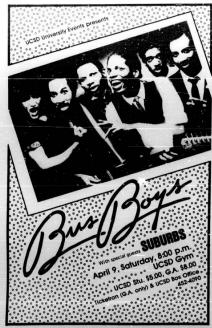
RICHIE COLE & ALTO MADNESS

WITH SPECIAL GUESTS TICKETS AT ALL TICKETRON OUTLETS.

SUNDAY, MAY 1
NIGHT LIFE PRODUCTIONS PRESENTS
THE MONROES

JONES BAND & RADIO ROMANCE

GR TOSTEN HAVE TO BE CONCOVERED TO STATE OF STAT





British Singing Sensation and the only singer ever to be nominated fo America's Grammy Awards in the popular female, classical, and iaz

8 pm April 14 & 15

East County Performing Arts Center 210 E. Main Street, El Cajon

All Seats Reserved \$12.00 Tickets at E.C.P.A.C. Box Office, Ticketron, Sears, or Charge by phone at 440-2277.



Trursday TONIGHT TONY CREED & THE SQUAD



TIM McGOVERN'S

MITCHELL

CORNISH & THE HELL HOUNDS and all girl SHEBA

Saturday Tim Maze presents
BENEFIT FOR THE BOYS KLUB featuring BATTALION OF SAINTS in a ra THE PALADINS

ELEVEN SONS and BLACK TANGO

plus TEX REILLY performing his Flaming Tribute to a Blond CHUCK ROAST & THE RUMPRANGERS FROM HELL performs in Sceptor Society." Tucsday APRIL 12
RHYTHM & BLUES NIGHT Hosted
& THE SPIRIT'S ALL-STAR
BLUES BAND

THE STUDEBAKERS

Wednesday APRIL 13

SAN DIEGO'S SONGWRITERS' SHOWCASE
A full night of the form of the control of the

M.R.B.

TORIOTTOWS April 15 RED ZONE, FOR Y MARRIS A THE SPEEDSTERS, T

"RICK GAZLAY

Penetrators, rock and roll, Saturday,

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

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: One + One + Doris, contemporary dance music, Tuesday through

Islands Saloon, First Street and Orange Avenue, Coronado. The Constables, bluegrass, Friday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The New Dallas Collins Band, rock and roll. Thursday through Saturday, the Nomads, rock and blues. Sunday and Monday; Padio Romance, rock and roll. Tuesday.

Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: Panic, rock Saturday; Back Issue, rock and roll, Suturday; Back Issue, rock and roll, Sunday and Monday; the West Coast Band, light rock and jazz, Tuesday; Knucklehead, rock and roll,

LJ's Bar, 1250 Prospect Street, La Jolla. 454-4244: Sue Berman,

contemporary, Friday and Saturday.

McP's, 1107 Orange Avenue Coronado, 435-1822: Delene oniemporary. Tuesda Mexican Village, 120 Orange

Avenue, Coronado. 435-1822: Daybreak, contemporary, Friday and Saturday.

Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma. 226-1871: Live entertainment, Wednesday, call club for information; Jinnah Williams, contemporary, Thursday through Sa., 7day.

Mom's, 945 Garnet Avenue, Pacific Beach. 483-7737: The Bank, rock

and roll. Tuesday through Sunday: live rock and roll. Monday, call club for internation.

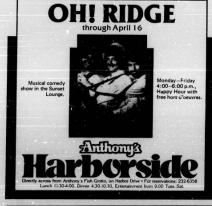
Coronado. 435-4660: Brian Stevens contemporary, Friday and Saturday

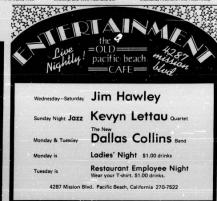
Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Coscy, acoustic contemporary and rock, Thursday through

Mustang Club, 3595 Sports Arena mustang Club, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Gerry Baze and a Touch of Country, country, Monday through Saturday, with Richie Gary and Sundown, country, and Tom Paul and the

Old Pacific Beach Cafe, 4287 Old Pacific Beach. Cafe. 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley, contemporary. Wednesday through Saturday; the Kevyn Lettau Quartet, jazz, Sunday; the New alias Collins Band, rock and roll, Monday and Tuesday

Rodeo, 8980 Via La Jolla, La Jolla. Rodeo, 5980 Vist La Jolla, La Jolla, 457-5590; Dirk La Jolla, 457-5590; Dirk Debonaire, rock and roll, Thursday through Saturday, with Tweed Sneakers, rock and roll, Friday and Saturday; Rank and File, new wave country. Sunday: Tweed Sneakers, rock and roll, Monday and Tuesday; Clubland, rock and roll, Wednesday.







Number Nine

(S)

REFLECTIONS ROCKS INTO SPRING

Newports, Siers Brothers top the bill in April

HARBOR ISLAND-Spring is here, and to celebrate the end of winter and the prelude to spring, Reflections will feature two top acts this

Tonight through Monday, April 18, the Newports, with their Las Vegas-style revue will be featured. Anyone who has missed their dynamite show should make tracks for Reflections-immediately!

And it rock in roll is your thing Reflections presents one of San Diego's favorite groups, The Siers Brothers, April 18 through 23.

If you liked the Reatles, you'll love the Siers Brothers, whose special Beatles set sounds just like the Fab Four themselves. In addition, they also perform many current hits, plus a few original numbers.

So stop by Reflections, on the Marina side of the Sheraton Harbor Island Hotel East, where the top live entertainment is featured six nights





Friday is the Happiest Day Of All At Reflections

Each day, Monday through Friday, there's a happy hour at **Reflections**, but now Friday is even happier than ever. Each Friday, from 5 p.m. to 8 p.m. Reflections (... stures special live entertainment to go with our special drink

Our regular happy hour runs from 5 p.m. to 7 p.m. Monday through Friday, so come in and njoy our varied selection of hot and cold

And every night, Monday through Saturday, Reflections features live entertainment from 8:30 p.m. to 12:30 a.m.

Summer is on the way, so come and enjoy our unique outdoor patio, with its spectacular view of the famous San Diego sunsets, behind the

It's all at Reflections, the happiest place on









Rexas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849: Tom "Cat" Courtney, blues, Thursday, the Balzi Band, rock and roll, Friday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine-It-On, contemporary, Tuesday through Saturday, musical entertainment, Sunday and Monday, call club for

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Sailon, rock and roll, Thursday through Saturday, RV and the Shadows, vintage rock, Sunday through Tuesday: Automatics, rock

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Richie Gary and Sundown, country Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Flyweil, rock and roll, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022: The London Brothers, rock and roll, Thursday through Saturday; the Shames, rock and roll, the Beckett Band, rock and roll, Tuesday; the Siers Brothers, 60s rock and Beatles music, Wednesday

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: Second Wind, contemporary, Tuesday through Sunday.

Block Angus, 10370 Friars Road, Mission Valley, 563-5862: Devocean, contemporary. Tuesday through Sunday.

Blarmy Stone Pub, 5617 Balbca Avenue, Clairemont. 279-2033: Brian Connelly, Irish music, Wednesday through Saturday.

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

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635; Rock and roll, Thursday th rough Saturday, call club for information; the London Bruthers, rock and roll, Tuesday and Wednesday.

Cold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Jerry Melnick piano variety, Tuesday through Saturday; John Kormanik, piano variety. Sunday

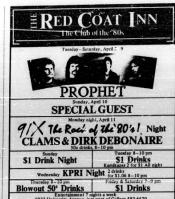
Haffi Baha, 104 Mission Valley Center West, Mission Valley. 296-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday; live Greek musi-

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Baja Strings, contemporary, Tuesday through Saturday.

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

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: John Mallon and Us. Las Vegas-style musical variety Tuesday through Saturday; Mike and Lynn Cherry, contemp Sunday and Monday.

Kearny Mesa Bowl, 7585





All shows start at 9:00 pm No cover!

Brian Stevens & Mark Wenzell

April 9

Steve Hudson's Farewell Salute

Mellow stylings of Delene April 10

April 12 Gala Variety Show with Russ T. Nailz

Magic shows every Wednesday night Larry Lessner & Bill Shedoudy

4303 La Jolla Village De 457-4170





This dynamic Las Vegas entertainer will be appearing at the Islands Lounge starting April 5th. Tuesdays thr Saturdays beginning at 8 30 p.r

C.W.'s SALOON

Carmel Valley Rd., Del Mar

Wed.-Sat. Dance to the live country music of

Lanny **Pruitt &** Cinnamon Ridge



Happy Hours Tues.-Fri. 4-7 Lunch & dinner served, Closed Monda

SUNDOWN



Tuesday - Saturday beginning at 9 p.m.

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



April 23

April 8

★TICKET EMPORIUM★

BOB SEGER

JULIO IGLESIAS MARVIN GAYE

April 15 BILLY SOUIER

RETURN TO FOREVER SDSU, April 27 KINKS San Diego, April 29

NEIL DIAMOND June 13-19

THE KING AND I

POSTER BLOW-UP

Kearny Mesa, 279-1501: Third

La Hacienda Cantina, 878 Hotel La Hacienda Cantina, 478 Hotel Circle Soutn, Mission Valley. 298-8281: Larry Page. contemporary, Wednesday through Saturday; the Chicago Six, Dixieland, Sunday afternoon.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valler, 299-2828: The Siers Brothers, '60: 299-2828: The Siers Brothers, '60: 40: 248-248: music, Thursday through Saturday, with Toys, rock and roll, Fiday and Saturday, Toys, rock and roll, Sunday and Monday; Heroes, rock and roll, Tuesday and Wednesday.

Monk'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: The Twotones, rock and roll, Tuesday through

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, top 40, Tuesday through Saturday; Lanny Pruitt and Cinnamon Ridge, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: 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 Garlens, 286-7873: Fro Brigham's Preservation Band. Dixieland, swing, and oldies, Friday and Saturday.

Patriot Game, 5353 Mission Center Road, Mission Valley. 296-8714: Jirn and Theresa Hinton, traditional and original Celtic music, Tuesday; Donnybrook Pair, Irish music, Wednesday through Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Merrill Moore Trio swing dance music, Thursday through Saturday, the Mike Vax Quintet, jazz, Tuesday and

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

Tuesday through Saturday. Sgiett, 1130 Buron Aeruse, Bay Park, 275-3993. 4-Way, rock and roll, the Squad, rock and roll, plus guests. Thursday; Burning Sensations, ranges, Mitchell Cornish and the Hell Hounds, rock Priday; Battalon of Saints, rock and roll, Eleven Sons, rock and roll, the Paladins, wettern and boy. Saturday; Rhythm and Bless Night, featuring Clear Spot plus guests. Theaday, Sain Deep Songeritors manuals with Cornicold Substance, new wew, and others. Wednesday.

The Sport's Inn. 5520 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. 565-2272: The Dan Luevano Trio. jazz and contemporary music for dancing. Thursday through Saturday.

Tin Lon's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: loe Stewart, country and contemporary, Tuesday through Saturday: Johnny Cadillac and Acc contemporary, Sunday and Monda

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Espresso, contemporary, Tuesday through

Wrangley's Roost, 6608 Mission Wranger's Roost, 5005 Pilasion Gorge Road, Mission Gorge, 286-6263: Steer Crazy, country. Tuesday through Saturday; live country music, Monday, call club



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

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\$5.95

Entrees

Top Sirloin Steak Carne Asada

Filet of Sole Snapper Vera Cruz

Included choice of soup or sala and baked potato or rice, Great for you theatergoers and late-working office folks.

Offered Monday – Saturday 4:30 pm 'til 6:30 pm Lunch Monday – Friday 11:00 – 4:30 Dinners until 10:00 pm

Happy Hour Monday—Friday 4 00 pm "til 7 00 pm

THE BEATLES



San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downlown, 232-6358: Oh! Ridge, cornedy and music, Tuesday through Saturday.

Aztec Bowl, Turquoise Room, 4356

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673; Eddie Preston, contemporary, Wednesday through Saturday.

Billiard Tavern, 1106 Broadway (upstairs), downtown, 233-1212; Live light rock music, Friday and Saturday.

Cafe del Rey Moro, 1549 El Prado. Balboa Park, 234-8511: Bobby Batson, piano variety, Tuesday through Saturday, Raggle Taggle sance folk music. Sunday

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: The Booze Brothers, rock, rhythm and blues, country, and comedy, Friday and Saturday.

downtown, 233-7856; Ella Ruth Piggee, jazz and blues, Friday and Saturday

Dance City/Studio X, 6875 El Cajon Boulevard, East San Diego. 697-1811. Dance City, Dance to the new beat, live music, Friday; Studio X: Dance to heavy metal, live music, Friday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: The Spud Brothers, 50s and 60s rock, Ruesday through Saturday; live music, Sunday and Monday, call club for information.

Doolde's, 4125 El Cajon Boulevard, East San Diego, 283-6581; Faul Gregg, piano bar, Wednesday through Monday; Jo Traynor, piano bar, Tuesday,

bar, Tuesday,

Drowny Magdiri a, 31st Street and
University Avenue, North Park.

298-8554: Pio Comor and Priends,

298-8554: Pio Comor and Priends,

Thursday, Lee Tray Shekie, Prench and Halina dance turns and classic,

Friday: Opps Moon Piro, falk.

Friday: Samse face Crill Band.

Friday: Samse face Crill Band.

Frieddy: Samse face Crill Band.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Don Phillips and Bill Coleman Quintet, jazz, Friday and Saturday.

guitar, Wednesday.

Grass Roots Cultural Center, 1947 30th Street, Golden Hill, 232-5009; Mcl Goot and Ayanna Hobson, jazz and blues, Friday and Saturday Gambino Palomares, Latin

Hamburguesa, 4016 West Wallace Street. Old Town. 295-0584; Donny Roze, country and contemp rary. Thursday through Saturday, with open stage talent night Thursday

Harmoon Henry's, 2725 Shelter 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/Embarcadero. Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Sound On Sound, contemporary. Tuesday through Saturday.

Humphrey's, 2211 Sheber Island Drive. Sheber Island. 224-3577. Mike and Lyan Cherry. contemporary happy hour. Monday through Friday, Larry Moure. contemporary. Monday through Saturday.



Enjoy these talented performers every Tuesday at 10:00 and 11:30 p.m.

GREGG MARTIN DANCE REVUE EVERY WEDNESDAY



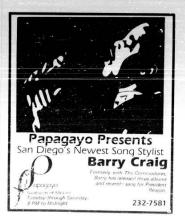


Sunday Afternoons Are Better with Dixieland Jazz...

Beginning April 10. CHICAGO SIX will be performing Sunday afternoons from 4:30 until 8:30 p.m.

Mission Valley Inn 875 Hotel Circle South Mission Valley San Diego, CA 298-8281





Kung Food, 2949 Fifth Avenue guitar, Tuesday and Wednesday fulio Aguirre, classical guitar Thursday: Doug Hewett, Originals and soft folk music, Friday: Walter sical guitar, Saturday and

Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday: Starfire, rhythm and blues, funk, and soul, Tuesday: th Booze Brothers, rhythm and blue rock, and oldies, Wednesday.

McDini's Downtown, 647 Market Street, downtown, 232-1795: The Market Street Band, contemporary and blues, Wednesday through Friday, with Joann Carter, Thursday

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Main Room: Bratz, rock and roll, Wednesday through Saturday, with Crystal, rock and roll, Friday and Saturday, and Rag rock and roll, Wednesday, Insex, rock and roll, Sunday and Monday live rock and roll, Tuesday, call club for information. Cabaret Rossin. Dance to recorded new music. Friday and Saturday.

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest. 299-1911: Kirby Bible, contemporary, Monday, and

Thursday through Saturday.

Old Town Saloon Cocktail Loung 2495 San Diego Avenue, Old Te 298-2209; Tim Reed, live and recorded rock and dance music Friday and Saturday.

Our Place, 2424 Fifth Avenue Hillcrest, 2.32-1773: The Bobbie Gordon Trio, jazz, Friday: the Dixieland, Saturday,

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

Prophet Restaurant, 4461 University Avenue, East San Diego 283-7448: Lori Bell and Friends. jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700: Mardi Mulligan, guitar variety, Tuesday through Saturday, Joe Azarello's Singer's Showcase, new talent showcase, early evening the second and fourth Sundays each month.

Red Coat Inn. 5733 University Red Coat Inn. 57:33 University Avenue, East San Diejo, 583-6670: Prophet, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

140 South Sierra, Solana Beach.

755-6733=

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

• Thursday, Friday, Saturday•

9/ KNIGHTThe Rock of the 80's!

WILDEST DANCERS CONTEST

M.C. for the night 91X D.J. Billy Bones

Wednesday

New Wave Dance Contest

75 First Prize

REFLECTORS

Harbor Island Drive, Harbor Island. 291-2900: Reflections: The Newports. Las Vegas-style musical variety, seven nights, Sundowner Loringe: Leslic Gold, contemporary and standards, Monday and through Sunday: Vicki McMaster

intemporary and standards, happy

hour, seven nights. Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400: Jazz Jam session with Jeannie and Jimmy Cheatham, early evening Sunday.

> Soledad's, 425 West B 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, 291-9116: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, ontemporary, Monday and Tuesday.

> La Jolla Academy of Advertising and Art

7556 FAY AVENU LA JOLLA, CAL 459-0201

Free placement assistant 90% of our '82 graduates were placed.

East San Diego, 583 (1240). The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Johnny Almood Rhythm Revue, rock and blues, Wednesday through Saturday, country music.

Tuba Man's, 2551 University Cobb's Dixieland Band, Dirieland

East County

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

Baxter's, 1025 Fletcher Parkway, El

Black Angus, 1000 Graves Avenue.

Wedding Party Disc Jockey

Great music from '30s to '80s

Head Sounds

El Cajon, 440-5055; Forward Motion, top 40, Tuesday through Saturday.

Blarney Stone, Too, 7059 El Cajo Boulevard, La Mesa, 463-2263, Scan McVicker, Irish music, Wednesday through Sunday.

The Boor,docks Restaurant, 8320 contemporary and easy listening guitar, Sunday and Monday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary music for dancing, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, count Thursday through Saturday.

Drive, La Mesa, 462-0533: Carl Simmons and Southern Comfort, country, Tuesday through Saturday: Country Justice, country, Sunday



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All across America and all across town, people are talking about MTV: Music Television—the new. exploding 24 hour video music cable network. MTV brings you video music from the top artists Live concerts. Rock movies. Music news, reviews and interviews. Weekend specials. Contests. Prizes. And it's all brought

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

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Mary Perrin, contemporary, Tuesday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country, Thursday through Saturday; Free Rein, country,

Ridge, country rock, Friday, Trance, rock and roll, Saturday.

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

La Pizza House, 566 Paraise Avenue, Spring Valley, 475-0912: Just Practicing, music and cornedy, Wednesday through Friday.

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

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

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Stamkpede, 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, Santee, 448-9934; Fuze, rock and roll, Thursday through Saturday.

Our Favorite Place, 8646 Missic Gorge Road, Santee. 449-6240: Pony Express, country rock,

Mr. Bill's Backroom Saloon, 399 North Magnolia. El Cajon. 447-4500: Jim Evans, contemporary. Thursday; Jim Evans and Ray Correa, contemporary, Friday and Saturday; Dusty Best Tuesday: films, Wednesday

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

The Outpost, 652 Grand Avenue Spring Valley. 464-9007: Billy Thomas and the Ambush Gang.

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

country rock Friday and Saturday.

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

Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500: Kellen Winslow and Linden King and the MVPs, contemporary, Monday, Steve Mouzas and Finest Action, oldies, contemporary, country, Tuesday through Saturday, New Tuxedo Jazz Band, jazz, Thursday and Friday happy hours.

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

Van Winkle's, 10055 Mission Corge Road, Santee. 449-0060: Farley and the Brand X Band, country, Thursday through Saturday.

South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200: Motion, top 40, Tuesday through Sunday.

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

Dance Machine, 1862 Palm Avenue Imperial Beach. 429-1161: RPM, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for

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

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Piña, oldies Latin, and country, Friday and

La Maze, 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.

Friday and Saturday.

The Lantern, 1722 Third Avenue Chula Vista. 427-4200: Runnin Wild, rock and roll, Wednesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire, contemporary, Thursday through Saturday.

Palomino Star, 3008 Main Stree Chula Vista. 427-5889: Branded, country, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Jeff Bradley, contemporary, Tuesday through Saturday.

Teapot Inn, 1060 Broadway, Chula Vista, 427-1304; Bach a-la Trio, ontemporary, Wednesday through

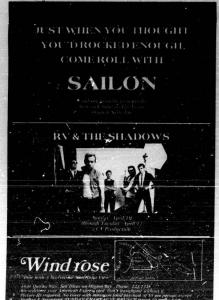
Trophy Inn., 999 National Avenue, National City. 477-5753: Frank Dixon and Nightlife, country, Tuesday through Saturday.

Westerner, 22 West Seventh, National City, 474-2919: Tony Mills and Crosscut, rock and roll, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: Bandit, rock and roll, Thursday through Saturday; the Shames, rock and roll, Sunday;



SEXTON'S Restaurant & Night Club Kellen, King & M. V.P. 9:00 pm - 1:30 am Steve Mouzas & Finest Action Barry Joyce's
New Tuxedo Jazz Band
Thursdays & Fridays 5:30 to 8:30 pm. Look for our new menu, April 15th & 16th 1st Anniversary Special plimentery Champagne with lunch and dinner Friday, April 15th, Complimentary Champagne with dinner April 16th. Open 11:00 are 5:00 pm weekdays, 5:00 pm Saturdays. Closed Sundays, Banquer facilities available. 7353 ET Cajon Blvd, L. Mess 460-1500



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Leo. *Swift

TOKEN NIGHT Starting April 1st, every time you order a drink, you will get a token. On T. esday nights you will be able to turn in your tokens for free drinks.

10 tokens—one free drink.

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Destiny, rock and roll. Monday and Tuesday; Four Eyes, rock and roll,

PERFORMERS

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Johnny Almond Rhythm Revue: Trojan Horse, Poway Mine Co. Automatics: Windrose Back Issue: Le Chalet The Balai Band: Texas Teahouse Bandit: Park Place, Wild Turkey The Bank: Mom's
Battalion of Saints: Spirit
The Beckett Band: Baccha

Bobby G's, Hill House The Bittz Brothers: Vista

Emergency Exit: Park Place The Features: Halcyon
Figer: Whiskey Flats
Figweil: The Alamo
Four Eyes: Wild Turkey. Belly Up

This Kids: Distillery East. Distillery Nightclub Thunderbolt the Wondercolt: Monterey Jack's Toys: Lehr's Greenhouse France: Lukeland Resort Tweed Sneakers: Rodeo The Twotones: Monterey Whaling Four Eyes: Wild Burkey, Belly U.
Tavern
A Way: Syriff
Prose: Mickey Eye
Four. Mickey Eye
Four. Mickey Eye
Herroes: Park Fisco. Lohr's
Greenhouse:
Insex: My lich Under
Insex: Whiskey Flats
The Mar Dels: Hill House
Tony Willia and Crosscut:
Westerner
Westerner
My line: Touling Flats
Mooning Tayette: Delillery
Nightchib
Mesoning: Royalle Flats
The Neumake: Le Aurophy's
The Neumake: Le Aurophy's
The Neumake: Le Aurophy's
The Propiet: Royal Column's
Nightchib
The Press: Manigh Inn
The First State of The My lines of The My lines
Center. Whickey Flats
The Press: Wanglo Inn
The Royal Column's
Royal Mesonance: Jose Murphy's
Reads Moonances: Dels Illery
The Reads Mings: Colorno's
The Reflactors: Delstlery
Red My lines: Colorno's
The Reflactors: Delstlery
The Physian Mings: Colorno's
The Reflactors: Delstlery The Urge: Belly Up Tavern
U.S. Male: Monk's

Country/ **Country Rock**

Gerry Base and a Touch of Count Mustang Club Ron Bell: Red Cooch Irvn Roger Bellowic: Droussy Maggie's Blue Dentin Express: Valley Center Irm Salcon Booker Ridge: Lakekand Fasort Branded: Palomino Star The Count-Bake: Identic Salcon Corral
Country Casanova: Circle D Corral
Country Justice: Kenitucky Stud,
Driftwood Lourage
Dakota: Chopping Block
Elton, JR, and the Country Gold:
Pomerada Club
Frank Dixon and Nightlife: Trophy
Inve

Farley and the Brand X Band: Van Winkle's Firecreek: Landmark Cocktail

Maggie's Free Rein: Flirm Springs Irm.

Wednesday-Saturday, April 6-9, 13-17



Sunday, Monday & Tuesday, April 10, i1 & 12

Featuring Nick Perpich

Tuesday, April 12

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Rock & Roll Happy Hour **Every Friday**

This week- FEATURES

draft beer and house wine from 5:30-7:30 50°

Every Wednesday night is dollar night. All well drinks, domestic beer & house wine for just a buck.

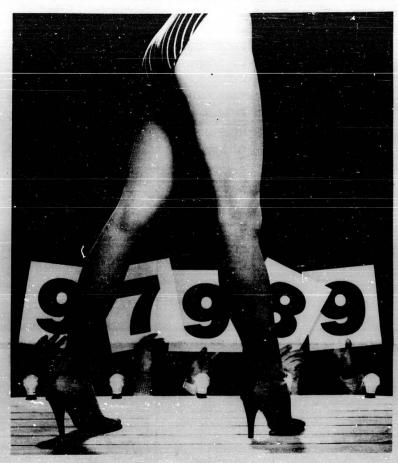
Every Thursday night is Ladies' Night. All ladies admitted free. Super drink specials.



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And for you? A chance to watch ten perfect 10's compete for fame and fortune. All at one incredible party.

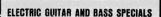
COOL DRINKS, HOT ROCK.

Just \$4, or \$2.50 with a KPRI Hot Button, gets you into the party. While Prophet, the New Dallas Collins Band and Network help you rock out.

Then enjoy your favorite drinks as 10 fabulous females do all they can to be our four winning California Girls. So party tomorrow night at Sea World with the bands. Brews. And beauties who want to rock with the best. All sponsored by San Diego's best rock.







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The Paladins: New Pony Express: Our Flavoric Place The Posse: Stage Court Int Lanny Pruitt and Cinnamon Sidge

Rank and File: Rodon Ray Sanders: Rod Doy Saloon Valley Fort Steakhuus Saloon Valley Fort Steakhuus Carl Simmons and Southern Camfort: Urifiticood Lourige Stampede: Magnodia Malaway S Stam and Jerry: Silver Fou Steer Crasy: Vitringles': Roust Joe Slewart: To Leos Mra Moa Supervolt: Lokeside Hotel Tall Cotton: Country Bumpkin.

Oll, s Salouri Don Tennison: The Flying Heidge Billy Thomas and the Ambush

Gangt The Outpost Whiskey Rivert Ousis Har

Bruce Robbins:

Gina Robles: Josephine

Shine It On: Uscation Village

Soft Sell: July Hoger Occumside Tony Soraci and Co.: Heavy's Sound On Sound: Holiday Inn. Embassion.

Inn Embarcadero
Brian Stevens:
Multurney's Coronado, Dooley's,
Carlos Marphy's
Joe Stowart: Tio Leo's Mira Mosa

ROMEO VOID

Contemporary/ Top 40

Ken Anderson: Monterey Jack's Bach-a-la Trio: Teapot Inv. Baja Strings: Hollday Inn. Mission 158a. David Beldock: Shepherd Cafe Sue Berman: LJs Bar Dusty best: Mr. Bill's Backroom

Kirby Bible: No. 1 Fifth & on The Billy and Amette Duet: Husary Hunter Mission V

The Booze Brothers: Chatean Learnage, Mandolin Wind Jeff Bradley: Royal Vista Inn Joann Carter: McDini's Descrite Chain Reaction: Bull and Bear Mike and Lynn Cherry: Islands

Lounge, Humphrey's Mike Clark: Shepherd Cafe Barry Craig: Papagago Ray Correa: Mr. Bill's Backroom

Rick Cosey: Mulvaney's Pacific Jack Costanzo Quintet: Pancho's

Donna and Andy: vandinap Loanig Double Take: Hungay Hanter El

East Coast: Espresso: The Law Mission Goog. Jim Evans: We stalk Randonson:

Forward Motions How & Assess E.

Wayne Gire: Old Bonuta Store

Ground Zero: Harpson Henry's Jim Haseley: Old Pacific Beach Cafe Kent Horner: Shepherd Cafe Lonnie Hutson and Dusty Best:

Justice: The Moonglon Lady and the Tramps: Barr-X

Ranch House Roberta Linn: Atlantis Keith Limberg: Cafe del Rey Moro Looker: Flaxter's The Dan Luevano Trio: Springfield

Main Street: Eathur Belle The Market St. Band: McDini's

Colin McColl and Karen

Vicki McMaster: Statistics (/an)

ULTRAVOX LENE LOVICH

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US FESTIVAL

COUNTRY FESTIVAL

KOOL JAZZ FESTIVAL NEIL DIAMOND

1984 OLYMPICS

INDOOR SOCKERS **CHARGER SEASON TICKETS**

PADRES

UPCOMING SHOWS





The Dan Luevano Trio: Springfield

lazz Joe Angelarsteo: Shepherd Cale Lori Bell: Prophet Restaurant,

The T&A Trio: Hungry

Hunter/Oceanside Ted and Dave: Romada

Don Tennison: The Flying I

Don tennison: The Figure Bodge Third Degree, Techny Mesel Royal Alisha Thomas: Reuben F. Lee Trades Monterry Jack's Trajes Monterry Jack's Triple Play: Hillon Hotel True Spirit: Vista Unterlainment

Center West Co. st; Le Chalet Jinnat Williams: Mohy's Broiler Kellen Winslow and Linden King and the MVPs; Sexton's Wizard: Batha Hotel Zuma: Hungry Hunter/Occanside

Elario's The Greg Bloch Violin Trio: Blue Fro Brigham's Preservation Band:

The Bruce Cameron and Hollis Gentry Ensemble: Triton/Sam Charlie's Goodtime Band: Gaslight

Charlie's Goodtime Band: Gaslight Room Jeannie and Jimmy Cheatham: Sheraton Inn Arport The Chicago Six: Belly Up Tavern, La Hacierada Cantina Ira Cobb's Dixieland Band: Tuba Manie

Source Street and Section 1997. The Source Street Interest Interes

The Bill Kyle Vibe Quartet: Blue

The Kevyn Lettau Quartet: Old Pacific Beach Cafe

Lounge New Tuxedo Jazz Band: Sexton's Tony Ortega: The 49er Restaurant Don Phillips and Bill Coleman: Fat West Coast: Le Chalet Wholly Cats: Belly Up Tavern

Blues/R&B/ Reggae

Johnny Almond Rhythin Revue

Elario's The Tripp Sprague Trio: Koxy Stan and Jerry: Silver Fox Stone's Throw: Ikilly Up Tavern Travis: Monterey news
The Mike Vox Quintet: Parillon

The Breakers: Aston Hone! Burning Sensations: Helly Up Turven, Spirit Clear Spot: Spirit Tom "Cat" Courtney: Texas

The Five Careless Lovers: Parielio Mel Goot and Ayanna Hobson: International Reggae All-Stars: Helly Op Taxern
The Daniel Jackson Jazz Blues Band: Blue Parrot Deborah Liv Johnson: Drowsy

King Biscuit Blues: Mandolin

Wind
The Nomads: Jose Murphy's
Ella Ruth Piggee: Crossroad
Rebel Rockers: Belly Up Time

Folk/Ethnic

Brian Connelly: Blarney Stone Pub Tod Connor and Friends: Dronesy

Maggie's
Jack Costanzo Quintet: Tuncho's
Vickie Cottle: Old Time Cafe
Bob Dickson: Old Time Cafe
Bob Dickson: Old Time Cafe
Donnybrook Fair: Patriot Game
Joel Edelstein: Old Time Cafe
Richard Freeman: Drowsy
Maranie's

Doug Hewett: Kung Food Jim and Theresa Hinton: Patriot

Game Deborah Liv Johnson: Drowsy

Maggie's
Les Tray Sheiks: Drowsy Maggie's
Louie and Pina: Joey's
Sean McVicker: Blarney Stone, Too
The New Deal String Band: Old

Gambino Palomares: Grass Roots

Brown Horse, Procesy Monde Co. Roger Belloni: Drowsy Magaie's The Booze Brothers: Chalcon Lounge, Mandolm Wood Brand New World: 14-lig Lp. Emeri Cultural Center
Paradise St. Band: Old Time Cale
U. Utah Phillips: Old Time Cale
Raggle Taggle: Cale (del Roy Mori)
Siamsa Gael Ceili Band: Froway

Everything Else

Julio Aguirre: classical quitar Kung Food Bobby Batson: pion

del Rey Moro
Phil Beeber: guitar variety, Casa Paul Gregg: piano bar, Ikokie. Joseph Hoey: classical guitar.

Papagago Steve Hudson: comedy and mi

Carlos Murphy's

Just Practicing: curricle and

David Kendall: original muse

John Kormanik: piano cariety Gold Coast Lourige Llama: classical guitar, Kung Food Bob MacLeod: pigno bar, Bahua

John Mallon and Us: 1.45

Mardi Milligan: guitar variety.

The Newports: Lets Vegets style

Anthony's Harborside Orion Duo: classical guitar. Rancho Bernardo Inn

Buddy Reed: piano bar, Bahia Tommy Stark: family entertainment, Organ Power Pizza/Lemon Grove Jo Treanor: piano bar, Dookte's John Ward: piano bar, The

MUSIC MART The Complete Music Store **FANTASY SALE!**

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Ruth Price: Elario's
The John Rekevics Quartet: Blue

Purrot
Ron Satterfield with Crosswinds:

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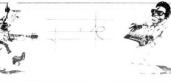
. YCL-26 WOODWINDS AND BRASS



ACCESSORIES AT FANTASTIC SAVINGS







CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot, Unrated movies are for now unreviewed.

agnerence to convention, is a com-pletely enclosed, consistent, predict-able universe ir, which every horrible happening is the inescapable conse-quence of character. No changes in character are ever forthcoming, or anyway not the sort of change that anyway not the sort of change that would satisfy a partie board — but that's part of the unsentimentality of thu movie. BAD BOYS is scary in the way a horror movie is scary, and its characters are hardly more tractable

sweepstakes. The horse, of course is magnificent, but he is out of the picture for much too fong a stretch. The music by Georges Deterue is rather magnificent also, but there is not enough of that, either. And Woody Strode, one of the world's most dignified actors, is wasted as usual in a

cen: Spane, and Jodi Thelen, directed by Robert Dalva: 1983.

* (Camino Cinema 4, Flower Hill Cinema 2; Palms Theater; Plaza Bonita; Rancho Bernardo 6; UA Cinema 1; UA Giusshouse 6; Uni-versity Towne Centre).

versity Towne Centre)

Die Boot - A World Weil submanne
adventure of a sort that alreadyseemed outdated as of, oh, tweetyfive years previous - roccylly the date
of that sympathier (Hotywood portrait
of that sympathier (Hotywood portrait
of the sympathier (Hotywood portrait
of the sympathier (Hotywood portrait
only U-boat, commander: THE
ENEMY BELOW. The main idea of
how to rise above the war-movie
circle is to put belogical awareness
clickle is to put belogical awareness
the iswish attention paid to avcretory
function. sweat, anost, vomit, body
odor, beards, wenereal disease, milfunction. Sweat, anost, vomit, body
odor, beards, wenereal disease, milfunction. Sweat is not vomit, body
odor, beards, wenereal disease, milthe move takes a better turn whensever if approaches the frou-frou and
nous pocus of OH Hotywood studio.

Brewater McCloud — Robert Altman's freest, and literally lightiest, movies an allegory on the Fall of Man, and is also a slapstick comedy about birdshift, among other things. For the chase scenes, the police investigation, the Sally Kellerman fairy-godinomier character, and the Rene Aubignotes of the Certure with birth birth of the Common Comm

Matines PACIFIC THEATRES Matinees Daily

Robert DeNiro KING OF COMEDY

MONTY PYTHON'S: THE MEANING OF LIFE 1:00, 3:15, 5:30, 8:00, 10:20 (R)

LOSIN' IT

MAX DUGAN RETURNS

12:30, 2:20, 4:20, 6:20, 8:10, 10:05 (PG)

HIGH ROAD TO CHINA

Mission Velley • I-E at Stadium Way

MAX DUGAN

SOPHIE'S CHOICE (R)

LOSIN'IT (P)

order to learn all about the beatings and the graft and the magagost, who succeeds feeringly in bringing laughten and the graft and the magagost and the graft and the magagost and the price of the pri

Casanet - Lus Minnelli asks to be loved all ways -- as a sex bomb, as an ankward adolescent, and as a Carakward adolescent, and as a Carakward adolescent, and as a Carakward and the control of the cont Oreasment Shopping Center

Exclusive Engagement: G.A. M.D.H. 12th Week!

Totam and 6 1-yea Delly Simo
Delly 12:00, 4:00, 8:00 (Pr.) Special Engagement.
Please of Region Mattieses. Box Office Opens 11:00 A.M.
University Avs. near Callage
Exclusive Engagement law Week! 8879 Ville Le Jolle Dr. (N. of L.J. Villege Se All L.J. Village Programs Start Friday!

A Clockwork Orange — Anthony Burgess's vision of the ultra-violent future (the novelist's linguistic inventions are carefully press-ved and provide the movie with its stronges prop) becomes, in little form, wholly a pander to the youth market. Sharle Kubick's Pozt-billen, arm-waving, gimmicky directions seems very neefly dis-

Sun., Set.: 1:20, 5:00, 8:40 Mon. Fri.: 5:00, 8:40

The Bleck Stallion Returns (Trust), and Morthe Goose. There is no real focal point, and much of the material seems only half-baked. But then again, much off, such as the Houston Astrodome setting and the nasty parcoy of Blutter, seems impried, and even when receives. With Bud Cort. Stacy Keach, Shelley Duvast. 1970.

"**(Ken. 4/9)

right)

Cross of Iron — Sam Peckinpsh's Willinessage move, see In the Nazi tenchese outside Stalingrad, is not exactly anti-west (under fire, the inflammating tenches) outside profound representation of the sexplicity anti-officers. In one of their unending burst-debases, the about antiocratic communident asserts that class, and the fraternal fighting man retailates with two exceptions, Kart and Schubert and so it goes in the anal Schubert and so it goes in the ground before, notably in MAJOR ground before and ground before and ground before and ground ground before and ground gro

*(Towns, from 4/8)

Dawn of the Dead — George A. Romero's companion piece to his MIGHT OF THE LUTNING DEAD, set largely (and inspirationally) in a sub-ution Philasophy shopping center, and improved version with allocar activities of the second sec

traught, willing to try almost anything. Dead Men Don't Wear Plaid — The just so long as it's leer. 3 or lascivious basic idea namely, to interweave THE COMPLETE, UNCUT VERSION "A RAGING, SENSUOUS WORK of such overpowering immediacy that it aves you both exhilarated and exhausted." Pauline Kael, New York AKIRA KUROSAWA'S MASTERPIECE

night)



FRANCES 48 HRS.

FAST TIMES BAD BOYS AT RIDGEMONT HIGH

CLAIR MONT 4140 Clairemont Mesa Blvd.

crips from actual 1940s films noirs into a parody of this garrie, so that the stars the stars of the stars of

sips from actual 1940s films noirs into

E.T., the Extra-Terrestrial — Nothing more ought to be required to dismiss Steven Spiceterg's pretense of sweetness and innocence, or to dismiss the movie in too from respectul consideration, than a glance at the death-occes of the monogrammatic spacemant. This statrom speciation of the control of the con

is miled for all it is worth, with the normally cigar-colored creature having turned to the color of ash, his full-moon eyes annoving to mere creacents, and the lan-year-col boy who bolically wedded to him, at first wasting away in landem, then regalning afficient storagh to wait in protest when the selfless sittle also nevers afficient storagh to wait or protect when the selfless sittle also nevers afficient score and automatic and

Theater

APRIL 5-7

48 HRS.

FIRST BLOOD

APRIL 8-12
The Peatles

APRIL 13-20

Perst and D Streets, Encirita

Brubaker — Not many prison movies since Hawke's CRIMINAL CODE (1931) have made the warden the hero, and it would be locish to espect such a role, would play any sort of Authority Figure. He is the new style of warden, one who arrives at the prison disguised as an ordinary convict in order to learn at about the beatings.

and so long as it's certain not to go over anybody's head. With Malcolm McDowell 1971. • (UA Glasshouse 6, 4/8 and 9 mid-

(G) 6:30 & 8:45 pm ("pecial Event No passes or bargain prices.) CENTER FOR TOTAL HEALTH A workshop with Paul Horn The Magic of Healing Through Sound Sunday, April 10 • noon-5 pm. (Special Event No passes or harmin getoes) FREE RIDE (G) 7:00 & 9:00 pm. (Special Event! No passes or \$100 mater and Tarodoro are did A LANDMARK FILMS RELEASE \$250 KEN LAST OF AST ON A DAMES

CURRENT MOVIES

polishing-off of little Nell. No one but a card-carrying masochist would want actually to carry out such a compan-son, and, in any event, the relevance one and in any event the circulation of the companion is very soon of the companion of the Henry Thomas and Dee lace. 1982. * (Cinema Plaza 5; Loma)

The Exorcist — Just because the fimmakers do not truble to work out one interesting development of character, altustion, or metaphysics, is no excuse for the viewer to set back, dull. And it is to the firm's credit that there are so many leasing possibilities to pursue privately in this horror story, at once preliable and industry. to pursue privately in this horrer story, at once pretentious and otworrow, at once pretentious and otworrow, at once pretentious and otworrow, psychiatrist and a firm-of-tain, psychiatrist and psy

Peat Times at Ridgemont High -Cespite the publicity drummed us by ager, the movie based on he original book comes out looking not unilse any other youth contently Crown law with content youth contently Crown law with schemplay, and there is nothing else super-post faces causery are sharply enough ached to these come from the peat of the contently enough ached to these come from the contently contently else are fished on the medical plot release in the state of said for the contently contently cells are fished on the medical plot for the contently pead to the contently pead else are flattened in the mad dash for glass, gags, goags (especially throw-away, montage-style gags). With Sean Penn, Jennifer Jason Leigh, Judge Reinhold, and Phoebe Cates, directed by Any Hecklerting, 1982. • (Clairemont, from 4/8; Harbor Drive In, New Valley Drive In; Parkway, 4/8 and 9 midnight)

46 Hrs. — After the pastoral interfudes of THE LONG RIDERS and SOUTH-ENCOMEOFT. Water His returns to the urban mileu of THE DRIVER and THE WARRIORS, but his decline since the latter pair continues nonetheless. One of the mare obvious differences between them, and the present work is Circ o a tier force dovice a clienterics. The abendoment of an imaginary and imaginative urban world in preference for a reenflessly resistic one — if "y" as et al. ("The present of a reenflessly resistic one — if "y" as et al. ("The present of a sent of currently accepted conventions or mannersms which include such things as the shot of Scote in the morning other. He battered and of blood produced upon bullet impact, and a system of human communication based almost whelly on a sent of the present of the presen not all that realistic after all. Nick Note

Frances -- Things are pretty exciting

Frances — Things are pretty exciting for a while for young Frances Farmer and the property of the property of

Causement, son all project that Richard Attenborough tried to bring to fruition to reverty years turns out to have got-increased to the son and the so

Asteo, 665 5th (239-9239) Call theater for program information

larded between clubbings and mas-sacres and riots, shows a severe shertage of narrative savey. But Ben Kingsley, brough his twinkly moner, endears himself as the Mahatma. With Martin Sheen, Candice Bergen, Ian Charleson, John Milts, and Jotn Giet-jud; witten by John Briley, 1982. * (Cinema Piaza 5; Grossmont)

communist. Directed 1978. * (Towns, from 4/8)

(comes and an analysis of the second second

Center S Cinemes, 2120 Cernino del Rio North (267-1473) Theater 1: Sophle's Choice, from 4/8 Theater 3: Max Dugan Returns Theater 3: Loaki 2: from 4/5

Books
withon Valley 4, 110 Fastion Valley (291-4404)
Theaser 1: High Road to Chine
Theater 2: Alony Python's The Meaning of Life
from 4/3
Theater 3: The Outsiders
Theater 4: Sophie's Choice, from 4/8.

Century Tein, 54th and El Cajon Blvd. (582-7690) Theater 1: Reviers of the Lost Ark Theater 2: Table for Five, from 4/6

The King of Councily

College, 93.05 El Cajon Bind. (286-1465)

Theater 1: Twilight of the Dead, from 4/8
Theater 2: "not 80.76
Theater 3: 1-... Outsides
Theater 4: Monry Pymon's The Meaning of Life
Theater 4: Monry Pymon's The Meaning of Life

State, 4712 El Cajon Boulevard (563-8050) Chinese movies

Ace Drive In, 8000 Broadway, Lemon Grove (469-5328) 10 to Adonight and Curtains, from 4/6 Aero Drive In, 3rd and Broadway, El Cajon (444-8900) Losen It and Zappedf, from 4/8

EL CAJON-LA MESA

music, but neither is very attractively arranged. Patricia Birch, who was the choreographer on the earlier film, is both choreographer and director on this one, and it is impossible to tell

Harold and Maude — The fake-suicide jokes are predictable and the samy-old-ady yelse are typical, but this unimaginable romance between adolescent Bud Cort and septua-generian Ruth Gordon has a sick-tural size of the second section of the things as the Directed by Hal Ashby 1971.

"(Ken, 409)



High Road to China — By way of lurkey, Afghanistan, India, and Nepal. The hope, apparently, is that a gener-ous amount of geography, costumes, explosions, aerial photography, and explosions, serial photography, and so forth, will be perceived as high Adventure, and no matter that Brian Hutton has directed the thing with all the care and precision of a second-class tour guide squiring around a busload of listless senior citizens. It patterns itself after 1930s-model adventure





MOVIE DIRECTORY

Belbos, 4th and E (233-3326) Losin' R, Spring Break, and Zappedi, from 45

Billion, 5th and G (235-6-364)
Twillight of the Dead, Born Wild, and Boyond the Door, from 4th Cesting, 643 5th (222-8678) Sed Boys, Wild in the Streets, and Brubaker from 48 Guild, 3827 8" Hill-yeart (205-2000)

BEACHES Covs, 7730 Girard, Le Jolle (469-5404) Des Boot, from 4/6 Pine Arts, 1818 Garnet, Pacific Beach (274-4000)

From 42

Lones, 31th Oncorpose (224-5344)

E.f. the Enter-Browsessi

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Treaser 3 - The Enter-Browsessi

Treaser 3 - Enter-Browsessi

Strand, 4950 Newport, Ocean Beach (223-3141) The Siring II and Dead Men Don't Wear Plaid, from 4/8

The Strip of and Dead Mink Door 1946 Place).

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L Jolla Village Theaters, 8879 VI a La Jolla Drive. (453-7831) Theater 1. Land III, Stom 4/8 Theater 2. Max Dugan Returns Theater 3. Month Python's The Aventing of Life Theater 4. High Road to Othina.

Parksey Thateres, 1286 Faccher Parksey (449 700).
These II: The Sword in the Stone, Worde the Sword and a Day for Export, and Swissmann Common Parksey (1500).
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SOUTH BAY

Pleast Yeln, 475 Sen, Chee Vesta (422-2637)
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Back Station Returns
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Theater 6: Nigh Road to Chine
South Bay Drive In, 2170 Coronado, Imperial Shach.
(435-2727)
Theater 1: Loan' it and Spring Break, hom 48
Theater 2: Raiders of the Lost Ark and Tough
Enough
Theater 3: Twight of the Dead and Zombie,
from 48

Willage, 820 Orange Ave., Coronado (135-6161) Raidera of the Lost Ark and Grease 2 Wogue, 226 3rd, Chuia Vista (425-1436) Reiders of the Lost Ark and Ator

kvo, Vista Way (726-3040) An Officer and a Genticman and The Year of Living Dangerously

Bijou, 509 East Grand Ave., Escondido (743-9082) Spanish movies Sparish movies
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Theader 1 May Dugan Returns
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Lower & and Zapped, From 49 Flower HE Chemana, 2030 Via de la Valle, Del Mar (765-581) Trasser 1: Black for Five, born 48 Trasser 2: The Black Station Amunic and Sciences Delete Treater 3: Supplies 2 Science, Scin 48 Treater 3: Supplies 2 Scioce, Scin 48

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The States Facilities through 1921 Constitution (Part State 1922 Constitution (Part State 1922 Constitution (Part State 1922 Constitution (Part State 2) and Part States (Part State 1922 Constitution (Part Stat

Plaza Terin, 345 N. Escondido Bivd., Escondido (745-5027) Theater 1: Tough Enough

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Reaches Bernards 5, 117-40 Bernardo Phaza Coun
(455-5841)
Theater 1: The Sword of the Science and The
Block Strong Ptd.

Theater 2: Theater 45 Theater 3: Theater 45 Theat

Star, 402 N. Hill, Oceanside (722-2895)
Good All No. Way and Private Leasons, from 4/8 Towns, 217 N. Hill. Oceanaide (722-2155) The Soldier, Cross of Iron, and Go Tall the Spartane, from 4/8

Vineyard Twin Cinemes, 1529-22 East Valley Parkway, Excendido (743-1222) Theater 1: Tocose Theater 2: The Verdict, from 4/8

Tom Cruise Jackie Earle Haley

CURRENT MOVIES

The King of Comedy — Reviewed next issue. With Robert De Niro, Jerry Lewis, Sandra Bernhard, and Diahnne Abbott, directed by Martin Socratege. icorsese.
"" (Cinerama)

Life of Brian - The emotiona Life of Brian — The emotional blackmail implicit in this tedous Biblicatal spoof, from the Monty Python Group, is that by not heding it furny, you are liable to be laken for a martine for the properties of Cecil B DeMile actually have more reason to be of the condition of the c

Losin' It — Coming-of-age comedy with Tom Cruise, Jackie Earle Haley, and Shelley Long, directed by Curtis

Hanson (Aero Drive In; Balboa; Center 3 Cinema 3, Escondido Drive In; Fiesta Twin: Frontier Drive In; La Jolla Village: New Valley Drive In: Oceanaide 8, Parkway 3, Poway Theater, South Ba

Plaza 6 (1001-43)

Loveslick - Topid ornantic cornecy, in the New York Style II wants to take up residence in a certain situation, but doesn't want to do the construction work, necessary to put if there. The construction of th



High Road to China

levable as a promising young play-wight but held be derived the resonality with the properties of the

done in the Australian High Country in the 1880s. Peripheral figures at have the cookie cutters: loony of gold prospector (Fixe Douglas, false-bearded and wigged, peglegged, and the cookie cutters: loony of gold prospector (Fixe Douglas, false-bearded and wigged, peglegged, and the country, makes for hard men'). And the country, makes for hard men's hard for hard men's hard men's hard for hard men's hard overall aura of the thing is not that of overall aura of the thing is not that of an elemental, largart-flarn-tife folk legend, as some of the slow-motion, the freeze-frames, and the florid sceric effects seem to aspire to, but rather that of a straightforward and somewhat bland children's tale. Ac-tual, certifiable children, it should be said, will probably be delighted with it. Tom Burlinson, Jack Thomp-son, 1982. "(UA Glasshouse 6)

Man, Woman, and Child — Martin Sheen and Blythe Danner play hus-band and wife in a suddenly disrupted marriage; directed by Dick Richards (Oceanside 8; Valley Circle)

Mex Dugan Returns — Jason Robards, Marsha Mason, and Donato Sutherland star in an original screen-pley by Neil Simon, directed by Her-hert Ross. (Camno Cinema 4: Center 3 Cinema 2. La Jolla Village, Plaza Bonits, Ran-che Bernardo 6, UA Cinema 2; UA Glasshouse 6: Wegand Plaza 6)

lany of skits, directed by Terry Jones and (animation sequences) Terry Gilliam. (College: Fashion Valley, from 4/8; La Jolla Village; Oceanside 8; Sports

land-reced declared drift engreant injuries with public between various through intrinsic brough interest through intrinsic brough intrinsic brough intrinsic brough intrinsic brough intrinsic brough interest brought in seminary of a gar world take so long group over trace fundamentals. but then, it seems unquey able to take a long to group over these fundamentals. but then, it seems unquey able to take a long to e.g. the plantenials. but then, it seems unquey do to to the a long to e.g. the plantenials but then, it seems unquey of a modernous succide. The best formed to expend the plantenials but the plantenial but the plantenial but the plantenials but the

Cinema 3. UA Glasshoue 6)

The Outsiders — It does not go against all logic, at least not against the madhesit breaf son, for a director who has previously pitched himself control of the control of the

CURRENT MOVIES

and Fittes, that id could fail to embarrass only the most self-meiodramatizing of teens. With Most Dillon, Rajbh Macchio, C. Thomas Howell, and Diane Lane, adapted from a novel by SE. Hinton, 1983. *(College, Fashion Valley, Frontior Drive In; New Yalley Drive In; Cocan-side 8, Plaza Bonita; Rancho Ber-nardo 6, Santee Orive In; Sopts Arena 6, University Towne Centre, Wiegand Plaza 6)

Pink Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of foot-age run through more hand none-age run through more hand none-pig-faced masks, more blood, vorni-ous animation sequences, fenzied camerawork and cutting, more blood, and so on, are meant to communicate

(UA Cinemas; UA Glasshouse 6; 4/8 and 9 midnight)

Quadrophenia — The cultural war-fare between the Mods and the Rock-ers in early-Sixties England takes a backseal, most of the way, to the more traditional warfare bety traditional warfare between the younger generation and their disap-proving elders, which tends to blur this movie's dentity with any number of Angry Young Man and Swinging The Mod-Rocker phenomenon finally comes to flower in a brilliantly staged rior in the street of Brighton, but prior to that, it could have used a clearer definition, for the sake of the American form of a wall poster here, as propedup record sleeve there, and an appearance on the telly another place, is not bothersome, the place, the property of the place, the property of the place, the place of the place, the place of the place, the place of the place of

of fury apides, an army of saddist, Nazis photographical with phadows crawing up their cheeks. The essen-hal point to be made about RAIDERS is that it is really part acide move a kiddle movie de luxe, but a kiddle move all the same. With Marsion Food and Karen Miller Marsion Food and Karen Miller Marsion Food and Karen Miller Marsion Food Marsion Miller Marsion Food Marsion Miller Marsion Food Bay Chrie In LA Glasshouse 6: Vil-lage, Vogue, Wiegand Plaza 6)



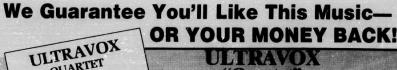


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CURRENT MOVIES

erfully varied and energetic, it is one if the least tedious three-and-a-half-our movies in existence. Takashi himura, Toshiro Mifune. 1954. "* (Ken, 4/10 through 16)

Sophie's Choice — A boil-down of a Sophie's Choice — A boil-down of a tage William Syron novel, and an in-transigently literary move. The growth of the bond between the central trio — Shipp, the aspring young Southern rovellat (and narrator of the tale). Sophie the beautiful Polish-Catholic concentration-camp locitism. Nathan, her volatile Jewish lover — is quite liteliate and reviewing A couple of color-drained flashbasics to Austria waz, which have been up up an experience waz, which have been proper more more properties.

movelike, that is, they make it seem a different more ordinary (not to mention longer) move. With Marry Streep. Kevni Kilen, and Peter MacNicoli written and directed by Alan Jesula 1922.

"" (Center 3 Cherna 1, Sashion Valsander) Center 3 Cherna 1, Sashion Valsander) Center 3 Cherna 1, Sashion Valsander, Sashion Sash

Starstruck — Good-natured kidding of movie musicals, as an Australian barmaid becomes, in the prescribed manner and with a minimum of trouble, a New Wave sensation Playful

facile and softheaded. The privotal locale is an attractively filed and for-micaed pub, gaudiness tends to pre-vai elsewhere. The characters are lik-able, from a safe distance, and deable, from a safe distance, and de-spite thick accents. And the music is infectious, though soon potten over With Jo Kennedy and Roos O'Dono-van, directed by Gillian Arm-strong, 1982. "(Guld)

The Sting II — Isn't there an old adage. Once stung, twice shy' or something like that? Well, there should be Jackie Gleason, Mac Davis, Teri Garr, Oliver Reed, Karl Malden, withten by David S Ward directed by Jeremy Paul Kagan 1983 • (Crest Strand; from 4/8)

Table for Five — Restrained learjerker, restrained in that it doesn't work too hard at jerking tars (come what tears may) it works hand at other frings. though, it theroughly, for example, scours out the people, acinvites, and amenties aboard a fourly Mediterranean cruise liner (the sight-sealing stops are more perfunctory. wedneranean cruse liner (the signi-seeing stops are more perfunctory-the Roman Coliseum, the Parthenon, the Sphinx). This overseas holiday is a divorced father's way of reacquant-ing himself and reingratiating himself with his two biological children and

covers that communication with chi-dren lakes more practice than he has salely put in iteme good disloque to the property of the property of the holiday before they get a lot worse. The company of chid actors, as in CONHACK and THE CHAMP, seeme sponding chidikeness, as well as sponding chidikeness, as well as none of his best overall performances. With Marrie Christine Barrautt and Richard Chema, written by Deed Sharing Champ, and the property of "(Century Tein 2, tron 48, Bower-tis Cinema 1, from 48, University Former Century.

To to Mindight — A lot of time is spent, and a for of blood spill to set up a situation so simple-minded that we will approve of Charles Bronson management of the spill spill

Torotale – Rather more fun than hunny. Unemployed New York actor Mchael Dorsey, colled up as South-ern belse Dorothy Michaels. Iries cut for and geis a female rice on a con-sists in trying to locate and iriently Dustin-Hoffman amidst the feminine carnoutlage of his Dorothy Michaels conventional and predictable. but what hurs them, in addition, are the rice furnity part — or rather, since may be a considered to the index of the control of the parts. The periodic displays of pious-ness (than which nothing is more deadly to comedy) in maless of sex-minary, the rice term trying is more deadly to comedy) in maless of sex-tency. The control of the Bis Murray, Obbriey Coleman, Charles Unring, without by Larry Gelsbatt and Murray, Schiegal: directed by Sydney "Cicrems Blass." Schiegal: directed by Sydney "Sydney Blass." Schiegal: directed by Sydney





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Tough Enough — Pleasant enough, but a rather politic appeal to both the country-western fan and the boxing fan. The musical element, however, is

iumate proportions, because Dennis Collaid, Min doesn't look lough or act lough, is much more credible and its between the stable when singing than fighting (especially likable when singing this own composition. "The Jungle Song"). With Warren Dales, Cannet Waters, Stan Shaw, and Pam Grendercot by Michael Stabe, and Pam Grendercot by Michael Stabe, and Pam Grendercot Stabe, and Pam Grendercot Stabe, and Stabe, and Pam Grendercot Stabe, and Stabe, Twilight of the Dead — Italian horror movie with Christopher George and Katherine MacColl, directed by Lucio

Double by connect Centre, from 49)

The Verdiet — The focus of this band-os-Goldan courtoon dama is band-os-Goldan courtoon dama is figure). In a morally strengthorward medical mispractice suit. What we have here is no extraordinary lawyer in corinary one. What we have instead is a waining-taiking wreck. The setting-put of the disreptubble personality of the disreptubble personal

vent of the year 1st Annual Floating Backgammon **Tournament 1983** \$300 in cash and over \$1,700 in prizes and merchandise

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CURRENT MOVIES

memorized. "ah "punctuated opening speech to the jury (in sharp contrast to the closing speech, wheretrast to the closing speech, wherespeech to the closing speech, wherespeech to the speech spee

6, from 4-8)

Victor (Victor**) This Blake Edwards poec carries on in the unblushing manner of his preceding two. S O.B. and 16 movies that appear for a first order of the process of

have let him down and sets out to Drove ther a phoney — that is, an ac-tivation of the control of the control

The Warriors — Walter Hill's unrealistic, or anthrealistic, streng any move has an orbivous kinship with the hostile-territory branch of action films, including both the STAGECOACH-type Western and the OSLECTIVE BUMMA-type war alony! It also owes a UMMA-type war alony! It also owes a Market Kurosawa for its conception of the feuds clampsiness of New York youth gangs and the strict martial-arts.

diers' and "boppers' from the mere "wimps" and "faggots. A simple problem in 'ogistics (how to get from here to there), it offers no more character or pict development—but here to there), it offers no more character or pick development—but then again, no less drama and color and precoclosurenses—than the annual Golden Gloves tournament. The otherworldly feeling is established immediately by the magical opening after of Coney Island's "Wonder Wheel," a minimalist tracing of neon folis and disarries significant before stry. Wheel, a minimals tracing of neon folia and userse against a been say, and a manifered throughout by the neacock-proud gaing costumes (magenta vests, New York Yankee prinstripes. Marcel Marceau Hour watching purposes, makes this movie as much furu as punk-rock or gitter-rock concert. With Michael Bect, James Renars. Dorsey Wight, and constitutions of the property of the "" (UA Cinemas, 48 and 9 m-3nght)

"Witzarde — Science-Scion of an zinghi)
Witzarde — Science-Scion carton
about a cosmic struggle between the
forces of Magic and fosse of Technol-ogy (tile former a group of Peter Pan
an Timeter-Beine eives and lanes,
sites). At best the conception is rather
sappy. But is myttle possibilities are
brought even lower by Rajoh (FRITZ
deepyr ingrand fullniness (e.g., the
good watard. Avatar, is a Disney-sin
dwarf with VC. Fields' round red
notes and Peter Fairs. Columbo
r (UA Glass-house 6, 48 and 9 midnight).

Shearer, Joan Fontaine, Joan Craw-ford, Rosalind Russell, Paulette God-dard, and Marjorie Main, and among those catty combatants there are more roars and screeches and crunches than in a demolition derby

The World According to Garp—
Just the thing for the person and
Just the thing for the control of the
Just the thing for the control of the
Just the control of the
Just the control of the
Just the
J

rected by George Roy Hill. 1982 * (Oceanside 8)

The Year of Living Dangerously ine old story of the objective reporte learning to get involved. In this particular telling, the setting is indonesia. 1965, on the eve of Sukarno's show-down with the Commission. hard to make out, easy to get stuck in and spin your wheels in Any lack of clarity of course, can be excused as, and clarity of course, can be excused as, claims, myopia, sentile, etc., of the West For illumination or partial illumination, we must trun to the all-seeing, lipitieved, on the opposite side of the excust morner by actress Linda Hunt). He the very embodiment of the excust morner by actress Linda Hunt). He the very embodiment of the excust morner by actress Linda Hunt). He the very embodiment of the excust morner by actress a fall feel small. Med Gibpon. Sigourney, Weaver, Michael Morphy, directed by Peter via 1989.

Zomble — An Italian imitation of NIGHT OF THE LUVING DEAD immediately of the Luving DEAD of the Loss of which are allawdown and slavered-over to an extent that makes you worn just slightly less about me soul for entertainment, this is rightly up the loss of the loss of



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SATURDAY, APRIL 9 7:00 PM

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WITH THE QUESTION THE UNTOUCHABLES **BURNING SENSATIONS**



SUNDAY, APRIL 10 8:00 PM



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Every Friday from 3 to 8 pm





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A chunky blue cheese dressing, made on premises, is a welcome relief from the commercial variety and the commercial variety and the in part due to a cook who takes the time to rub usem with oll and spices before grilling. The garlie bread could but that minus wast made up for by french fries which are fresh.

fresh.

(The manager later told me she was thinking of going to a frozen version—something the cook is fighting, and I hope

Price range for beef is \$6.25 Price range for beef is \$6.25 for chopped sirloin to \$11.95 for filet. Top sirloin is a good buy at \$9, as is the New York at \$10. It's a chummy, casual atmosphere and one to keep in mind."

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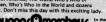
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1900, mast 232-0491.
1907 TOYOTA CORDULA 2 door 4 speed AM/PM
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We use genuine Toyota parts on your Toyota.

DATSUN

MOST ANY CAR WITH FOUR WHEELS

TUNE-UP SPECIAL \$39.95 Includes: 4 plus, 1 set points, 1 condenser, compression test, adjust timing, dwell, valves, carburetor, 20-point safety check. Free labor on oil change with purchase of our oil & filter. There will be an extra charge for all other parts and labor.

CLUTCHES \$175.00

REAR BRAKES \$61.50

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TRIUMPH, FIAT, VW, RABBIT, MG

Includes: rebuilt pressure plate, clutch disc, nevr throw out bearing and labor. Pliot bearing or bushing installed free (normally \$14.75). There will be an extra charge for all

FRONT BRAKE JOB FROM \$71.95

Includes: face valves, grind seats, clean carbon, head set. There will be an extra charge for all parts & labor.

ONE-DAY SERVICE ON MOST JOBS

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1979 RNfO, GOOD condition, strik shift, \$1695 or best offer 282-0539 evenings or weekends.

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CUSTOM CAR COVERS \$69.95

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284-1109 578-7011 (Across from Radar plane) (3 blocks east 805)

QUALITY MOTORING ACCESSCRIES







1974 FORD FINTO, hatchback, automatic transmission in good condition, only 1650. Callity 481–6489. 1977 TOYOTA PICKUP, \$2750 with camper, \$2550 without if you have been castelled, in other many new parts, \$1068 great, \$41-9628. 1972 PINTO STATION wagon. A good running trans-portation car. 15,000 on rebuilt engine, and needs some body work. \$1,000 or best offer. 296-0292 x207 1979 IE CAR GTL survoof, AM/FM stereo, retuit en-gret burniert. Emery new motor parts, excitent. Coing shaling, mate art 1,5500 or best Cert. 240.0425. 1969 DATSUN PICKUR 30 mpg runs great, new paint, new cathertor, reloat regine, with papers, I stransis-sion, 2 rists enguled, 8 many settin parts 1235. 1350,0 o best, 222-0768. 2/379 of DHI.

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1972 AAZDA 808, poston engine wagon, 74,000 mass,
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1974 MARCURY COMAT. 80.000 miles, FM steres, au-tomatic, power stereing, hop condition. \$1400 2 door, adematik. I owner: \$1200 272-9461 after \$228-1793. 195 BEVEEA, set whose for parts only drive train in COURER FIGURE 1958-82 lear winshow with circome application dreeds water pump to drive away. Assistance of the control stock window. 125 or best offer training 1950 727: 1959-408. 1956 FORD PICKUP I- 100, 54650. Modernized you'll folia at the truck for you. Leave missage miss. I new upholistry, new paret, AM/TM stereo May 12:65-56. 100 477-767 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 100 0 | 1973/VES/INTERSETTIE Radiah Jurisoch merich nicht einem ner Limmung erstellen erhöhe mit son der Vertreich und der Vertreich auf von der Vertreich und der V INSEAM ALPINE SEE IL excellent condition, with vertifive Chris. 282-37-01 evenings. 594-9939 (action) to some sage, 40 map Look and care greek. 36 to my 1298-64-5462. 1976 MG MDXIET, exirciting condition. New pant.
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1979 MUSTANG, power, air, A-1 13150 or 1500 down/assume 21 at 1151 38 OAC. New brakes, tune & tube. Needs 2 tiles 56,000 miles. 273-4727 1971 FORD 1/2 for 4x4 short bed pickup, 360 engine, 4 speed, lift kit, 15x35x14 tres, 52095 or best, Mott 562-3347 before 3 30pm 1962 VALIANT, start 6 engine in excellent condition, good gas mileage, 5700 Days 753-7014, nights 436-9735. 1974 HONDA CIVIC, brown, 4 speed, needs minor mechanical work, Looks good in & out. \$1700 or best 284-5871 after Spin. TRUCK SHELL, 'Classifer' for Toyota long bed, caonign plus 4", fibergains intergral tan color, 2 years ago 1900. 1976 DATSUN 8210-2 door sedan, 4 spred, rear de-folger, new brakes, good tires, rebuilt carburetor and record sure-up. 563-0779

1975 SURMAU Lines too, 60,000 miles, AM/M seed.

1977 DATSUN 8-310, 0-1000 miles, very deep register.

30 pile mpg, AM/M seen, sport selem, 4 yeerd.

1970 SURMAU Lines too, 60,000 miles, 64,000 mile 1969 VOLKSWAGEN, automatic Excellent shape, new generator, recrit tires, shocks, and parkers, Mag wheels, exhaust header, AM/FM cassette. Clean, well main-striaust header, AM/FM cassette. Clean, well main-

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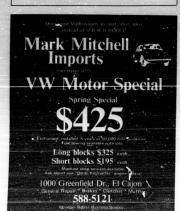
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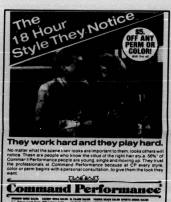
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ATTRACTIVE. LIVELY brunette. 37. wants to meet bright. humorous. interiectual maie (35 to 45), who truly rhyphy/would enjoy trips to art galleries, art museums, art shows, P.O. Box 88/997. San Diego 921 98.

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BLACK MALE, 25, would are to meet a rice white female that enjoys movies, sports. Reuse reply J.I.

DEAR MAD: French word meaning "bring shere with you" chosen because it says it all How can you get my number? Can lafford omelette anywhere. DONESS, you and your letter seem so right. Perhaps we are minure to be together. How do I contact you? Standard et Box 7755, 92107.

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WHITE FEMALE, 26, looking for tough and tender types to age 30, send photo to Box 271121, Escondido, CA 92027, Write Blonde.

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LEAH, I'M SORRY call me back, please, and we'll talk about anything you want to talk about. Joug

BIGHT BALING Engineer, choosy paints photos? Eve been housestimp. Edited to see you outside of dreams. Keep sympt seems.

ATTRACTIVE FEMALE 21, Junio do blond seeks funto des responsible recipievo de genderman for day and evening dates i like moneyl PO Box 50075. San Diego 92105.

NICE GUY, 31, seeks attractive, gentle usty of average weight/nutural appearance to share quiet relaxing meaningful times with John, Box 7435, San Diego 92102

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ROVING UP AND down through natory, a specter with takes to tell in the darkness when the campler's my kingdom for one semi-iterate flog with soul P.O. Box 2164. Det Mar. OD-LOCKING, romante, fun-loving, kind, potte.

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HOUSEMATE WANTED. Large 2 bedroom house lo-cated in a quet safe neighborhood 5 minutes from SDSU near 70th 6 El Cajon Blvd. Own room, fenced yard, familiure versione, reference, chaldren and pet considered. 5217.50 monthly. 464-6821.

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NORTH CLAREMONT. Nor mates needed for 2 rooms in ni post, etc. \$200 & \$180 plus LEUCADIA. Roommate needed to share 2 bedroom house neet truch, with garage's sunders. May 1, 1263 July stritters. Alan 277. 3900. 2754; 436-578. July stritters. Alan 277. 3900. 2754; 436-578.

FEMALE ROOMMATE wanted, nonsmoker, neat, no pets, 3 bedroom rondo in Cardiff, 5205 monthly & 1/3 utilities, 457-7256.

ROOM FOR RENT, large, in private Lemon Grove name, Nonsmokers, \$175 monthly, 465-8578.

single MOTHER waris mature, responsible, working, roommate, 1250 monthly includes utilities, private room & bath, washer, dryer and house privileges. Privilegatos, 485-1427.

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PENASQUITOS, HAVE 2 extra rooms, private bath to rent for \$250 monthly. Furnished, wather/dryer, dish-wather. Great houser 485-1687. LEUCADIA SMALL 2 bedroom nome \$150. No pets Looking for some one who won't be around alot 436-5558 evenings.

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nonMOKING FEMALE roommate wanted to share 2 indicate quartifiers in North Park. 1190 monthly in-ludes utilities. 291-4801.

ROOM FOR RENT, in my Paricho Penasquitos lamily home, \$200 montraly, \$50 week/y, all utilities included.

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HOUSEMATE WANTED, low or free rent in exchange for part-time babysitting (1 chil.), Vegetarian preferred. Own bedroom and bath. Leucadia. Angel 942-3612.

CHRISTIAN MALE or female to share rent together, along with fellowship. Will consider other vacancy in Christian home. 279-7683.



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WOLLD LIKE TO share my copy. 2 bedroom house way a normolaring female who loves armain. 116 month, no utilities. The vectore 457-990 after Sam outlines from El Carol Build. 582-589.

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FEMALE ROCHMANTES, norministers, needed for two import yourse in three bedroom house, northwest water and all bods and street, large awnowed bedroom so there bedroom house, northwest and annual bods. Dead and street, large awnowed bedroom so classifications, 2000 and 1189, 483-4907.

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TOWN-HCLISE, LEASE 1650, Chula Vista, 4 Dediroom, 3
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Nation view with ballorys 1310. Rene Fox 238-7751 |
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3. Do you think about "him" all of the time? over one S. Do you find yourself agreeing with everything he says?

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7. One entry per person

Winners of and Answers to Reader Puzzle #249, A Stone's Throw Solving A Stone's Throw was a real pane (see illustration). The stone entered

the house through the living-room window near the stairwell on the first floor,

through the open bedroom door on the second floor, and exited via the bedroom window. (Or

vice versa.) Exactly half of the eighty entrants were able both to live in glass houses and throw

The T-shirt winners are: Cassandra Guthrie, La

Mesa
2. Helen Hank, Pacific

3 Kevin R Varner San

traveled up the stairs and

THE READER PUZZLE

By Don Rubin

Eleven T-related subjects (and inexcusable puns) are hidden in the cup at the right. List them below, if you can

Rules of the Game Prizes for solving the Reader Puzzle will be Reader

T-shirts.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m.
Friday, eight days following the issue date.

3. All entries must be

accompanied by your name, address, and shirt size (S, M, L, XL).

Employees of the Reader and their in mediate families

and their ir mediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a letter.

we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our



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