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Duke Cunningham, ace fighter pilot, survived the combat. But being a Navy hero almost killed him.



the catapuli officer. It was January 19, and igniting it for extra firmst. In re-1972, and the carrier was cruising into the wind off North Vietnam. Above the catapuli officer's salute, them circled the RA-5 photo recon-naissance plane and the A-7 and A-6 plots. He and Driscoll and everybody attack bombers that were accompany-ing it on the recon mission over the taking surface-to-air missiles (SAMs) orth Vietnamese airfield at Quan Lang near the Laotian border. Cun-ningham and Driscoll were in one of ningnam and Driscoll were in one of the fighters that were to escort the group to and from the airfield. Though President Nixon hadn't yet ordered the resumption of heavy bombing in the resumption of heavy bombing in the
North, the D-52s that were hitting Laos
had had increasing numbers of MiG
interceptors to contend with, and the
Navy was being sent in to assess the
Giff strength at Quan Lang. But as
everyone knew, they were really being
sent in to destroy the airfield under the
pretense of taking pictures of it. The
rules of engagement at that time
wouldn't allow bombs to be dropped

andy Cunningham taxied the F-4 Phantom onto the catapult Vietnam unless the American planes and both he and Bill Driscoll, the radar ficer signaled for full attenumer and intercept officer in the back seat. Lumningham shoved his throttle forturned to look at the spinning fingers of ward, dumping fue! into his talippes the catapult officer. It was January 19. and anti-aircraft artillery (AAA) fire and, in the cockeyed jargon of the war, they'd be retailating with a "protective reaction strike." With orange flames roaring out of the Phantom's tailpipes, the hold-back cable was released and in two seconds Cunningham and Dris-coll ware recolection and the second of the pro-

By Neal Matthews

City Lights



For A Hamburger Today

The same Whopper that you can buy for \$1.43, sales tax included, at the National City Burger King outlet on Highland Avenue will cost you \$1.54 at the Burger King on Mission Bay Drive and \$1.63 at the one in El Cajon on North Johnson Avenue. Similarly, a lumbo lack that can be bought for \$1.64 at the Point Loma
Jack In The Box drive-through on Rosecrans Street costs \$1.80 at the Pacific Beach outlet on Garnet Avenue. And while you'll pay only \$1.27 for a Quarter-pounder at McDonald's on University Avenue in Hillcrest and Palm Avenue in Imperial Beach, the McDonald's on Clairemont Drive in Clairemont and on Broadway in Lemon Grove charge \$1.47.

This disparity in prices for the same menu items is far from illegal or even unethical It's actually mandated by the Federal Trade Commission, Federal Trade Commission, which prohibits franchisers of any kind from setting prices on items sold by their franchisees. "Fixing prices like that is known as resale price maintenance," says FTC spokeswoman Ann Guler, "and while there is no specific law against it, recent court decisions have interpreted it to be in violation of the antitrust laws enacted with the original FTC act of 1914."

The way this applies to San Diego's three top hamburger chains is that the ones owned by the parent corporation charge the same price for each item on the me nu, while the ones operated independently as franchises are free to charge what they want. "We tell our franchise operations a ballpark figure for the various menu items, and it's up to them to determine how much they're going to charge," says Barbara Eldridge, a McDonald's spokeswoman. "But the ones we run ourselves all charge the same price." Of the fifty McDonald's outlets in the county, Eldridge says, twelve are owned by the parent

Still A Swell Joint

The most touching letter was sent by a fifty-six-year-old Nashville widow who told how crippling arthritis had made it "necessary to give up my job and consequently my home." But that's just one of more than 250 letters received by the Scripps Clinic and Research Foundation since mid-January when the national tabloids Globe and Star ran blaring front-page headlines about a Scripps-developed "arthritis vaccine" that "could prevent and cure" the crippling

sease.
The tabloid stories buried the fact that Scripps researchers were working only with laboratory rabbits, that no vaccine for the auto-immu disease has been developed. and that any pain-relieving benefits for arthritis suffere are probably at least a decade away. So arthritis and lupus sufferers from New Zealand to Japan and North Africa wrote Scripps researchers praising the new "discovery" and

volunteering themselves as laboratory guinea pigs. Scripps researchers responded to the first batch of fifty letters, but as the mail flow increased, the clinic's the correspondence task Public relations director Denis Richter drew up a standard form-letter response, but he and his staff ended up adding personal replies to almost every inquiry. Among the most difficult letters to answer was the ebullient 'thank you' from a Conway. Arkansas woman who has "prayed daily for a cure" that would end her eight years of arthritis suffering. Several days

from the woman's daughter telling how the mother "had me buy a Star magazine because they advertise a cure for arthritis. "Richter wrote individual replies to the women but sent the two letters in a single envelope to the daughter, who could then decide how to tell her mother hat no cure is available Scripps is this week still receiving mail about the

vaccine research. Richter. though, has meanwhile managed to stave off requests by a local TV station to report on another aspect of the institution's research which he worries could entice an onslaught of would-be volunteers. That research involves experiments with Minoxypile, a drug which appears to have the unusual side effect of promoting hair



Life In God's Wind

fifty-three ceuts for a regular hamburger, the same amount for a small order of French fries, and \$1.27 for a Quarter-pounder. Similarly, the seven out of twenty-seven Burger Kings in the county that are owned by the Burger King Corporation charge sixty-three cents for a senular hamburger.

cents for a regular hamburger.

fifty-eight cents for a small order of fries, and \$1.54 for a Whopper. The least amount o

price variation exists at the

sixty-five local Jack In The

Boxes, where forty-nine outle are owned by parent firm Foodmaker Inc. and charge a

set price of sixty-nine cents for hamburgers, sixty-three cents for a small order of fries, and \$1.69 for a Jumbo Jack.

They can be seen just about anywhere in the city: in Balboa Park, along El Cajon Boulevard, in Mission Hills. Boulevard, in Mission Fills.
Easily recognizable, they troog along in pairs, wearing outfits of a simple design that has enjoyed no certain vogue — white tunic, hand-stitched knapsacks, wooden staff, white headband. One of the fliers they hand to passersby states that "Jesus Christ is Back on Earth in Person, in the Flesh, as Himself. He is Lightning Amen. . . . God, the father, has not forsaken the Earth not has he left mankind to its own devices. The time is ripe. He is interceding. "Those who subscribe to these beliefs call themselves the Christ Brothers They follow a creed that dictates no killing, no sex, and no materialism. Their religious leader calls himself Jesus

Christ Lightning Amen.
According to Brother
Michael and Sister Laura, both Christ Brothers returning from a trek into Mexico, Lightning Amen was a San Diegan who walked out into the Anza Borrego desert one day in 1969 n search of spiritual

enlightenment. After thre chignenment. Automoted days of fasting and prayer, Lightning was told by God that man'ind was heading toward certain destruction, and that the only way to avoid this demise was to follow a life of poverty. Heartened by this hopeful message, Lightning Amen continued to walk and walk, spreading his message and making converts across United States. Lightning Amen's last local appearance was a year and a half ago,



en he and a dozen or so of his followers set up camp on Shelter Island with a couple of vans and a converted school bus. Where he is now, none of those around town last week really knows.

If the sect's details seem a

little sketchy, it's for good reason. All of the informati that its members receive about its history and doctrine is passed on orally from person to person. Brother Michael, who two weeks ago spent a couple of nights in Pioneer Park in Mission Hills, says that he first Mission Hills, says that he first met and was converted to the Christ Brothers in Santa Fe, New Mexico in 1982. Sister Laura, his current travelling partner, says that she came into the fold six months ago in Ann Arbor, Michigan. Since then they have both been "living in God's wind," walking and occasionally hitchhiking from coast to coast, from New York City to Seattle, and even as far as Mexico City. And wherever they go, they go barefooted. Brother Michael and Sister

Laura say that they do not work for money or food, but will accept donations of both, as well as offers of lodging, showers, and laundering of their robes. Locally, they've

City Lights



Maybe Cheetah Could Swing It

It's almost the stuff of vellow tabloid dreams:
"Xenophobic Primates Reject
Violent Interloper of Royal
Background — Scientists
Search for Solution." And the little drama is being played out right here at our own Sar Diego Zoo. Last October the zoo purchased, for \$10,000, a colony of seventeen lion-tailed macaques from Prince Rainier of Monaco. A road was going to be built through the area where the prince housed the animals on his estate, and the zoo's researcher, Donald Lindburg, seized the occasion as an opportunity to add some fresh genetic stock to San Diego's existing colony of fifteen macaques. That was his idea, not the monkeys'

According to Lindburg, macaques are not the most hospitable primates around. New males introduced into colony will often become extremely aggressive and attack the colony's female and infant members, and the colony's established males will react in kind toward the new member. So Lindburg and San Diego psychiatrist Bruce Hubbard toyed with the idea of administering psychoactive drugs to males being considered for introduction in order to see if their aggressive confrontational behavior coulbe assuaged. They first thought of using Depro-Provera, a drug used to treat human sex

offenders, but later nixed the idea because the zoo wants this endangered species to multiply. They then considered using a drug called buspirone, which would, in Lindburg's words, "give the animals a mild, laid-back sort of feeling," but which would leave their amorous impulse intact. However, tests done over the past few months have been past few months have been discouraging. The animals, which are normally finicky eaters, don't like the bitter tasts of the buspirone and can detect minute amounts placed in their food. As the male subjects have become acquainted with the taste, they simply don't touch anything containing the

edication.

Both Lindburg and Hubbard are now eagerly searching for a solution to their dilemma. The existing macaque colony at the zoo is suffering internal. administrative problems as it is lacking an adult male to head the group. As a result, over the past two weeks an adult female has assumed this position and has started to suffer from what Lindburg terms "role conflict." The additional responsibility of overseeing the colony has taken its toll, and the female, torn by her vacillations between being a mother and having a career, has neglected her infant. Lindburg wants to find a way to oduce a new male, and ckly. "We're looking for one among the Monaco group who is assertive, but not overly aggressive, "he says. "At the same time, we don't want a real wimp.

With A Crash Of Symbols

So secret were the San Diego Symphony's recently revealed plans to buy the Fox Theatre that executives of the San Diego Opera, including director Ian Campbell, weren't briefed about the scheme before it hit the newspapers. This might seem odd, given the ocation of their respective offices within shouting distance in Balboa Park's long history of cooperation between the two groups. But the snub echoed another, more serious chafing between the symphony and the opera.

Last fall the symphony signed a contract with the musicians' union that may affect the opera, but during and after the negotiations the symphony did not apprise the opera of its activities. Recently opera executives had to approach the symphony to talk about the new musicians' contract that might have far-

reaching impact on opera plans and scheduling. At issue is the use of the same pool of musicians by both Right now both groups have separate contracts with the musicians' union to provide a certain number of weeks of employment every year. The idea has been bandied about for years that it would benefit everybody if the musicians just signed one contract with the symphony and were subcontracted to the opera. It is assumed that if professional nusicians could be guaranteed ilmost a full year's work in a single contract, better musicians would gravitate to San Diego and thereby improve the local orchestra. So last fall, when the musicians were pressing hard for an expanded contract with the symphony. this future possibility of farming out the musicians to the opera figured into the symphony's decision to expand. Come the 1985-1986 season, the contract calls for forty-five weeks of work for the musicians. The symphony itself cannot now fill that many

hoped that the opera will absorb those extra weeks. Fine. The opera is interested in subcontracting the musicians from the symphony instead of hassling with its own contract. but there are complications Aside from opera executive

weeks with concerts, so it is

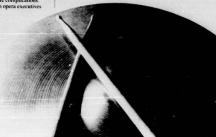
feeling it was presumptuous for both groups say they'll be the symphony just to assume the opera could help it out, there's the matter of the opera's happy to cooperate in scheduling, but this will be no own schedule. Its dates are firm through the 1987-1988 season, and after this summer's final Verdi Festival, the opera will probably have about four fewer weeks in its season, with

easy task. Within a few month the opera will have to decide whether to negotiate a new contract with the musicians or to commit to subcontracting from the symphony Alternatively, opera managers are already saying that if it doesn't work out, they can assemble their own orchestra independent of the symphony's, drawing from the arge pool of musicians around os Angeles. That would not be good news for the symphony and its bloated contract commitments Though most of the musicians are ecstatic about the impending move into the Fox after next season, some have noted that it will open up more

concert dates for visiting orchestras at the Civic Theater The Los Angeles Philharmonic, which usually sells out its concerts at the Civic (the San Diego Symphony almost never sells out), was reduced to just two concerts here this season (both on Wednesday nights) because of scheduling pressure at the overcrowded theater. Next season the northern invader ha and it is anticipated that in the future it will be able to make its traditional six or seven dates per season at the Civic. This will certainly do nothing to help attendance at concerts of the San Diego Symphony. That subject — weak the local ninety. It was demonstrated

anew two weeks ago when the symphony was scheduled for out-of-town oncerts at MiraCosta College near Oceanside and at Union High School in El Centro. The MiraCosta concert had to be canceled because only three tickets were sold. The concert in El Centro was played, but the musicians far outnumbere the audience.

Paul Krueger Neal Matthews Thomas K. Arnold and Randy Opincar



the consequent reduction of need for musicians. Also, parts of both the symphony and opera seasons overlap, which hasn't been a problem because

they both perform at the Civic Theater and therefore cannot have a scheduling conflict. But

with the move of the symphony to the Fox, the possibility of conflicting schedules for both

rehearsals and performances

has increased. Executives for



PUBLISHER

EDITOR

CONTRIBUTORS CONTRIBUTORE
Thomas K Amolo
John D Agastino
Bob Dorn
Jeanette De Wyze
Sue Garson
Lin Jokury
Paul Krueger
Neal Mattheus
Linda Neira
Randy Opinicar
Randy Opinicar
Randy Opinicar
Sue Carson
See Carson
See Carson
See Carson
See Carson
Eleanor Widmer
Eleanor Widmer

EDITORIAL ASSISTANT Dennis Parker

ADVERTISING DIRECTOR

ADVERTISING MANAGER
John D'Agostino John D'Agoutno
SALES REPRESENTATIVES
David Comden
Laurie L. Flounders
Lande Flounders
Brooke Loomis
Judy Malte
Patricia Smith
Jenis Walsh
Beth Wexler

PRODUCTION MANAGER Irene Weber

ASSISTANT MANAGER Elizabeth Matheus

CLASSIFIEDS MANAGER Gene Rochambeau

CREDIT MANAGER

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M VERIFIED

Buddha And The Beast

Sue Garson did a sensitive piece ("What Is the Sound of Two Bald Women Brushing Their Hair?" March 22) on the San Diego Zen Center. However, some statements by people interviewed gave a dangerously erroneous view of Zen teverbine.

some Southeast Asan Buddhest seeks indige in elbe-acting. Zen Buddhess, along with all other Madagana Buddhess, abstant in East Seeks and expelie along some perfectly, clear and explicit about perfectly in the eaching.

Meat is not eaten at an authentic Zen center not because ''it's expensive and the grease from animal fat is hard to clean up." but because the slaughter of sentient beings violates the most basic tenet of Buddhism, ahintsa, harmlessness to all beings. To participate in the vast suffering and dedicated to universal compassion whose fundamental precept is harmlessness to all beings, would hardly have its disciples cooking

\$10 HAIRCUTS

up tuna casseroles.
The second curious opinion expressed in that article is that Japanese Zen masters were traditionally in the habit of leeping with their female disciples. This, too, is completely antipathetic to Zen. Nothing I have ever read in the Zen literature ever read in the Zen literature suggests auch an idea. Since such activity could hardly help but be exploitative and could only wreak havoc on people's lives (whether in the Japanese culture or our own!) that statement, too, must be met with a good deal of

skepticism. It suggests that Zen-has a long, dishonorable history? The vast Zen literature that we now have at our disposal in English suggests that the opposite expressly condemned by Buddha as it has been by almost all other Eastern spiritual teachers. Though some Southeast Asian Buddhist

onsciously, in harmony with all other beings. In the words of Zen master Ikkyu: 'The salvation of birds and beasts, oneself included — this is the object of Shakyamuni's religious

Not Ouite Total Recall

The March 22 "Inside Story." by Paul Krueger fails to underpin the present political health of Mayor Hedgecock and the body politic of San Diego. Roger Hedgecock, San Diego's own Greek God, is descending from

Mr. Olympus to speak with the press and the great unwashed. And our mayor is proving that he is mortal, sharing in the vices of all

mortal, sharing in the vices of all other mortals. Roger is sating to unravel, in San Diego's was securis of Hedgescok gate. A pervasive political climate prevails in San Diego's highest elected evily public earnal. Mayor Hedgescok, to preteive that the "code of conductie earnal. Mayor the desired with the "code of conductie" of off line of code of conducties of the first of the

Athens of the West. All elected leaders in San Diego, regardless of political party, belong to the conservative junta that rules on behalf of and joint that tuses of the pleases the bankers and developers, contrary to the interests of the people of San Diego. The present generation of San Diego Democratic leadership is the "interoctions" of conservatism, and is the other side conservatism, and is the other side. conservatism, and is the other side of the political coin. Thereby, the San Diego Democratic leadership and party fail to offer a liberalprogressive alternative to the prevailing issues which affect us

San Diego's Democratic leadership and the party's political position is counter to the political view of the traditional role of the party in California and nationally, of representing or speaking on behalf of the poor, workers, and

of representing or speaking on behalf of the poor, workers, and the middle class in our society. This Greek traggely is doubly. This Greek traggely is doubly from the second of the sec



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Straight from the Hip

Dear Matthew Alice: In keeping with the question you answered a few weeks ago about the mysterious Batstew Terrace, I am curious about another road. The name, or rather the letters of it (I have not been able to pronounce the name), are Zzyzy. Ever since hounce the hame), are 2352. Ever since 1975, when we took a vacation out here (my family is from Kansas), my dad swears that he saw a street sign named Zzyzx. Is it a loke, or does there exist a street by the name of Zzvzv? Linda Beymer San Diego

That sign is no joke, Linda; I've seen it with my own eyes. More apropos, I should say it's no mirage, because out in the Mohave Desert, where you'll find the Mohave Dosen, where you'll find the sign, the heat can warp yout Parin and create a new kind of reality. Fifty miles or so northeast of Bastowa along Interstate 15 is Scda Dry Lake, on the shores of which is Scda Dry Lake, on the shores of which is tumble down henealth the onstaught of blowing sand, the federal government, and the Mohave chub.

Soda Dry Lake is not entirely dry.

Satural storings novide enough water to

Natural springs provide enough water to have drawn the attention of native Indians for hundreds of years, and following the Civil War, to have caused the U.S. Army to build an outpost there. Fort Soda Springs gave way to a railway camp in 1907, and was used subsequently as a retreat for a religious sect and as a base camp for scientists involved in a salt-evaporation oject. In 1944 radio evangelist Curtis claims on the property. Springer concen-trated on building a forty-room hotel and health spa, to which his many followers came for the purportedly healing minerals.



The self-styled "last of the old-time The self-styled "last of the old-time medicine men" had already run afoul of the law — he had been convicted of false advertising charges in 1970 — but the government finally drove him off the site in 1974 when it was able to convince the cours that Springer was not using the federally owned land for mining. The location that the reads with seven the convinction of the reads with seven the service of the contribution of the read with seven the service of the service when the service we have the service of the service when the service we have the service of the service when the service we have the service when the service when the service we have the service when the se is now a desert study area jointly managed by the federal Bureau of Land Manage-ment and the Desert Studies Center, a con-sortium of seven California state univer-

sortium of seven California state univer-sities. And the Mohave chub, the only fish native to the Mohave River, now swims there protected by our government. By the way, Linda, the name is not un-pronounceable. As Chuck Palmer, my worthy colleague at the Sun Bernardino Times, instructed me, the name is pro-nounced "Zye-zecks." And though Zzyzx Springs — so christened by Springer be-cause he "wanted the last word" — has

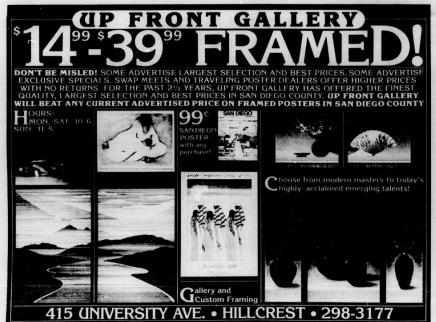
and signs.

Dear Matthew Alice:

I know those thick black wires they stretch across the street - you know, the ones attached to small boxes on the sidewalk attached to small baces on the sidewalk-are used to count ears passing by, My question is, why do they count the ears? It would assume it is to determine when the traffic is heavy enough to warrant patting up a new traffic light or stop sign. But the other day I saw one of the ear counters over on Cleveland Avenue in University Heights, not more than half a block from a well-established traffic signal. Maybe they're thinking of yanking out the light if the number of ears is too small? Are they wasting my tax dollars again? Joe Williams

Aw, come on, Joe, just because this expenditure of your hard-earned lucre scents to be frivolous, or perhaps even wasteful, that's no reason to doubt the wis-dom of the government's actions. You don't actually believe they'd be foolish on t actually believe they do be footism enough to spend money to undo something that's already a fait accompli, viz., that traffic light? (Don't answer that.) In this instance, at least, I can assure you that the city's activities make perfect sense. The black wire across the road — more prop-erly called a "machine traffic counter" erly called a "machine traffic counter" — provides important statistical data for the traffic engineering department. At any one time there are between forty and forty-five of the traffic counters dispersed across the city, measuring the pulse of San Diego's streets. The numbers revealed will, of course, be used to decide the appropriate ness of installing traffic control devices, but countly important is the revolation of but equally important is the revelation of any patterns of traffic accidents. All the major streets in the city are censused on a yearly basis; the resultant accident rates for these thoroughfares determine if any further action is needed. Streets with higher accident rates are, in the words of one city traffic engineer, areas where "we put more of our resources." Those "re-sources" may be as simple as sending someone out to trim a tree that is obstruct-ing a stop sign, or as complex—and expensive—as tearing up and widening an entire street

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



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Japanese ikenobo arrangements. Thousands of silk flowers have been imported from China and will be on display for this benefit. The Telethon host, Jerry G. Bishop, and the Easter Seal loids will be on hand to greet you, as will several other celebrity guests including the Easter Bunny). Entertainment will be provided by Lave Wires. the 'Dubois Family Quartet', and several other Alfer the Thurday Renefit, Presidos Spring Flower Show will continue with the Homespun Crafts Fair for a weekend of fun and entertainment.

continue with the romespun trans rair for a weezend of run and intertainment.

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THE INSIDE STORY

WHEN DORSIE DAVIS DECIDED TO BUILD in apartment building in Southeast San Diego three years ago, he took advantage of an offer from the City of San Diego planning department. Davis, a fifty-three-year-old general contractor, was allowed to build nineteen one-bedroom units instead of the usual thirteen units on a half-acre lot near Euclid and Imperial avenues. In addition Davis could provide his tenants with just six parking spaces, not the thirty that would normally have been required. In return for the zoning exemptions, he promised to fill his one-bedrooms with senior

The \$300,000 apartment complex opened in August of 1981, and Davis ran ads in the Union and the Tribune to attract renters sixty-two years old and older, who would pay \$285 a month. Davis got some phone calls from prospective tenants, but when he told them the building was in Southeast San Diego, the callers didn't

even bother to inspect the units. So Davis put up notices in neighborhood stores and churches on the bulletin board at the Urban League, at welfare and social security offices. Few people called and no one With the first payments on his construction loan due.

Davis opened the apartments to

anyone who could pay the rent His building was soon filled vith singles, couples, and children; in three years Davis has been able to find only one senior tenant. Last year Jewell Hooper of the neighborhood Southeast San Diego Development Committee began complaining to the city about how tenants' cars were blocking the screet and kids were tearing up the landscaping. Hooper's group was concerned, too, about how special permits like the one granted Davis violated the community plan and made a farce of density restrictions. Hooper got help from Southeast Councilman William Jones, whose office says it's 'really furious with those



[special permit] apartment projects" and has "asked the planning department to go after them." There followed two inspections of Davis's building by the city planning department, and this month Davis was hauled before the planning commission, which debated asking the city attorney to prosecute him for violating the terms of his permit.

Davis put up a good fight. He told the commissioners that today, with increased costs, he couldn't afford to rent for less than \$300, and that most seniors lived on social securit and/or small pensions of \$450 or \$500, which prohibited then from paying that much. He detailed how apartments in other, more "desirable" neighborhoods such as North

Park and East San Diego rented for about the same price and he explained his work in searching out tenants. Davis complained about how his and two other thirty-seven throughout the city to be inspected, and how he was the only landlord called for a hearing. "I told 'em that you just can't take one guy down

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too," Davis said last week Neither the planners ner Hooper's community group wanted to revoke Davis's special permit, since that would allow him legally to rent to anyone regardless of age The planning commissione felt that referring Davis for prosecution was too harsh, so

they hit on a solution that makes nobody happy. Davis has sixty days either to find seniors to fill a total of six units, or he must retain his one senior tenant and hold five

units vacant. Three tenants are scheduled to leave next month, so Davis figures he 'Il have to evict two more tenants to meet the planning commission's requirement. He must continue vacating units or filling them

with seniors at the rate of six every two months until the building is either filled with seniors, vacated, or some combination thereof.

Dayis has again sent out notices to community age asking for help in finding seniors, but he's pessimistic (His listing with the senior citizens' assistance office at city hall of \$300 for an unfurnished one bedroom is

still no cheaper than thought about asking comparable units in East San Diego.) He's worried about falling behind in his loan Councilman Jones for help, but says five previous requests for help from Jones and his payments if he has to carr predecessor Leon Williams accomplished nothing. "That William Jones is the talkingest paying tenants who'd have no son-of-a-gun I've ever met. place to go. "How do I do that?" he asks. "Go up to them and say, "You gotta leave

because the apartment has to be

vacant"?" Davis says he

ays Davis Hooper's Southeast planning group is also uncomfortable with the planning

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DEADLY CIRCLE

continued from page 1)
and Cunringham and his wingman in
the other Phantom, Brian Grant, had
what they considered a fighter's dream
job; they screamed in low over the
field to search for MiGs taking off.
There were none. Then, as the
thousand-pound bombs started falling
from the A-7 Corsairs, the two F-4s
took up a position north of the action,
to try to intercept any MiGs coming
down from other airfields.

But Cunningham and Grant got separed when they realized they do been pincerdo between two SAM sites that eventually fired off eighteen of the 'flying telephone poles' at them. As Cunningham's electronic warning gear indicated a locked-on SAM, he called to his wingman. 'Brian, you're on your own!' and then broke hard down to the right. The missile followed. He then pulled up into an eight G-limb, but the missile couldn't make the same turn, and it exploded far below him

The climb had bled off precious speed, so as more SAMs started up. Cunningham nosed over at 15,009 feet, jammed the throttle full forward to go into afterburner, and headed straight down. To the north he and Driscoll spotted the glint of two MiG-21s in afterburner, about four miles away. It had been twenty-two months since a MiG had been shot down, and few had even been reconstreed during that time, so with relish Cunningham accelerated to 650 knots and pulled in

behind them. The leader was about 500 feet above a canyon, and his wingman was back and to the right a little higher. Cunningham broadcast his squadron's call sign and the code for MiG-21s: "Showtime! Bandits, blue bandits, north of the field!"

Barels 200 feet off the eround and

going 650 knots, Cunningham and Driscoll lined up on the leader and got a radar fix for their Sparrow missiles. Driscoll called, "He's locked up on radar, in range, shoot, shoot! But at the last second Cunninghar reached up to the instrument panel and pushed a toggle switch down from "radar" to "heat," opting for the heat-seeking Sidewinder rather than the radar-guided Sparrow. In training Cunningham had had bad luck with the Sparrow; at low altitudes, radar noise often interfered with the missile's guidance system, and throughout the entire war the missile would attain a kill factor of only about seven percent. So with the Sidewinder selected, and the MiG in afterburner, Cunningham got the strong aural tone in his ear-phones that indicated the heat-seeker was locked on to target. He squeezed the red trigger on the handle of his joystick and called, "Fox two," the code for firing a Sidewinder. But just then the MiG dodged hard to the right. curling into a high-G turn, one too tight for the missile to follow. Still at tree-top level, Cunningham did a barrel roll and followed the more maneu-verable MiG, which was losing speed. He glanced away long enough to see the MiG's wingman abandoning his leader. The F-4 was upside-down at 600 knots, and as Cunningham exe-cuted a quick aileron roll and came right side up, he was just forty degrees off dead center of the MiG's tail and closing. He got a good aural tone just

as the delta-wing MiG began to level off, and he squeezed the trigger while calling. "Fox two," The missile flew up the MiG's tailpipe just as the will peveled. It exploded into pieces and, as the Phantom zoomed over the flaming debris. Cunningham caught a quick glimpse of the cockpit section. Through the MiG's canopy the pilot was clearly convulsed with horror before tumbling into the ground.

Driscoll let out the war whoop that inaugurated a year of feast for naval aviators. By December of 1972, the last month of any significant action over North Vietnam by American pilots, the Navy had shot down twenty-four MiGs in air-to-air combat. while losing only two fighters to MiGs. But the tumultuous reception given Cunningham and Driscoll when they landed on the Constellation that January afternoon was just a little sweeter than those that followed for each succeeding "MiG killer" on all five aircraft carriers in Task Force 77. Cunningham and Driscoll - and by extension, the 5000-man crew — had gotten the first MiG in the second part of what came to be known as two sepa-rate air wars over North Vietnam. The first of those two wars had run from the summer of 1965 to the fall of 1968, and both the Navy and the Air Force matched up poorly against the MiGs. (The Navy lost seven fighters in aerial combat during that period and shot down just over thirty MiGs; many more Navy planes were lost to SAMs.) This second part of the air war. everyone now supposed, was going to be different.

That night aboard the Connie all the squadron commanders organized a party to celebrate Cunningham and Driscoll's victory. Cunningham was having a fine time retelling the story.

using his hands - right for the MiG. left for the Phantom - and recounting the fight. Then a pilot asked inno "What's it feel like to kill another human being?" The question struck to the bone. Cunningham didn't answer; immediately he returned to his room. As he relates in Fox Two, his recently published book about his Vietnam experiences, "As I interro gated myself, a sickening feeling dug at my stomach. Dropping bombs for a year had not bothered me. Everything was so far removed when the 500pounders went off in the jungle below. almost like bombing practice in the desert. But this was different. I observed another human being die be-cause of me. I watched his twisted machine disintegrate, taking him to a horrible death, but at the time I guess my defense mechanisms allowed me to put it out of my mind. Now, after the excitement had died down, I was confronted with it point-blank as I tried to make excuses for myself, saying it was in the line of duty. . . ."

Cunningham visited the chaplain

Cunningham visited the chaplain that night, confessing his feelings of doubt only after receiving assurances that the conversation would remain confidential. But the next day he was confronted by his sequadron skipper, who'd received a full briefing from the chaplain. Cunningham found himself insisting that if the situation arose again, he could definitely pull the trigger without hesitation, and in the next four months he proved good to his word. He and Bill Driscoll went on to notch a total of five confirmed enemy kills and to earn the unofficial designation of "aces" (in fact they became the only Navy aces of the Victnam War.

n a soft couch in his home in Mira Mesa, not far from Naval Air Station Miramar where he's stationed, Commander Randy
"Duke" Cunningham is being cuddled by his five-year-old daughter,
April. One of two daughters from his
second marriage, she presses against
the wide cluster of decorations on his
second marriage, she presses against
the wide cluster of decorations on his
second marriage and second his moddy, mobile, beaming face, flattenst and the propriet of the Victama War.
Beneath her rest the Navy Cross, two
Stiver Stars, fifteen Air Medals, various commendation medals, a Purple
Heart, and the South Victamamese
Medal of Honor and Cross of Gallanthey, "Okay honey, why don't you let
Daddy have some privacy." But as
April untangles herself from him and
happily starts away, he grabs her.
"Don't think Daddy doesn't love you,
honey. Nothing I ask of you would

ever be because I didn't love you." He stares tenderly into her face for a moment, solicitous in that unique way of fathers who have killed in war. I'd seen such intense expressions of affection from another decorated aviator once someone I hadn't thought about for years. He was the father of one of my elementary school friends, and he'd been a bomber pilot in World War II. Jimmy Johnson had been telling me his father's war stories for months; he'd even dug out some of the medals and ribbons stashed under a bench. Then one day his father was home and my asked him to tell us about the time he parachuted out of his damaged bomber. Mr. Johnson had grabbed his son the same way Cunningham now grabbed his daughter. "It's nothing to be proud of," he'd said softly, staring hard at my friend. "It's nothing to be

proud of." Then he hugged his son in a way I didn't see again until that afternoon in Cunningham's house.

During our conversation, just after Cunningham had enthusiasticelly recounted a long doglight he'd won against the infamous North Vietnamese ace known to the Americans as "Colonel Tomb," I asked him the same question that had stunned him that night on the Constellation. His face drained, and he sat back down, elbows on his knees. "The first kill I had was against the MiG-21, and I went over him, as he died. I could see him almost thrashing around in the cockpit. The explosion had severed his tail and the rest of the plane tumbled end over end. He couldn't punch out. Now that — If close my eyes, inentally I can still see that. And I dream about it once in a while. Equate it to —
if you were a Marine on the ground,
and you saw someone way up on a
mountain, and you shot him and you
just saw something drop. It probably
wouldn't bother you as much as going
him in the eye, you stick a knife in
him. ... Now if I hadn't ever seen
this guy, this flash in the cockpit, it
probably wouldn't have bothered me. I
knew I could do it again, it just
bothered me a little more than I
thought it would, knowing I had taken
another human life."

thought it would, knowing I had taken another human life. 'Cunningham had killed a lot of people with bombs, from afar. I asked him if the act of killing bothered him less each time. 'No. But I think mentally you can do anything on this earth that you really set your mind to. And

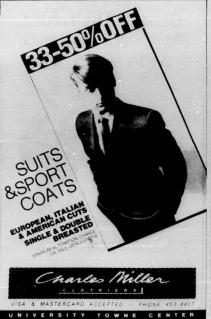
(continued on page 12)



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DEADLY

what I'd do, if I'd start to think about it, I'd try to change my mind, my thought processes. I wouldn't allow myself to dwell on it." The MiG killers, as they refer to

themselves, were the only Navy avi-ators who dealt death at close quarters. and Cunningham is one of the few still in the Navy. Historically, the fighter aces from any war (there were more than 300 Navy aces in WWII) almost never make it to the top of the military structure. Cunningham's boss, Com-mander Nick Criss, the commanding mander Nick Criss, the commander officer of fighter squadron VF-126, who talks as rapidly as Cunningham talks slowly, explains: "The personal-ity type that does well in combat is probably a little less manageable than the kind of guy who goes along with all the wickets all the way. It takes the kind of guy to throw himself in there to get those kills. You can't be timid at all. But when peace breaks out, all

these little bureaucrats who've been hiding under the rocks resurface . and start re-establishing all the rules that everybody was violating for years and years during the war. And the kind of personality that can kill MiGs runs right smack against that. . . And I know almost all the MiG killers, to a man, ran into big trouble after the war

Curt Dose, who along with his radar intercept officer Jim McDivitt shot down a MiG on May 10, 1972, the same day Cunningham and Driscoll got their last three MiGs and became aces, now runs a local retail computer store. "It's true," says Dose, in agreement with Nick Criss. "We were flying a hundred hours a month during the war, and when we came back |after the war], we were flying only eight or ten hours a month in F-14s, which is just about enough to scare you to death

every time you go up."

Cunningham also had his share of Cunningnam also had his share of post-war troubles with the resurfaced Navy bureaucracy, but back in the spring of 1972, as the air war intensified over North Vietnam, those future difficulties were inconceivable to the thirty-year-old warrior.

Fighter pilots have a saying about aerial combat tactics in this supersonic age: The circles are bigger but the geometry is the same. Which means that once two planes are locked in combat, the only dictum from World War I that doesn't still apply is the one about making sure that you take off your spurs before strapping into the cockpit. But on May 8, 1972 as the bombs rained down in sheets over North Vietnam, Cunningham and Driscoll learned that sometimes even the circles aren't all that much bigger than they used to be. For several days now, MiGs had

been coming up to hassle the bombers that were trying to blunt a massive North Vietnamese offensive. The MiG tactics were usually designed to effect a fast approach on a bomber group, preferably from below, then to shoot a missile or strafe the bombers with cannon fire before withdrawing. For nearly four months, since Cunningham and Driscoll had got their first MiG, no others had been shot down. Then, on May 6, four MiGs were shot down by four Navy Phantoms. The MiG pilots were starting to engage in aerial com-bat, and on May 8, just as Cunningham and his wingman Brian Grant had separated to form combat spread (about a mile abeam of each other), Cunningham saw a MiG-17 come screaming up through the cloud layer and begin firing its cannons at Grant's Phantom.
Cunningham radioed for Grant to drop the extra fuel tank attached to the Phan tom's belly in order to accelerate and outrun the MiG. The tank fell away and Grant gave full throttle.

"Brian, I'm high at your nine o'clock," called Cunningham, "don't push negative Gs or you'll fly through his BBs." Until this point in the war, American pilots had been told that the MiG-17s only had two cannons under the belly and one under the nose. And the MiG-17, unlike the MiG-21, wasn't supposed to carry the Atoll heat-seeking missile. But as Cunningham tried to maneuver in behind the MiG that was now on the tail of his wingman, he saw the flash of an Atoll being

"Brian, Atoll! Break port! The Phantom turned hard; the mis sile couldn't follow. But the MiG cut across the circle of Grant's turn and kept firing its cannon. Cunningham was still trying to get behind the MiG when he heard the voice of Driscoll, his radar intercept officer, come over his earphones. "Duke, look up!" Two more MiG-17s. Cunningham saw them pass just over his canopy going the opposite direction, but he figured that by the time they got turned around, the MiG on Grant's tail would be a goner. Though his aural tone didn't indicate a lock-on, Cunningham fired a Side-winder anyway. It missed, but it was enough to make the MiG break off and run. But just as Cunningham started to follow it, Driscoll spotted the two MiGs already turned around and shooting their cannons. Suddenly, for Cun-ningham and Driscoll, the circle was

deadly small. Discoil had seen the two planes (which had been only about 4000 feet apart when they passed the Phantom) bank toward each other and complete their turns without their flight paths overlapping - a maneuver the Phantoms could never have duplicated

Cunningham locked in on the running MiG, and his Sidewinder shot was perfect. The MiG exploded. But in an instant his emotions changed from rage to stark fear. Two other MiGs were now on his tail and sending tracer bullets past his canopy. Cun-ningham pulled hard to port in an effort to draw the MiGs in front of his wingman Grant, and for a brief instant he got a good look at the North Viet-namese pilot. The American aviators called their adversaries "Gomers," after the hapless TV character Gomer Pyle. Cunningham says he saw the pilot "... with his beady little Gomer eyes, Gomer hat, Gomer goggles, and ner scarf." Every maneuver he tried was matched. The G-suit around his belly and thighs expanded and forced the blood to stay up in his chest and brain as he rolled over into a noselow, twelve-G turn, popping rivets and breaking flap hinges on the over-stressed jet. But the MiGs stayed with him. Finally, as a last resort he dropped down into the clouds. lit the afterburner, and radioed Grant he'd come out heading into the sun. He angled back up into the clear and Grant was behind him and, as the MiGs

lost them. They disappeared.

uke Cunningham took his uke Cunningnam took indickname from his idol, John Wayne. But he assumed "Duke" only after his second MiG kill; prior to that, Cunningham had been known as "Yank." Knowing that the North Vietnamese monitored American radio transmissions. Cunningham's superiors figured that "Yank" was recognized as having shot down two MiGs. It would be prudent for him to change his name. Duke was a natural alternative.

Cunningham was born in Los

popped up, the wingman fell in behind them. Immediately the MiGs dipped

back down into the cloud cover. Gran

Angeles, but had been raised since the age of twelve in the tiny farming comage of twelve in the thy farming com-munity of Shelbina, Missou i. He de-scribes the area as "about as redneck as you could get." After graduating with a physical education degree from the University of Missouri in 1964. Cunningham got his master's in education and went on to become a successful high school and college swimming coach. Yet he'd always wanted to fiv and come 1967, the redneck in him knew just what to do. At the relatively ripe age of twenty-five, he applied for

the necessary waiver and was accepted into the Navy

themselves in crowded quarters. The Navy had been losing a lot of planes and people over North Vietnam, and it needed replacements. For this reason, in 1967 it trained 1800 pilots, nearly double what it had been training, and triple what it is now training. strange year group," says thirty-eight-year-old Nick Criss, who is the same rank as Cunningham but four years younger, and his commanding officer. "Sixty-seven was the worst year for Navy attrition over Vietnam. but we were the most gung-ho class they'd had in years. We wanted to go to war. . . The Navy had projected the loss rates out and figured that if we kept losing pilots like we had been, we needed to train twice as many. But then as soon as they got us in the pipeline. Johnson knocked off the air war up north and we didn't have any attrition;

so all these guys lived, basically."

The competition for advancement within year group '67 was fierce for many years after the war because it was so crowded. But that crowding wasn't all a result of President John son's 1968 bombing halt. When the air war resumed in 1972, the Navy's attrition level was still far below what it had been. And much of the credit fo this goes to a Navy captain named

In the mid-Sixties the Navy turned to Ault, an aviator, and assigned him the task of finding out why the Navy was losing so many aircraft over Vietnam. Ault knew he would never make admiral, so there was no need to be politic. He laid the truth bare: Navy pilots were being trained to see dog-fighting as passe. F-4 fighter crews now thought of themselves as interceptors, trained to shoot down hombers while flying straight and level at .5 mach. The age of the dogfight, according to the military's theorists and con-tractors, ended in Korea. In the late Fifties and early Sixties, the Navy as well as the Air Force had begun placing emphasis on the use of tactical nu-clear weapons, to the exclusion of conventional warfare. That was why Ault explained, the Navy's F-4 Phan-tom was built to drop bombs and fire missiles, and had no mounted guns of any type. That was also why the aircraft carrier Kitty Hawk, commissioned in April of 1961, found itself with too little storage space for conventional bombs and missiles when it

went to Vietnam The Ault report precipitated a re vitalized program of Naval fighter training. Out of it came improved missiles and the realization that doefight

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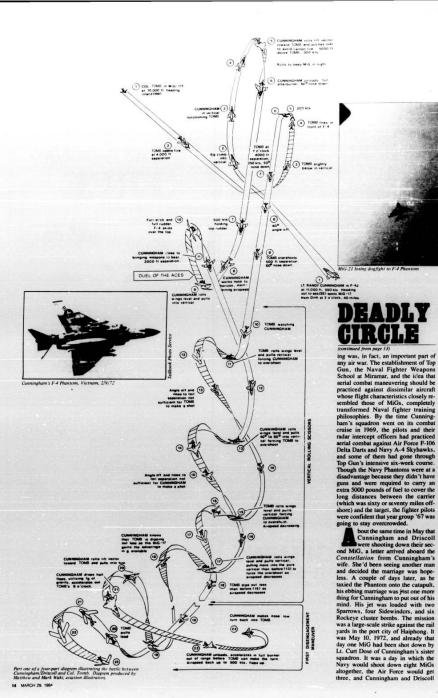
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would return to the ship as aces and nominees for the Medal of Honor. As the airplane lurched from the deck and started its climb, Cunningham had no difficulty making sure that the farthest thing from his mind was his wife and

It was his 300th combat mission and, as he eased up to a tanker to take on fuel before slipping into formation with thirty-nine other planes, Cunningham couldn't have known it ould be his last. Fifteen minutes later they were flying over the lush delta of the Red River, and Driscoll was saying what a shame it was that such a beautiful country had to be bombed. The A-6s and A-7s quickly destroyed the primary target, so Cunningham, Dris-coll, their wingman, Brian Grant, and his radar intercept officer, Jerry "Sea Cow" Sullivan, were ordered to attack a large supply area beside the rail yard. The two Phantoms pulled closely to-gether into fighting wing, rolled over, and streaked low toward a long brick building, over which they released their bombs.

Cunningham was looking back at Cunninghani was looking back at the damage they'd wrought when Grant suddenly yelled that two MiG-17s were on Cunningham's tail and shooting. Cunningham swung left and saw the muzzle flashes of a MiG's cannon, noting that the MiG was traveling at great speed. Knowing that most of the MiGs didn't have hydraulic-assisted controls so that at high speed it was very difficult for the North Vietnamese pilots to move their control sticks, Cunningham darted hard into the MiG. This tactic was usually ill advised, but sure enough, the pilot couldn't readjust his course; the MiG shot over the *Phantom*, and Cunningham turned and lined it up. The Sidewinder performed its fatal func-tion and the MiG plummeted to earth

bout the same time in May that Cunningham and Driscoll

in pieces.

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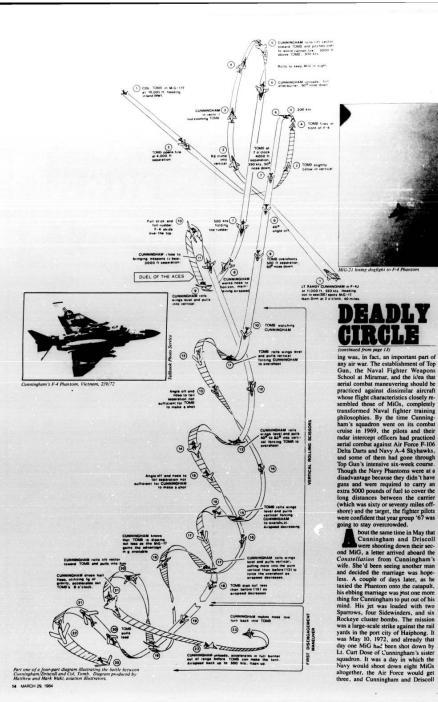
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For the third time the two fighters met head-on, and out of this engage-ment Cunningham drew his primary dictim of fighter tactics: cheat. He let the MiG start to pull into the vertical again, but instead of climbing with him, Cunningham threw out his speed brakes, dropped his flaps, and went to full idle on the throttle. The MiG shot up, and Cunningham pulled up right behind him, adjusting the stick and throttle with feather precision as the Phantom inched toward a stall. He pushed into afterburner and as both planes tottered vertically, Col. Tomb realized his predicament and began his attempts to roll quickly out of the climb. But the MiG stalled, its nose fell, and after pitching over, it began to run. Cunningham rolled out behind

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would return to the ship as aces and nominees for the Medal of Honor. As the airplane lurched from the deck and started its climb, Cunningham had no difficulty making sure that the farthest thing from his mind was his wife and

It was his 300th combat mission and, as he eased up to a tanker to take on fuel before slipping into formation with thirty-nine other planes, Cun-ningham couldn't have known it would be his last. Fifteen minutes later they were flying over the lush delta of the Red River, and Driscoll was saying what a shame it was that such a beauti ful country had to be bombed. The A-6s and A-7s quickly destroyed the primary target, so Cunningham, Dris-coll, their wingman, Brian Grant, and his radar intercept officer. Jerry "Sea Cow "Sullivan, were ordered to attack a large supply area beside the rail yard. The two Phantoms pulled closely to-gether into fighting wing, rolled over, and streaked low toward a long brick building, over which they released building, over which they released

Cunningham was looking back at the damage they'd wrought when Grant suddenly yelled that two MiG-17s were on Cunningham's tail and shooting. Cunningham swung left and saw the muzzle flashes of a MiG's cannon, noting that the MiG was traveling at great speed. Knowing that most of the MiGs didn't have hydraulic-assisted controls so that at high speed it was very difficult for the North Vietnamese pilots to move their control sticks, Cunningham darted hard into the MiG. This tactic was usually ill advised, but sure enough, the pilot couldn't readjust his course; the MiG shot over the *Phantom*, and Cunningham turned and lined it up. The Sidewinder performed its fatal func-tion and the MiG plummeted to earth

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DEADLY CIRCLE

and as they both headed straight down he squeezed off a Sidewinder which

zipped directly up Tomb's tailpipe. The plane dove into the ground and

As Cunningham pulled up, four

MiG-17s were behind him, but another squadron pilot fired a missile toward them and they scattered. Three more MiGs streaked by b; t didn't give chase, and the two Phantoms lit their afterburners and headed east toward the Gulf of Tonkin. Halfway to the coast a SAM raced up and exploded beside Cunningham and Driscoll, and less than a minute later their airplane started vawing hard to the left. The hydraulics were failing, locking the tail stabilator and forcing the nose up. For twenty miles Cunningham used a combination of rudder, afterburner, and speed brakes to roll the airplane ugh a wallowing descent. The fear of ejecting over the heavily populated Red River Valley and of becoming prisoners of war kept Cunningham and Driscoll in the plane until it began tumbling and burning just over the coast. F-4s and A-7s were circling all round, their pilots screaming at them to eject. Cunningham deployed the drag chute to try to stabilize the plane. but to no effect. The pilot gave the word, and Driscoll reached down and pulled the ejection handle between his

Seconds expanded into minutes for Cunningham. He heard Driscoll's



canopy blow away and felt the wind rush. He glanced back and it seemed as if minutes passed before Driscoll's seat rocketed out of the jet. The ejection sequence handle was set so that Cunningham's seat would eject automatically two seconds after Dris-coll's. All Cunningham had to do was straighten his back, keep his head up. and make sure his legs were extended But so much time seemed to pass . . . his seat wasn't going to go! Finally, in desperation, he started to reach for the ejection handle when boom! His canopy blew off and he was tumbling in his seat through the air. The wind in his seat through the air. The wind blast filled his black helmet. The drogue chutes tugged the seat into sta-bility. At about 14,000 feet the parachute began snaking out from be-hind his head, and then its opening shock jerked him away from the seat. Looking up into the web of lines and the orange-and-white striped nylon. Cunningham felt an instant of relief

followed by successive blasts of fear love, and gratitude.

U.S. fighters and attack planes roared in over the North Vietnamese patrol boats heading out of the river delta to intercept the two airmen. On his survival radio Cunningham heard that the rescue chopper was on its way. The Dear John letter and thoughts of his wife washed over him now, as he floated high over the gulf. They always told you that the two things you needed to survive in captivity were a strong family and faith in God. Cunningham had neither. He had just scared than he'd ever been in his life. and he felt small and unloved. He re solved under that parachute to find God and to try to salvage his marriage. He succeeded in the former, but the latter was already too far gone.



Cunningham, who was in the process of a divorce and a losing child-custody battle, it was one of the lowest points of his life. "I almost became an alcoholic," he says, sitting at his desk in his small office at Miramar. "I'd wake up at six-thirty in the morning and have a Bloody Mary pushed at me. I wouldn't quit until 2:00 a.m. the next night, with the parties and the talks and

the Rotary Clubs and the Ladies Aid Societies and the Navy Leagues. It was

The Navy used me as much as they could. When Admiral Cooper [commander of the carrier task force | told me I had to go back to the States, I told him no, the MiGs had just started to fly and I didn't want to leave. His quote to me was, 'If the North Vietnamese cap-tured you, then they'd use you for propaganda. The Navy plans to use you. It's a very unpopular war, the Navy's had a lot of bad press, things are in turmoil back in the U.S. We need you for public relations

About halfway through the tour Cunningham and Driscoll learned that their nomination for the Medal of Honor had been denied, and they were getting the Navy Cross instead. They'd been nominated for the act of shooting the MiG off their executive officer's wing while being chased by several other enemy planes. At the end of the tour both men were awarded the duty assignment of their choice: Top Gun, the Naval Fighter Weapons





A-4 fighter from VF-126 Cunningham and Driscoll were two

of the more visible Navy heroes, but the other eighty-some MiG killers were also lionized as the war ended. "Even getting a single MiG was blown out of proportion," says Curt Dose, who got the first one on that momentous day in May. "The Navy needed heroes, so we ended up with a chestful of medals." In some cases, particularly Cunningham's and Driscoll's, the MiG killers were far more decorated and well known than their commanding officers. This may have contributed to problems Cunningham en-countered with one of his first com-

manding officers after the war.

Cunningham admits that he wasn't a sterling officer in the early days. "My sterling officer in the early days. "My diea of a Navy officer was a shit-hot pilot who shot down airplanes and to hell with the paperwork," he says now, a bit regretfully. Part of Cunningham's attitude was attributable to the way things worked in the warr pilots were told that the chief's ran the Navy, and since the pilots themselves might or might not return from a com-bat mission, the running of the squadron could not depend in any way upon them. This tended to make the pilots indifferent to those duties that didn't concern actually strapping on an

Cunningham's fitness reports, Cunningham's fitness reports, which had been generally high, started looking bad. "It was just a complete ego clash with that skipper." he says now. The Top Gun commanding officer was himself a MiG killer. "He had a super ego," Cunningham re-calls. "For example, I was invited downtown here as a guest speaker at a banquet, and being my skipper, they invited him to come along. They had me seated at the head table. They had him seated out in the audience. And he came up to me and he said. 'I'm your came up to me and he said. I'm your skipper, I will sit at the head table, you will sit in the audience. The guy run-ning the show wouldn't let us switch. Another example: the Germans were here training up at George Air Force Base from the Richtofen Wing. Col. Bosch and about thirty other people. They came down and asked me to go over to Germany to give a talk to the whole Richtofen Wing. They sent



messages, letters, requesting me by name. Guess who went. Not me. Another example: I was in the upper five percent in fitness reports under other skippers. And when he took over Top Gun, I was suddenly the bottom lieutenant in fitness reports."

If Cunningham's military career uffered during that time, the detriment wasn't long-lived, because in 1975, just after he remarried, he survived what came to be known in his year group as the "Thanksgiving Day Massacre." He was promoted to lieutenant commander, but half the people remaining in year group '67 were not, and were therefore funneled out of the Navy. Not only was the crowded year group being winnowed down to manageable size by Navy planners but there was also a large cut back in the Navy itself. When year group '67 was formed, the Navy had more than twenty aircraft carriers and air wings in operation. Today there are only thirteen carriers and air wings; the competition for advancement has be-

come brutal. So when Cunningham successfully "screened for command" on his third and final try in 1983, it meant the Navy saw possibilities in him beyond his fly-ing years. Bill Driscoll decided to get out and go to work selling office build-ings for Coldwell Banker in Carlsbad. He and Cunningham remain close, and Driscoll still gives lectures in aerial combat to Top Gun students. "As a teacher and instructor, I felt I'd done what I needed to do for the Navy after the war," Driscoll says. "I was looking to challenge myself again, with something new and different. . . . You have to put making ace in context.

Were we better than the other guys in
the squadron? No. Were we lucky?



Yes. You have to put it in context and then go forward. You have to make sure that it's not the pinnacle of your

Will being the only remaining ace from the Vietnam War help Cunning-ham's career? "The Navy has a very short memory," says Nick Criss, Cun-

ningham's commanding officer.
"If you have all the boxes checked. all the tickets punched, and make all the sacrifices, it could be a definite the sacrifices, it could be a definite plus," Cunningham adds. "But that happened twelve years ago, and you can't glide for twelve years on history. They need you to perform. If I was a shitty officer now and a shitty pilot, doing what I'd done wouldn't amount to bill of bases." to a hill of beans."

Cunningham, who is forty-two years old, now makes about \$50,000 a ear. He seems to have punched all the tickets along the way: war hero, Top Gun instructor, deploying squadron operations officer, Pentagon billet, seventh fleet staff billet, advanced education degrees, screened for command, executive officer of training squadron, charming second wife. He'll take over as commanding officer of squadron VF-126 in July of 1985, and he says that he'd next like to com-mand either Top Gun or the Blue Angels. After that his real flying days will be over, and in order to advance he'll then have to become either a carrier air wing commander who would be in charge of several fighter and attack squadrons (there are six such commanders on the West Coast), or a department head on an aircraft carrier.

Both of those jobs can eventually lead to the career pilot's Valhalla: command of an aircraft carrier. From there, the only place left is the Pentagon. (continued on page 18)

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DEADLY CIRCLE

But first Cunningham must distin-guish himself in VF-126. This is a training squadron that flies small A-4s and F-5s in an adversarial training role against the fleet's F-14s and F-18s (the F-4 Phantom was phased out in the mid-1970s), and for a jet jockey there's hardly any better assignment. VF-126 pilots are trained to simulate Soviet air tactics and instruct all fighter squadron crews in aerial combat. Fresh young pilots coming out of regular flight training have to go through VF-126 before assignment into the fleet, and all squadron aircrews between deployments must complete the month-long course. The practical information is similar to that given in Top Gun, located in an adjacent hangar, but the academics aren't nearly so com-prehensive as Top Gun's. At Top Gun only one or two flight crews from each squadron go through the course, which concentrates not only on actual air time but also on the nature of the threat but also on the nature of the threat being faced by American aircrews. The VF-126 course doesn't go so deep-ly into that sobering subject.

Students in both courses learn that the air power philosophy of the Russians (and the countries to which they supply aircraft) is anchored in strength and numbers. "There's not a scenario anywhere in the world where the matchup isn't less than four to one against us," says Nick Criss, skipper of VF-126. "They're going to come at us with people under strict ground con-trol, and in large numbers, and try to put a whole bunch of missiles in the

air. And if that doesn't work, they're in big trouble, because they're not very good at operating independently Criss says that Soviet tactics are embodied in the design of their aircraft, such as the MiG-23, which is very fast, heavily armed, but not easily maneu-verable. "Their whole military structure is very rigid," he continues. "They feel like they've got to maintain control [from the ground]. In a lot of respects their philosophy is exactly the same as it was in World War II: concentration of firepower. They haven't done well in any air war they ever fought. Look at the Syrians, the Liby-ans, the North Vietnamese, whoever — they've just gotten their asses kicked with those tactics. But they still maintain that that's the way to do it -

The U.S., on the other hand, has chosen to rely on training for both the "knife fight," as one-to-one dog-fighting is sometimes called, and long-range, nonvisual missile warfare. Ours is more a trained vigilante, rather than a posse, approach; this "loose deuce" concept relies on relatively in-dependent pairs of roying fighters. But other things have changed greatly since Vietnam. "You can't fly Vietnam tactics in the Middle East, just as we couldn't fly World War II tactics in

masses of airplanes.

Vietnam," says Duke Cunningham.
"The technology is so much more complex, the electronic warfare, the SAMs, the planes — it's all changed. And the Soviets now have a missile they can fire head-on, like our Sparrow. They don't need to get behind you anymore with their heat seekers." One thing that hasn't changed is Cunning-ham's favorite truism: nothing is true in tactics. Meaning that everything — be it when to fire a Sidewinder, how to approach a formation when you're

outnumbered, or how to outrun a MiG-23 - is relative to the particular situation.

Out over the air combat maneuver ing range, which lies between the Gila and Mohawk mountains near Yuma. Arizona, fleet pilots take on VF-126 instructors in one-on-one, one-ontwo, two-on-four, four-on-four, and other simulated combat scenarios. Through a sophisticated telemetry sys-tem, known as the Tactical Aircrew Combat Training System, the en-gagements are recorded by computer and later projected on screens at facil-ities in both Yuma and at Miramar. Like a giant video game, aircrews can watch in three dimensions as the good guys and bad guys approach one another, fire (simulated) missiles, and score kills. Tapes of these training misions are played for review, and students can study what conditions were like - air speed, angle of attack, range, closing speed — at any given moment in the fight. The computergenerated images can even show the view of the entanglement from inside

any participant's cockpit. The overall aim now for both sides is to fire a long-range missile, such as the F-14's Phoenix, and destroy the other plane before it's even in visual range. Close-in mano a mano tactics are a secondary means of engagement, and, says Criss, "From what we know, the Soviets think we're going to win any dogfight we get into. They think the Americans are much better than they are, if it comes to that."

Given the emphasis on it, American pilots probably are better than the Russians in dogfighting, but both Criss and Cunningham, who are in an excel-lent position to know, say American fighter pilots today aren't getting nearly enough flying time. "Today's

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pilots are behind their machines," says Cunningham. "They don't fly enough to have that edge it takes to react in a fight. And I'm very concerned about

According to Cunningham and Criss, the average number of hours a pilot flies in a month has dropped from about thirty to about fifteen since the early 1970s. "You look at what the Soviets are building," explains Criss, and you see that to have even a chance of keeping up with them we've got to put everything we've got into new procurement. We have to just flat get some more airplanes. . . . They're [American strategists] betting right now that we aren't going to go to war, so they're getting machines first and then two years down the road they're

ence. Many of the pilots they fly with today were still in high school when the Vietnam War ended. When combat veterans talk with these young pilots about the war, the gist of the conversa-tion is usually tactics and almost never politics. But when pressed, Criss, who was a political science major in col lege, speaks knowledgeably and thoughtfully about the Vietnam con-flict. Cunningham, however, is less analytical. As he says in his book, "Russia was against us then and Rus-"Russia was against us then and Russias will be against us in the future."
Cunningham isn't one to lean back in quiet reflection, slip his thumbs under proverbial suspender straps, and ponder the tragic circumstances that made him a decorated, widely respected air marrior. "I don't know if there's a correlation," he says, "but I've never known a good fighter pilot who smoked a pipe."

Pier 1's going to try to train us to fly them."
Right now Cunningham and Criss are among the few Navy fighter pilots still around with actual combat experi-Spring Wicker

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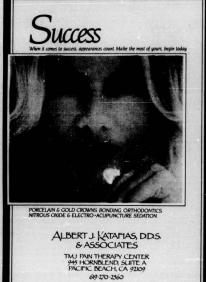
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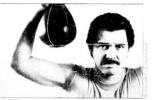
Punches and pesos in Cheto's Boxing Club

Tijuana Hit Men













By Bob Owens

everal dozen curious onlookers — young men, mainly — jam the entrance area of the recently opened Cheto's Boxing

Cheto's Boxing Club in the Plaza de Santa Cecilia in downrown Tijuana; they watch with intent and silent interest as the six or eight boxers of varying degrees of skill go through their workouts. An experienced professional expertly punches the light bag, and for a while the rhythmic slapping sounds dominate the gym. Others are at work punishing the flour heavy bags dangling from an overhead steel beam.

Cheto's is a small storefront enterprise, patched in between a store selling watches and a defunct beer bar. A family with three of four children lives, somehow, on the second floor. To the rear of the gym is a scaled-down ring used for sparring and to give inexperienced amateurs the actual feel of the combat zone.

Professionals and annateurs trains is the system of Cheen's. The latter pay the relatively modest sum of 2000 peess a month (about twelve dollars), but the pros train there graits: they are managed by gym owner Cheto Torres, thirty-three, who receives thirty percent of the purse from each of the fourteen professional boxers he has under his tutelage. The fees from the amatter and expensive the continuation of the purse from each of the fourteen professional boxers he has under his tutelage. The fees from the amatter as the care of basic expenses; more important, though, if they demonstrate talent and eventually turn pro, they will likely become part of Cheto's stable Cheto is

always on the lookout for youthful talent. He's been in the business some ten years, after first developing an interest in boxing while working in a factory that manufactured

boxing gloves.

Some of Cheto's fighters are seasoned pros like Felipe Vaca, thirty-one, the former Mexican national welterweight champion.

Others, like twenty-six-year-old heavyweight Karlo Pedrin, have just turned pro. It's the "name" fighters such as Vaca and Tijuana's own and draw the crowds to Cheto's door, and it's those boxers who create a desire in the youngsters from the nearby poverty-encased Zoa Norte section to want to put on the gloves and rub sweating shoulders with the two Felipes — and maybe, if they are good enough, to make the kind of money these well-known Mexican prizefighters command.

"Fighters make more here in "Ijiuana than they do in Mexico City," says Walter Hugo Mawhinney, Tijuana's most successful boxing promoter. "Sure, they have the national TV in Mexico City, but they can't charge the prices we can here in Tijuana. The fight fan here has the money and is willing to pay to see good fighters, good matches."

Four fight promoters in Tijuana compete with each other to sign the boxers to a profitable match. They rent the Baja state government-owned Auditorio de Tijuana in La Mesa (two blocks past the racetrack) and set their own seat prices. A stypical card of five or six bouts will stypical card of five or six bouts will

cost the patrons, nearly all of whom are Mexican, the equivalent of about thirteen dollars for a ringside seat and \$4.50 for general admission:
"But if I put on a top Tight."
Mawhinney states, "high-ranking and popular boxers, I can easily charge eighteen dollars or twenty dollars ringside and people will be glad to pay it. For a national championship light I can charge even more." Depending on the deal lust make with the promoter, the

even more. "Depending on the deal they make with the promoter, the boxers receive either a flat sum or a percentage of the gate. In a few of the latter cases Mexican boxers have the latter cases Mexican boxers have the ring if the house wasn't full enough.

Mawhinney, born in San Diego of an Irish father and a Mexican

an Irish father and a Mexican mother, got into the business of light promotion almost by accident. He was operating an aluminum door and window business in Guadolajara four years ago when a young man of serious mien applied for a job. Mawhimey, a great fight fan himself, recognized the face and name of Felipe Vaca instantly. He was also familiar with Vaca's sadant tragic story.

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At Cheto's gym, Felipe Vaca and another fighter have finished their workouts. Southpaw lightweight





Punches and pesos in Cheto's Boxing Club





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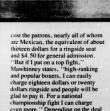
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...

Hit Men

reordinuel trom page 2 feeling Urquiza enters. elegantly dressed, his youthful, handsome face framed by a neatly trimmed beard. Urquiza was born in Mexico City, second oldest of eight children; his alcoholic father could not hold a job, and his mother picked up the kids and left for Tijuana, the city of opportunity. Urquiza tried to help ease his mother's burden by shining shoes and sometimes by running up to an American car stopped at a light — those rich Americans! — and eleaning the windshield for a dime or eleaning the windshield for a dime or

Urquiza was good, very good, at altheties. He never go tinto street fights — his mother would not tolerate street fights — but in casting about for a career, he realized that fighters make a lot of money in a lump sum, amounts that seemed, to a pubescent boy. like more money than could possibly exist in the world. Now he could really help his mother by earning this big money; he would become a boxer.

He was underage and needed his mother's signed permission. She wouldn't hear of it; her son would mouldn't hear to make a living. Urquir his flast to make a living. Urquir hear hear hear hear hear finally relead and signed the papers. Urquiza had a few impatient fights as an amateur, and then turned professional. He was fifteen years old.

Felipe Urquiza, now twenty-three, is the fifth-ranked lightweight in Mexico, but he has had problems lately. During his next-to-last fight, in Phoenix, his jaw was broken, and he lost his last fight in Tijuana by a knockout. However, he still boasts a 46-6 record, he has a devastating knockout punch, and he's quite a draw in Tijuana. He's in serious training for a March 19 fight, a bout he must win to retain his ranking and his reputation, and if he is victorious Mawhinney will get him a lucrative bout with Mexico's national lightweight champion. Urquiza will receive about \$5000 for the March fight; if he loses, the purse for his next fight will be less. When uninjured, he fights four or five times a year. Despite the fact that he is the sole support of the family, his mother begs him to retire. (Urquiza also works full-time as an ambulance driver for a local ospital, and lives at the La Mesa home he recently bought for his mother and the other children.) She sometimes goes to the fights, but leaves and waits in the car before he son enters the ring. Afterward, they forego the victory celebration and return home together. Like many men who practice violence for a living, Felipe Urquiza's demeanor is

well mannered, soft-spoken, gentle.
When Urquiza emerges from the
dressing room and starts to shadow
box in front of one of the mirrors that
line the side walls, the people
crowded at the door focus their
attention on him. He skips rope for a
while, then gets into the ring for a
few tough rounds with a sparring
partner, under Cheto's watchful eye.
The amateurs, in the middle of their
own workouts, also steal a glance
now and then.

Most of the good Mexican fighters are in the lighter weight classifications, between 106 and 135 pounds: bantam, fly, feather, light, and welter. So when a six-foot-four.

215-pound hulk walks out to punch at the bag, his presence seems to fill the room. You look twice, and again when he speaks to you in perfect and polite English, void of accent. He is Karlo Pedrin, voungest son of Tijuana's Pedrin family owners of the highly successful La Costa and Pedrin's restaurants. Pedrin has had but eight amateur fights and one as a professional, where he stopped his opponent in one minute of the first round. Both Cheto and Mawhinney believe he has a great future as a professional. and they are bringing him along slowly. They recently turned down — wisely — a lucrative offer to have him appear in Las Vegas, on the same card as the Holmes-Frazier heavyweight championship bout, because the fighter he would have opposed had vastly more experience

"Cheto knows my situation, that I he Cheto knows my situation, that I he Pedrin says, "so he allows me to work my training schedule around my business hours. But I'm one hundred percent serious. I run five miles every day and I'm here at the gym for two hours each day." (His percent fight is on April 9, in Tijuana.)

next (ight is on April, in 1) juana. Pedrin is another natural athlete. His parents sent him to Marian High School in Imperial Beach, a Catholic institution attended by the sons and daughters of Tijuana is wealthier families, and while there he made the San Diego all-star basketball team. Although he and his wife live the San Diego all-star basketball team. Although he and his wife live in Bonita, he prefers to fight in Mexico. "Because there's not that many heavyweights in Mexico." he explains, "they pull in the crowds. Also, my family is well known in Tijuana, and that helps. It's all economics: I draw bigger crowds. Mexico than I would in the U.S., so Mexico than I would in the U.S., so

I can make more money here."
Some would consider the twenty-six-year-old too old to turn professional. "Not at all." he says. "Heavyweights always develop late, they reach their peak at about twenty-eight. That's two years away for me, and by that time I expect at the very least to be not only the heavyweight champion of Mexico, but the most popular draw in the country as well." His quiet, educated manner impels you to want to believe him. Unlike most Mexican professionals, who use their firsts to bring them financial success, money is obviously not a big problem for Karlo Pedrin. "I'm of punching my way into it." Yet if his sublities match his confidence and determination, he could eventually earn more from one right than he could in an entire year at the

as Pedrin talks and Urquiza hypnotizes the onlockers which as virtuoso performance on the light bag, a little boy a few feet tall jogs around the training platform, pausing occasionally to poke a left jab at his image in the mirror. He wears a blue T-shirt with the hame "Happy" imprinted on the from. He is six years old, from a nearly neighborhood. His father is globel to pay the 2000 peoss a month of the property of the property of the property of the battle from babyhood, with competitive violence, will acquire an outlook that will give them an edge in their future endeavors, whatever they may be. When "Happy" is a few years older he may join others of Cheto's cight-year-old amateurs who dusk if

out every Friday night at the gymnasium annex of the Tijuana Auditorium

The popular Friday night wrestling is held in the main arena, but the amateurs draw a loud and enthusiastic crowd of perhaps 400. The first bouts of the evening are for the youngest gladiators, the eightyear-olds. A little blond boy, wearing Cheto's distinctive blue and gold trunks and T-shirt, is lifted into the ring by his handler, as is his opponent, also eight, on the opposite corner of the ring. In the first few seconds of each of the two rounds that the boys fight, they try very hard to remember the hard-taught lessons, keeping their lefts high, jabbing, moving, waiting for an opening. But after a few punches are landed, fury usually replaces science and the roundhouse lefts and rights come rolling in from all directions. This seems true for most of the older boys as well; however, the padded gloves and headgear protect the youngsters from any really serious injury.

Dr. Juan Valdez, working from an office in the auditorium, is the newly appointed director of sports in Tijuana. His time is spent — when he is not involved in his private dental practice or his carer as a professional jai alai player — in promoting amateur athletics in the city, from finding available fields on which kids can play baseball and soccer, to putting together the amateur boxing. There is even a vigorous gymnastics program. "In a few short months, under the new administration, Tijuana has gone from twenty-five amateur boxers to over 200." Valdez says. "The idea is to give to every kid who wants to participate a chance to do so. For a come here to the auditorium, receive professionals instruction, with all the company of the company of

choose to train at the abundance of the control poly 1000 peeds a month.)

With this kind of program it is certain that Tijuana will produce talented professional prizefighters in the future. But, as Valdez points out, the program is strictly supervised with qualified medical personnel on hand at all times, and a small percentage of each professional purse is taken not only to help support the state-tun orphanages, but to provide an emergency fund for the medical needs of the amateur.

medical needs of the amateur participants.

Every Monday night throughout most of the year, the auditorium hosts professional boxing. The official seatin-capacity is about 4000; if a car - proves a big draw, some 500 to .00 more can be squeezed into the aisles and walkways. Mexican fight fans are an extremely vocal group, and there's lost of informal (though technically illegal) gambling going on among friends and strangers in the same seating area. They appreciate action that is fast and furious, with little patience for boxers who are stylistic are heavy in the area of defense. The classic defensive maneuver, the clinch, is strongly discouraged by Mexican referees, and is rarely seen in prizefights here. Two fighters waltzing around the ring in each other's arms would probably bring down a shower of debris. On the other hand, an action-filled contest with valor and ferocity demonstrated by both boxers frequently results in the ring canwa being covered with

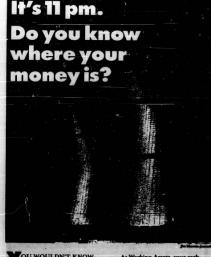
money, thrown by the charged-up crowd. This happened twice during bouts one night recently. The first time, spectators in the first first or six rows at ringside enoughed under their seaso role the metal folder their seaso freel the metal folder chairs over their heads to avoid being pelted by grant coins. After the evening's final bout, the flying coins— and the beer and sold cups as well—caused the folds near ringside to march out of the auditorium with the chairs over their heads. To avoid any full-scale frois, each patron at the gate is subjected as their boxes—and weapons frield.

Only a few Americans find their way to Tijuana's pro fights. One who was in attendance in early March was Sky Bryam, a manager at the Mattel Toy factory. He lives in Tijuana. 'The fighting here is clean," he offers, "and the refs will stop a fight if there's any danger of a fighter being seriously injured. Sometimes I think they pull the string a little too fast. But it's a good show for the price, although most of the boxers don't really have the full repertoire of skills you see in . There's really not a hell of a lot of finesse, although a few of the older and more experienced guys will show some good stuff. But I'm ere regularly, so I must enjoy it.

There was a big crowd on hand on Mart 19 for the Felipe Urquiza fight. He had shaved his beard — 'the fight fans here don't know me with a beard' — and seemed more boyish than ever. He bounced into the ring, buoyant, smiling and waving to the applause, green relevet trunks displaying a white hand emblem shaking a thumb-forefinger 'that's okay' circle.

He came out at the bell, determined and aggressive, his head bobbing in a constant up-down motion, crowding in on his opponent. He had said before the fight that he once promised his mother and himself that if he ever lost three fights in a row he would retire. But he had no thoughts of losing; he had to win. Urquiza bored in, always moving.

His opponent, from Culiacán, was an experienced and clever counterpuncher, and blood burst from Urquiza's nose in the third round. Between rounds the cut man worked to stem the flow, while Cheto counseled with rapid words and quick gestures. In the fifth Urquiza sent the other fighter to the canvas with a hammering barrage. He had shown his experience by going often to the body, slowing the opponent, causing him to drop his hands. ("Punish the body and the head will fall" is an old ring maxim.) However, the fighter from Culiacán recovered and came on strong in the middle rounds, jabbing and counterpunching effectively.
Urquiza had lost the chance for a victory slip away. He got a second wind and came in slamming, his right eye now puffed and almost closed, blood trickling from his mouth and nose. In the last few rounds he was in complete control, and the fans shouted: "Urquiza! Urquiza! contest, Urquiza and everyone else knew he had won. When the decision was announced, he was mobbed in the ring, and again on the way to the dressing room. A few months from tonight he will be back in the ring, fighting for the Mexican



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New you have a choice

OUARTER NOTES

fullness - even an



afford to undermine the customary impersonal formality of concert

performances, not in order to

make a statement but because

fact, they compose one of the most exciting quartets I have heard — or at least so I judge on the basis of that one

democratic attitude suggested by the alternation of violinists

goes along with an extraordinary group solidarity; throughout their performances of the Mozart "Dissonant" Quartet, Schubert's "Death and the Maiden," and a

Wright, they were continually consulting each other with their

eyes, conducting each other

consequently achieving truly remarkable precision of

attacks, mutual responsiveness in phrasing, and consistency of tone color. I inevitably thought of the Budapest Quartet, the Amadeus, the Quartetto

Italiano; and it is hard to find

higher praise than that.

The characteristic style of the Emerson Quartet involves a

with their bows, and

modern work by Maurice

splendid concert. The

goes along with an

they feel comfortable just being themselves. As musicians, in

EMERSON STRING OUARTET

One could tell from the very beginning of the Emerson Quartet's concert at Sherwood Hall (presented by the La Jolla Chamber Music Society) that something unusual was in the offing. The four relatively young men were dressed not in the regulation tuxedoes but in black suits, with four-in-hand ties, each of a different colo that the two violinists Eugene Drucker and Philip Setzer — would be alternating in the parts of first and second fiddle. And then there was some amusing banter with the audience on the subject of errors in the printed program. the comments by the musicians phrased and timed with the peformances would come after all this? Radical

Not at all, as it turned out. The Emerson players are evidently confident (and justifiably so) of their mastery,

43

extremeness — in the realization of every kind of musical gesture: extreme vehemence, extreme lyricism the utmost suavity when it is called for (as in the Andante of the Mozart), or the most drastic impetuosity (as in the final Presto of the Schubert), along with a bold decisiveness in underlining emotional contrasts and in delineating formal structures. There was great strength in this playing, great vitality, but above all an immense vividness in communicating the inner meaning and direction of each moment of the music. The moment of the music. The group was consequently most spectacular in something like the slow movement of the Schubert (the one based on the composer's song from which the work takes its subtilite), where each variation was given an exceptionally distinct, living personality of its own, and the provinced live of the sound the provinced live of the sound to emotional impetus that connects the variations and shapes them into a musica whole was conveyed with tremendous dramatic power. But this is not to imply that their playing was weaker anywhere else on the program.
On the contary, they rose from glory to glory throughout, and even the most relaxed passages carried with them the intense effect of being relaxed in th

most totally easygoing and unpressured way possible. The unfamiliar work on the Sherwood Hall program was the Wright piece, composed the Emerson last year. The thirty-four-year-old American composer clearly has the courage of his convictions, for in his Quartet he shows himself willing to distance himself from the academic avant-garde contemporary music since the Fifties, and to turn back to

expressive purposes. The tradition in the present case is that of Barrok, and aside from the score's inherent qualities of thematic, rhythmic, and harmonic inventiveness, it was fascinating to hear a work composed in 1983 which completely ignored the whole Second Viennese School and made its own vigorous and affecting points as though Cage, Boulez, and Stockhausen had never existed

The Emerson Quartet played

valued it as much as they did

the Mozart or the Schubert,

another example of their extreme (and exhilarating)

MONTEVERDI CHAMBER

ORCHESTRA

Orchestra, creation of

enterprising young conductor Leonard Ingrande, gave the third of its projected five concerts last week at the Old

Globe. Having enjoyed the previous concert, I expected once again to admire Mr. Ingrande's conducting skills, the captivating programming

the Wright work as though the

tment to everything they

The chief problem, as one might imagine, was in the strings. In the numerous loca chamber orchestras that have preceded the Monteverdi in San Diego, the strings have invariably been the sore point so that I was amazed, when I first encountered the two characteristics are related, for the fullness of tone depend to a great degree on all the of sound and gives the tone around the Monteverdi inexperienced orchestras, vanished predecessors, the La Jolla Chamber Sinfonia, the wind playing, good percussion but string sound that was often so dreadful that it pained the ear: in particular, there was one violin in the first-violin section

and the surprisingly high quality of the orchestra. There was not a great deal to mplain about in the first two categories, but this time the orchestral playing left more than a little to be desired.

> first encountered the Monteverdi group, to hear the string sections playing with excellent unanimity of pitch and a full, resonant tone. These musicians playing the pitches at very close to the same frequency; if anyone is off, the conflict of frequencies immediately lowers the volume color an unpleasant thinness and dullness. How the last time managed to avoid this effect, the bane of small and relatively remains a mysery, since at their latest concert they were back in Jolla Chamber Sinfonia, the San Diego Symphony Chamber Orchestra, the San Diego Sinfonia, and various other local chamber orchestras that have flourished feebly for a while and then folded. Decent violin in the first-violin section that was consistently out of pitch, quite spoiling some of the musical effects sought by Mr. Ingrande in the lively Rossini overture (to La Scala di Seta), with its rapid passage work, or Copland's Quiet City.

with its slow, exposed, high string writing. In the latte peaceful city at night curiously seemed to include the uninterrupted, distant screeching of brakes, as an unnerving background to the expressive, meditative playing of the solo trumpet (Alan Siebert) and English horn (Karen Victor). There were similar - though less persistent - terrors among the

lower strings.
Doing my best to listen through this sonic interference, I could discern Mr. Ingrande's artful phrasing in the Rossini piece, and his nice calculation of the composer's witty pauses He seemed at home with the spirit and the musical devices of this ebullient overture, and the orchestra (except for tha dissident violin) responded sympathetically. The performance of Mozart's great Symphony No. 39 was perhaps less impressive on the whole. Mr. Ingrande's forthright and unmannered approach made fo great clarity of structure, and contrast (or conflict) of movement was realized with passion and power. But there was something a bit foursquare about some of this conducting; the Menuetto, for example, lacked the grace and shapeliness that can be brought out if phrase-ending notes are allowed to bloom and breathe (in the manner of Bruno Walter) and if there is a little

iteverdi's program was Mark Watters's Rhapsody for Baritone Saxophone and Chamber Orchestra, with the composer as soloist. This proved to be a cheerfully aggressive work in an oldfashioned American idiom: melodious, diatonic, syncopated, motoric, with

more phancy in the rhythn

clean textures and pungent (but never distressing) harmonies — Copland or Bernstein, in other words. It was well crafted in a confident, unpretentious, neoclassical way, and the musical ideas, while not profound, had the great virtues of being firmly shaped, easy to perceive and to remember, and capable of interesting development. What gave Mr. Watters's work its uni concert hall, and sounding quite different when played in a "classical" style than in its more familiar jazz manner. Unfortunately, the Rhapsody was not long enough or varied enough in mood to satisfy all one's curiosity about the possibilities of the instrument; it we uld have been good to hear more of what it can do in a lyric vein, for example. In fact, this pleasant diversion might seem more substantial if it were seem more substantial if it were the first movement of a three-movement concerto — a piece which, given the composer's evident talent, would doubtless

YEOMEN OF THE GUARD



all the Gilbert and Sullivar

period, in productions by Judith DePaul. The series

his most winsome music

quite inept (just as in his recent San Diego Opera production of KPBS-TV will be presenting His actor-singers were a mixed crew, with only a few who seemed truly well cast. Elizabeth Gale (as the heroine, Elsie Maynard) sang with a lovely, light, operatic soprano voice and acted with the began, fairly wretchedly, last week, with Anthony Besch's appropriate mixture of sincere drearily unimaginative staging of The Yeomen of the Guard.
This work, set in Tudor
England, is one of G&S's
masterpieces, with Gi'bert
brilliantly capturing the rhythm sentiment and graceful stylization; Alfred Marks did a lively, clownish job as the jailer, Wilfred Shadbolt, with his muggings exaggerated to just the right degree; and if some of the others were wooden in their acting and and pungency of Shakespearean comic prose, and Sullivan offering some of wobbly in their singing, that is perhaps to be expected from the genre (except that a good (including the delectable "I Have a Song to Sing, Oh").

But it needs a directorial

a mistake to use sets, costumes, and crowd

is to come off, and the PBS

movements that belong to the

essentially parodic nature of Yeomen was fatally diluted

among all those archeologically correct details. What was needed was a

theatricalist approach, which would let us taste the satire and the absurdity at their full flavor. Mr. Besch, however,

seemed to have no ideas at all.

and even in such technical matters as using space, keeping

maintaining focus he seemed

wit, the self-mockery, the

delicate artificiality, a

the action moving, or

world of the realistic stage. The

concept and a sense of style if it

production lacked both. It was

production would make theatrical use of these traditional G&S characteristics, rather than merely attempting to survive them). The main error in casting was Joel Grey, as th strolling jester, Jack Point. Mr. Grey, with his American accent, musical-comedy croon, and borscht-circuit-comedian acting style was totally out of place. He had no idea of how to deliver a G&S song (he could not even manage the patter), and he was evidently in a continual quandary as to how deep and touching or how light and amusing he should make his characterization, with scarcely any of his choices turning out suitable or convincing. His heartbroken. twitchy-faced, pathetic. delirious agony at the end of the comedy, when Jack has lost his beloved Elsie to the dashing Colonel Fairfax, was egregious proof (if any more were needed) of how little he and Mr. Besch understood the decorum of Gilbert and Sullivan operetta. What was needed was a single tear, a gallant grin, and a self-effacing nerging into the general festivity. This was not, after all, I Pagliacci or Les Enfants du Paradis, but rather (though it was sometimes hard to

recognize it) The Yeomen of the The next offering in the on Wednesday. April 11, at 9:00 p.m.



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Therapies in Our Time



Until last week, the "heightened comedies" of Christopher Durang had ap-peared only in the bookstores of San Diego. One can purchase copies of his riot-ous The History of American Film, which one critic has called "a film junkie's re venge" on the cinema, or his Sister Mar Ignatius Explains It All for You (in which the good sister says, "All our prayers are answered; it's just that sometimes the an-swer is no"), or a collection of his plays entitled Christopher Durang Explains It

All for You. And those with a literary bent can eagerly await the publication of his pointed satires When Dinah Shore Ruled the World and The Vietnamization of New he world and the vieliningation of New Jersey. The titles of these plays alone suggest a witty, inventive—and possibly deranged—young playwright for whom deranged—young playwright for whom iconoclasm is a natural as breathing. And word-of-mouth reports from interpix voyagers to Los Angeles, where two of his plays have had long runs, corroborate Durang's reputation as an on-target, if loony, playwrigh. But intil last week, San Diego audiences had been denied the nleaster of seeing nor of Duran's young-leasure of seeing nor of Duran's young-leasure of seeing nor of Duran's youngpleasure of seeing one of Durang's eccen-

the sames performed live, on a local stage.

Durang is here! Finally. And the San
Diego Repetiors. Thearres production of
lists Record Therapy, which opened last
Dursday hight, has made the long wait Thursday might, has made the long wait worth it. A crisple paced cruption of became standards, drzy characters, and limate non sequentus, the show has all the carmarks of a solid litt, one guaranteed both to oftend and delight everyone who sees it. In act, the only mage publicin this production has is the need for its actors to seeme trafficing muntiple blur of stringing exercise patience amid the blur of stinging one liners they speak. The play and the production are so jammed with humor-verbal and, thanks to the fine direction of Walter Schoen, visual — that different members of the audience will respond, loudly, to different parts of the play. Thus the first-rate cast will have to postpone heir lines while the laughter subsides and the next barrage begins. Throughout the run of this show (and it should be a long one) the actors will remain in the hands of. them, a seemingly fickle audience, a inefield of chuckles, bolts of crzatz joy,

Before the play begins, both Bruce and Prudence have lived their first three dec-ades, like Rip Van Winkle, in prolonged and passive snoozes. The rude awakening of the Big Three-Oh has injected in each the need to fulfill himself or herself in traditional ways, with a mate and children. To further these aims, and to prune away residues of psychological baby fat, both are undergoing therapy. And each has been ordered to "take responsibility for their lives," to "express their feelings" freely, and to "be open to all experiences." Unable to do so directly, Bruce has placed a classified ad in the New York Review of Books It's a generic statement — "white male, thirty to thirty-five, six feet, one inch, blue eyes, who's into rock music. movies, jogging, and quiet evenings at home"—and the aptly named Prudence responds. They meet at a restaurant, only to discover that the specifics don't jibe with the innocuous description. Sure,

and flashes of self-recognition

Bruce seems nice enough to Prudence. But he's also bisexual, compulsively vul-nerable, and desperately in need of a wife and kids. And Prudence isn't necessarily pedestal material either. Though she has all the outward signs of liberation, deep down she wants, as she sings when they

Their professional guides could use some watching over as well. Dr. Stuart Farmington, Prudence's psychiatrist would profit from an eon on someone cise's couch. Freud may have abandoned the seduction theory, but Farmington certainly hasn't. A world-class phallicrat, with one eye forever fixed on his macho meter. Farmington seduces his patients with libidinous - and hasty - aplomb His idea of sexuality is short but sweet, and Prudence can attest to the doctor's problems: with premature ejaculation, and with his methods in general. "I must be out of my mind to keep seeing you." Prudence tells him in one of the sanest lines of the play. "I really don't think you're a good therapist," she adds later, "but the others are probably worse, I'm afraid."

Bruce's psychological counselor, Mrs. Charlotte Wallace, gives credence to Pru-dence's observation. Initially at least, Charlotte is a certifiable whacko whose brain is a jumping bean of disconnected synapses. She has married men—three at last count—all named Wallace. She likes to conduct shoeless sessions, carries an electric drill in her designer bag, and wears a succotash of Sixties trappings. Charlotte has free-associated for so long that her speeches are a post-structuralist slippage of homeless referents. A patient is a por-poise. No. A pompom? Paparazzi? No. But she'll find the right word eventually. once she wends her way back into the present. Hugging her toy Snoopy dog helps to return her from these voyages into personal space, the final frontier. But she often doesn't get beamed back to the right evolutionary planet. Sometimes she stops at the level of animals, barking an emphat-ic "ruff, ruff" to Bruce when she is

oleased with his progress. In short, asking Charlotte or Dr. Farmington for aids to living is like asking a bug about

Throw Prudence, Bruce and their two rapists" together. Then add Bruce's e lover Bob, Bob's meddlesome mother Sadie on the phone, and a dilatory water — whose absence actually keeps the story going — and the result is comic mayhem. Like Joe Orton's What the Buter Saw (of which Beyond Therapy is an apdated, Americanized version), the play unfolds in logical stages, but its wazped situations soon leave reason behind. Along the way, psychiatry gets a thorough roastmg, as do the practical applications of its buzz terminology and the fast-food, court-ing behavior of the Eighties. In the end, the play's resolution is ambiguity squared (Before the play opened on Broadway in 1981, Durang edited out the sudden ap-pearance of Paul, a previous suitor of Prudence, from the last scene.) The play wright offers neither solutions nor coresolutions, and throughout Beye

Therapy his central purpose is to satirize those who claim to provide both.

On paper the script is a marvel. Ironically, were it played the way Durang in tended — a splashy, Mad magazine approach with every character exaggerated a few clicks beyond hysteria — it could fall

flat, overload the stage with inamity, or be just silly. What director Walter Schoen has done in the Rep's production is to temper the play's fetish for the excessive. Schoen has trusted the individual scenes to work their comedic wonders, but he has thera

peutically toned down Durang's "heightened" characterizations, making each more realistic. In pure farce, like Or-ton's What the Butler Saw (in which a man sees two psychiatrists at the same time characters fail to recognize the form that manipulates them. In Schoen's treatment, the characters (especially Prudence, Bruce, and Bob) experience farcical situa-tions and frequently recognize them as such. They sense that they're trapped in a plot designed to demean and ridicule them. And this awareness, combined with their frustrated attempts to break out of a far-cical existence and take command of their lives, makes the characters more neurotic than psychotic — and thus more believable and sympathetic as well. With every actor playing against his character's type. Schoen's solid cast car-

ries out his emphasis effectively. As Bruce, William Davis verges on tears without ever actually gushing; this gives his character a genuine, rather than card-board, vulnerability. Wayne Tibbetts, who plays Bruce's male lover Bob, adds some wonderfully wry touches of humor to the

marginal sanity all evening at least until he confesses to Charlotte what was miss ing from his childhood. Kate Frank is an excellent Prudence. By refusing to collapse annid conflicting allegiances, Frank allows us to laugh with, not at, Prudence's attempts to discover pieces to the puzzle of her life. Dressed in Mission Valley singles bar chic, Sam Woodhouse's Dr. Farming ton is a nifty cross between a false front and the blunt, four-letter locker room im-pulses that inhabit his every thought. And, though her understated efforts early on seem at odds with the zany lines her char-acter speaks. Barbara Murray turns in a strong performance as Charlotte, the scrabble-brained therapist out making triple word scores in the ionosphere

Mary Gibson's costumes, Nels Martin's lighting, and Dan Dryden's raked set for the production are all high caliber. Dry den's set, in particular, is both visually appealing and quite functional. And with the aid of two performers, it has also solved one of the most pressing problems of the show. The nine scenes of Beyond Therapy take place in a restaurant, Bruce and Bob's apartment, and the offices of the two therapists, and thus the shifts from one locale to another threaten to dull momentum. Instead, these intervals are one of the highlights of the Rep's production. Don

McManus (who plays Andrew, the waiter) and the gifted E. Michael Kilpatrick III move props and furniture to a disco beat During the course of the scene change like a story within the story. Kilpatrick teaches McManus how to breakdance And although McManus's talents pale in comparison to his tutor's — whose non-stop moves could land him a spot on the next Michael Jackson video — these olios for the Eighties keep the show's energy

level high throughout

If you require theater to brim with moral truths and clues for the proper conduct of your life, then skip Beyond Therapy. Its depths are more ice cube than iceberg. What the play does offer, however, are abundant occasions for the audience to share, through laughter, those moments that strike a resonant chord in their own lives. In effect, Beyond Therapy holds up a mirror—a cracked one, at that—and asks, "Look familiar? You been here too? And it gently suggests that recogni-tion of a problem is the first step toward a cure. Thus, while its destination is some what murky, the journey through its scene

 and scene changes — makes for one funny, entertaining ride. And if you have ever been accused of laughing in all th. wrong places, this is your play. Go see Beyond Therapy and feel free to lauge whenever you choose.

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ELEANOR WIDMER

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rice Range: Complete daniers, 88.95 to eighteen dollars; å la carte dishes, \$4.25 to fourteen dollars Hours: Open daily, Monday through Saturday, 11:00 a.m. to 9:00 p.m.; Sunday, 5:00 p.m. to 9:00 p.m.;

Shortly before 8:00 p.m. the owner of the restaurant, a man who has his origins in Bombay, announced with pride, "The

exotic Lana!" At once the Indian music began, and from a side entrance emerged Lana, swathed in diaphanous materials that glinted under the harsh glare of the overhead lights. She was barefooted but not bare-bellied; her considerable girth was covered, yet her breast seemed to pour from the mild restraints of her cos-tume like awards of which and turne like mounds of whipping cream. Flashing the sturdy columns of her legs, she moved directly to our table, where she sac moved directly to our table, where she concentrated on my friend, a courfly gen-tleman positioned at the end of the table. He sat with a polite, smile on his face as she raised and lowered her shoulders, as she did her snakelike movements, going faster and faster until her body undulated from her naked feet to the tip of her thick, black

hair. After a few minutes, a row of mois-ture headed her upper lip. She was dancing strenuously that I thought, "Oh my, was only one thing wrong with that pre-monition; though we had been sitting at the table for nearly half an hour, we hadn't as yet been served any food, let alone soup It was Saturday night and every table at the landoori Oven restaurant in Rancho

Bernardo was filled to capacity. The room was small, unprepossessing, with an open kitchen at the far end and a cooler contain-ing wine and beer up against one wall. Two une women scurried about taking orders. The owner did all the cooking, but from time to time he would pause, enter the dining room, and gaze about with apparent satisfaction. Once he stepped out side to survey the right. But his pleasure was most evident when the belly dancer was on the floor. He positively beamed his approval.

In the meantime, our party of six was

hungry. Not merely hungry, we were starv-ing. Everyone at the table except me had visited or lived in India, and we had waited all day for what we hoped was a great Indian feast. The day before, one of my friends had even gone to the trouble of ordering the special fish baked with coriander musulu, which required twenty-four hours advance notice. We drummed our fingers against the cloth. We tried to distract ourselves with the antics of Lana. Bernardo shopping center, the service was so disorganized and the waitresses so overworked that all we could do was wait. And the dancing went on. The walls shook. The smiles on our faces grew tixed, snook. The similes on our faces grew fixed, as if they had been applied with epoxy. Finally our appetizers arrived, samosas (two dollars) and pakoras (\$3.75). We fell

(two dollars) and pulcorus (53.75). We fell upon them. One bite and I quit. They were greasy, leaden, and, from my point of view, barely edible.

Indian appetizers have always been my favorites. Samouss are deep-fried "turn-overs," or pastry filled with meat or vegetable stuffing. They should be light and savory. You should be able to pop them

yeara for more. The same is true for sometimes known as the tempura of India. This batter-coated shrimp looked so dismal on the plate that I didn't want to try it - the batter was thick and it had been fried too long. As a consequence, the shrimp inside the batter was fough and rubbery. Many a good restaurant has fallen down on its appetizers. Patience and faith

We had heard that the soup was a wonder. When ours arrived (it is served with the entree along with basmati rice, nan. salad, ratta, chutney, and dessert), it was tepid in temperature and watery — spicy water with vegetables floating around. I

water with vegetaties froating around, I abstained from the soup as well.

We had ordered a great many entrees: tandoori murgh, which consists of one leg and one breast of chicken (\$8.95) cooked tandoor-style on charcoal — despite its name. Tandoori Oven does not have a tandoor oven at present — and an order of murgh masala, a spiced chicken prepared with a masala paste (\$7.50). We also had the fish we had ordered the day before, a halibut with a green sauce made from co riander and spices (approximately ten dol-lars). Of course, lamb is a good test of the cuisine of an Indian restaurant, so we or dered two lamb dishes: the badami gosh prepared with yogurt, coconut milk, and almond masala (\$9.95); and one of the "sizzler dishes," botti kabobs, or bone less lamb, which is roasted over a charcoal fire (\$8.50). We also had two vegetable dishes, basmati rice with mixed vegeta

dishes, houndai rice with mixed vegeta-bles (\$4.25) and a dish of alon, or spicy potatoes (approximately four dollars). Of these dishes, the best was the lamb gosh. The lamb was well prepared, ten-der, and covered with a sauce that was both authentic and tasty. This is the one dish that has my unqualified approval. The rest fell short of my past experiences and my present expectations.

felt snort or my pass experiences and my present expectations.

Few people are immune to the charms of Oven did not have the spices permeating the chicken, which was flavorless. It was, in point of fact, boring. So was the spiced chicken, or the murgh masala. The fish

was tasty but overcooked; the sauce on it was commendable. The lamb kabobs were of average preparation. They were not bad, but neither were they memorable. The spicy potatoes (not listed on the menu lively enough, as were the regetables.
I should tell you that our table was di-

vided between those who adored the food and those who didn't care for it at all. The woman seated on my left had been with me on my first visit to Desmond's in Oceanside. She is also an accomplished Indian cook. She took one bite of the nan bread Like me, she was very hungry. Like me, she ate all the dishes we had ordered, and tasted judiciously. She said softly but firmly. "If this place were next door to my

office, I would never go to it again.

A differing opinion came from the other side of the table, from a woman who had been with us at our initial visit to Des-mond's, and who also is a splendid Indian cook. She loved the food, thought it better than Desmond's, and hoped to return to Tandoori Oven repeatedly.

I put the comments of these two women

fore my own because they are more expert at native Indian dishes and their prep ration than I. But I didn't care for the food, not because it was Indian, but because there was hardly any difference between one dish and another in terms of flavor The tastes ran together like a watercolor that had been left out in the rain. Not only did the flavors meld, but there was little distinctiveness in texture. I couldn't tell

the difference between the tandoor chicken and the spicy chicken. The dishes tacked crispness of definition. If you closed your eyes, you could hardly tell the fish from the lamb, and if you had dumped the various chutneys on top of the entrees, you wouldn't be able to distinguish one prepa-ration from the next. The spices had been added as if on an assembly line. The odors wafting from the kitchen were not tantalize ing, and neither was the execution of the

We were still debating the merits of the food and noting how diners continued to pile into the small room, when all at once the owner cried out again, "The exotic Lana!" We arose as one and hastened outside. Our meals had cost us \$16.50 per person. That sum included some mo

beverages - a few beers and a half carafe

A real need exists in San Diego for the taste of India. I understand and applaud that need. But in a sense, readers are impervious to restaurant reviews - they will earch out Indian restaurants regardless of printed comments. If you intend to try Tandoori Oven, I suggest that you drive there midweek instead of a Saturday night when the service proved to be a trial Tan-doori Oven does a brisk business both at lunch and dinner, and several of my neighbors have driven there for the takeouts. I regard Tandoori Oven as several notches above the Curry Pot in National City, but several steps below Desmond's in Oceanside. For the rest, you're on your



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There are plenty of opportunities to ob-serve the Hollywood manner of showing admiration for the French cinema by stealing from its storylines. Not quite the most ing from its storylines. Not quite the most recent opportunity to observe this, but the most recent one I have taken, would be the remake of *Breathless. Blame It on Rio*, a remake of something called *One Wild Moment*, would seem to be the absolute

Loved Women is only a little less recent than that, and the remake of Pardon Mor. Affaire, retitled The Woman in Red, will soon be recenter than both. But for present purposes it would be just as well to push those aside and limit the discussion to films noirs. What is it, we might wonder, about American moviemakers that so disposes them to do outright remakes? Some basic lack of respect for the uniqueness of a work of art? Some assembly-line mentality

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Some disproportionate emphasis on the importance of story? Or alternatively, some disproportionate emphasis on the *un*importance — the unpatentableness — of story? Something else entirely? That's a topic for another day.

The French, for their part, or at least that

part of them we are exposed to over here, tend to emulate American movies, when they choose to do so, in style and in genre rather than in specific content; and they choose to do so (as in the original *Breathless*) in the style and the genre of crime movies more than any other. Of course they, especially those of them at the crest and in the wake of the New Wave, have long been accustomed to combing through American pulp novels in search of source material - but that's another medium and another matter. In that line of endeavor, they have performed some of the same excavation work in the literary field that the auteur critics did in the cinematic and with the same patronizing tone of teaching Americans about their own cul-ture. (The same allusions to Baudelaire's appreciation of Poe are apt to crop up here too.) A handy example of this phenome-non, last week at the Ken, was provided by Robin Davis's I Married a Shadow - also a handy example of the hazards of canoniz-ing as undependable a writer as Cornell Woolrich (alias William Irish, alias Woodrich (alias William Irish, alias George Hopley,) of swallowing his work whole, of assuming that any author good enough for Hitcheck ought to be good enough for anybody. Some enjoyable movies have been made from Woolrich stories, most of them during his Forties and Fifties heyday. Rear Window. The Leyard Man. Phantom Ladv. Deadline at Dawn, Arthur Rhipel's (not Arthur Pem's) The Chase. But then there have been, in addition to the pitiable and laughable wife of a shadow, Union City, Mississippi Mermaid, and The Bride Wore Black. François Truffaut, who made the last two

Contidentially Yours, from a novel by a writer at present better known in France than in his own country: Charles Williams. That, too, is a topic for another day.

Bob Swaim's La Balance, now on at the Cove, presents something of a new wrinkle in this cultural-exchange program. Indeed it would hardly need to be linked with Hollywood crime movies at all. would rather be thrown in with Maigret as a wholly indigenous policier, but for the fact that it was directed by a native American. The transatlantic migratory pattern of French and American movie directors — and we are speaking of directors who cross over not just to shoot on location, but to work actually in the industry and in the language of the other country — has been overwhelmingly east to west: Renoir. Clair, Duvivier, Tourneur père and Tour neur fils, on up to Demy, Varda, Vadim, Malle, Lelouch. Were it not for the socalled political climate of the early Fifties. it would be hard to think of any directors who, having first established themselves in the American commercial cinema, went on to find work in the French. (The "commercial" qualifier leaves out the odd undergrounder like Robert Kramer and Peter Goldman.) As it is, I can think of only Jules Dassin, John Berry, and, much later, by way of England, Joseph Losey. What marks Bob Swaim as an especially

odd bird, then, is that he had never so established himself over here, had instead established himself over here, had instead gone to Paris to pursue anthropological studies, and had worked himself up in the French industry through internal channels. And the present movie, only his second, here a subject to the present movie, only his second, breaks sharply with the tradition of imitation. American gangster movies founded by Jean-Pierre Melville and carried on by the likes of Giovanni, Derny, tally, forestablishment by the first production of the present production. Right production of the present production. Right production and the present production of the present production. Right production of the present production. Right production of the present production. Right production of the present production of the present production. Right production of the present prese fifi). In place of the ageless trenchcoats and snap-brim hats of Melville's hermetic

world, Swaim has given his cops a de-cidedly contemporary look, a sort of Mod Squad of blue jeans, Serpico haircuts, Walkman radios, and the working envi-ronment of a college dorm. Not that there aren't carry-overs from the hard-holied era. The cops and gangstein affects callous cynicism ("Show him to affect callous callous cynicism ("Show him to affect callous c aren't carry-overs from the hard-boiled their American and British counterparts

For all the recognizable signs of the modern real world, however, it would be a mistake to view La Balance as anything other than an alternate brand of romanti-cism from Melville's. There is, to begin with that sense of the romance of the gut-

ter, that adventurous taste for slumming. which has permeated crime fiction since Dickens. And the treatment of these lower depths is always pungently atmospheric, without ever giving in to the sort of sight-seer's swivel-headedness that would stall the action. There is romance, as well, of a more traditional and restricted sort: a pimp and prostitute whose love for each other seems altogether too true to be true. Nethalic Baye contributes greatly to the "too" problem: her streetwalker is a bit too soft, a bit too demure, a bit too petite gamine. But the underappreciated Philippe Léotard, whose face looks as if it had

Leotard, whose face looks as if it had worked its way through school as a partitime punching bag, is just right. The title of the movie refers to that alienated and endangered figure, the police informer, called *la balance* in underword parlance for his ability to tip the trime-battle in favor of the police; and the storyline concerns the efforts of the etie libit Territorial Brigade to recruit a elite libit Territorial Brigade to recruit a replacement for the informer who is bumped off in the opening scene. Once the pimp and prostitute have been nominated

for this position by a police detective indifferent to their wishes in the matter, and unmoved by affairs of the heart, the story unmoved by affairs of the heart, the story becomes equally a policier and a lovers' tragedy, not so much cops-and-robbers as cops-and-lovers: Dick Tracy vs. Romeo and Juliet. Indeed the pursuit of the un-derworld kingpin, put on hold while the derworld kingpin, put on hold while the primp and prostitute are am-twisted into taking part, would lose all urgency what-scover (and the police all sympathy) if not for a particularly naxy henchman who, in his savage bearing of a young cop and his careless aim during a shootout in a traffic junt. earns a strail niche in the patheen of fashined police brutainty goes down well she may be the strainty of the policy fashined police brutainty goes down well she miss fined is finally comered. In the meantime, the Great Love that seems so dubious at first blush, and at every Nathalie Baye pout and lowered syelid thereafter, gradually wins you over. Swaim sticks to his concept, like an iron-enses almost as wooderful as that of either of the lovers. He lets it dictate the whole shape of the move. The pimp's and prosti-

shape of the movie. The pimp's and prosti-

tute's allergic reaction to cops, their thorough indoctrination in the code of the underworld, their narrow and unshakable this is elaborated at a length far beyond such exigencies as pushing the plot ahead or keeping the pace lively. The dividends of this approach come in very big at movie's end, when the ultimate act of fidelity takes on all the appearance of

I suppose this movie, in the entire annals of the crime genre, is of no great moment, is not much more than the cinematic so not much more than the cinematic equivalent of a Good Read — a Good See, I guess that would make it; a good time-passer, in other words, on about the level of the Maj Sjöwall-Per Wahlöö novels. But it is a somewhat Better See than that -better polished than the Sjöwall-Wahlöö thicker in atmosphere, richer in emotional payoff. And the craftsmanship necessary payor. And the cratismanship necessary to produce even so much as a good time-passer is not to be sneezed at, not these days. La Balance is the first new movie I have sat through all year that I can honestly

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PHOTO IMPORTS



A Nickel's Worth



JONATHAN SAVILLE

David Mamet's American Buffalo, which was first produced in 1975, has been generally considered a major achievement in the modern American theater. Its three initial productions won a Joseph Jefferson Award, an Obie Award, and a New York Perma. Critical, Ciscla, Award, Award Award, and Company Critical, Ciscla, Award, Award Award, and Company Critical, Ciscla, Award Award, and Company Critical Ciscla, Ciscla Drama Critics' Circle Award. Arvin Brown, artistic head of New Haven's Long Wharf Theatre, recently directed a Broad-

way revival of the play, and that production has now moved to San Francisco's Curnan Theative, where I saw it last week. The three actors in the Arvin Brown production are all unusually seasoned in their roles. J. J. Johnston created the role of Donny (the junk-shop owner) in the original Chicago stagings of American Buffulo Bruce MacVittu (as Bobby, Donstello and Chicago Sagings of American Buffulo Bruce MacVittu (as Bobby, Donstello Sagings). ny's young, awkward, slow-minded helper in the shop) and Al Pacino (as the ironically named "Teacher," Donny's

foul-mouthed, aggressive friend) had worked together in a previous revival of the play at New York's Circle in the Square. Even set designer Marjorie Brad-ley Kellogg is a veteran of this script, baving designed the earlier Arvin Brown pro-duction of it in New Haven. With all of this American Buffalo experience behind it. one might have expected the current staging to be something terrific, a revelation of the play's meaning by first-class theater artists who have lived with it and within it

artists with tace the wint in an winting for a considerable time.

The performance I saw was indeed lively, professional, amusing, and technically adept. Miss Kellogg's set was in its way a model of naturalistic design, with its heaps and piles of confused junk, its drabneass and piles of confused junk, its drab-ness and ugliness, its meticulous attention to the tiniest photographic detail. The ac-tors showed themselves masters of the naturalistic style, identifying thoroughly with their roles, seeming to experience the world from deep inside the characters they were portraying, and deploying the outer signs of character, feeling, and objective (the accents, the gestures, the ways of sit-ing, standing, moving) with a high degree of conviction and plausibility. Mr. Johnston made us palpabiy aware of Don-ny's kindness toward the pathetic Bobby, his casual lack of moral conscience in regard to everyone outside his intimate circle, his uncertainty when the petty robbery
he has engineered (of a coin collection
containing a valuable buffalo nickel) goes
awry, his amiable tendency to overlook
and forgive offenese. Mr. MacWittie was
often extremely affecting as the inarticulate Bobby, with his tense, hesitant
monosylables, his desperate desire to win
best, his deep but when Eacher persuades Donny to cut him out, his dimwitted ineptitude when he tries to ile about gard to everyone outside his intimate cirwitted ineptitude when he tries to lie about how he acquired another buffalo nickel, and the pathos of his pain and chagrin when Teacher beats him up and forces him

Special interest, of course, was attached to Mr. Pacino's performance, since his movie career has made him so well known, and since he has only recently returned to

the stage after a fifteen-year hiatus. His portrayal of Teacher proved him to be thoroughly at home with stage technique and with the style of acting associated with the Actors' Studio. He played this role big. not at all as though he were in a film with his face continually in close-up and with his face continuary in cross-up and the consequent necessity to underact. The loose-limbed, pretentious swaggering, the air of a street bully gone somewhat to seed, the swift alternations of arrogant selfassertiveness, convulsive explosions of anger, manipulative cajolings, and vulnerable appeals for Donny's affection - Mr. Pacino gave these an air of complete natur-alness, and at the same time a larger-thanlife, almost self-parodic quality, with the darkly comic effect of a Henry Winkler darkly comic effect of a Henry Winkler playing an obscene, brutal, fundamentally antisocial Fonzie. This was a performance filled with canny, naturalistic, character-revealing details: the hectoring gestures, as though Teacher were attempting to con-duct the whole world; the slapping of the left bisens to emphasize a nogit; the strucurban shadows of Billy the Kid and his gang, about the great herds of powerful, brutal, magnificent American buffalos left biceps to emphasize a point; the smoothing down of the hair (sometimes - and most strikingly – at points of great dramat-ic tension); the expressive modulations of the voice within an overall tone of inten-

acting.

What was lacking in this production from my point of view, was an understand-ing of the larger implications of Mamet's script. Naturalism is a school of playwriting and staging that takes human beings as helpless victims in a relentlessly deterministic world, that shows lower-class people ground down by their social situation and imprisoned within their un-changeable personalities, that sees life as

tionally monotonous shouting; his way (precisely true to character) of slipping a leather jacket on or off; the moment, typi-

cal in its making so much of virtually nothing, in which Mr. Pacino's Teacher considers for a half-second picking up a chair he has knocked down in one of his out-

bursts and then silently rejects the impulse and turns away. In Mr. Pacino's perform-ance there was above all an uninterrupted

impression of emotional truth, along with that magnification of action and feeling

the clothes we wear, the fixed ideas we the clothes we wear, the fixed ideas we repeat, the flat, cliche-ridden, imprecise language we speak, and the turmoil of un-comprehended inner emotion that expres-ses itself involuntarily through the vocal chords and the musculature. American Buffalo seems at first glance to belong to this category of theater, and it certainly partakes of all the naturalistic devices. But the script (unlike Arvin Brown's produc-tion) goes beyond naturalism into a mode, suggestive of the theater of the absurd, of Beckett, of Pinter, of that extremity of metaphysical bleakness and alienation that in the modern theater terrifyingly sur-passes the basically old-fashioned, nineteenth-century pessimism of The Lower Depths, The Iceman Cometh, The Plough and the Stars, or Tobacco Road, It is a play about frontiersmen who no longer have frontiers, about feckless, modern,

who are now as extinct as the nickels that once portrayed them. It is a play about the American business ethic, the devaluation of traditional moral attitudes by the profit motive, the American commodity-society as a junk shop, and American commercial enterprise as robbery. It is a play about the utter meaninglessness and emptiness — the absurdity — of the universe in which these morally and spiritually shallow people live: "There's nothing out there. as Teacher says in a line Mr. Pacino merel mumbles, as though it were not a thematic key but only another naturalistic expres-sion of character and feeling. And it is also a play in which the relationships of the three characters suggest mysterious distor-tions of friendship and pseudo-familial at-tachments. fathers and sons, rival brothers, even (in some eerie allusions husband and wife, like an unexplained expressionistic, anxiety-dream version of the all-male camaraderie found in traditional American novels and movies about cowboys and cattle rustlers and stages

robbers. The depth of American Buffalo is not in its naturalism but in the mysteries that surround and underlie that naturalism it reaches outward into the universe and inward into the heart and discovers, not naturalism's army of unalterable law, but the Absurd's nothing, nothing, nothing nothing at all.

Virtually none of these implications

which, in my view, are the heart of the play were to be found in the Brown produc tion. The naturalistic acting style, particularly in the case of Mr. Pacino, made it impossible for the script's non-naturalisti thematic statements to be underlined: Teacher's crucial speech at the end of the play, with its profound irrationality and despair in the face of moral, psychologidespair in the face of morat, psychologi-cal, social, and metaphysical absence, sounded completely real, with its hoarse phrases and lengthy pauses, but its ideas (as well as some of its most important words) remained unintelligible. Miss Kellogg's set, too, looked like the real thing,

deeper meanings of the play (for example that there is "nothing out there," or that junk is a symbol for American capitalistic achievement). Mr. Brown's pacing was brisk, and the acutely calculated timing of the dialogue got a good laugh from the audience at each bit of stupidity, illiteracy, or coprolalia in the characters' pungently demotic lingo. But there was never a mo ment when an unnatural alteration in the speech rhythm called our attention to the characters' unconscious experiences or to the universe's terrifying emptiness. To communicate this stunning play's power effectively, the staging, setting, and acting ought to include unassimilable bits of the unexpected, the unrealistic, the implausible, the symbolic, the irrationally (or supra-rationally) suggestive. The produc-tion at the Curran was quite skillful, so far as it went. But to be true to David Mamet's vision of the world, everyone involved should have meditated a long time not only on O'Neill and O'Casey and Odets but also on Ionesco and Strindberg.



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City Lights

chain to be the best bet for food handouts. They say that the beans there are prepared with vegetable shortening, instead of animal lard, and that the chain's employees seem particularly willing to donate a bean burrito or two. And when people they meet offer them money — which they both contend is frequent - they go to stores and purchase such

Their beliefs tend to be rather eclectic, a brand of New-Age Christianity that has adopted such disparate elements as reincarnation, the Ten Commandments. evangelical zeal. Sixties bohemianism, and the firm belief that Lightning Amen represents the second coming of Christ. In addition to the other literary record of their sect's doctrine is a song book that was produced by a group of female members in Austin, Texas. The book contains more

than 180 selections of songs, or, more precisely, the lyrics of songs, as their melodies are passed on from brother to brother or improvised as the members walk along. It is difficult to estimate the exact number of song books in circulation, as it is difficult to gauge the number of Christ Brothers. There is no central governing body that gathers information on the membership or conduct of its adherents. Brother Michael estimates, however, that he has encountered a minimum of 450

different brothers during his five coast-to-coast treks, and he's met up with a group of seventy that had arranged ar informal convention of sort during the Martin Luther King rally in Washington, D.C. late last spring. He states among all of the brothers that he has met. there has been little variance in their practices and beliefs.

Both Laura and Michael say

that the sect makes no aggressive attempts at conversion, that most people who join simply meet brothers on the street as they did, talk

with them, and decide to give away all their personal belongings and start walking. They say that the brotherhood has spread as far as Germany The austerity of a life on the road seems to agree with both of them. The hardships they encounter — the cold, the frequent hunger, the lack of shelter — only serve to strengthen their faith, they say. "Traveling like this is marvelous," Michael says. "We see the miracies."
day after day after day."
-R.O.

THE INSIDE STORY

is violating the law, but we're in a ticklish spot, too," says planning group member Verna Quinn. "If he has to evict mothers and kids, you know

Dick Carlson didn't have issues, supporters, or a clear line on campaign financing

when he announced against Mayor Roger Hedgecock last month. But it should have seemed obvious to many people that Carlson had the blessing of Gordon Luce, his political godfather and former employer, who is considered to be San Diego's most influential Republican. Luce, however. hasn't committed to Carlson yet, nor have other influential conservatives such as Bruce Hazard, Evan Jones, Malin

Burnham, or Bill Evans.

Carlson was scheduled for a meeting this week with Luce and speaks confidently about getting the public support of the man who hired him away from television news and gave him a vice president's chair at the Luce-controlled Great American Federal Savings. Carlson says Luce has confided that Luce is ill at ease with his position on Hedgecock's Business Advisory Committee

and would like to resign. But Hedgecock says he's getting different signals from Luce, who was one of the first and to switch to Hedgecock after Bill Cleator was aced out in last year's primary election. Hedgecock says Luce has expressed satisfaction with his performance as mayor, that Luce reassured him the J. David fiasco won't ruin him,

and that Luce shared the fact

that he tried to dissuade Carlson from running. There's further evidence that Hedgecock won't yield Luce's support without a fight. On March 6, at the height of the J. David crisis, the mayor took time out to attend the mundane opening celebrations for Great American's new branch in Pacific Beach, where he was seen smiling and shaking hands with Luce. Carlson also made a

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Off the Cuff



Carol Anderson Makeup Artist Olivenhain

An original one. I guess it's a social statement. I don't want to blend into the crowd. They make me wear a hat at work. I make me wear a hat at work. It can't wait to go home and fix it. I do have to shave it every day, just like a face. The back looks like a teardrop — down to a point on one side. The design is shaved in. I can't do the back by myself, so whoever's around, I give them a razor and tell them to go to it. When I first did the braids in front, they wouldn't stay in so front, they wouldn't stay in so we put Super Glue in them. we put Super Glue in them.
Now they're permanent.
They've been in for five
months. The bells are braided
into the strands. It's boring to
look like everyone else. That
doesn't take any imagination.



Takiyah Sadikki Staff Person Golden Hill

It's called dreadlocks. Other people call it Natty Dread. I'm from Trinidad, When I left in 1970, I'd say about five percent of the youth wore their hair in dreadlocks. In 1982, when I returned, I'd say about ninety percent wore their hair like percent wore their har like this. Now it's spread throughout the Caribbean. The origin is directly from Africa, from when the people didn't have ella'vatte combs and they di just leave their hair and they di just leave their hair and they di just leave their hair life. The sections and twill it, then it forms out more perfectly ruther than one big cluster. Basically I wear my hair like this because it's natural—down-to-earth. You don't have to be involved with processing, going to the ball by also, bothering with it had the section of the processing with it was the section of the sect



Chris Dalessio Grunt, U.S. Marine Corps

Camp Pendleton
This is a "high-and-tight."
When I lived in New York, I had a lot of hair. I went to the Parris Island marine boot camp on the East Coast. When you first go there, they shave you first go there, they share you bald, and you say like that until the final two weeks of boot camp till you get to third-phase training. When you get the high-and-light thream you work of the property of the



People ask me that and I ever know what to say. It never know what to say. It doesn't have a name. I do it 'cause I like it. People will walk by and say something after they 've passed. It's really study. deep wight as well say it to you. Or they yell out. 'Pank rock sucks.' From their cars. Who says it's punk? My hair was green at the beginning of March so people assumed it. Who says the people assumed it was suffered to be for some occasion. That bothers me. It does get in the way when you does get in the way when you work on someone's hair. They're freaked out 'cause they think you're going to freak out on their hair, so you overcompensate by being too conservative. They stifle you. I've lost a lot of my creativity



Ocean Beach

This is a skinhead. My friend was telling me about this fast music with groups like Youth Brigade, Discharge, and Suicidal Tendencies. I like the music, the style, and music, the style, and everything punk is, so I just went for it. I just cut my hair like this a couple of days ago. I used to have a mohawk, that's where you leave a strip of hair down the middle and back. I messed it up the first time I tried to cut it. I was using scissors and there were these scissors and there were these lines, sort of like hald snots ines, sort of like bard spots where I cut too deep. My neighbor saw it and said, "You messed it up bad." So I borrowed his electric shears.

- Lin Jakary

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If you don't believe the game of baseball is one of man's most perfect inventions, you must be a communist subversive, an effete addict of maudlin effete addict of maudlin television miniseries, or from another planet. There's no other explanation. This game is the National Pastime. It's mom and apple pie and fireworks on the Fourth of July. It's the stuff of which every ten-year-old kid's dreams are made. "Whoever stops to know the head." wants to know the heart and mind of America," wrote a noted philosopher, "had better learn baseball." Nonbelievers must be a bit touched in the head — or perhaps they've watched too

perhaps they've watched too many Padre games. Baseball is a difficult game to play well, I'll grant you. It has been said that hitting a round ball, which is traveling at nearly one hundred miles an hour, with a round bat is the most difficult

feat in sports. It's probably true, since even the best of hitters fail on seven of ten at-bats. And on seven of ten at-bats. And imagine: the hitter has a fraction of a second — about the time it takes to read the word baseball — to decide what the approaching pitch is, if it will be a strike or a ball, and whether or not to swing at it. The symmetr of the game, its almost perfect dimensions, must have been found etched on a stone tablet on some mountaintop. A simple ground ball to the shortstop, fielded cleanly, will result in the batter being thouse on the store. batter being thrown out by a step and a half. The slightest bobble

and a hall. The slightest bobb and a runner is on first. So where did the game go wrong when it came to San Diego in 1969/ It was the cast that was at fault, not the plot line. Other teams have been much worse than the Padres. Look at the fledgling 1962 New York Mets, the worst team ever to step between the foul lines in a major league stadium. They lost 120 games that year, but they lost in injurishle style and they lost in inimitable style and the team has become legend.

The Padres were beaten 110 times in 1969, their first year, times in 1969, their first year, but where are their Marv Throneberrys, their Bob Millers? Who can remember the Pads' first lineup, studded with such forgettal-ics as Rafael Robles, Ollie Brown, Ed Spierio, and Dick Selma? Not only were the Padres dull

Not only were the Padres dull losers, they weren't even the worst losers. Those 110 defeats were good only for fifth on the all-time loss list. The team lost 19-0 to Chicago on May 13 in that first year, then was trounced score a month later. But that's still far from the most lopsided modern major league defeat, a 29-4 route between Boston and St. Louis. There was Gary Ross, who lost eleven straight for the coff Roser Chicago from the straight from the control of Roser Chicago from the straight record enitheren radres, but he still falls far sho of Roger Craig's record eightee straight losses in the National League. The only category in which the Padres are unquestionably the worst is strikeouts: Tom Seaver set a major league record when he



The Thought That Counts

In France, where intellectuals come a dime a dozen, citizens of a contemplative milieu can watch Parisian literati jockey for positions of prestige on such prime-time television diversions

of course, we have "Hollywood Squares." It's not so much that we are an unintelligent lot; we simply don't like anyone telling us what or how to think. Nor is

it a matter of our having any notable dislike for innovation. Quite the contrary: we are individualists who regard both the capacity to have one's own them as paramount. As such, we tend to hold intrellectuals—those individuals who seemingly foll about dreaming up ways for the rest of us to think—in the them to the usual capacity of the rest of us to think—in the timen to the usual capacitants of

Susan Sontag, who will be speaking next Monday at UCSD, is one such person.



Expressions

The art of mime, practiced with such suavity and producity by Marcel Marceau, is probably as not a primitive society. The such as the such The art of mime, practiced

srylized gestures, and in allowing ourselves to be amused or moved even though we know the performer is merely acting, pretending. All mime shares the state of t In the early part of his career Chaplin was by nece



nothing but visual images. Chaplin perfected the traditional figure of the ridiculous, tender-hearted, occasionally triumphant, but usually frustrated clown. This was his "little tramp." Harlequin, now modernized and urbanized, with the any Harlequin, now moderned and urbanized, with the any costume replaced by a tracted the antibodies of the cost of th cannot get enough of (for example) Bip as both David and Goliath, the slender hobbledehoy and the burly ant, the scared but triumphant to and the arrogant but (continued on page 8, col. 4)





Section 2

Events, Theater, Music, Film

Honor Thy Padre

If you don't believe the game of baseball is one of man's most perfect inventions, you must be a communist subversive, an effete addict of mandlin effere addict of morallin television miniseries, or from another planet. There's no other explanation. This game is the National Pastime. It's mean and apple pie and fireworks on the Fourth of July. It's the stuff of which every teneyar odd kid's dreams are made. "Whoever

text in species. It's probable, true, since even the best or futures tall an assering of the best of the state and an assering of the second as a state of the same and the second as a state of the same and the same and the same as a state of the same and the same and the same as a state of the same, the same as a state of the same as a st a strike of a ball, and whether or not to swing at it. The symmetry of the game, its almost perfect dimensions, must have been found etched on a stone tablet on some mountaintop. A simple ground ball to the shortstop, tickled clearly, will result in the botto bearing and a strike of the processing of the botto bearing and the solution. batter being thrown out by a step and a halt. The slightest bobble

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The Thought That Counts

green peas in a junior high school cafereria. In this country,

it a matter of our having any notable dislike for innovation. Quite the contrary, we are individualists who regard to

Expressions

with such snavity and profundity by Marcel Marceau, is probably as old as the human race. There as old as the human race. There is not a primitive society without it, and the earliest stages of civolitation known to us seem to have had it. The hierartic positions of the human figure at the beginning of painting and sculpture suggest the techniques of maine. And in the history of palay apart from the moment the infant recognizes the difference between himself and the outer world and tries to communicate who needs and reference to the needs and reference to the source world and tries to communicate his needs and referings to that his needs and feelings to that

body.

The word, like most of our theatrical words (including "theater" isself) comes from ancient Greek, and is derived. arcient Oreek, and is derived from the verb meaning "to copy, imitate." The mime imitates human actions, exaggerating, parodying, or formalizing them so that while we can recognize what is being done or what is being done or experienced, we also see that this is art, not life, a copy further than the original. Part of our pleasure in watching a mine is in our own actions in orderstanding the action or feeling through the silent. stylized gestures, and in allowing ourselves to be amused or moved even thought we know the even thought we know the pretending. All mime shares these characteristics, but the particular tradition Marcel Marcean Belongs to derives from the Italian commedia did arts of the control of the Italian commedia did arts of the control of the Italian commedia did arts of the control of the Italian commedia did arts of the Italian comments of the Italian control of the Italian control of the Italian control of the Italian control of Ita stylized gestures, and in allowing not is detoated in his amorous aims. By the Eighteenth Century in France, it had become common to perceive the inherent sadness in Harleaum, so full of longing, so frequently deteated. A painting by Watten west of lept-centuries of the human condition, playing their roles just as we play ours, and with the heart without the point of breaking. A couple of centuries later, Design was subject. And then there was Charlie Chaplin.

In the early paint of breaking a Couple in the Chaplin.

In the early paint of breaking a Couple in the Chaplin.



READER'S GUIDE TO LOCAL EVENTS

Contributions o READER EVENTS must be received by main to later than the Princip preceding the Thursdee youse in order to be considered for publication. Piense do control to right to old all materials. Send complete information, including a description of the event, the date and must it to the beld, the precise address of where it is to be beld, and a contact phone manher to READER 80001, Sun Page, CA 92138.

Dance

"Dance Jam," create your own style in an evening of freeform, rec-reational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

New England Country Dancing to live music with caller Joseph Taulane will be held Thursday, March 29, 8 p.m., United Com-mercial Travelers Hall, 4569 Thir-

tieth Street, North Park. 436-4030.

436-4030.

Ballet, new works by Lynda Yourth will be presented by the American Ballet School, Friday, March 30 and Saturday, March 31, 8 p.m., City College Theater, Twelfth Avenue and C Street, downtown. 270-9110.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7:30 p.m., Mission Hills Congregational Church, 4070 Jackdaw Street, Mission Hills. 295-9677. Master's Works in Dance, grad-uate students Mike Littlefield and Debi Toth-Birnbaum will appear in works of their own choreographic "Freeform Delight," an evening of spontaneous improvisational dance will be held Saturday, March 31, 8

design, Friday, March 30, and Saturday, March 31, 8 p.m., in room 208, Studio Theatre/ Women's Gym, SDSU, 265-6821.

Film

For Children, films will be shown Friday, March 30, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5176.

"Yesterday, Today: the Netsilik Eskimo," the daily life of the Netsi-lik Eskimo," the daily life of the Netsi-lik Eskimo who live 150 miles inside the Arctic Circle will be shown wice on Sartuday, March 31 and twice on Surday, April 1, at 1 p. m. ad 2:30 p. m., San Diego Museum of Man, Balboa Park. 239-2001.

or Man, Battou Fatt. 259-2001.

"Ashes and Diamonds," Polish disector Andreaej Wajda's master-piece examining the bittemeness felt by Poles at the end of World War II will be shown Wednesday. April 4, 7:30 p.m., La Jolla Museum of Cantemporary Art, 700 Prospect Street, La Jolla, 454-0267.

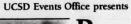
Music

Concerts International continus with Della Pratt, ethnomusicolo-gist and performer of Latin Amer-ican music, Thursday, March 29, 7:30 p.m., Mathes Cultural Cen-ter, 247 South Kalmia, Escondido. 741-4691.

"Classical Flute Duets and Other Surprises," renowned flutists Hubert Laws and Jim Walker will join talents in a program of classical and jazz arrangements, Thursday, March 29, 8 p.m., Montezuma Hall, SDSU. 265-6947 and 265-5204.

For Children, the San Diego Sym phony, Matthew Garbutt, conduc-tor, presents a Young People's Con-







Beethoven Trio in B flat major, Op. 11 Shostakovitch: Trio, Op. 67 Mendelssohn: Trio in D minor, Op. 49

April 4. Wednesday, 8:00 p.m. Mandeville Auditorium G.A. \$12.00, UCSD St. \$5.50 UCSD Box Office & Ticketron: 452-4559



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Solo performance of costume "perfora-tion
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mores, and society.

diation in an interestry general consistency.

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ALTERNATIVES 5

collaborations using in and dama, and dama, featuring: LENA GOODKIN-MELENDEZ, JESKIS RAPOLETO MELENDEZ, OLLIE NASH, PEDRO PIETRI, POYESIS GENETICA (GULLERNO GOMEZ-PENA & SARA JO BERMAN), AND TURIYA

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CARMELA RAGO

JEROME ROTHENBERG AND BERTRAM TURETZKY



JO HARVEY ALLEN

All NEOFEST events are at 8 p.m. at Sushi, 852 Eighth Avenue, downtown San Diego, with the exception of the free performance on Sunday, April 15th, which is at 6.30 p.m. at 729 E Street, between Seventh and Eighth Avenues.

READER'S GUIDE

cett program entitled "It's All Greek to Me," Friday, March 30, 10 a.m. and 11:30 a.m. Civic Theatre. 202 C Street, downtown. 239-9721; songs from around the world will be sung by Faul and Carla Roberts, Saturday, March 31. 10:30 a.m., Mathes Cultural Cen-ter, 247 South Kalmia Escondido. 743-3322.

Smetana Centennial opens with

International

Festival

Choreographer

Ballet

Erling Sünde

Mi Vlast. Thursday, March 19, 7 pm., Friday, Murch 10, 8 pm., Chivic Theater, 202 C. Street, downtown, and on Satuddy. March 11, 9 pm., Eart Gamy Tee March 11, 9 pm., Eart Gamy Tee Marn Street, El Caison, the Supass Sring Quarter will perform music by Smetana, Stunday, March 31, 8320 pm., Smith Rectal Hall, SISU; the San Dego Chamber Placers will offer a program of Cocto.

Hall, SUSU; a chamber music con-cert will be presented by SISU facedry, and students, Monday, April 2, 8 p.m., Smith Rectal Hall, SISU; the SISU Sym-phony, Chons, and Wind Interna-tion, Chons, and Wind Interna-tion, Smith Rectal Hall, SISU; prainte Linda Delinstino Gamble will offer a program of Carchosto-vak music of the Romantic eta. Wednesdra, April 4, 8 m. Smith Rectal Hall, SISU; 26 6047 or 26 6047 or 26 601 or 86 6047 or

Piano and Flute Concert, pianist Linda Hill and flutist Debra Jester offer a program of works by De-bussy, Chopin, and Rachmaninoff, Friday, March 30, 7:30 p.m., Habitat Bookshop, 4711 Third Street, La Mesa, Free, 697-7922.

Folk Concert, singer and guitarist Mike Brayer will perform Woody Guthrie songs, Friday, March 30, 8 p.m., 1260 Robinson Street, Hillcrest.

will be accompanied by John Dranke in a program of Telemann, Brahms, and others, Saturday, March 31, 7:30 p.m., Poway Community Center, 13094 Bowron Road, Poway, 748-1892.

Brass and Organ Concert, a program of Bach, Brahms, and Gabrich will be offered Sunday, April 1, 730 p.m., St. Andrew's by-the-Sea, 1050 Thomas Avenue, Pacific Beach. Free. 272-0313 or 273-3022.



known for her series of essays On Photography, and for her book-length essay Illness as Metaphor. Ms. Sontag, her book-length essay times as Metapinor, six, sontage, whose work has been translated into seventeen languages, has received fellowships from the Guggenheim and Rockefeller foundations, and has won the National Book Critics Award. April 2, Monday, 7:30 p.m.

Mandeville Auditorium G.A. \$5.50, St. & Sr. \$3.50 UCSD Box Office & Ticketron: 452-4559

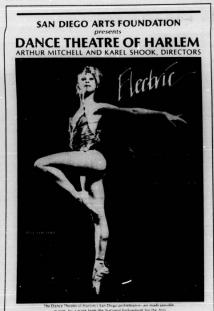
The

Barsque Concert, vocal and instrumental works of Handel, Telemon, Purcell, and Freecholds will man, Purcell, and Freecholds will see that the second of the

Organ Concert, Jared Jacobsen will entertain with an April Fool's Day concert, Sunday, April 1, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Flute and Piano Concert, Claude Bolling's State for Flute and Jazz Piano and Mozar's Flute Concerto No. 2 are featured in the San Diego miniconcert program. Tuesday, April 3, noon and 12:30 p.m., Golden Hall, Community Con-course, downtown. 454-6522 and 274-6312.

Spring Chamber Music Series continues with planist Brian Bader playing music by Morart, Chopin, Prokofev, and Brahms, Tuesday, April 3, 7:30 p.m., San Diego Pub-lic Library Auditorium, 820 E Street, downtown. Free.



Past Dark

On The Beach

March 30.31 & April Lat 8 OOpm Oct Form Opera Resse 4040 Juggs Street San Diego

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Smetana Centennial An International Conference & Festival of Czechoslovak Music Schedule of Musical Events 8:30794—Recital 2: Sequoia String quarter. Players (with members of the San Diego Studby, Agril 1 8:00P94—Recital 3: San Diego Chamber Players (with members of the San Diego Symphony). Music by Smetana, Dvorak, and Janacek. SDSU. Recital 6: Linda Digiustino Gamble, piano. Music by Smetana and Suk SDSU. mdsy, April 5 7:00PM—San Diego Symphony, Featuring Karl Husa, conducting his Two Sonnets Two Michael Conducting Rossini, Haydn, and Elgar Civic Treatre.

Saturday, April 7

8:00PM—SDSU opera theatre workshop, Smetana, The Bartered Bride, SDSU, Recital 8. Recital 8.

Sunday, April 8

2:30PM—San Diego Symphony (repeat), see April 5.

3:00PM—Opera: Bartered Bride (repeat), SDSU. All SDSU performances are in Music Building, Smith Recital Hall.
For program information call: 205-6006, or 205-6003.
Concerts: Ticket prices range \$5.7 for recitals, series tokets available at discount. Tickets
Attec Center Bio Office, 205-6047 or Ticketon, San Diego Symphony tickets available at
discount. Though SDSU Music Department, 2all 205-6000, or 205-6001. This announcement is made possible through the Friends of Czechoslovak Music, San Diego State University.

TO LOCAL EVENTS

Percussion and Wind Concert, percussionist Ron George, flutist Ann LaBerge, and Susan Raw-cliffe, who plays ethnic and original wind instruments, will perform Wednesday, April 4, II a.m., Performance Lab, Palomar College, 1146 West Mission Road, Sam Marcos. Free. 744-II50 or 727-7529.

Chamber Concert, The Beaux Arts Trio returns to perform works of Beethoven, Mendelssohn, and Shostakovitch, Wednesday, April 4, 8 p.m., Mandeville Center Au-ditorium, SDSU, 452-4559.

Special

Guided Hikes, sturdy shoes and Guided Hikes, study shoes and binoculars are recommended for this travelsour amble also, "Guist Louis Bernoll: Hail, spensored by Louis Bernoll: Hail, spensored by Louis Bernoll: Hail, spensored by Louis Heidhouse Fence, Calerillo National Monument, Point Loma, Wallabear International present "April", First Amble, "Sunday, April 1, 12(2) am, La jolla April 1, 12(2) am, La jolla by Howard Johnson's 223-2255.

by Iroward Jonsons. 223-225.
Pupper Show, the Kent Family will enact "Beauty and the Beast," Friday, March 30, 10 a.m., Sarurday, March 31, 11 a.m., 1, 2:30, and 4 p.m.; Sunday, April 1, 11 a.m., 1, 2:30, and 4 p.m., Pupper Theater, Pupper Sheaters Way, Balboa Park, 420-0794.

"Todos Santos," an exhibition of santero art of the Southwest and Mexico will be held from Sunday, April 1 through Thursday, April 15, All Hallows Church, 6602 La

"The Poem and the Harp," the oems of Pablo Neruda and music f Mexico and Latin America will be brought together in a performance by Joan Lindgren and Melecio Martinez, Sunday, April 1, 7 p.m., Stratford Center, 1407 Stratford Court, Del Mar.

Sports

triumphant after a win over Tulsa enter the NASL playoffs against Golden Bay, Thursday, March 20 7:30 p.m., San Diego Sports Arena 280-GOAL

Baseball, the San Diego Padres and the San Diego State Aztecs will stage an exhibition game, Friday, March 30, 7 p.m., San Diego Jack Murphy Stadium, Free.

Baseball, the San Diego Padres open their 1984 season challenging Pittsburgh, Tuesday, April 3, 7:05

m., San Diego Jack Murphy tadium, 283-7328 or 283-4494.

Radio/TV

"Les Troyens," Berliot's Vergilean opera features Placido Domingo and Tatiana Trovannos in principal roles, to be broadcast on Live From the Met. Saturday, March 31, 1 p.m., KPBS, Channel 15.

Greek Author, the life and work of Nikos Kazantzakis will be

examined, Sunday, April 1, 10:30 a.m., KPBS, Channel 15.

"Coriolanus," Shakespeare's polit-ical drama will be televised Sunday, April I, noon, KPBS, Channel 15.

and the musicianship of Leonard Bernstein are featured in a "Great Performances" special, Monday, Apni 2, 8 p.m., KPBS, Channel 15, and simulcast in stereo on KFSD-FM (94.1).





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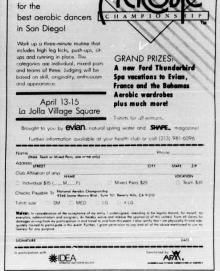
ADVENTURES IN GOOD MUSIC

Selections will include <u>Variations on a Theme</u> of Salieri by Mozart, Mozart's Fantasia K. 475 and Beethcven's Bagatelle Opus #126.

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8:00 pm Mandeville Center, UCSD \$10.00 admission

\$12.00 at the door For your tickets send self-addressed envelope c/o 1540 6th Avenue, San Diego, CA 92101. For more information call 239-9091.



READER'S GUIDE

"lazz Live," vocalist Sharmar day, April 3, 8 p.m., KSDS-FM

"Miss Lonelyhearts," Nathanael West's drama will be televised Tuesday, April 3, 9 p.m., KPBS, Channel 15. Lectures -

Paul Dresman, Thursday, March 29, 7 p.m., Multicultural Arts In-stritute, 425 Market Street, down-town, Free. (236-1521): the third annual San Diego Poet-thon will be held Saturday, March 31, 7

p m., Multicultural Arts Institute, 4,25 Market Street, downtown (36 1521) presentations from the work of major Nicaragian poets will be offered in the "Poetry of Nations" series, Tursday, April 3, 430 p.m., Scripps Cortage, SISU, Free, 265-5237.

"Elections: Do They Really Mat-ter?" Joel H. Silbey, Cornell Uni-versity historian and author, will address the impostrance of the 1984 elections, Thursday, March 29, 7.30 p.m., room III-A, Adminis-

trative Complex, UCSD Free Reservations 481-8777.

"Relations Between Guatemala and the United States" will be disand the United States' will be dis-cussed by Frederica Falson Ortega, Guatemalan ambassador to the United States, in the ongoing series of the Institute of World Ar-fairs, Thursday, March 29, 8 p.m., room 31, Hepner Hall, SDSU. Free, 265-5204 or 265-6244.

Undercover Police Activities, a panel discussion will explore police practices including those which re-

"Pacifism, Nonviolence, and the Just War Tradition in Christian Thought," a discussion of the prob-lems presented by the nuclear arms race will be offered by Reverend race will be offered by Reverend Bill Mahedy in a workshop spon-sored by the Episcopal Diocese of San Diego, Monday, April 2, 7 p.m., St. David's Parish, 5050 Mil-

EXPERIENCE The San Diego Symphony

PAAVO BERGLUND

Conducting Ma Vlast by Smetana Civic Theatre—Thursday, March 29, 7:00 pm, Friday, March 30, 5:00 pm East County Performing Arts Center— Saturday, March 31, 8:00 pm

KAREL HUSA

Directing his own work: Two sonnets for Michelangel Symphony soloists performing Hadyn's Sinfonia Concertante; and more. Civic Theatre—Thursday, April 5, 7:00 pm, Priday, April 6, 8:00 pm, Sunday, April 8, 2:30 pm

Tickets: \$8.50 to \$19.50
Change your tickets. Call 280-SEAT. Tickets also available at Civic Theatre, East County Performing Arts Center and all Telescat outlets. For up-to-date and outlet information call 563-5800.

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April 1 Sunday, 2:00 p.m. Leib Auditorium, La Jolla (Old Scripps Clinic)

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All Seats Reserved 14.00 & 212.00



TO LOCAL EVENTS

ton Street, Clairemont. Free, 276-4567.

"Fifty Years of Babar," professor Peter Neumever will discuss Babar and the use of elephants in chil-dren's literature, Tuesday, April 3, 5 p.m., San Diego Museum of Art, Balboa Park, 232-7931.

"The Prehistoric 'Venuses': Myth and Reality," is the subject for Bradley Bartel in the "New Views of Women" series, Wednesday, April 4, 3 p.m., room 221, Hepner Hall, SDSU, Free, 265-6524.

Galleries

New Paintings by Paul Knotter may be viewed through May 5, with an artist's reception, Saturday, March 31, 5 p.m., Patty Aande Gallery, 600 Ninth Avenue, down town, 233-9242.

"Nightcolor," MOPA director Ar-thur Ollman's long-exposure, night photographs remain on view through March 31. The Photog-raphy Gallery, 7488 Girard Av-enue, La Jolla. 459-1800.

"Situational Photography: Ten Artists," the work of Suranne Hellmuth, Jock Reynolds, David Maclay, and others represents pho-tographs of situations constructed

"Masks," a mixed-media show of San Diego artist Carl Peck's work will remain on view through March 31, Sushi, 852 Eighth Avenue, downtown, 235-8466.

New Works by Ron Davis will be on display through March 31, Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla, 454-0345.

Figurative Paintings by Frank Dixon will be displayed through May 5, with an artists reception, Saturday, March 31, 7 p.m., Quint Gallety, 664 Ninth Avenue, downtown, 239-8592.

Sculpture, the work of Los Angeles artist Joyce Kohl will be on display through April 14, Installation Gal-ley, 447 Fifth Avenue, downtown. 232.0015

"Letterisme," a post-war, avant-garde movement centering on the letter as sound and visual form, will be displayed through April 15, Mandeville Art Gallery, UCSD, 452-2130.

Paintings and Drawings by Sydney

Are you tired of being a pawn in the diet game?

Be the author of your own thin life . . .

Perhaps weight control is not so much pounds to lose but something to be gained as a result of living a life that matters."

- Kenneth Warm, M.D., and Carolyn Jacobs, R.N.
(co-founders of Living Thin)

Free introductory evening April 12.

Scottish Rite Center, Mission Valley For reservation call





Kovac will be on display through April 15, Richard Peterson Studio, 711 Eighth Avenue, downtown, 236-0284.

"American Art Since 1970." American Art Stuce 1970," paintings, sculpture, and graphics from the Whitney Museum of American Art will be on view through April 22, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541

Stoneware and abstract forms, the ceramic work of Harrison Meln-tosh will be displayed through April 28, Gallery Eight, 7464 Girard Avenue, La Jolla, 454-9781.

"Subway," Bruce Davidson's pho-tographic exploration of the New York City subway system will be displayed with Duncan McCosker's "Bathers," scenes of the Pacific coast through April 28, Museum of

Photographic Arts, Palboa Park

"The Last and First Eskimos," a photographic essay by Alex Harris on modern life in remote Eskimo villages will be on display through April 29, Museum of Man, Balboa Park, 239-2001.

"Photographic Narratives," hand-colored prints of props ar-tanged for the camera by George Legrady will be on view through April 29, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541 or 454-0267.

"Fifty Years of Babar," original watercolor illustrations by Jean de Brunhoff for his childen's books will be displayed through May 6, San Diego Museum of Art, Balbsa Park, 232-7931.





The World Saxophone Quartet

David Murray, Julius Hemphill, Oliver Lake, Hamlet Bluiett

"Swings feroclously as a unit . . . it breathes life into the entire jazz saxophone tradition."—New York Times

Thursday, April 5, 8:00 pm Brunswig Drug Building, 363 5th Avenue Downtown in the Gastamp Quarter between J & K

Tickets on sale now at all TELLESEAT → locations.
Call 459-1404 for information. General admission \$8.00, San Diego Jazz Festival members \$6.00.

Foreign Exchange: A 4-Part Series* A part of the San Diego Festival of the Arts

April 27 The Jan Garbarek Group with Eberhard Weber (Norway) April 28 Dusan Bogdanovic (Yugoslavia) May 4 L Subramaniam (India) May 5 The Henry Threadgill Sedet (USA)

Tickets available at all TELESEAT 30 locations For reservations and further information call San Diego Jazz Festival 459-1404.

Funded in part by a grant from the California Arts Council. Copyright 1979, 1984 San Diego Jazz Festival, Inc.

padres CLIPPERS! CONCERT CLUB BEST DE LES COMMON INNER SHOW S D YOUTH S D SYMPHONY CIGARS & STRIPES MINK DeVILLE EXPLORAMA SAN DIEGO VIGAS STYLE S D POPSI SEASON SUBSCRIPTIONS OF CHARGE TICKETS CALL THE - TELES seatline 283-**5**eat CERTICAL

READER'S GUIDE TO LOCAL EVENTS

this is our chance, this year we

Opening day of the season

Honor

(continued from page 1) fanned ten of our home-town boys consecutively on April 22, 1970 (and thereby tied the record of nineteen in one game).

We've heard a lot of starry-eved talk the past few starry-eyed talk the past few years about the new Padres, but it just might be true this time. They used to be eliminated from the pennant races by August; the last two years it's not been until the last week in September that the Pads have

they lose less often, they do nteresting things on the field. They act like baseball player One night a couple of years ago, Ruppert Jones tried to bean a great horned owl that landed on the center field turf (his throw missed). Last year coach Bobby missed). Last year coach Bobby Tolan was ejected from the game before it even began, after exchanging lineup cards — and a line of unappreciated dialogue — with the umpire at home plate. Shades of Leo Durocher! The team now wins as many

times as it loses. And respectable, sane people are

ARRESTED FOR

DRUNK

DRIVING?

\$250

236-1369

that just might see Padre brown and gold on top of the heap will be Tuesday, April 3. On that day the Pittsburgh Pitates, who have an even better chance of winning their own division, will take the field at 7:05 p.m. A fireworks show will follow the threworks show will follow the contest. A noontime rally on the Community Concourse (Third Avenue and B Street downtown) will be held on Monday, April 2, at which cheerleaders, Padre players, roving stadium food vendors, and the mayor will attempt to ignite Padre fever in the citizenry. There will also be a look-alike contest for those who feel they resemble parron saints

The Thought

(continued from page 1)

can win it.

Steve Garvey and Goose Gossage, and a film of highlights of the 1983 season. — Dennis Parker

teontinued from page 1) by publishing essays on such diverse topics as photography, camp sensibility, and Illness as Metaphor, she has consistently managed to stay off of bread lines and focus both her

what interests her, which would appear to be just about anything. In keeping with the sensibility of one who edits collections of Barthes, who pores over manuscripts studiously, and who nurtures the thoughful frenzy.

she has reticently announced that the topic of her talk will be "Questions of Travel."

The mere appearance of such a rara aris in this neck of the woods should be enough to spark local interest, and is sufficient reason for those of us who might reason for those of us who might wish to see a living, breathing intellectual who pays het way by thinking and writing. Sussan Sontag will appear at UCSD's Mandeville Center Auditorium on Monday, April 2 at 7:30 p.m. For further information, call 452-3229.

- Randy Onincar

Expressions

(continued from page 1) defeated bully. The effect of this familiar act goes beyond our amusement at the way the two characters appear alternately (it sometimes looks as though they sometimes tooks as though the appear simultaneously!) from behind a screen, or our admiration for Marceau's technical skill in embodying characters so different in

the great artist he is, Marceau shows us in these two figures, and in the outcome of their battle, an image of heroism and optimism that fortifies us against optimism that fortifies us against the persistent human despair at the strength of evil and the relative weakness of good. And when — in another famous act — we see Marceau's Bip

when — in another famous act — we see Marceauls hip per formation in the many control of the many control

will be staying for eight will be staying for eight performances, and at the Fox (with its elegant ambiance and unflawed sightlines) rather than unflawed sightlines) rather than the Civic Theater. The times and dates for his appearances at the Fox are Tuesday, April 3 the fox are tuesday, April 7 through Saturday, April 7 at 8:00 p. m.; matinees Wednesday, April 4 and Saturday, April 7 at 2:00 p. m., and Sunday, April 8 at 3:00 p. m. Tickets are available at the Fox Theatre box office and through Ticketron outlets. For further information phone 233-6331 or 565-9947.

Dr. Don Christensen, D.C. Cecile Bereal, Bodymoves Health/Fitness Educator

Sessions on Back Pain

Features: Lecture—Causes/Treatments Exercises—Relieving Physical Stress Problem-Solving—Individual Profiles ial Feature: Demonstration of the Cox Flexion treatment for low back & log pain as seen rec-on Channel 10.

Saturday, March 31, 10:30 am-1:30 pm, \$20 945 Hornblend, Suite D, Pacific Beach Space is limited. Call for reservations 275-1010



Grand Opening Friday & Saturday, March 30 & 31, 11:00 am-2:00 am

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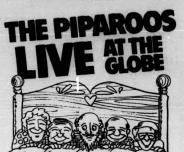
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Two weekends: March 31, April 1 and April 28, 29.
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READER'S GUIDE TO THE THEATER

Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. Information is accurate accordin injormation is accurate according to material given us, but it is always uses to phone the theater for any last-mirute changes and to inquire about ticket availability. Many theaters offer discounts to students, service citizens, and the military; ask at the box office.

BEYOND THERAPY
Reviewed this issue.
San Diego Repertory Theatre, Sisth
Avenue Rhybouse, through May 6;
Tuesday through Sunday at 8:00 p.m.
(through Agril 8), Thursday through
Sunday (after April 8), Sunday
mattiness April 1, April 8, and April 29
at 2:30 p.m.

at 2-30 pm.

BETT TERFILES ARE PREE
For its first production of 1964, the
Rancho Bermador Pig-Circle presents
Lennad Gershe's gardle consoly
Annich Bermador Pig-Circle presents
Lennad Gershe's gardle consoly
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Annichag who seless indeproduction
for the State of the State of the State
monther armies on the scene. David
Rethored directs the production.
Bermador Bermador Bermador
Aldrich, Thomps Von Lauren, Berlamm
Gorman, and Febru Johns. The set is
designed by Jun Spones and Jean
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cal 487-9426.
DEATHTRAP
The North Coast Repensory Theatre
presents the popular mystery-driving.
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THE FANTASTICKS
The Westgate Hotel presents the musical, by Harvey Schmidt and Torn Jones, about innocence, young love, and the somber intrusion of reality on the dreams of youth. Torn Rusch directs the musical, which features such vidys as "The to Remember."

THE

HOTHOUSE

by

HAROLD

PINTER

Wed.-Sat. 8:00 pm

Sun. 2:00 pm

Putnam is the musical director. A full-course dinner, served in the Versalles Baltroom, precedes the show. (Sm.). Westgate Hotel, 1055 Second Avenue, San Diego, Friday, March 30 and Saturdey, March 31, dinner at 6:30 p.m., cutain at 8:00 p.m. For information call 426-5637.

information call 425-5277.

POR EMER AFTER
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2-00 p.m.

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THE HOTHOUSE I strongly recommend the Gaslamp Guarter Theatre's production of an early (though it was not produced us 1900) Harold Pinter drama. It is Today harder press dame, it is a more present present place are done. The play is set in a rest home, where the polaries are home, where the polaries are for the present present place and present present place and present present place and place and present place and administrator, treats them that way, and so does Gaslamp director Will and will digest it all. Then he will write the Whole Story, capturing the and will digiest fall. Then he will write the Whole Story, capturing the complexates of the war in Am-Bo Land with a prose style that glows with clarity, objectivity, and the naked truth of this important historical evanual. Although his eagerness to dominate the event smarks of the same the event smarks of the same the event smarks of the same becoming the properties aim to observe without amorphism aim. Simpson. He has captured Pinter conflict seelf, the Reporters aim to observe without any "plessist preconceptions" is admirable. But the preconceptions is admirable. But the encessity of becoming an instend expert, coupled with his fundamental analyste, leads him through a number of increasingly perspecting encounters, both comic and rightmarshs, that slowly demansh his reportoral vigor. How of Cost This Story — thinnis to a five of the contraction of the con

shirmonization, enters their was way, shirmonization and shirmonization of the more broadly played emotions and the more broadly played emotions and the more broadly played emotions the more broadly played emotions alloying the shirmonization of the more broadly played emotions alloying the shirmonization of instigue and uniquency complete us to experience a sudde vention of blocks anything paramosis, so complete the superience as sudde vention of blocks anything posterior, and the shirmonization of instigue and uniquency complete us to experience a sudde vention of blocks anything posterior of the shirmonization of instigue and uniquency complete us to experience as sudde vention of blocks anything locate for composed of of blocks squares, like a dehumanized chesiological with no red species can be experience as solved to easy particular blocks of the shirmonization Larnh. Of all the characters. Larnh is the least aware that his co-workers are sprinting towerd a helmous demise. Proc Larnh. He never heast the Proc Larnh. He never heast the production continue to nun for a long time to come. Note: Jo Ann Revees production continue to nun for a long time to come. Note: Jo Ann Revees Hearth and John State of Mass Canta. (Sm.)
Gaslamp Quarter Theaters, through Anti- Wednesday through. Standay at 800 p.m. Maines Sunday at 8

HOW I GOT THAT STORY

Amilin Gray's "rightmare comedy" depicts the adventures of a cub reporter who is absolutely tickled to be in Am-Bo Land, the domains ficthe, Vertram-Rise setting, And he is determined to achieve what his fellow journalists have been unable to do. He will see everything, will risk close calls,

chilling (often at the same time) account of a young reporter's evolution from thesh-eyed monoence to experience. And actor Charles Fee to experience, And actor Charles Fee to be Reporter's streptid spirit in the face of severely unglaing cocumstances, artilly brace is process in belevable, touch as stages. Fee's character becomes, as effect, a willing distortion, sleight of hand manipulation, and unlathormable distortion, sleight-of-hand manipulation, and unfathomable complexity. And although Story, has more than two dozen other characters, actor Steve Pearson plays the rest called. by the play, the Historical Event. Pearson supplies each character with respective country of the control of the country of mystery and the country of mystery and the country of must shift from one to another within

Hammond Studio of Dance

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Performer from Bob Fosse's "All That Jazz" & "Dancin'," and choreographer of Starlight Theatre, to leach a

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Theater Directoru

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445 CIMC THEATRE 202 C Street, downtown 236-6510

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 JEWISH COMMUNITY CENTER Front and Center Theater 4079 Filty-fourth Street, San Diego 583-3300 x36

LA JOLLA PLATHOUSE Mandell Weiss Center, UCSD 452-3960 LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 Naudhus Street, La Jolla
459-7773

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542

"... a provocative evening of sophisticated theater art"—Welton Jones, S.D. Union ... a splendid production ... an exceptional cast ... a stunning set design"
—Bill Hagen, The Tribune

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OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage, Balboa Park
239-2255

OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082 PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669 PINE HILLS LODGE 2950 La Posada Way, Julian 765-1100

765-1100
POINT LOMA COLLEGE
Salomon Theatre
3900 Lomaland Drive. Point Lorne
222-6474 x248

SAN DEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Pari

SAN DIEGO PUBLIC THEATRF 311 Eighth Avenue (at K), downtow 232-7378

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theate 265-6884 Open-air Amphitheater 265-6947

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive. Costa Mesa 714-957-4033

STARLIGHT Startight Bowl. Balbon Park 232-3049 or 234-STAR

271-3300 (IRNVERSITY OF CALIF JRNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville Reckal Hall 452-2380

READER'S GUIDE TO THETHEATER

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PREVIEW









March 29, 30

YRIC DINNER THEATRE

Opening night, Saturday, March 31 Complimentary champagne punch with cast Dinner 6:00 pm; curtain 8:00 pm. For reservations call 464-1196 7578 El Cajon Blvd., La Mesa



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and, makes his work all the more seconds makes his work all the more impressive. As is, in general, the Public Theatre's production, well directed by Bartiett Sher. Story may lack the sweeping ambition (and, frankly, some of the dephi) of an Apocalypse Now or Robert Stone's novel. Dog Soldiers, or Robert Stories novel. Day Souldiers but it is own milling metaphor about coverage of Third World nations has more current applications than do these larger works. The play offers no questions—about truth, historical events, and the shell garmes that may mediate them—in a fresh, often funny, and compelling way. (Sm.) San Deep Dalet These through San Deep Dalet These through a form of the shell garmes and compelling way. (Sm.)

BOD p.m.

PIDAN CAPTIVE: THE STORY OF MARY JEWISON
THE PIRO Phylonue Voutheaur presents the study of May Jemison. The Piro Phylonue Voutheaur presents the study of May Jemison. The Jemison of Visit Anderson of

12:00 p.m.

1REMEMBER MAMA

The Sorpe Ranch Community

Prester presents to be table in anodes in a consideration of the control of the community and the community of the

Sureay, April 1 at 200 ptm.

KNOWING and JUSTICE.

The Marquis Public Theater presents to one-ext plays, Kroucing, by local playwight Richard Medugno, is the playwight Richard Medugno, is the whole the play the

"ideal crime." The play takes place in an interrogation room, where a policernan, a psychiatrist, and finally the victim's father (who shows up with a gun) confront the murderer. Richard the Victim's filters (wind Samera was a gun) confront the mulderer. Richard Medugno directs both productiors. Cast members are Ken Lundeen, T.C. Davis, Ellen Carmeron, Both Bicomgren, and Tom Kitoy, (Sm.) Marquis Gallery Theater, Thursday, March 29, open-ended nur. Thursday through Saturday at 8:00 p.m.

ALLES OF THE MELD
The Group of Proputer is staging
F. Andrew Leafer is stage adaptation of
the movel by William. Essertic in the
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ANO OF IA NANCIA
The Lowreck Well Wags Theore
offers Dale Wasserman's musical
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THE MARTIAN CHRONICLES
The Palornar College Theatre presents
the world première of William Adam's
stage adaptation of Ray Bradbury's
science fiction classic, which takes a
cosmic glimpse at the colonization of

custian at 65 op m.

The LITTLE PRINCE
Project Vergueral Productions is
requested to the production of the production of the production of the production which will include music and dance.

Westimmeter Presbyletian Church
Area Theatra, 1396 Tablot Street,
Area Theatra, 1396 Ta

200 pm.
THE MOUSETRAP
THE MOUSETRAP
THE PASSE Direct Theatre is staging
the Againal Critical windows about
a group of strangers standards in a
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Mapre directs the production.
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Mapre directs the production.
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Mars. Adams also directs the production, which features an original musical score, written by Anthony Adams and performed on fifteen of

Insucate across extension by viscous the polytomia instruments created by heary plantin, Members of the cast, many of whom plantin, Members of the cast, many of whom plantin, Castal Christopher Lowey, Dead Babicly, Frederick Brandt, Dweyne Daniels, Develope Lower, Develope Daniels, Develope Lower, Develope Daniels, Develope Lower, Develope Lower, John Douglas, and Kevin Mann. David Bodg is the technical director. Ray Baddury will attend of the copyright polytomia of the company of the Developed Lower, March 20 through April 7. Thursday, March 2

Numbers all roots of the State State

PATIENCE
The San Diego Gilbert and Sullivan
Repertby Company is offering Gilbert
and Sullivan is satire on the seatheric
crase that swept through the 1805—
ene that includes raid protein supparous
moidens, a colonel, and a major with a
regiment of Dragoon Guards. Welton
Jones, theater critic for the San Diego
Chlori, drects he production.

THE THEATRE A LATE SNOW compassionate, sensua string ... a commentar on love, the many forms can take E the profound effect it has on the lives of five women. Opens April 5 480 Elm St. 232-4088

READER'S GUIDE TO THE THEATER

Members of the cast are Peter Duncan, Vincent Ferrelli, Robin Gillette, Janet Anne Goggins, Gary Holt, Patricia McAlee, Shar Milow, John-Scott Moir, Vicki Pierce, John Polhamus, and George Weinberg-Holter. Hollace Koman, weinberg-Hafter. Hollace Koman, artistic director of the company, is the conductor. (Sm.) Casa del Prado Theatre, Balboa Park, Friday, March 30 through April 8; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

THE RPANCO LIVE AT THE GLOBE

THE PRINCOP Sen Dispos stans of the isoteless? At the Clobe's live, for the store of the sto

11:00 pm. CALATTERMANE'S TERMAS SOURCE (19) is one of the major source of the major source of the major source, and the source of the major source, and the source of the

R presents. Its chief virtue is its realistic depiction of a professional group, a social class, an historical moment, with with and accuracy. This mediculous results of the country of t on characterization and emotion, do not get the style quite right, so that it

in fact, the "stronger." Under Ginny-Lynn Salford's capable direction, the answer may differ for each vension of the play, in the first one. Wendy Warren plays Medame A and Cherityn Millon is Madame V. This version is a straightforwark, erstrained treatment of the piece, and faithful to the decorum of the Victorian era. The second version — using a more modern translation — is set in the

not one of the most impressive. There is deft direction by Craigh foed, an old hand at these affairs, and the acting is with, level, and shallow, in precisely the hydobour manner. As is so other the case in this playwright words, the chardcometer of adding stage, all three directions in a total control of a direction in a total of the case THE TALES OF UNCLE REMUS

THE TALES OF UNCLE REPAINS
The Magic Mexico Children's
Repentiny Company offers also of the
Charden's Harins Scales Lates of the
Charden's Harins Scales Lates of the
Charden's Harins Scales Lates of the
Berchonhete. Directed by Gingerisly
Lowe. The production combines her
extons, people, mask, and appeal
authorise in a countey of the high period
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For information call 256-1764.

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The First Filth Pipers present Concye
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becomes hard to believe fully in the reality they are portraying. Two notable exceptions are of Wood and Kendali McClean, whose performances are perhaps enough in thermaches to justify a visit to the Carter. (Sa.). Cassius Carter Certer Stage, through April 1; Tuesday through Saturday at 800 pm. Sundays #7.00 pm. Matines Saturday and Sunday at 2.00 pm. Matines Saturday and Sunday at 2.00 pm.

Samuriary and Sunitary at 2000 p.m.

**Hell STINCHOUSE
Showcreas Son Diago, a newly formed
organization designed to enable
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The latest in the local productions of Alan Avckbourn's bedroom farces is

DEATHTRAP

by Ira Levin

A Comedy Thriller

enough to austain the play, which therefore has to depend manify on the therefore has to depend manify on the therefore has to depend manify on the manifest dependent of the de

them to be negotiated by the actors in a clever mime of real climbing (hence the plays table. It is a device providing some fars, especially when the narrow spiral staticase (actually a circle with spokes, painted on the floor) is involved. But such a trick is not enough to sustain the play, which fleetings has to depend mainly on the fleetings has to depend mainly on the

A studio designed for dancers and

Bonni Marie has restored an 1894 Victorian house as a creative and performing arts school in Coronado. Classical Ballet * Jazz * Tap * Dance exercise * Social Beginner, intermediate & advanced classes for men & women * children * seniors Beginner, Intermediale & advanced classes for men & women* children* seniors

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for those On stage through April 8 who always Thursdays, Fridays, Saturdays—8 pm wanted to Sundays—7 pm (except final Sunday, April 8—2 pm matinee) dance. Information & Reservations 481-1055

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San Diego PUBLIC





HAMMOND STUDIO OF DANCE



READER'S GUIDE TO THE MUSIC SCE

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

When we think of fin de siècle artistic consciousness, we think of Europe, possibly the northeastern United States, but certainly not Australia. Yet in the latter part of the Nineteenth Century, when the French Symbolist poets were holding Symbolist potest were noting; court on the Continent and a handful of American painters occupied themselves with applying Yankee sensibilities to French concepts of color and light, another significant if largely ignored artistic stages of the control revolution was taking place



Australian reality in the arts.

Australian reality in the arts. Nearly a century later, that native consciousness is reasserting itself in the new music of Australia's rock bands, of whom perhaps the most articulate and talented is the major difference between the current Aussie rock (and film) renaissance and the turn-of-the-century artistic upheaval is that this time it is the American aesthetic model that is being discarded. There is seen and a common arrogance

born of the belief that Australian took and roll is not only equal to but actually better than that coming from the States. While regional bias surely plays a part in this chauvinistic flexing, it is nonetheless true that in reacting against the blow-dried homogeneity of American album-oriented rock, several Aussie groups have saveral their bank counterparts by cardiactic action to produce music that is during, imaginative, and, of course, uniquely Australian.

Midnight Oil is the best of the bunch because they don't compromise in any direction.
There is in Midnight Oil's music
an undercurrent of postpunk
fury that appeals to that
country's youth, whose
frustrations in dealing with the
usual issues of school,
unemployment, and notifical usual issues of school, unemployment, and political impotence in the face of nuclear weapons deployment are exacerbated by an inbred defiance of the world's view of Australia as the dumping ground for the British Empire's bruman refuxe. But the band's attention to purely musical

undercurrent from becoming an undertow. The songs on Midnight Oil's American debut album, 10,9,8,7,6,5,4,3,2,1, may address themselves to serious concerns in direct, accusatory lyrics, but the group's Dr. Frankenstein approach to songwriting doesn't allow the listener to concentrate solely on listener to concentrate solely on polemical point making. It also precludes facile categorization, as indicated by the fact that critics can't seem to reach a consensus as to whether Midnight Oil is a punk, heavy metal, new wave, or even art rock band.

metal, new wave, or even ar rock band.

The source of the confusion is the music itself. Several of the songs on 10.9.87, a rewritten to the songs on 10.9.87 are written often incompatible musical motives are sitched together to form a somewhat disorienting if faccinating pattern.

Synthesizers may create a Peter Gabriel-like lutture gloom in one passage, only to be broken by surfaced to Alarm-like followed to the songs in one, and only by watching the grooves on the songs in one; and only by watching the grooves on the protocated, night marriab instrumental on side one is nothing more than the introduction to a slow-temporal, oddy appealing bit of morbidity critified "Scream in Blue" ("I souther than the introducted on page 14.9).



APRIL CONCERTS & SPECIAL EVENTS

THURSDAY, APRIL 5 9 PM ENGLISH BLUES LEGEND



JOHN MAYALL & THE BLUES BREAKERS FEATURING ROLLING STONES'
GUITARIST MICK TAYLOR

WITH GUESTS-TEXAS-BASED

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SUNDAY, APRIL 15 9 PM THE REUNION OF THE

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WEDNESDAY, APRIL 18 9 PM WEXAS RHYTHM & BLUES JOHNNY RENO E THE SAX MANIACS

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WITH GUESTS BURDON MEDD & THE ROCKETS



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DAN ROSS & THE BRUNETTES

FRIDAY - APRIL 20 - 8PM



REAL LIFE

SUNDAY - APRIL 22 - 8PM



DENVER

FRIDAY - MAY 18 - 8PM



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could kill for this one time and could kill for this one time and not be caught . .").

Everywhere on 10,9,8 . . . opposing artistic inclinations wage war in the tracks. Patches of minimalism are answered by olleys of artsy bombast, pastoral interludes are interrupted by buzz-bombing guitars, and raging rockers that threaten to lose control instead dissolve into stately, somehow

disconcerting resolution.

In fact, the only constants on this album are the high quality of the songs, the drumming of

Rob Hirst (who spanks his snare with an authority second only to that of the Police's Stewart Copeland), and the vocals of Peter Garrett. It is Garrett's voice — which alternately voice — which alternately snarls, groans, yells, chants, and sings — that holds things together on record. In concert, Garrett is the focal point for different reasons. His six-and-a-hali-foot-tall frame and naked pate would be enough to secure one's attention, but in performance Garrett gives motion to the frantic dynamics of Midnight Oil's music with

berserk gyrations and gestures. and Aussie audiences have been known to lose their grip on reality during Garrett's more animated moments. Such antics would, of course, be boring if the music supporting them was less than great. But in the case of Midnight Oil, the songs are so dammed good that Garrett's entertaining style is simply one more reason to see the band when it makes its San Diego debut at SDSU's Backdoor Sunday night. In other concerts this week.

Latin singer José José will be

at the Fox Theatre tonight, Thursday; while across town flutists Hubert Laws and Jim Malker perform together at SDSU's Montezuma Hall; and farther north Population 5 and Four Eyes are at the Belly Up Tavern. Friday's shows include UK Subs and Personal Conflict at the Adams Avenue Theater.

at the Adams Avenue Theater; and country-punkers Rank and File with the Beat Farmers at SDSU's Backdoor. On Saturday at the Sports Arena Ozzy Ozbourne and Slade will entertain those who have nothing better to do with

their time and money; while the James Harman Band and Hammer Smith are at the Beliy Up Tavern. Tuesdays concerts have Elizabeth Cotten and Sam have Elizabeth Cotten and Sam Hinton performing folk in the MiraCosta College Theater in Oceanside; while the "Jazz Live" series will present vocalist Sharman Duran, with pianist Bill Cantos, bassist Kirk Clague, and drummer Marty Navarro, and some as yet unidentified horn soloists in a

performance of blues, ballads, bebop, and Brazilian jazz in the San Diego City College Theater.



Monday, April 2nd

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\$1 well drinks · \$1 margaritas

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Melissa Morgan

A rare combination of contemporar harp. **John Leftwich** on bass. Friday & Saturday, March 30 & 31. 8:00-11:30 pm.

Peter & Tripp Sprague

ent during our special Sunday Champagne will play for your entertainment du Brunch, April 1, 10:00 am-1:00 pm.



contemporary jazz. Friday & Saturday April 6 & 7 8:00-11:30 pm and

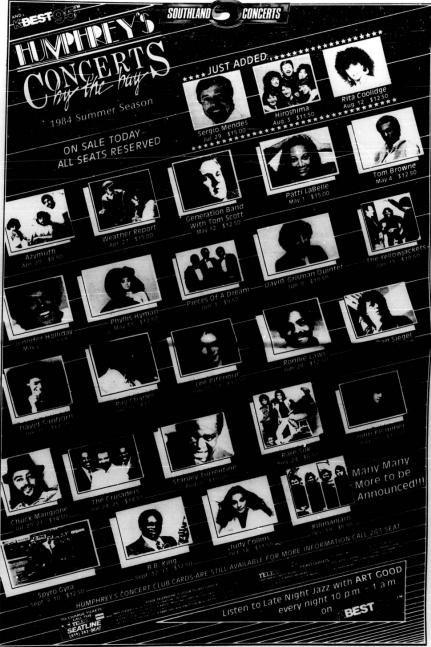


ACCEPT HEAVY PETTIN

SATURDAY - APRIL 14 - 7:30PM FOX THEATER

TICKETS: \$10.75
AVAILABLE AT FOX THEATER BOX OFFICE





CONCERTS

Jose Jose: Fox Theatre, tonight, Thursday, 7:30 p.m., 720 B Street downtown. 235-4203.

Hubert Laws and Jim Walker SDSU's Backdoor, tonight, Thursday, 8 p.m., Aztec Center, San Diego State University. 265-6562 or

Population 5 and Four Eyes: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

SAT APR 7

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OF THE '80S starring RUSS T. NAILZ 6:00-9:00 pm. 254 drafts, 504 hot dogs, cheap wells and that 91X cheese. Prizes & surprises

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Saturday, March 31

24TH & BROADWAR (CARPENTERS HALL) (CARPENTERS HALL) (CARPENTERS HALL) 57.00 ADVANCE \$8.50 AT THE DOOF ALL AGES WELCOME

UK Subs and Personal Conflict:

Adams Avenue Theater, Friday. March 30, 8 p.m., 3325 Adams Avenue, Normal Heights, 565-9947.

Arena, Saturday, March 31, 8 p.m.

224-4176.

INVADERS

PROPHET PRODUCTIONS PRESENTS MIGHTY
THE MIGHTY

Rank and File and the Beat Farmers: SDSU's Backdoor, Friday, March 30, call for time, Aztec Center, San Diego State University. 265-6562 or 265-6947. Ozzy Ozbourne and Slade: Sports

TOP WOMAN DJ IN JAMAICA

"Jazz Live" featuring Sharman Duran: San Diego City College Theater, Tuesday, April 3, 8 p.m., 14th and C streets, downtown. 230-2481.

James Harman Band and Hammer Smith: Belly Up Tavern, Saturday, March 31, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022. World Saxophone Quartet: Brunswig Drug Building, Thursday April 5, 8 p.m., 363 Fifth Avenue, Midnight Oil: SDSU's Backdoor

Sunday, April 1, call for time, Aztec Center, San Diego State University. 265-6562 or 265-6947.

Rough Cutt and Allies: SDSU's Backdoor, Friday, April 6, call for time, Aztec Center, San Diego State University. 265-6562 or 265-6947. Elizabeth Cotten and Sam Hinton MiraCosta College Theater, Tuesday, April 3, 7:30 p.m., One Barnard Drive, Oceanside. 757-2121, 942-1352, or 744-1150.

Smokey Wilson with the Hurricanes: Mt. Helix Elks Lodge. Friday, April 6, 8 p.m., 5860 Market Street, Southeast San Diego.

Mink DeVille: Rodeo, Sunday, April 8, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

The Romantics and Wang Chung:

Gaslamp Quarter, downtown, 459-1404. UCSD Gym, Friday, April 13, 8 p.m., University of California at San Diego campus, La Jolla. 483-6339.

Rain Parade: SDSU's Backdoor, Friday, April 13, call for time, Azter Center, San Diego State University. 265-6562 or 265-6947.

Jason Michaels: Legler Benbough Little Theater, Friday, April 13, 8 p.m., USIU campus, 10455 Pomerado Road. 693-4637.

Cleo Laine with John Dankworth and the Dankworth Quartet: California Theater, Friday and Saliturday, April 13 and 14, 8 p.m., 1122 Fourth Avenue, downtown. 283-SEAT.

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9-course niversary Dinner \$6.50 (\$7.50 value)



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This Friday, March 30 • 9:00 pm students \$4.50, general \$5.50

MONTEZUMA HALL MIDNIGHT OIL MIDNIGHT OIL

with PLAYGROUND SLAP

This Sunday, April 1 • 8:00 pm students \$5.00, general \$6.00

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Coming soon: April 6—ROUGH CUTT & ALLIES • April 13— RAIN PARADE plus TELLTALE HEARTS • April 27—MINUTE MEN • May 11—AGENT ORANGE

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1130 Buenos Ava. 276-3993 Food, cocktails, dancing, air-conditioned ed-21 on up

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FRIDAY, MARCH 30 **JOEY HARRIS**

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CORNISH & THE HELLING TUESDAY, APRIL 3 Peanut Butter & Bines Jam, Hosted by RICK GAZLAY & THE BLUE ZOO REVIEW

fecturing the Blues Dementa of THE EVIL CONS—starting WHITHEY of the Paladins, and MUSTAPA of MARS, plus the amazing weekly passed of Blues jammers & rat juggless! All jammers weekless. Sign up by 9.

WEDNESDAY, APRIL 4 9/X's LAWS OF MOTION...

TOPHORESO WE'S Are Sh: BIBLE BLACK, BAND OF ACE, and NEW SALEN, Are Sh: DARRES & THE NAGASTS, and COLOR OF ACE, AND OF ACE, AND OF ACE, AND ACE AND ACE

Battalion of Saints, Social Distortion, and Manifest Destiny: Fairmount Hall, Saturday, April 14, 8 p.m., 3670 Fairmount Avenue, East San Diego, 281-3657.

Saxon and Accept: Fox Theatre Saturday, April 14, 8 p.m., 720 B Street, downtown, 235-4203

Christine McVie: Fox Theatre, Monday, April 16, 8 p.m., 720 B Street, downtown. 235-4203.

John Couger Mellencamp and Dan Ross and the Brunettes: SDSU's Open Air Theater, Friday, April 20, 8 p.m., San Diego State University. 265-6947.

Azymuth: Humphrey's, Friday, April 20, call for times, 2303 Shelter Island Drive, 283-SEAT.

The Eurythmics and Real Life: SDSU's Open Air Theater, Sunday April 22, 8 p.m., San Diego State University, 265-6947. Adam Ant: Golden Hall, Sunday,

April 22, 9 p.m., Community Concourse, downtown, 236-6510. Scorpions: Sports Arena, Thursday April 26, 8 p.m. 224-4176.

Merle Haggard: SDSU's Open Air Theater, Friday, April 27, 8 p.m., San Diego State University. 265-6947.

Weather Report: Humphrey's, Friday, April 27, call for times, 2303 Shelter Island Drive. 283-SEAT.

Tom Scott: Humphrey's, Saturday, April 28, call for times, 2303 Shelter Island Drive. 283-SEAT.



North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Elton, J.R., and the Country Golds, country, Thursday through Saturday, dance instruction, Tuesday.

Tuesday.

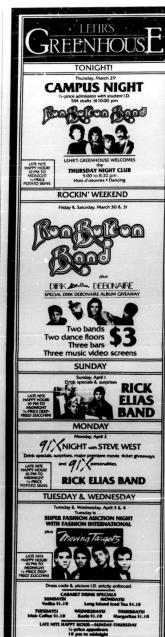
Belly Up Tawers. 143 South Cedros Avenue. Solana Beach. 481-9022: Population 5, rock, and Four Eyes, rock. Thursday, Hebel Blockers, rock and regate, and the Sam Diego and regate, and the Sam Diego regate. Friday the James Harmon Band, rock and rhythm and blues. Satterday in the Har Deis, and Harmoner Smith, rock and blues. Satterday in the Har Deis, long the Harmon Candra Sammer, rock, and Four Eyes, rock. Wednesday. Afternoon Concerts: Bob Longs Hed Point Quartet, bop. Chicago Step Diestende, Priday; the Chicago Filtern, swing, Sunnday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad. John Lawrence and the Real Duckin' Blooze Band, jazz, Saturday

Bobby C's, 485 First Street, Encinitas. 436-7397: The Source, rock. Thursday through Saturday, the Echoes, '60s rock, Sunday through Tuesday; the Johnny Almond Rhythm Revue, rock and blues, Wednesday.

Booleworks/Pannikin Coffeehouse Flower Hill Center, 2670 Via de la Valle. Del Mar. 755-3735: Linda Chase and Roger Dempsey, light classical music, early evening Friday.

The Bridge, 1103 North Hill Street, Oceanside. Don Tennison, country and contemporary, Sunday and Monday.





Thursday-Saturday & Tuesday & Wednesday March 29-31 & April 3 & 4





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Thursday LADIES' NIGHT \$1.00 Long Island Iced Teas

> Friday & Saturday \$1.00 cover 8:00-8:30 pm \$2.00 cover 8:30-9:00 pm

Free admission

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\$1.00 Vodka drinks Free admission

While you dance, watch yourself! 13' Video Screen

Happy Hour 8:00-9:00 every night

50¢ well drinks. draft beer & wine

POCKETFUL

Marcos Boulevard, San Marcos. 744-4120: Wes Reo and the Countrymen, country, Wednesday through Saturday.

The Chopping Block, 10783 Jamacha Boulevard, Spring Valley, 726-8770: Hip Pocket, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club

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

The Cupboard, The Vineyard, 1535-6 East Valley Parkway, Escondido. 743-0421: Paul and Carla Roberts, international folk music, early evening Friday; Carol Pelkner, musical variety on the marimba and vibes, early evening Saturday.

Distillery East, 755 Metralf Street Distribute Bast, 755 Metcail Stree Escondido, 741-9393; The Bus Boys, rock, N.E-I, rock, and Red Paris, rock, Thursday; Leading Edge, rock, Jester, rock, and Tention, rock, Wednesday.

Datillery Nightchub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Automatics, rock, Thursday through Saturday, with This Kids, rock, Priday, Joey Harris and the Speedsters, rock, and Laws of Motion, rock, Sunday, the Mar Dels, wintage rock, Tuesday, the Reflectors, rock, Wednesday.

El Comal, 12845 Poway Road, Poway. 486-1010: Don Tennison

Pireside Lounge, 439 West Washington, Escondido. 745-1931: Random Sample, rock, Thursday through Saturday; Bandit, rock,

Pish House West, 2633 South Highway 101, Cardiff. 753-6438: Barrie Cunningham, contempor. Thursday through Saturday.

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Echoes, '60s rock, Thursday Sunday, live entertainment Monday and Tuesday, call club for information; Rhythm Kings, rock and blues, Wednesday.

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

Hill House, 2730 Via de le Valle, De Mar. 755-6614: The Roosters, rock, Thursday through Sunday; Ricky and the Jets, vintage rock, Monday and Tuesday; the Echoes, '60s rock, Wednesday.

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2633: Strve Moris, comedy and music, Wednesday through Saturday; John Barker, top 40 favorites, Sunday through

Joby Roger, 1900 North Harbor Drive, Oceanside. 722-1831: Russ Kirkpatrick and Dan Lehner, contemporary and country, Wednesday through Saturday.

Muhamey's, 340 East Grand Avenue, Escondido. 741-0935: The Features, rock, Thursday through Saharday, Tony Tarvin. contemporary, Sunday and Monday, Rich Hunt, contemporary, Tuesday; Random Sample, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4771: The Bad Boys, rock, Tuesday through Saturday; live rock Sunday and Monday, call club for information.

Old Time Cafe, 1464 North



TONIGHT, Thursday, March 29 9 p.m. Former Knacks' - Modern Description **POPULATION 5**



Harman



ROCKETS

Tuesday, April 3 9 pm ALL+STARS

Wednesday, April 4 9 pm North County Entertainer Awards co N I G H T NO. 1 DIRK DEBONAIRE, FOUR EYES & JOEY HARRIS & THE SPEEDSTERS

Coming: Thursday, April 5 9 pm Tickets available at Belly Up & Ticketron of

John Mayell is the acknowledged godfather of British blues. He l Capton, Jack Bruce (Cream), Mck Fleetwood, as well as most /

Coming
Friday & Saturday, April 16 - 1 — SEATE
Wednesday, April 17 - 1 — SEATE
Friday & Saturday, April 13 & 14 — SOSITET CIAY BAUAD, BOH
Sunday, April 15 — The RUBBOTY
Sunday, April 15 — The RUBBOTY
THE RABBOT ALPONDE BAND

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Highway 101. Leucadia. 436-4030: Dan Crary, flatpick guitarist, Thursday: Sally Rogers and Howie Bursen, folk and ballads with banjo accompaniment, Friday; Dave Swarbrick and Simon Nicol, traditional British folk music, Saturday: Sam Hinton: folk. Sunday: Catherine Espinoza, Irish harp music. Sunday brunch: Old Time Hoot Night, Tuesday; Shelly Savern and Ilena Melendez, poetry

Pacific East Espresso, 235 North El Camino Real, Encinitas. 436-1248: The Peter Sprague Trio, jazz, Friday and Saturday, and

Pancho's, 1309 Camino Del Mar. 481-0414: Purl, rock, Friday and Saturday; the Five Careless Lovers, blues jam, Sunday afternoon.

Pizza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: High Steppin', country. Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296.

566-2070: Johnny Almend Rhythm Revue, rock and blues, Thursday through Saturday, Ambition, easy rock, Sunday through Tuesday; Miss D'Meanor, rock, Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: Incognito rockers, rock, Wednesday through Sunday.

Ramada Inn. Scotty's Pub. 2500 South Escondido Boulevard.

Escondido, 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Just Us, contemporary, Sunday and Monday.

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146:

Whiskey Flats

Wednesday, April 4, 9 pm from Las Vegas

Rob Garrett With Rock & Roll Heaven

Elvis: The Legend Lives



March 29, 30 & 31 April 3, 5, 6 & 7 **Planet**

1260 West Valley Parkway, Escondido, 745-8640



The return of Wednesday Night jazz at Tio Leo's

with

FINELINE

9:00 pm to 1:00 am Margaritas \$1.00 (in lounge only)

Tio Leo's 10787 Camino Ruiz, Mira Mesa 695-1461



LONE RIDERS Rock 'n' Roll Back by popular demand.

RMERS NIXON **OUTRIDERS**

CURBS



DEADLINE Rock 'n' Roll dance band—and they entertain, too! Great show!

#1 Rhythm & Blues at its best.



HURRICANES

Mary's Lunch Specials—just for you. Plus other goodies. For all nighters we open 6:00 am. Cover Friday and Saturday only

6149 University Avenue - 583-5700

Atlantis Lounge Tuesday through Saturday featuring Touch Now through April 7 Gloria Michaels & **Spring Fever** April 10 through May 5 Paul & Kathy on Mission Bay next to Sea World 224-2434

jazz, Sunday and Monday. Dining Room: Peter Robberecht, contemporary, early evening Thursday through Saturday.

Reuben's, 2515 El Camino Real, Carlshad. 434-1766: Live cntertainment, Tuesday through Saturday, call for information.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: Coyote, country, Wednesday through Saturday.

Teepee Room, 1270 Main Street, Ramona. 789-3755: Green River, country, Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: Brass Tax, jazz, Friday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Jockey Club: The Bizz, rock, Thursday through Saturday. Turf Room: Just Us, contemporary.

Tuesday through Saturday. Derby Room: Recorded music with DJ Lou Taverna, Thursday through Saturday.

Whiskey Plats, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock, Thursday through Saturday, ibe music, Sunday and Monday, call club for information; Planet, rock, Tuesday, Rob Garret, Elvis impersonator, Wednesday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Brace McKeithen, contemporary piano and vocals. Tuesday through Saturday; J.J. Frank, contemporary and jazz piano. Tuesday through Friday happy hours.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Mercedes Lounge: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday, Piano Bar: Buddy Reed,







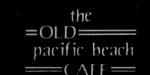




4th ANNUAL JALAPENO **EATING CONTEST**



MEXICAN FOOD *Family Prices-Most menu items under \$5. 1904 Quivira Rd. • West of Sea World in Marina Village • 223-8061



Thursday-Saturday 9:30 pm-1:30 am

Bruce Cameron/ 9:00 pm-1:00 am Hollis Gentry Ensemble Jazz

Tuesday is

Restaurant Employee

Wear your T-shirt. \$1.00 drinks

Monday & Tuesday Wheels Rock 'n' Roll

Jim Hawley

4287 Mission Blvd., Pacific Beach 270-7522



Forward Motion



Devocean

Jazz in the Valley

every Sunday & Monday featuring Ron Satterfield this week

Fantasy Fashions Auction on Tuesday

The best in live entertainment every night.

Monk's 10475 San Diego Mission Rd. 563-0060



Catamaran Hotel, 3000 Mission

Chuck's Steak House, 1250

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Sandy Stewart and Company, contemporary, Tuesday through

Hotel del Coronado, 1550 Orango Avenue, Coronado, 435-6611: Gloria Michaels and Spring Fever, contemporary darace music, Tuesday through Saturday.

Quivira Road, Mission Bay. 224-3541: Sundee and the Ram Band, variety stage show, Tuesday through Saturday.

Islands Saloon, 104 Orange Avenue, Coronado, Rose Maddox with the Constables, country and bluegrass, Friday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262: Mixed Company, contemporary, Friday and Saturday.

La Posada del Sol. 5450 La Jolla

Boulevard, La Jolla, 459-6834; Colin and Karen, contemporary, Friday and Saturday,

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

Thursday through Saturday: France, rock, Sunday and Monday:

Thrillseeker, rock, Tuesday and

McPs, 1107 Orange Avenue. Coronado. 435-5280: Fundi and Good Company. contemporary. Thursday through Saturday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822; Moment's Notice, contemporary, Friday and Saturday; Cori Cobb, contemporary, Sunday through Thursday.

Mom's Saloon, 945 Garnet Avenue

Pacific Beach. 483-7737: Illusion, rock. Tuesday through Saturday.

Muhaney's, 1031 Orange Avenue. Coronado. 435-4660: Lee Henring. contemporary. Friday and Saturday

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383 John Ingram, contemporary, Friday and Saturday.



Coming in April
April 5: NE-1 and The Moderns
April 12: This Kids, The Moderns & guests
April 19: The New Marines with The Question

All concerts minimum age 16. Mission & Metcalf, Escondido, 741-9393

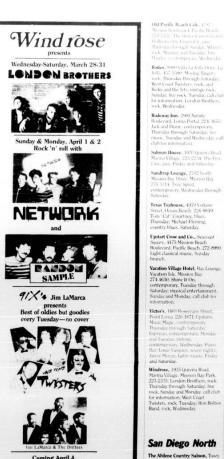
8:30 pm until 1:35 am every night. All events subject to cancellation.





276-0301 · 276-2240 · 276-3437





223-2335

The best of live rock & disco in San Diego

At Windrose, we serve fun!

and Saturday. Windrose, 1935 Quivira Road Windrose, 1930 Guivira Iosai, Marina Village, Misson Bay Park, 223-2335: London Brothers, rock, Thursday through Saturday, live rock, Sunday and Monday, call club for information; West Coast Twisters, rock, Tuesday, Ron Bolton Band, rock, Wednesday, San Diego North The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Diamond Rough with Derry Darling, country, Tuesday through Saturday, country dance lessons, Tuesday through Thursday

Bacchanal, 8022 Clairement Mesa Boulevard, Kearny Mesa, 560-8022 Devocean, top 40 dance music. Thursday through Saturday, tea dance with big Sand music, Sunday afternoon, the Hal Crook Jazz Band, jazz. Monday: Forward Motion, top 40 dance music Tuesday and Wednesday.

Black Angus, 10370 Friars Road Mission Valley, 563-5862; Toys, rock, Tuesday through Saturday.

The Blamey Stone Pub. 5617 Balbou Avenue, Clairemont, 279-2033: Irish music with Sear McVicker, Wednesday through

Bunbury's, 9906 Mira Mesa Boulevard Mira Mesa, 578-8666 Nove, rock and roll. Thursday through Saturday.

Carriage House, 7945 Balbon

GREAT
ESCAPE) VIDEO CLUB
RESTAURANT • MAGIC LOUNGE Rodeo, 8980 Villa La Jolla Direc, La Jolla, 157-5690; Mosting Erigets, rock, Thursday through Saturday; West Coast Twesters, rock, and Ricky and the Jets, wintage rock, Sunday, live rock, Tuesday, call club

Tuesday through Saturday

50¢ WELL **DRINKS**

Beer & wine 8:00-9:00 pm



Thursday-tonight

LADIES' NIGHT 25¢ DRINKS 10:30-11:30 pm

Sunday & Monday

FUNK & SOUL MUSIC

Tuesday STYLE MAGAZINE

MODEL SEARCH Winner photographed for o Style Magazine plus \$300

in cash and prizes Contest every Tuesday

Finals on April 30

ICED TEAS \$1 All night

Wednesday

NUTS 'N' BOLTS NIGHT

All the ladies receive a bolt and all the men receive a nut. Only three matching pairs. 1st pair to match receives

\$10000

in cash & prizes

FRESH FROZEN STRAWBERRY OR **REGULAR MARGARITAS** \$1 ALL NIGHT

COLUMBIA PICTURES MOVIE PREMIERE PARTY

Starring Robin Williams, April 5

Diress code, must have proper I.D 6205 El Cajon Boulevard (1 -: blocks east of College Blvd. 287-7332

plus a special guest band Admission \$3.00

Wednesday through Saturday

Donegal's, 5323 Mission Center Road, Mission Valley, 297-6370: L.A., rock and roll, Thursday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 2:41-8635; Clubland, rock, Thursday through

Gold Coast Lounge, Town and



Entertainment by the Sea

LIVE ENTERTAINMENT **7 NIGHTS A WEEK**

HAPPY HOURS: WEDNESDAY 5-9, 95¢ well drinks for everyone wearing a San Diego bar T-shirt. FRIDAY 4-5, 95¢ well drinks. ONDAY-SATURDAY 5-7, \$1.25 well doubles



PARIS

Thursday, Friday & Saturday March 29, 30 & 31



FRANCE

Sunday & Monday April 1 & 2. No cover Help us extend a warm welcome to France



ThrillSeeker

Tuesday & Wednesday April 3 & 4. No cover

Saturday Pool Tournament 2 pm

5046 Newport Ave. • Ocean Beach 222-5300

ry Hotel, 500 Hotel Circ

Hajji Baba, 104 Mission Valley enter West, Mission Valley, 298-2010: Live Arabic music and ntertainment. Tuesday through Saturday, with open stage belly dancing Tuesday: live Greek music

POLKA DANCES

ery Friday & Saturda at 8:00 pm ALL-YOU-CAN-EAT \$5.25

March 29-31

Clubland's last appearance together

Thursday (all night) \$1 drinks

6:006:30 25¢ drinks 6:307:00 75¢ drinks 7:007:30 \$1 drinks

Last chance to Dance & Party

Friday and Saturday nights will be Flanigan's last nights open. Flanigan's has been sold to McFaddin Ventures—a nightclub corporation based out of

Houston, Texas. Flanigan's staff would like to thank all customers

and bands for patronizing Flanigan's for the past

seven years.

We hope to see you this Friday & Saturday

at our closing party

Midnight Madness 12:00 am to 1:30 am

All Drinks \$1.00 Friday & Saturday

at Flanigan's

Beat the Clock Night

Mission Valley, 291-5720; Fortur

Islands Lounge, !tanalei Hotel 2270 Hotel Circle North, Mission Valley, 297-1101. The Spud Brothers. comedy and vintage rock, Tuesday through Saturday: Chakra contemporary, Sunday and Monday,

Jose Cuervo's, 10415 San Diego Mission Road, Mission Valley. 280-9060: Aardvark, contemporary. Friday and Saturday.

Kearny Mesa Bowl, 7585 Kearny Mesa. 279-1501: Third Degree, contempor through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Jason Chase, contemporary, Tuesday through Saturday; Bill Brackett, comedy and

Lehr's Greenhouse, 2828 Carnino del Rio South, Mission Valley. 299-2828: Ron Bolton Band, rock, and Dirk Debonaire, rock, Thursday through Saturday, Rick Elias Band, rock, Sunday and Monday; Moving Targets, rock, Tuesday and Wednesday.

LIVE ENTERTAINMENT AND D.J.s-

The Magic Lamp, 9522 Miramar Read, Mira Mesa, 271-8780; Patsy and Prime Time, contemporary Thursday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060: Forward Motion, contemporary, Thursday through Saturday: Ron Satterfield, jazz, Sunday and Monday: Devocean, contemporary,

Monterry Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638; The Twotones, rock, Tuesday through Saturday; Rob Huff, contemporary, Sunday and Monday, with the "Rebeca Drake Rising Star Revue," Sunday. Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: BBC, rock and roll, Tuesday through Saturday; Red Alert, rock and roll, Sunday

Pal Joey's, 5147 Waring Road. Allied Gardens. 286-7873: Fro Brigham's Preservation Band. Dixieland, swing, and oldies, Friday

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Jon Sandoval and Apropos, pop and jazz, Thursday

7 NIGHTS A WEEK

Chaland

Phone 291-8635 5373 Mission Center Rd.

through Saturday; Dan Luevano, contemporary, Tuesday and Wednesday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: The Rockaways, music and fun from the '50s to the '80s, Tuesday through Saturday

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Defiant, rock, Jackyl, rock, and Claude Corna and the IVs, rock, Thursday; Joey Harris and the Speedsters, rock, Touchy Subjects, rock, Wicked Fence, rock, and Clear Spirit, rock, Friday; Trowsers, ska and reggae, Mitchell Cornish and the Hell Hounds, rock Comish and the Hell Hounds, rock, Laws of Motion, rock, and Luna, rock, Saturday; Rhythm and blues night with the Evil Cows and guests, Tuesday; Laws of Motion, rock, Mojo Nixon, blues and rhythm and blues, Neophytes, rock, and Mitchell Cornish and the Hell Hounds, rock, Wednesday

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Thursday through Sunday.

The Stadium Club, 6065 Fairmount Extension (at Twain Mission Gorge: 282-3286: Billy Thomas and the Ambush Gang

Tio Leo'a/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary, Wednesday and Thursday; Costa V, contemporary, Friday and Saturday; Danny Lopes, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Costa V. contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Stewart, contemporary, Tuesday.

Friday, and Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; iew country music. Sunday and Monday, call club for information.

San Diego South

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

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3135: Mixed Company, contemporary, Thursday; Espresso, contemporary, Friday and Saturday; Double Dose, contemporary, Wednesday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673: Eddie Preston, contemporary.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Ricky and the Jets, vintage rock, Wednesday through Saturday; Tommy Rocker, comedy and music Sunday and Monday; Double Dose, contemporary, Tuesday.

Bodie's, 6149 University Avenue, East San Diego, S83-5700: Lone Riders, rock, Thursdav; the Beat Farmers, rockabilly and country, Friday and Saturday; the Curbs, rock, Sunday, Buddy Reed and the Rock-its, rock, Monday and Tuesday; the Hurricanes, blues and rhythm and blues, Wednesday.

Cafe Angelique, 1578 West Lewis Street, Mission Hills. 299-3250: David and Francesca Savage, light

classical, early evening Saturday and Sunday brunch.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

Crossroads, 345 Market Street, downtown. 233-7856: The Big City Blues Band, blues and jazz. Weinesday through Friday; Percy Mayfield, blues, Saturday; Blues interception, Sunday

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: Wheels, rock, Thursday through Saturday; L.A., rock, Sunday and Monday; the Spud Brothers, '50s rock and comedy, Tuesday and

Dookie's, 4225 El Cajon Boulevard, East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday



APRIL 16, 1984 8:00 P.M. FOX THEATER

NOW OPEN

ons or charge by phone Tele 231-3554. For information Pt



or Jitterbug Club, call 281-0361





rday 9:00 pm-1:30 am

Dance, exercise, or rehearse at a studio with a completely new concept which features a 1500-watt concert sound system, and an 8000-watt stage lighting system! Now offering instruction from the area's finest professionals and studio rentals at the lo

Martial Arts eggie Hightower

Children's Dance

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Latin-style Dancing

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Ballet Sandra Connelly Dancercise

Aerobic Dance

3770 Hancock, Suite C. San Diego, CA 92110 291-2452 (next to Kobey's Swap Meet behind Sports Arena)







Drowsy Maggie's, 31st and University, North Park, 298-8584; Thursday: Raggle Taggle, variety-Renaissance to jazz, Friday: Paradise Street Band, Irish and Paradise Street Band, Irish and original music. Saturday. Fobacco Read, vintage jazz and boogle-woogle, Sunday; Old Time Hoot Night, Monday; Peter Sprague Trio, jazz, Tuesday and Wednesday. Early Evening Shows: Lynn Hall, Latin American harp, Thursday; Ken Baesler, tolk and originals, Friday, Tom Cathoon, tolk music and originals, Saturday: Dancing Bears, country and tolk, Tuesday.

Fat City/China Camp. 2137 Pacific Highway, downtown, 232-0686. Harvey and 52nd St. Jive, sazz. swing, show tunes, and pop, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive. Shelter Island. 224-8242; J.J. Frank and the Coalition Orchestra, pop. the

Hotel Inter-Continental, 333 West Jim Plank, jazz, Tuesday through

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Skip Garcia, contemporary and originals. Thursday through

Imperial House, 505 Kalmia tat

Park Boulevard), Hillcrest, 234–3525; Wayne Jure and Richard James, jazz, Friday and Saturday.

"The Invader," at the dock at 1066 North Harbor Drive, downtown, 298-8066: The Invaders, contemporary music for dancing, early evening seven rights.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300; John Barker and Melissa Wednesday through Saturday

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday: the Hurricanes, blues and Marcia Ball Band, rhythm and

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and

Old Town Saloon, San Diego Avenue, Old Town, Mercury, rock, Saturday and Sunday.

Our Place, 2424 Fifth Avenu Hillcrest, 232-1773: The Art Resnick Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Dining Room: Mel Goot, jazz piano, lunch time and early evening Friday and Saturday.

Patrick's II. 428 F Street

Rainey Trio, jazz, Wednesday: Fre brighams Freservation Jazz Band sazz, carly evening Thursday. Nitetrain, '30s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: The Orion Duo, classical guitar, carly evening Wentessley and Saturday; Lori Bell and Friends, zaz, early evening Thursday. Lori Bell and Shep Meyers, jazz, early evening Sursday. evening Sunday

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700; Jarrett Renshaw, acoustic contemporary guitar, early evening Tuesday through Saturday

Salemo's, 3102 University Avenue North Park, 280-6163: Richard James and Friends, jazz, early evening Tuesday through Thursday; Anna Biarnson, Herman Salerno and guests, opera highlights, pop Friday and Saturday

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2900: Doris Cole, 201 2900: Doris Cole, contemporary, Thursday through Saturday; Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

Soledad's, 425 West B Street, downtown, 232-7588; Ron Satterfield and Kevyn Lettau, jazz, Thursday through Saturday

Tom Ham's Lighthouse, 2150

Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa contemporary, Wednesday through Sunday, Donna Cote contemporary. Monday and

The Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest 295-2181: Live entertainment, Thursday through Saturday, call club for information.

Triton, 6011 El Cajon Boulevard. East San Diego. 583-3240: Ella

Oh! Ridge



Harberside

Magnolia Mulvaney's



ipso facto

Tuesdays & Wednesdays
\$1.00 cover charge. 50¢ draft beer all night.

No cover. Happy, happy hour 50¢ well drinks, beer & wine 8:00-10:00 pm

MAGNOLIA MULVANEYS

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550

"This radio station listens to



Ernie Kovacs, Station Manager, KLZZ 106.5 FM

A few weeks ago, we asked you to call and tell us what you'd like to hear on the all-new KLZZ. And to help us become San Diego's Class FM. Your favorite radio station.

So you called. We listened. And now most of our music's in place. But we still need to know what else you want to hear. More news? Sports? Contests?

Just tune to 106.5 on the FM dial. Give a listen. Then call 560-1065 and tell us what it takes to make

KLZZ Stereo 106.5 San Diego's Class FM







Happy Hour prices from 8:00 till

Friday, March 30 **ROCK & ROLL HAPPY HOUR**

TGIF RICK ELIAS BAND

* Free food * Drink specials This week only— Expanded Happy Hour, 3:30-7:30 pm

RICK ELIAS BAND

This and every Friday

Slide & Glide To Big Band Music!

Cocktails and dancing 5:30-7:30 pm \$3.00 per person (\$1.00 off with mention of this ad.)

Enjoy the newly refurbished dance floor of the beautiful Continental Room of the historic

Hotel San Diego 339 West Broadway, downtown San Diego SEXTON'S

Restaurant & Nightclub

Tim Knorr & T.S.S.B.

Tuesday-Saturday in the lounge

Steve Mouzas & Finest Action



Happy Hour Monday-Friday 4:00 pm-6:00 pm

Banquet Facilities Available 7353 El Cajon Blva., La Mesa 460-1500



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y through Saturday 9 pm-1 am





The Jabulous Spud Brothers

Rick's Cafe Americain

in Tuxedo Charley's presents

Music-Dance & Party 5 nights a week with All Night Happy Hour TUFSDAY~SATURDAY

with Two Bars **Double Well Drinks**

and Beer & Wine-\$1.00 From 7 to Closing

Tuxedo Charley s has changed for the better.





RON SATTERFIELD & KEVYN LETTAU QUINTET



425 West "3" Street, downtown San Diego, 232-7588 PRESENTED BY BRADY AND ASSOCIATES



Door prizes
 Every Wednesday 5:30-8:30 pm
 in the Cabaret Room

\$2.00 donation or \$1.00 donation with this ad! Adult Non-smoking Singles For more information call For more information call
THE HEALTHY SET



DEVOCEAN

HAL CROOK 14-PIECE JAZZ BAND

FORWARD MOTION

Trojan Horse, 6179 University Avenue, East San Diego, 682-1070; Cuest, rock, Thursday through

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Recorded oldies, Friday; Cone Fishing, country rock and bluegrass, Saturday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042: Tobacco Road, vintage jazz and boogie-woogie. Thursday: recorded music, Friday, Monday, and Wednesday; the Chicago Six. Divieland, Saturda

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Neutral Ground, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue El Cajon. 440-5055: The Head Band, rock and roll, Tuesday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Irish music with Brian Connelly, Wednesday through Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660 Jerry Burchard, contemporary piano, Thursday through Saturday Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and

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

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

Circle D Cornal, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; Cottonwood, country, Sunday and Monday.

Don's West, 5286 Baltimore Drive La Mesa. 462-0533: Southern Comfort, country, Wednesday through Sunday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Friday through Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Danny Topaz, contemporary and variety, Thursday through Saturday

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

Kentucky Stud., 11377 Woodside Avenue, Santee. 448-3402: South Forty, country, Friday through

Laleside Hotel, 9940 River Street, Lakeside. 443-9591: Red Lane and Ramblin' Fever, country, Friday through Sunday.

Live Oak Springs Resort, Old Highway 80, Boulevard. 766-4288: Back Country Blues, country,

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Groundspeed, contemporary and country, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz. Sunday and Monday.

Magnolia Muhaney's, 8861 Magnolia Avenue, Santee. 448-8550: Ipso Facto, rock and roll,



DURAN DURAN

BEACH BOYS/PADRES, May 13
JUDAS PRIEST, May 9
JOE JACKSON, May 27
GEORGE BERNSON,
S.D., Oct., Ivine, Oct. 7
42RID ST. 6 SOGAR
RABIES, LA Thester
ALL FADRES, DODGERS
6 ANGELS home games
ALL SOCKERS PLAY-OPP
CAPIES

OZZY OSBORNE, March 31
OLYMPIC PROUNE
SKATING TOOUR, Avril 7
GRATEFUL DEAB. April 7
GRATEFUL DEAB. April 7
SAKON & ACCEPT, April 14
CHRISTINE RAVIE, April 10
JOHN COUGAR. April 20
AGMA RATT, April 22
EURITHINICS, April 22
WEATHER REPORT,

April 22 SCORPIONS, April 26 MERLE HAGGARD, April 27 BILLY JOEL, April 27 MITZI GATNOR, May 1-6 VAN HALEN, May 20 6-21

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ALL HOM

8650 Miramar Road, San Diego 92126 578-7669 (Also a 24-hour concert line.) Open Saturdays & Sund

331 W. Broadway, San Diego 92101 232-4166 Open Saturdays & Sundays



Mr. Bill's Backroom Saloon, 399 Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Hutson and Best with Dave Sizemore, contemporary and variety, Wednesday through Saturday, Steve Moris, comedy and contemporary, Sunday through Tuesday.

Our Favorite Place, 8646 Mission Corge Road, Santee. 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and

TICKETS

SOCKERS PADRES/BEACH BOYS

OZZY OSBOURNE GRATEFUL DEAD

1964 WORLD FIGURE SKATING

OHN COUGAR-MELLENCAMI

EURYTHINGS ADAM ANT

SCORPIONS MERLE HAGGARD

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FOUR TOPS/TEMPTATIONS

JOHN DENVER VAN HALEN

JOE JACKSON

JACKSON THREE DOG MANY & STEPPE

eys s

MANTICS SAXON/ACCEPT

Park Place, 1280 Fletcher Parkway

Park Place, 1280 Fletcher Fartway, El Cajon, 448–4111. Prophet, rock and roll, Tuesday through Saturday, live rock, Sunday and Monday, call Sexton's, 7353 El Caion Boulevard.

Sexton's, 7353 E1 Cajon Boulevard.
La Mesa. 460-1500: Steve Mouzas
and Finest Action, contemporary,
Tuesday through Saturday; Tim
Knorr and T.S.S.B., one-man band
variety, Sunday and Monday.

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Lightnin' Train, country, Thursday through Saturday; Jerry Baze and a Touch of Country, country, Wednesday.

Spring Valley Inn., 9034 Campo Road, Spring Valley. The Beat Farmers, rockabilly and country Sunday.

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

Van Winlde's, 10055 Mission Gorge Road, Santee. 449-0060: California, country, Thursday through Saturday.

South Bay

Bavarian Inn., 1410 Broadway, Chula Vista. 425-4000: The Gene Dewez Polka Band, polka music, Friday: live polka bands, Saturday,

Black Angus, 707 E Street, Chula Vista. 426-9200: RPM, rock, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330: France rock, Thursday through Saturday, Some Girls, rock, Wednesday.

China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Rex Paris, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: The Savery Brothers, country, Tuesday through Saturday; live vintage rock, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Crystal, rock, Tuesday through Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Lee Whittington, contemporary and country, Thursday through Saturday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953:

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Country Comfort, country, Friday and

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Piña, contemporary and Latin, Thursday through Monday; the Rebels, rock, oldies, and Latin, Tuesday and Wednesday.

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

Landmark Cocktall Lounge, 2511 Sweetwater Road, National City. 475-7313: Frank Dixon and Country Night Life, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Red Alert, rock, Thursday through Saturday

Marteol, 1680 Broadway (at Main Street), Chula Vista. 429-3045: Colour, Latino, Thursday through

The New Trophy Lounge, 999 National City Boulevard, National City. 477-5753: Vergie and the Orient Express, Thursday; live music, Friday and Saturday, call club for information; Dinosaur, oldies but goodies, Monday through

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Four Star Country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537:

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Boys, country, Tuesday through

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: The Blitz Brothers, rock and roll, Tuesday through Saturday, dance to recorded oldies, Sunday and



Performers listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

A.K.A.: Spirit
The Johnny Almond Rhythm

THE ECHOES

Monday, April 2

COMEDY COMES TO

NORTH COUNTY

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Revue: Poway Mine Co., Bobby

Ar Nova: Burthury's Automatics: Distillery Nightclub,

The Rick Elias Band: Haleyon The Bad Boys: Normandy Cocktail The Features: Mulvaney's/Escondido Flyweil: Alamo Four Eyes: Belly Up Tavern

Lounge
Bandit: Dance Machine
BBC: Navajo Irm
The Beat Farmers: Bodie's, Spring

Valley Irm The Belair Boys: Henry's The Bizz: Vista Entertainment Joey Harris and the Speedsters: Spirit, Distillery Nightclub The Head Band: Black Angus/El Center
The Blitz Brothers: Wild Turkey

Bobby Chevrolet and the Shames Jose Murphy's The Ron Bolton Band: Lehr's Greenhouse, Windrose The Bus Boys: Distillery East

The Bus Boys: Distillery East Clear Spirit: Spirit Clubland: Flantjoms: Claude Coma and the IVs: Spirit Mitchell Cornish and the Hell Hounds: Spirit Crystal: Dance Machine The Curtes: Belly Up Tavern, Letr's Greenhouse

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Lone Riders: Bodie's
Luna: Escondido Afer Dark, Spirit
The Mar Delis: Belly Up Tavern.
Distillery Nightclub
Mercury: Old Town Saloon

Miss D'Meanor: Poway Mine Co. Moving Targets: Rodeo N-E-1: Distillery East

Ducktail Revue: Sheraton Harbo

The Echoes: Bobby Gk. Gizmok.

France: Bull N Stick, Le Chalet James Harmon Band: Belly Up

Cajon Hip Pocket: Chopping Block

Neophytes: Spirit Paris: Le Chalet Planet: Whiskey Flats Population 5: Belly Up Tavern Prophet: Park Place

Quest: Trojan Horse Random Sample: Fireside Lounge, Mulvaney's Escondido Rebel Rockers: Belly Up Tavern Red Alert: Navajo Iran Buddy Reed and the Rock-its:

Richy and the Jeta: Boat House, Hill House, Rodon Rooters: Hill House Browners: Hill House Bryth: Black Angust/Chule Vesta San Diego Tribindal Seel Band: Jeilig Up Towers Seen Strobers: Jose Marphyl Stammer Smith: Belly by Tower Some Glefts: Diel V Stick The Soones Glefts: Diel V Stick The Soones: Ideology G3
The Sports: Josephers: Ideology G3
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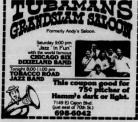




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Co.
The West Coast Twisters: Rodeo,
Windrose
Wheels: Old Pacific Beach Cafe,
Doc Masters
Wicked Fence: Spirit

Contemporary/

Top 40 Aardvark: Jose Cuervo's Aurdwark: Jose Cuerro's Judy Ames: Henry's Apropos: Le Pauillon Lounge The Joe Auxello Trio: Rancho Bernardo him John Barker: Hungry Hanter/Oceanside Jeff Bryan: Bunbury's, China Five Restaurant

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Chain Reaction: Bull and Beau

Coiin and Karen: La Posada del

Lighthouse Barrie Cunningham: Fish House

West Marley Days Quartet: Catamaran

Jason Chase: La Hacienda Cantina Doris Cole: Sheraton Harbor

Lee Henning: Robb Huff: Monterey Whaling

Rich Hunt: Mulvimeu's/Escondido Coiin and Karen: La Posada del Sol/La Jolla Rick Cosey: Mulvaney's/Coronado Costa V: Tio Leo's/Mira Mesa and Mission Gorge Donna Cote: Tom Ham's John Ingram: Carlos Murphy's, Mulvaney's/Pacific Beach The Invaders: "The Invader" Tony Irvine: Old Bonita Store Bostaurant

Restaurant
Jack and Diane: Rodeway Inn
Just Us: Vista Entertainment

Center
Russ Kirkpatrick and Dan Lehner: Russ Kirtpatrick and Dan Lehner: Ablig Roger/Coomsile
Danny Lopez: To Low JAM'na Mea
Dan Lovenon: Fallon Lounge
Louis and Finis: Jony's
Main Street: Tobal Belle
Bruce Réklithen: Aimee's
Glein Bilchaile and Spring Fever:
Hotel del Coronado
Misad Company: Aster Chea, La
Avenida
Misad Company: Aster Chea, La
Roment's Notice: Mexican Village
Jim Moore: The Boondocks
Restaumni
Restaumni

Restaurant
Ron Morin: Calypso Lounge
Steve Mouzas and Finest Actio

Stevs Moussa and Funest recom-section?
Music Magie: La Avenida, Victor's
Nustral Ground: Autorido's
Hackienda Futrick's II
Nustrains: Futrick's II
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Blues/R&B/ Reggae

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Wind Bob Long's Red Point Quartet: Bolly In Towers Perry Magrided Crossmads Molo Nison: Spirit Ells Ruth Pigger: Fritant/San Jospo, Old Pacific Reach Cade Robel Rockers: Sally In Towers The Rhythm Rings: Girno's San Diego Tridladd Steel Band: Bolly In Towers Hammer Smith; Belly Lip Towers Trossess: Spirit Big City Blues Band: Crossroads Bobby Chevrolet and the Shames: Jose Murphy's
Tom "Cat" Courtney: Texas
Teahouse

Teahouse
The Five Careless Lovers: Pancho's
James Harmon Band: Belly Up
Tavern

The Hurricanes: Beach Club, Bodie's, Mandolin Wind International Reggae All-Stars: Belly Up Tavern King Biscuit Blues: Mandolin

Bernardo Inn
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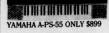


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Dancing Bears: Drowsy Maggie's
Gene Dewez Polka Band: Bavarian

Inn Lynn Hall: Drowsy Magaie's

The Zorgonian Jazz Quartet: Harpoon Henry's

Sam Hinton: Old Time Cale Louie and Pina: Joey's Sean McVicker: Blarney Stone Pub Soledad's The Peter Sprague Trio: Pacific Jaime Moran: Victor's Melissa Morgan and John Barker: East Espresso, Drowsy Maggie's Tobarco Road: Drowsy Maggie's, Jolly Roger/Seaport Village The Paradice Street Band: Drowsy Tuba Man's No. 2 Mike Wofford: Hotel

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Tooy Irvine: Oil Bonite Store
Restaurant Twey Irvine: Old Bouite Store Resistancent Russ Rifrquirtick and Dan Lehner. Jolly Ropey (Occursitée Red Lane and Ramblin Fever: Labeside Holly Store Star Lanes Star Country: The Country Side Resistancent and Langue Rose Medica with the Constables: Listends Saloon Rom Morito: Calgno Lounge New Country: Country Side Resistancent Beginning at 9 p.m.
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Dan Cray; flotpick guitar, Old Time Cole Dinosaur: oldies but goodies, New Trophy Lourge: Catherine Espinosa: Irish hurp music, Old Time Cole Rob Garvet: Eleis impersonator, Whisteys Floto bur, Dookie's Cuy and Jackle and Gil Warner: variety, pop to opera, Mona Lisa Restaurant

Tim Koorn one-man band variety. Section's Bob MecLoade piano and occul variety. Behin feloel, La variety, Behin feloel, La variety, Behin feloel, La Stew Berks: consely and music. Mr. Bills Behoron Saloon, Hungay Hunter/Occanside Ont Bidge: consely and music, Anthonys Fariocraside. The Orion Duce classical patter. Parallel Street Bands Frish and original music, Drossos Magojie's Jack Pollade piano bar, Cold Coast Lounge.

Jack Pellack piero bor. Gold Cost
Lounge
Ragife Ragife: curlety—
Renatissnee to jazz. Drousy
Maggirk
Penntissnee to jazz. Drousy
Maggirk
Pennty Richeler cornely and
Demonth Bord House
Sandes and the Ban Bands curiety
steps abou, Islamidis Holel
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classical masic, Cale Pepulipus
Sharen Shidger; Jamo bor. Gold
Borner Shidger; Jamo bor. Gold
Magon Hills
Magon Hills
Magon Hills
Louis Maggire piono de guilar
earliety, Cale del Rey Moro
earliety, Cale del Rey Moro

CURRENT MOVIES

Against All Odds — The remake of Jacques Tourneur's OUT OF THE PAST needn't detain anyone longer than to diagnose it as part of the Hollywood grave-robbing epidemic. han to diagnose it as part of the hollowood grave-robbing epidemic, and to paint all legal events outside the hollowood grave-robbing epidemic, and to paint all legal events outside the hollows of the

Ashes and Diamonds — Andrzej Wajda's beautiful banque drige for Wajda's beautiful banque drige for Cybutelik, frome as the Poliah dames Dean' even Debroe he died young, is one of them) who have been assigned one of them) who have been assigned the control of th

La Balance — Reviewed this is-sue. With Nathalie Baye, Philippe Léotard, and Richard Berry; written and directed by Bob Swaim. **** (Cove)

The Big Chill — Much the same premise as Mary McCarthy's (or Sidney Lumet's) THE GROUP: a circle of

a Paloma Theater MARCH 29-APRIL 3 BLAZING BLAZITOS BOARDS BOARDS APRIL 4-10 & 12 ITCHCOCK'S VERTIGO APRIL 11

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uneral within the circle. But it is treated more in the form of The ER-TURN. OF THE SECAUCUS SEVEN. A second of the control of the second of t Where did our hope go? Lost hope. That's it. Lost hope." We never do find where did out hope go? Lost hope to what the characters did or thought in the States, or why, or whether any of them did or thought anything different of them did or thought anything different of their subsequent compromises and of their subsequent compromises and of their subsequent compromises and oct-outs is somewhat overstated, too, in the lines of work they have psychologist. People Magazine reporter, logging-shoe craim-store psychologist. People Magazine reporter, logging-shoe craim-store psychologist. People Magazine reporter, logging-shoe craim-store over etc. All off his is not to suggest owner etc. All off his is not to suggest owner, and the supposite The vignetic discharge of the control of

Blame It on Rio — Quits being a drooling travelogue just often enough

comedy. Two middle-aged staters take their full-grown daughters on holiday, one of the fathers has an affair with one of the daughters — not his own. This comes about (Dad blame own. This comes about (Dad blame of I) Decause the daughter — a sort of Brouke Shedds with bosoms — looke of the shedds with bosoms — looke and the shedds of the shedds o

Vineyard Twin: Wegand Piaza 6)

Breaker Morant – Another truckload of did dumped one the British Empre. with three toyal Ausse soldiers made scapegoals for the sins of brain color-visions and mistarism in Paths of State Color-vision and the arguments are presented in a manner difficult to take exception to, or see the arguments for the Vision of State Vision State Visio whom is left a mystely vide; whose a part of the movie is the, as in ACOUELINE and of the movie is the, as in ACOUELINE SIGNAY SONCE IS NOT ENDUGH. It is also as a consideration of the movie altogether. But he, a vocal adversary of the director bias in the complete of the director bias in a second director and the second director and the second director and the second director is and the director is a fine of the second director in the second director is second director dire

antury Terin, 54th and El Cajon Blvd. (562-7690) Theater 1: Call theater for program information Theater 2: Call theater for program information

Instrama, 5889 University Ave. (583-6201) Greystoke: The Legend of Tarzen, Lord of the Apes, from 3/30

Not defensible, however, as funny in the first place, the move doesn't cook open took or the present of the presence of the present of the pr

Celligitia — The most cryptic credits on any movie ever. The dismissed inlector, finish Brass, is credited only with Principal Photography (not to be confused with Director of Photogo-static production of the Confusion of support of the Confusion of the support of the Confusion of support of the Confusion of Adapted from an Original Screenplay by Gore Vidal, although adapted by Gore Vidal, with meant to be a part or Gore Vidal, although adapted by Gore Vidal, although adapted

midnight)

seems to be an eternity of anticipa-tion. Based on a short story by Stephen King; with Peter Horton and Linda Hamitton; directed by Fritz Kiersch. 1984. • (Bibu, from 3-30; Camino Cinema 4, Century Twin; Clairemont, from 3-30. Frontier Driver in, Mra Moso Cinemas, New Valley Drive In; Plaza Bonita; Santee Village 8; Spring Valley, from 3-30)

ciently enliven a dull history lesson on Pagan Rome, or alternatively that the

Pagan Rome, or alternatively that the dull history (esson would somehow dignify the sex and violence. With Malcolm McDowell. Teresa Ann Savoy. Helen Mirren. Peter O'Toole, and John Gielgud. 1979.

(UA Glasshouse 6, 3/30 and 31

Children of the Com — A cross be-tween VILLAGE OF THE DAMNED and THE WICKER MAN. heathen youth in Nebraska (pretty corry, all gright). The worst of the gore is sprung first thing, and thus the rest of it, though more discreet, becomes worse in anticipation. And there seems to be an eternity of anticipa-

Christine — Haunted-car thriller, from a novel by Stephen King, If's love at first sight when a slutzy high-school infirst sight when a slutzy high-school with a history of violent deaths behind it. The feeling is reciprocated: the hero's enemies become the car's enemies, and his friends become its rivals. But after all, they would seem to be made for each other: the car radio plays only additional circles. be made for each other: the car radio plays only goldie-oldies, and the hero is a bit of a Buddy Holly lookalike, or is, anyway, until he inexplicably discards his thick-rimmed glasses, takes a personality turn for the worse, and becomes rather more of a Bobby Darin lookalike. One of the best movie possibilities — the transformation of the

Econdide Drive In, 635 West Mission Ave (745-2331) Young Wentons and The Last American Vegin, from 3/30

Plower Hill Cinemes, 263 Via de la Valle. (756-5611) Theater 1: Tank and Allie's Munder Theater 2: Allaunderstood, from 3/30 Theater 3: Vanil man, 2007 Via de la Vialle Day Man

MOVIE DIRECTORY

Inherestly Tourse Centire 8, 4525 La Jole Village Dr. (452-7708) Thesise 1: Grey picture: The Lagent of Terron. Thesise 1: Christian Academy Thesise 2: Positions Thesise 2: Positions Thesise 5: The Ion Presse and Tank Thesise 6: The Ion Presse and Tank Thesise 6: The Ion Presse and Tank Thesise 6: Special Centers Asiec, 666 Str (230-9239) Cell theater for program in Bellion, 4th and E (233-3328)
Young Warriors, The Last American Virgin, and
Hollwrood High, Part 2, Iron 3/30

Bijou, 5th and G (235-6084) Lagend of the Bayou, Scalps, and Cl the Corn, from 3/30 97-1688)
Theater 1: Romancing the Stone, from 3/30
Theater 2: The Ice Pirates
Theater 3: Young Warriors, from 3/30

Pine Arts, 1818 Garnet, Pacific Beach (274-4000) Entre Noue

trontier Drive Is, 3601 kildway (r. (223-5535) Theater 1: Romancing the Store and Store Is on Rio, tom 370 Theater 2: Alay Cat and Children of the Con Theater 3: Total Wenters and The Ice Present Iom 300 ftm.

Ages, from 3/20 Agest Assess Bisplas, 3300 Sports Arena Bird. (222-8033) The State of the Agest from 3/20 Treases: Frontione Treases: Treases Treases: Treases Treases: Treases Treases St. Treases Treas College, 8305 E Cajon Blvd. (286-1455)
Theater 1: Legisnd of the Beyou and 3
frester 2: Tank and Leaster
Theater 2: Tank and Leaster
Theater 4: Yend and Harry and Son

Theater 4: Yen's and Plany and Son law, 4008 Alexes Are, (1885–4009)
Cross Creis And Placements, 3209
Gallicola and The Later News, 321
Thork: A Budshird Triboy, 41
Products Size and Clary of a Last Cirk, 42
Planton and Julies and The Terring of the Set, 44, 45
Set, 4 Stating Boards, from 3/30 Classibourse 6, 3156 Sporte Arena Blvd 227-35-8) Theater 2: Albumdershood, from 3/30 Theater 2: Albumdershood, from 3/30 Theater 4: Spiden Theater 4: Linisthiuty, Yours and Steme 8 on Alb tale, 4712 El Cajon Boulevard (563-8050)

heater 5: Legend of the Beyou and Sceipe, from \$130 Ace Drive In, 8000 Broadway, Lemon Grove (409-5328) hero Drive In, 3rd and Broadway, El Cajon (444-5900) Splan and Mar Ca

iremont, 4140 Clairemo." Mesa (274-0901)
Theater 1: Children of the Corn and Alley Cet, toom 3/20
Theater 2: Broadway Danny Rose and Lessier, from 3/30

Accept on the Moot Consumed LEM Transis. Greenord Brogons Control Letter (45 Moot), non 320 Thesis 2 Floridation of the 320 Thesis 2 Floridation of the 320 Thesis 2 Floridation of the 320 Thesis 1 Seek and New year disk Thesis 1 Seek Accepting Seeks Debt In 1990 Woodside Are. Serter (480 740). a Jolle Village Theaters, 8079 Ville La Jolle Drive. (453-7831) Theater 1: Romancing the Stone, from 3/30 Theater 2: The Intelligent Hompshire and Vend Theater 3: The Cheeser Theater 4: Reproductions, from 3/30

These 4: Assumblestod, Non-330.
Mice Meac Chowness, 8116 Mice Meac Bird, (566-1912).
Thesite 1: Unfashfully Yours and Blame it on Rice 2: Legand of the Beyon and Sceips.
Thesite 3: Legand and Chicken of the Com.
Thesite 4: Elipson moves.

Bases Village 8, 9025 Massini Gorge Rose (Trease) Follows: Frontiers of The and Unfashfully Tasses 2 Stein 2 or 760 and Unfashfully Tasses 2 Stein 2 or 760 and Unfashfully Tasses 2 Stein 2 or 760 and Sciptor Tasses 3 Children of the Spore and Sciptor Tasses 4 Children of the Spore and Sciptor Tasses 5 Children of the Spore and Sciptor Tasses 5 Children Stein, Spore Labor, 1000 and Stein Stein (Stein Stein) and Stein Stein

Chemin Place Theater 5, 2000 El Cammo Place.
Carbinol (729-747)
Thatter 1 Elizar e on Plor and Unitathully
Theater 2 Remarking the Stone, tron 320
Theater 2 Remarking the Stone, tron 320
Theater 3 Remarking the and second feature
Thatter 5. Tark
Foreign 1 Report shore Polices Stone and
a second feature 330 and 31
disease. 330 and 31

3/30
A Chennes, Interstate 8 at Magnotis, El Cajon (440-0300). Theater 1: Romanoling the Stone, from 3/30 Theater 2: The Alight Stuff, from 3/30 Thoster 2: The Ice Pleater

SOUTH BAY
Seate Twin, 475 Ser. Chule Vella (422-5287)
Theater 1: The Hotel New Hampahire an Heater 2: Christine and Uncommon Valor from 320
Theater 2: Christine and Uncommon Valor from 320

Village, 820 Orange Ave., Coronado (435-6161) The ice Pirates and Sahara, from 3/30

New Valley Drive In. 3840 Mession Ave., Oceanside (737-5569) 1.Alley Cet and Children of the Con-Thesia! 1.Alley Cet and Children of the Con-Thesia 3.30 American All Colle and Children, from 3.30 American All Colle and Children, from Thesia 3. The Ice Protes Thesia 4.1 Young Warriors and The Last American Highs, too is 3.30 Present Co. S. C

Oceanide 8 2917 Vista Way, Oceanide (307-700) Part Vista Way, Oceanide (307-700) Part

Theater 6: New Cry Mort and The Big Chill
Securities (Prime 2, 17th Connacts, respect Black(443-2727)
Theater 1-Palice Academy and Risky
Theater 2-Injury of the Bayou and Scalps,
from 320
Theater 3: The Co-Prime and Alley Cat
Security 3: Command, 827 Palm Anneus, Imperial
Security 3: Comman, 827 Palm Anneus, Imperial
Security (449-1050)
Cell Treater for program information Pleas Twin, 345 N. Escondido Blvd., Escondid (745-5087) Theater 1: Recing with the Moon Theater 2: Call theater for program information Poway Thaster, 12845 Poway Rd. Poway (745-7110) Blame It on Rio and Unfallfillally Yours, from 3/30 Call Beaster to program information
Sensitivate 6 Theatres, 1920 Sweetnation Flood
National City (CH-7948)
Theater 1- Footboose
Theater 2- The low Preses
Theater 2- The low Preses
Theater 2- The low Preses
Theater 3- The

Rancho Barmardo S, 11740 Bernardo Place Couri (45-5641) Thease 1: Romancing the Stone, from 3/30 Thease 2: Footbook Thease 2: Footbook Thease 2: Though Hermon, from 3/30 Thease 5: The Joe Plates and Tank Thease 5: The Joe Plates and Tank Thease 5: Spisson

Theses 6, 200 by Remove, from 200
Theses 1. The Legend of the Beyon and
Scape, from 3/0
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Theses 2. Removing the Stone, from 3/0
Theses 3. Removing the Stone, from 3/0
Theses 6. Miscarderstood, from 3/0
Theses 6. Miscarderstood, from 3/0 Star, 402 N. Hill, Oceanside (722-2895) Young Warriors and The Last American Wight from 3:30

Towns, 217 N. Hill. Oceanside (722-2155)

Dungeon of the Minje. Enter the Kung Fu
Dragon, and Lady Lee's Revenge, through
331
Patton, The Boys in Company C, and Breater
Morars, 41 through 3 Vogue, 226 3rd, Chuie Viete (425-1436) The Right Stuff and a second feature, from 3/30 Vineyard Twin Cinemas, 1529-22 East Valley Parkway, Econdido (743-1222) Theater 1: Maundivision, from 3/20 Theater 2: Henry and Son and Blame it on Rio

Theater 2 Herry and Son and Steme is on Fio-Weggard Place 8, 220 North El Carmino Real. Enrichtas (942-5544) Theater 1 Footogee Theater 2 Stame it on Fio and Unfaithfully Yours Theater 4 Folice Academy Theater 4 Folice Academy Theater 4 Folice Academy Theater 5 The for Finance Theater 6 Theater 1 Theater 1 Theater 6 Theater 1 Theater 6 Theater 1 Theater Bijou, 509 East Grand Ave . Escondido (743-9082) Spanish movies Spanis Includes
Cemtino Chaema 4, 2253 El Camino Real.
Cosanaide (535-9146)
Theater 1 Maundarstock, from 3-30
Theater 2 The log Printies
Theater 3 Alley Cel
Theater 4 Children of the Com

CURRENT MOVIES

expect over in a coupe of gant leaps. The possibilities for automobile terrorism, on the other hand, are explored diligently, but are severely imited to begin with radio furning itself on, doors slamming, locks depressing, headlights coming on, dents mending themselves. This last dents mending themselves. This last effect, as if the car were made of in-flatable rubber, isn't bad. With Keith Gordon; directed by John Carpenter. 1983.

(Fiesta Twin, from 3/30; New Valley

Drive In from 3:30. Santee Vitage 8). Circle of Iron. — Oriental inystage 81, original story by Bruce Lest, James 1, original story by Bruce Lest, James 1, original story by Bruce Lest, James 1, screenplay by Silipchant and Stanley Mann, eminent mystics every ben-cord, the Seeker (acided by a con-cord). The Seeker (acided by a con-cord) in Seeker (acided by a con-lete Manney Lest) and the Seeker (acided by a con-lete Manney Lest). The Seeker (acided by a con-box David Cartardine pops up along the way in various patients the seeker of the bench David Cartardine pops up along the way in various guisses, the first wears a bell on one box tools on his hollow walking stock as if it were a future and dispenses such risights as "Te too lorid together, and though they receited by Richard Moore 1979. (Casino, from 3/30)

Cross Creek — Mary Steenburgen as Southern novelist Marjorie Kinnan Rawlings, with Rip Torn and Affre Woodard, directed by Martin Ritt.

The Dresser — The period of the Second World War, with its consequent boast to the spire of The Show Must Go Ch. coals furthers to the Second World War. White Show Must Go Ch. coals furthers to Colere contemporary) the renaise of TO BE ON NOT TO BE. But acking the specificness of either of those, that specificness of either of those that specificness of specific specific



Review with the Moon screen. The move on its own plays screen. The move on its own plays screen. The move on its own plays screen. The move of the screen sc savoir-faire attitude about the ins and outs of carnal pleasure. Actually, the amorous adventures of the pixie wife of a French diplomat in Southeast Asia of a French diplomat in Southeast Asia rely mostly on obvious, frivolous amusements masturbating in front of a Paul Newman pin-up, smoking a cigarette in the vagina, and such like. With Sylvia Kristel; directed by Just Jaeckin. 1944. * (Ken. 3/30)

(Nex. 330)

Enter Nous — As in PEPPERAINT SODA and COCKTAIL MOLOTOV, Dane Runys takes her subject from her own life, in this case he hierarchy on the common termine, and the common termine, and the common termine, and the common termine, and the common termine to common termine, and the common termine dogma, despite a certain fearmine dogma, despite a certain fearmine to common termine termine to common termine ter

no actress. Claudine Beccarie BOMO Actreas. Casacter ethicians of the Control of Cont

Footloose — They've studied the demographics, calculated their risk, and the studies of the studies studies of the studies of outy. It spiring in colorist consults of the starts to brew reamest when an up-to-date Chicagoan (Kevin Bacon) moves to this Hickeville, which is moves to the Hickeville, which is as well be in Iran danning is officially cultiward. And trouble soon percollates and a determined campaign for Town Council, where, in a stroke worthly of Clarence Darrow, the proper street of the control council of the control of chance to depict the efforts of kids

cnorus line of Broadway-vogas-professionals. 1984 • (Ace Drive In, from 3/30. Fashion Valley, Grosmont Mall. Oceanside 8, Rancho Bernardo 6, Santee Drive In, from 3/30, Santee Village 8, Sports Arena 6, Sweetwater 6, University Towne Centre: Wiegand Plaza 6)

Gallipoli — II BREAKER MORANT is the Australian PATHS OF GLOTY, this is its CHARGE OF THE LIGHT BRIGADE. The method of making us feel the loss is the rather uneconomic one of forcing us to become quite close, over a lessurely and meandering hour and a quarter. Io two bright lack whose frendship would appear to be lounded on mulual handowner. ness and fleetness of loot. With the long-delayed arrival at the Gallipoli battleftont, things finally pick up. The Jean of lewing these climatic events as if through the innocent eyes of the rocke sodiers has inspired director Peter Weir to become pristrugly ob-servent and inventive, and it results in a highly watchable least couple or reses With Mark Lee, Mel Gibson, and Bill Hunter 1981. "(Ken. 331) ness and fleetness of foot. With the

Greystoke: The Legend of Tarzan, Lord of the Apes — The Ape Man attempts to finito British society star-ring Christopher Lambert, Raiph Richardsen, Ian Holm, and James Fox, directed by Hugh Hudson. Order Services and Services and Services (Sports Area & University Towne Centre, from 3/30)

Herry and Son — "Pa" and "Kid"; a laid-off construction worker and a sid-back surfer; an esshole and a son of a bitch; Paul Newman and robby Benson (well, he has blue eyes, too). Nice and cute, but not, as the short story the offspring writes about his experiences is described, "profoundly moving and ter/fibly funny;" With Joarne Woodward and Coste Davis; criected by Newman.

*(La Jolla Village; Wiegand Plaza 6, from 3/30) Emmanuelle — A perfumed, chi-chi piece of erotica, exported from France and bearing a rather vain, "A TARZAN MOVIE LIKE NO OTHER YOU'VE EVER SEEN! THIS GORGEOUS-LOOKING EPIC FILM...IS ENTERTAINING, INTELLIGENT,

EVEN TOUCHING." Jack Kroll, NEWSWEEK "A glorious epic. Magnificent is the word for 'GREYSTOKE.' One small leap for Tarzan; one giant step in movie making."



GREYSTOKE **TARZAN**

PO FAMILITA BAT OF H ENTER FOR DESIGNATION OF COMMUNICATION OF COMMUNICATI

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bayesi ir NOM INICH pecte ir NOM INICI mean, sas sas . consessed STARTS FRIDAY

5.30 - 8.00 - 7.30 - 9.45 5.30 - 8.00 - 7.30 - 9.45 AMC WIEGAND PLAZA-Parks Place 220 North El Camno Real Encintas - 9.42 5544 5.15 - 7.30 - 9.55 8.00 - 1.010

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Theatre #2 1.36 3.45 800 * 815 * 10.30 FRONTIER DRIVE-IN 3601 Midway Drive 223 2535 3546 * 1245 * 3.00 515 * 7.45 * 10.00

CURRENT MOVIES

1984. (Cinema Plaza 5; College; Parkway, /ineyard Twin)

Vineyard Twin 1. The Hote New Hampshire — John Irving a stomach-upsetting misure of inanchic comedy and siretenious anarchic comedy and siretenious anarchic comedy and siretenious anarchic comedy and siretenious of the John 1. The Joh

The loe Pirates — Space adventure starring Robert Urich and Mary Crosby, directed by Stewart Raffill. (Clastinio Cinema 4: Castinio Cinema 4: Castinio Cinema 4: Castinio Cinema 6: Center 3: Cliemans, Frontier Drive In: New Valley Drive In: Rancho Bernardo 6: Santee Drive In: South Bay Driver Sweetwater 6: UA Clieman 3: UA Sweetwater 6: UA Clieman 3: UA Centre Village, from 3:30, Waggand Piaza 6)

Lassiter — A TV star, a TV director, a TV sort of title, a TV sort of script — it all adds up, subtracting only some bits of non-TV sex, to a TV-sin Movine of the Week, about a cool (to the point of out) jevel finel, conscripted in prevair Landon with the arti-Nazz cause. To move the conscripted in prevair content in the movement of the conscripted in prevair conditions with the conscription of the conscription. Landon with the conscription of the conscription o

The Last Wave — A group of urbanized aborigines in Sydney. Australia. 3 defended on a murder Australia. 3 defended on a murder budstalle and the second of t Gumpilil 1978 " (Ken, 3/31)

Estrangement trilogy by Neil Simon. The surface is slick enough, but the The surface is sick enough, but the imprale storyine— a drop out father drops back in after leverly-eight endings back in after leverly-eight endings and a surface of the surface in the

Mike's Murder - A drive thru bank

teller's casual liaison with a free-lance refers casual isason with a free-lance forms instructor and diletamet dope dealer opens the door to a world un-known. And the selection of locales in various parts of Los Angeles is fresh enough that ween the aud movegoer might feel he doesn it know a timing or too. The whole business, at least up to the damsel-in-distress finale, is re-markably underplayed, so much so that the high points service to be those that go furthesis who reinquility and that go furthest into tranquillity and delicacy, cooking a chili burger, as-saying a cocaine shipment. But it is also remarkably, underdeveloped. Writer-director James Bridges seems loath to face up to the question of what sort of woman would sit around pining.



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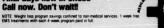
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CURRENT MOVIES Brian Dennehy, based on the book by Farley Mowat 1983 **** (Cinema Plaza 5, Plaza Bonita)

Bridges to poke fun at the be-spectacled culture bug is a romantic attemative the heroine, trapped with him at a sush ibar, can barely keep her eyelids up. Debra Winger 1984: "(Flower Hill Cinemas)

Misunderstood — Gene Hackman as the father of two young boys, with Rip Torn and Susan Anspach, di-rected by Jerry Schatzberg. (Camino Cinema 4, Fashion Valley, Flower Hill Cinemas; Grossmont Mall. La Jolla Village, Santee Village, 8 UA Glasshouse 6, UA Movies 6, Vineyard

Monty Python's The Meaning of Life consideration of the control with using the period of the period of the control with using the mere a stacerating special effect of the Princers' traces grafted out of the Branch of

Gilliam 1983 * (Sweetwater 6, from 3:30, UA Glass-house 6, 3:30 and 31 midright)

Never Cry Will — Carroll Ballard does not go bask on the promes of HE BLACK STALLON He goes forward on it. If anywhere The photographic in the same Bord series, the credit many discovering the state of the structure of the stru Never Cry Wolf — Carroll Baland Cooperaty—I three is any renewed of Intel BLACK STALLON. He goes for a ward or in it, anywher. The profession of the BLACK STALLON is goes for a ward or in it, anywher The profession of the BLACK STALLON. He goes for a ward or in it, anywher The profession of the profession of the state of a few profession of the state of the state of a few profession of the state of t

Pink Floyd, the Wall - A sort of Pink Rioyd, the Wall — A sort of Video Jukeovs election, but on a very large and very lavels scale, even allowing for the vast amount of foot-scale properties of the scale pr

Police Academy — Cornedy with Steve Guttenberg, Kim Cattrall Bubba Smith, and George Gaynes, directed by Hugh Wilson. (College, Fashron Valley, Oceanside 8, Parkway, Plaza Bonita, Rancho Bernardo 6, South Bay Drive In Semardo 6, South Bay Drive In Centre, Wegand Plaza 8)

Racing with the Moon - Pointless Hacing with the Moon — Pointess wallow in American Innocence, teenage romance under the cloud of World War II, aimed, apparently at the generation of teenagers who just missed out on SUMMER OF 42, RED SKY AT MORNING, BABY BLUE

MARINE, et al. The boy (Sean Pern-with a good harcuf) is a bowing an trained classical panel who inclines personally loward bodge wooge, the grif (Exzbarth McGovern, win a better grif (Exzbarth McGovern, win a better mad, mistaken to be the daughter of the muckynizen in about the bound of the muckynizen in a better mother as employed—and the chron-dramatic equivalent of baty talk-ravenous for a response, any re-sponse, but orthest above all, and anyone not of a like mind. The only part of the venture that seems to arise from genume encion, or might be part of the venture that seems to arise from genume encion, or might be part of the venture that seems to arise from genume encion, or might be mouth electrinic patietics and seen recommendation or might be mouth electrinic patietics and seen recommendation called griff or small town icons. Sowing alley, roller rink, public library, prime encircled poind public library, prime encircled poind public strains, and the products, the accuracy, price one very minor chair calcuracy, price in the closely non-contractions of the prime of the accuracy, price in the closely non-ther than the closely non-ther than the contraction of the Robert Misser's, he in that looks nonacter is described as looking "sist like Robert Walker" her in fact looks noth-ing at all like him. but that's not the main reason a California bobby-sower would not be saying so in 1942. With Nicolas Cage, directed by Richard Bergamin 1984. "(Grossmont; Oceanside 8: Plaza. Twin)

"Gorsenom: Oceanisme e. Pinau-fram)

Resurrection — First. this is a feast of Americans located largely in Knassis-dian and the Company of the Company of the with Ellien Burstyn talking to a tome-stone. Eva Le Gallenne supplying the harr, and Richard Fairnevorth, as a cell with the company of the two-length of the company of the Sett. There is more sense of wonder and excellength in stopping a consi-bility of the company of the company of the company of the company of the Sett. There is more sense of wonder and excellength in stopping a consi-bility of the company of the company of the company of the company of the fireworks of the company of the company of the fire-large header are looked in credit control and various of the company of the company of the company of the processing of the company of the processing of the company of the company of the company of the company of the fire-large header are looked in credit control and various of the company of the least of the company of the company of the least of the company of t wisted, more awti, more evil than anything she has nad to wrestle with before — a moment much more ex-citing than a roughly comparable one from cinema history where Jason Mi-ler is sitting atop Linda Blair, punching

her in the face, and yelling. "Take me!" With Sam Shepard, written by

The Right Sulff — Why go to encleading a third may be a content on the sulfment of the sulfm

"(IA Criema 3. Vogue from 3:30)
Risky Business — A when-thecast-sway youth comedy boy meets
calligit and surrs be larnly lome, in a calligit and surrs be larnly lome, in a calligit and surrs be larnly lome, in a sist applicable. And although a desist applicable. And although a desist applicable. And although a desist applicable. And although a deplausability, it a losing battle all the same. (Are high-school boys really as and pocket, as corology at the end of a trail driver? Are there are they?) Notcarrelation of the state of the state of the scenes that only look like chearful or the scene. The source is present the scenes that only look like chearful characteristics. The scene is a couple of sexference is a sexscene that only look like chearful or the scene. The scene is present the called the scene is a couple of sexference is a sexscene that only look like chearful or the scene is a sexscene that only look like chearful or the scene is the scene is a sexscene that only look like chearful or the scene is the scene is a sexscene that only look like chearful or the scene is the scene is a sexscene that only look like or the scene is facilities. The scene is the scene is scene that only look like or scene that or sc They contribute mote, any dialogue of the computer-programmed dialogue of don't believe this! I've got a Trig, midtern tomorrow and I'm being chased by Guido, the Killer Pimp! Newcomer Paul Brickman is responsed the Newcomer Paul Brickman is responsible for both the direction and the script. With Tom Cruise and Rebecca De Monay, 1983.

** (South Bay Drive In)

Romancing the Stone — Cornedy-adventure in South America, with Michael Douglas, Kathien furner, and Danny De Vito, directed by Rob-ert Zemeckis. Cinema Plaza 5. Frontier Drive In; La Jolla Willage; Rancho Bernardo 6: UA Cinema, UA Glasshouse 6: UA Movies 6: Wiegand Plaza 6: from 3/30)

Pazze 6: from 3030)

Romeo and Juliet — Zeffrielli's super-production of the Shakespeare sovers tragedy adheres to the favorite method of high school forama classes may be super-production of the favorite method of high school forama classes may be super-production of the favorite method of high school forama classes matter and the favorite fa

(Ren. 4-a)

Sehara — Ottilly loid-flashroned des-ent romance, set a year after Rudojn Valentinot Selant, when at would have Valentinot Selant, when at would have Shelets, disguised in a mustache such as to make her look itse Young Youard Hughes, molested and romand Hughes, molested and scorpions and large cats, cleaned in an assess waterfall, could be said to be asset to have no pride and no stan-dards. With Lambert Wilson. Hors Suchholz, and som Miss, develed by e (Village from 3:30)

Scarface — Brian De Palma follows the standard rise-and-fail gangster sloryine from the 1932 opps of the same name. Re-sottlement of it, however, in the Cuban cocame underworld in southern Florida has sanctioned the director to give the

Illeny a GODFATHER start — the immigrant gathogeter as Americanmigrant gathogeter as Americanmate GODFATHER length, But working
rate GODFATHER length, But working
with fewer citches than the encycippedic Coppola enc. De Fatma
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6. University Towne Centre)

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Harry Calaham
H to it anyway. And the lack of pleasure he exhibits in this role, most particularly when dealing out pain and punishment, might almost be construed as a moral stance. Of course it could also be construed as the psychopathy of a Mickey Spillane hero. O'ri coudo de construed as nothing more than boredom. With Sondra Locke and Pat Hingle 1983.

* (Avo, from 3/30)

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Tank — Anachronistic move and has a service corresponding to the property of the property of

Cobb., and Robert State. 1983

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Debra Winger, respectively), as recommenders of the properties of

OF THE CITY and THE VEHICLET in near total darkness, has had trouble adjusting pupils or apertures to sun-light. With Jack Nicholson, John Lith-gow, and Jeff Daniels: 1983. * (Oceanside 8; Valley Circle)

CURRENT MOVIES

Yenti — As Baibra Streisand has got-ten more ambitious, more powerful, not to mention more old, she has not gotten any more disposed to incorpo-rate these characteristics into her collgotten any more disposed to recorpo-rate these characteristics into her cost-rate these characteristics, so her cost-accept her here not only as an ado-secent but as an adolescent who, who are not only as a particular of the cost of the best of the cost of the special cost of the cost of the cost of the special cost of the cost of the cost of the special cost of the cost of the cost of the dequase might not matter to much if the women's also theme of the paces that scenes aren't often played for it-ters, or don't lead the women's also that scenes aren't often played for it-ters, or don't lead the women's also that scenes aren't often played for it-ters, or don't lead them whether they are o'nor But the underlying seriou-ties to the special cost of the cost that scenes aren't often played for it-ters, or don't lead them whether they are o'nor But the underlying seriou-ters but ally appeared in this-se intro-spective musical solitopulse (with unremorable medicies to Mechel La-loynes, in the sense that any compara-

ble trauma would be internotable by Alan and Mariyn Bergran II seems the sitte game I pay Becomes more and a parallel between the herones encursion into the mascurine world for a charie But her actual dictates from all post — musty triepprote shock subtry discovers, buttery willow light. Subtry discovers buttery willow grant world to the control of the control of







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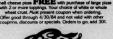
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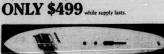
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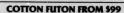
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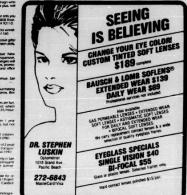
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SHARE LARGE 4 BEDROOM house in Penanguitos. Pre-fer non-smoking female. \$290 per month plus utilities. Lunga. 459-4261 days. 484-5524 evenings. SHARE ENCINITAS APARTMENT across street from ocean Private room/bath \$300. Prefer near, bi, intellec-tual female Environment, Coussi-vegetarian, feminist, arbiesic, new age. Mike 942-7567. FEMALE ROOMMATE WANTED to share 2 bedroom house. Golden Hill Canyon, quiet. \$275 plus utilities. Call Valerie, evenings before 9pm. 231-2901.

IN UNIVERSITY CITY. Two female roommates needed to share townhouse directly behind UTC. Many amendes, \$225.8.1/4 upities. For details, \$20.0749.

FRAIS VILLAGE — condo to share with non-smoker, 1260 plus 1/2 utilities. Jacuzzi, pool, sauna, laundry, Maik, 268-8543. OUET PEACE Share lady's La Jolla house, furnished Brach. Wart reliable employed lady seeiing permanent home. Cigarettes olay. Write, describing you, job. life-style. Box 635 - 9,2038.

NORTH PACIFIC BACH Foomis, 500 yars from 1-5 sociated four 20doors and high rouse and yard have pancium visit Perspect, journally, Need neat, considerate, nonstroking, mutuer, straight, interesting, including in the pacific pacifi IA MESA — TWO FEMALE roommates wanted for lovely three bedroom home. Pool, privite buckyard, and many amenties. 465-7091 ROOMMATE WANTED for 2 bedroom, 1-1/2 bath condo near UCSO. Own room, pitol Jacuzzi, tennis courts, \$250 a month plus uptities, 457-2365.

WANTED: ROOMMATE for 2 bedroom, 1-1/2 bath condo, furnished, near downtown, available May 1 1250 per month, 451-6211 THEO OF LIVING in apartments? We are looking for 4 or 5 melow professionals or graduate students, 25-plas, to share our excluded man-testate width washer. 25-plas, to share our excluded man-testate width washer of Sciana Beach. Many trees private areas, spa. washer/dayer, knowledge depression, 1900 monoth per person. No smoking, lasts, pets, or drugs, Call 8-Ram or 9-10pm cmy 453-4469.

FORMING NEW ROOMMATE solution within ten miles of downtown. Up to 4 others. Have refrigerator furniture, washer/dayer, cat. Object: save. 1. Emmy. 231-2727, 275-1615. FFMALE LOOKING for female roommute, to share their home or find new one. Before 3pm call 274-1163, after 3pm call 693-8763, ask for Ellen.

RESPONSIBLE. CONGENIAL PERSON for furnished house inscept bedroom) Five blocks to beach, large yard \$232.50 and last (responsible) Available April Tst or before Dets. 222-0060 ROOMIES(tm): COMPATIBLE roommate match or money back. All Minipes) (This ad good for \$10 off until 4/15/84) Call now 294-2026.

(Aurit non-roles: 28-529 up to 11 30

FRAME 21 years oil employed, wares to there your roles of a portioner Marit late calls. Melecula 589 7071

BOOMMATE WANTED. — Proving morburous areis, 19-15 no pers, 110 per morbi plus 1/2 utilities and 1100 cmoning-incute place 270-2794

BOOMMATE WANTED. E. Called Stokes. November 2004 270-2794 ceaning sinusity deposit 270-7194.

ROOMMATE NEEDED ET Cajon house. Next ROOMMATE NEEDED ET Cajon house. Next ROOMMATE WANTED for 2 bestroom again meet, next area, burget next set area, burget have set to be set to b

FEMALE TRIATHEETE WANTED to share large 3 bed 5200 per month plus 1/4 utilities. First and lint 277-5766.

VEGETARIAN ROOMMATE WANTED Male/Imruir OK, your place or we find one, close to Meiu College Can go 11: 1225 Michael 272-6279 after York

MASTER BEDROOM Large 3 bedroom house, beautiful serv. Cardiff on Lagoon Proate entrance to deck. Avail-able mid-April through mid-June, 1350/minth, Craig 136, 6531.

ROOM FOR BENT. Claremont area, in guet 3 be-room, 3 buth home. Full use kitchen & laundr Nonsmoker only, \$225 month plus 1/3 utilitie \$71-3610 after \$ Ask for \$cott. HOUSE TO SHARE. Want corrumoking female to share large home with family in lower Mt. Helia area. \$250 includes utilities, 697-4900.

44-YEAR OLD BIOLOGY major would like to join a communal household of mature, educated, independ ent women Hillians, North Park, or 777 Jil 616-7846. FEMALE ROOMMATE WANTED Platonic Unfurnished apartment close to beach. Utilities and rent less trans 1550/month. 226-2317 or 223-4740 evenings. (O.B.) Ask for Ruben.

TOWNHOUSE WITH VIEW. Trees bedrooms new 801 94 and 5. Only next, considerate, vegetarian, no smoke no drugs. \$180. Share utilities. 281-0672. LEMON GROVE: 2 bedroom house to share. Quiet country setting, view. \$175 per month plus 1/3 utilities. 262-1754.

CHRISTIAN MALE LOOKING for room or roommas Wat 697-6446 or leave message at 460-0562.

STATE COLLEGE AREA home. Female: 6 blocks to College. & Monteguma. Private: bedroom. Kitcher privages: \$175, 1/4 gas. & electric, \$100 depose Available. Appl. 1, 285-9940.

PACIFIC BEACH, FEMALE nonsmoker, 25-35, to share 2 bedroom, 1-1/2 bath pretty, survey apartment, 1275 plus 1/2 utilities, 270-8558, 569-4949 x290.

CLAREMONT, NEAR MORENA Blvd. Male roomvate wanted for 2 bedroom 2 buth apartment. Must be next and employed. \$300 plus. \$100 recursy. 296-2496. days. 272-6742 eventure. NONSMOKING, CLEAN, considerate roommat-needed to share 3 bedroom house, quet neighborhood in El Cajon 5235 plus 1/3 utilibes 447-935e or 296-600.

WORKING FEMNALE nonsmoker to share 3 bedroom, 2 buth home in Claremont, \$250 month, 560-0834

THIRD TO SHARE 3 bedroom, 2 story Golden Hill home, fireplace, patto, garden, pool table. Male, responsible, transidy, next, employed, references, No slobs. \$225 available. April 1st, 232-6123 aler; 5-30.

TIERRASANTA: Roommate wanted to share 3-bedroom 2 bath house. Big bedroom, wasner, dryer, pool, tennis, jacuzzi. Want clean person with job. \$235 month. 526-0869.

5275 MONTH: 1 BEDROOM in 2 bedroom agartment in Tietrsanta Fireplace, dishwadier, pool, jacuzzi, s. in-dry facilities. 1/2 all utilities. 279-5436 before 9am or after 9am.

SOLANA BEACH: prefer female 25 or over. Three bed-room, 2-1/2 bith duplex with garage and yard. \$250 per month includes utilities except phone. Dunia 481-5358.

MAA ROCKMATE. Grosmont, Large home near free-ways. All amerities, fireplace, laundry, pato: Space for some furniture. References and deposit. 1260 monthly olds uskins. AVX.942. S60/WEEK, PT. LOMA. Two bedroom home located across from Gate 6, NTC, scated on busine. Prefer non-smoker, Small deposit, 223-9401.

MISSION VALLEY — ROOMMATE needed to take mas-ter bedroom in furnished condo. Microwave, pool, jacuzzi, etc. \$260 a month & 1/2 utilities. Jeff.

FEMALE ROOMMATE WANTED. Del Mar house Single mon-child okay, 481-1846 evenings.

TERRASANTA 2 bedroom, 2 bath apartment to share includes tervins, ranguettusii, pool etc. Must be responsible non-smoker 1320 & 1/2 utilities Paul, 695-2260.

NEED NEAT, NON-SMOKER for beautifully lumined, patrozens, view frome in Crist, Et Cajon, Sundeck, gar-den, sectusion, friendship, Only \$150, includes at 444-2636. CLAREMONT. N.W. Stare Linge. 3. deciroom, 2. bath house. Ereplace, waters/dyer, large yard. guiage. Ouet. ethy-going atmosphere. Nonuncker. 5275-6. 1/3 utilities. 2728-627.

POINT LOMA: Looking for near, cheerful and responsi-ble female roominate for duplex, rice location, near Surrer Cliffs. 1212, split utilities. 226-7491 after Sprii. HOUSEMATE SHAREA LOVELY three bedroom nome. Near Farmount and University. No pres or children. \$200 plus. 1/4 utities. Call Citif or Vicki, evenings: 280-5412.

SOUTH MISSION BEACH — Female worsted for large duplex, 5 houses from beach, great, quest area, very ice. 408-2142

HOUSEMATE WANTED Beautiful, spacious 3-bedison home, Lakesde/El Cajon. Proci spa and all americes. Non-inchiary professional or graduate students. \$225 and 1/3 utilities. 443-2164, evening.

CLEAN FEMALE NEEDS room and bath in exchange for work. Britmences. 454-2900

TWO EMPLOYED, non-smoking femules seek two bed-rooms in house, or females to look for house in Caraff, Encintus, Leucadia, Revisorable, 278-7145.

FEMALE ROCMMATE — Nun-smoker, professional. with loft in home with year Non-smoker are 1300. 1250 & 1/7 uskies. Own bedroom and bath in Pacific . Nogotuber/work waskide: 41-84 270-5565.

FEMALE ROOMMATE WANTED to share redecorated Poway condominum. Private bedroom and bath, park-ing, poot laundly, non-smoken, responsible. I have a cat. 1740 & 1/2 Joanne, 452-3061 or 748-5234. TXTO PRIVATE ROOMS/BATH, La Jolia, 2,000 µg ft, tennis condo. Health oriented, communicative, non-srocking professional, 32 years plus, 1475 a month Heisen, 450-1240.

WHERE'S THE BEEF? Female roommate to share 3 bed-room. 1 bath P.B. house. No pets. kds. Smokers okay. 5275 monthly, utilities. \$100 depose. 483-0932

MIRA MESA 1225 to SHARE 3 bedroom, 2 bath name. Pool jacuzzi, washer, dryer. No smokers, pets or kids.

MALE TO SHARE PLRINISHED apartment a Mesa Blvd. 5180: 571-1293.

FEMALE ROOMMATE WANTED to shave 3 bedroom 2 bath nome in Mira Mesa. Must be quiet, responsible person. 1225 per month plus utilities. 271-5407.

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HILDIGEST SHARE WITH MAKE using name him hold soon beath from names made replaying for some soon and the sound share and the

SHARE OUTSTANDING EXECUTIVE home in El Cajon country setting. \$250 a month. 444-4020.

MISSION HILLS — Curel, non-smoking engioyed mission hand brander. Not bedoon, non-bath induced again americ 1,000 ment. David 2,001-271 ment. 1,000 ment. David 2,001-271 ment. 2,000 ment. David 2,001-271 ment. 2,000 ment.

RESPONSIBLE ROOMMATE NEEDED for P8 house with yard, washer/dryer, own room and bath, separate phone line. \$275/month plus utilities. 463-1496.

SEEKING MATURE LADY to share 3 bedroom furnished apartment in Clairemont. Smoker okay. 5225, 1/2 utilities. 276-6046 evenings after 6. LEMON GROVE, QUELT ARIA Female non-snoker Unfurnished bedroom and share home. \$200 a month 1/2 utilities. \$50 depost. Over 21. Theresa, work 461-0200 home. 463-324

TOUR CRAIN 2 ROOMS, bath and share rest of large Claremont house. Garage, jacuza, large yard, laundry, etc. Quiet, nonsmolang professional preferred, 1425.8 1/2 utatios. 278-6402.

MALE/FEMALE TO SHARE Curremont house on quiet cul-de-six with self-employed professional Large yard, garders, faundry, jacuzy, garage. Quiet nonsmoker. 1255 & 173 utilities. 516-6297

RODMMATE FOR TWO BEDROOM apartment. 1187:50 includes utilities. Looking for very clean, con-siderate person. Ask for Jamie at 224-2346. (Early morn-ing only.)

ROOMMATE WANTED. Mission Visuage house. Prefer casual non-winding female. 18-25. Mast be rest. re-possible and working. 1200 monethy. 1/3 utilises. No perc. 1225 plus 1/3 utilises. 1150 depoint. ROCHMATE WANTED, near SDSU. In beautiful nome in well lept security. \$200 a month for all Stephens, 267-8636.

ROOMMATE WANTED, 729 Kennenbeck Court, Mis-sion Beach, Neat, Cean, responsible 1250 per month. 1/2 block to the ocean, Call anytime, 468-2380.

SHARE LARGE HOUSE at Mission Bay. Own room. \$205 plus utilities. 23 years or over. Move in April 15. 275-5318.

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everything No pets. Available 4/11: 465-0190: 1535.

1275- 2 ROOM STUDIO NEAR Baboo Park. Newly bedoom Misson Valley Condo Creat for internating temopred Stove and infrigences humbred. Washer and dyn'r available 454-2708.

post, 950 millor 707-758.

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GARAGE FOR RENT in the Mira Mesa area. 575 a month. Available April 1st. 695-3465. MODRY BACH may one between well and the second process and the secon CONDO — BEALITIFUL 2 bedroom, 1-1/4 bath near Stadium. Adult complex with all amencies. 1550/ month, available April 1st, 455-6613.

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NOMIN PACIFIC BLACH heat Lit Jola and ocean 1 processin apartment to 1 quert pressin. No pets. \$385, year losse. 459-1352, evenings best.

MALD DEFANDED (LICINO) 2 belong 2 belon

 BEDPOOM furnished apartment, utilities included in 1375. Prefer single. Lease required. Very private on-side of house. 281-1794. SMALL LIVE-IN /WORK spaces available for multi-medial artists, crafters, musicians, etc. Must be working students OK Greenwish Village West, 536 Fifth Avenue, Gastamp, 233-4925

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LARGE, FURNISHED ROOM, Very clean, for quet-employed person, No smoking or drugs, Shaire letchen and both, 5189, 8, 7/2 utilises, Small deposit. Nurth Park, 282-5173, kenp bysing. Merco Caping pion, signs in what are femaled.

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ROOM FOR RENT. 2 bedroom 1 bath La Jolla house. Winspinse area. No pets and no smoking preferred \$290 plus 1/2 utilities. 459-5069.

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PLANNING HAMAEL vacation? Organ frost conso Big. Island Xina coast. Lauruy sumshed. Sat and frein poors Bet words sport fishing. Low daily, weekly late: 566-1206. VALIAN SUBSTITUTION available on new two-story nome in Subst Big year. 3 bedisores. 3 betts registered nome in Subst. corner. Inneed. Sat rifee 311a,000 423-217.

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MISSION VALLEY — CATE and two bedroom con-dominants with assumable lears. Many wath learn as low as 10.7% and down payments as low as 10%, foot gas saura, gym, ternis, findes start in the law 50's. Cell Indial Blob Schwartz, broker, condominant specialis. Really Executives, 286-5604.

FOR SALE BY OWNER Pacific Beach, one block from buy. Assumable 90,000 loan at 9-1/2%, 3 bedroom house and large studio. Excellent condition, 3988 Harnes 1179,000 Sun deck, swimming pool and more. 232-7353 or 273-6481.

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320,000 down, balance at 10%, 619-747-5284.

CN/ RENT 1168 a month 12X56 Hitcrest coach, im-necuser, landscaped Lake Benardo Mobil Estats, Es-to buy your unseel homes and condox individually at homes Ann at 155 900 fees A23, 1979 like it most.

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BIG BEAR LAKE house 3 betrooms, fully furnished.
BY DIANUE 3 BEDROOM and den Covered page 2-12 before derries and the second betroen ferred year 1-ar garage, fully secondary, weekly discounts? 295-1273.
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WEAKRIO HOLIDAY CONDO, best location, patio, pool, parking. Avesable in May or Sept. Owner, 453-0785.

PRIVACY 3 BEDROOM Letton Grove home hissen in fires and by Fireplace, double gauge, puts, view, VA appraised at \$76,000 or assure, 280-5625.

28KO DOMPA — AST CLOSING closs for recent fuger whys 3-bedroon. 2 both home with county statistics. Variety origing, forget 446–456, 221–4600.

White County origing to force 446–456, 221–4600.

Section 28.

NO MONEY DOWN: Mission Valley "Frian Pointe" 2 bedroom, 1 babl, hest location. Pool jacuzet sauna Must set. \$69,900, 272-2370.

2 BEDROOM, 2 BATH upgraded condo, San Carlos, many americas, great assumable 11-1/2%, 159,500 Asking \$71,500. By owner, 583-7558.

Tiguister for Laine. 110,000; terms. Main. 465-3000.

NOORTH SANTEE HOARE, surrounded by the hills, this 3 benday for Acceptable high destir. Will neep framer. Benday 168, Acceptable high destir. Will neep framer. Benday 168, Acceptable high destir. Will neep framer.

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HOUSE FOR SALE North Park. 564-500 with large assumable loan. I bedroom, I buth, workshop, storage. Clour, partiest, wwij-appred, includes draperes. Rehispertor, washer/dyne negotoble, 283-3628. 153,900 2 BEDROOM, 1.5 BATH-condominium. Spaci-ous. Gavage and pool. Paradise Hills. Will consider rent with option to buy. 428-4037.

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IAC FOR FREE/almost in your own apartment build.

INC CUMIFYING, assumable ison for sale by owner 1 bedroom condo in Qualif Creek. Mar a Meria, Pool sale incident in a Meria. As little as \$10,000 down. Call School Strength prior worked prior worked prior work.

INCOME PROPERTY FOR SALE14 nor metal units new University Avenue: 9HA or VA ORI Asking \$120,000 Agent 283-957. See 264. See 264.

NO MONEY DOWN, desperate seller. I'll take your boat, car, wide screen TV or ??? in trade for my town-traine. SAL0901

LIVE IN ENSENADA. Unique 3 bedroom mobile nome. Sking, booting, fishing, tennis, Workshop, estras, Wis skep 10. Trade or 120,000, 297-5726 evenings.

ALIAN — LITTLE CABIN, 1 bedroom on 2/3 acre, seasonal creek with walk bridge over creek. Agent Toot 765-0035 and 765-0593.

2 BEDROOM, 1 BATH renovated ESD, on 3 8-3 loss. 150 pers on 4 unit see: Oak floors, included deck, fundated base-must see: Oak floors, included deck, fundated base-must 175,000 = mem; 247-5427. 2009. Comp. Fred 383-2417.

ONLY \$18,000 -- OWNER must sucrifice lovely 2 bed-room: 2 beth, 20050 imbelenome with 2 sheds, swater/diper, 5 kbir Plais. The Micros. 255-1766. walter/ligher, 5-Star Plant, San Marcos, 755-1766.

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NOI TAKE THE STRANGE NEW PET OUT OF THE HOUSE. HE TOOK IT TO THE GUEST ROOM AND PUT IT WORDER THE BED.

"STAY" SAD THMMY "STAY OR I'LL CREAM YA."

EXAMPLE.

YOU GET THAT FILTHY MONSTER OUT OF THIS HOUSE BEFORE I WRING YOUR LITTLE NECK!" SAID MOMMY

22

*(M GOING TO TAN YOUR HIDE BYT FIRST WE MYST GET THAT ANIMAL OUT OF MY HOUSE!" SAID MOTHER ANGRILY. *(IT NOT MY FAULT!" SAID TIMMY. JUST THEN THE STRANGENEW PET TOOK OFF RUNNING!

SLAM

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new.

PET.

BY MISS LYNDA BARRY @ 198 5 Stattle

TIMMY WAS NOT A GOOD MINDER, HE DID NOT TAKE THE STRANGE NEW PET OUT OF THE HOUSE. HE TOOK IT TO THE GUEST ROOM AND PUT IT UNDER THE BED.

WHAT WAS THAT?" SAID MOTHER AS SOME THING CRASHED UPSTAIRS. SOON THE STRANGE NEW PET WALKED INTO THE KITCHEN "YOU'VE HAD IT NOW" SAID MOTHER TO TIMMY.

SAID MOTHER TO TIMMY

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NEW 3 BEDROOM 2 been home striptors, large man-ter, 1-1/2 car grapp, 50" reced back part, sections grapp, Competing against — carget, daying, 150" and 6-10" of the first of section home of soldenth charges as above them

FIRST HE BIT MOTHER'S LEG'
AND THEN HE BIT TIMMYS LEG' HE
WAS A WILD ANIMAL IN A TIME THEN
HE RAN OUTSIDE FAR INTO THE WOOS.

THE STOMACH. "HOLD STILL" SAID DOCTOR.

THE STOMACH. "HOLD STILL" SAID DOCTOR. 2 BEDROOM, 2-1/2 BATH TOWNHOUSE, redwood onc. coulde garage, freglate, amentes, \$115,000 condition, Mast set, \$40,000 - 466-4516.

COULEE AREA 2 bendroom, 1 bath house, mostlere (PDASCUITOS-PEATHER BDGE 3 bendroom, 2-1/2 bath, 2 my, 1610 garage frec Consequence Conseque

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TIMESHAKE Del Marcondo fully furnished account from nanthack in their from brokin (260 8)21 after opini CADO, 2 NEDROOM, 2 carp, securely building mod-miconveniences, 1200 sq ft 1999 Laurer St. 590 Sci0 busine of 17 293 (2772 or 296 aut to

GREAT INVESTMENT. 5 unit apartment building with ocean view, good location, brussels. Agents inquiry mated, 460-2955.

TAHOE TIME SHARE condo — 1 week a year on idea, south Shore 1/4 mile from Heavenly Volley, Pool and JACUZE, February problems sworfice, 235-416.3 RENT TO CNIN. option to buy Mira Mesa condo. 2 bedraom. 1 bith: pool: islandry room: 5575 month. 2 year option. 11% assumable. Kevin 578-1853. 13 ACRES OF ROLLING land new San Vicener Lake, Ramona Beauth/Evev. 545,000 reduced to self-today. Call for map. 746-2047.

NORTH PACHIC BEACH: 3 bedroom, 2 burn, wew from upper story. Trickned passo, room to expand. Assume 10-3/4%. \$142,500. Reduced by owner, 270-3044. MOBILE HOME, 24 x 48, adult park rooms are large: 2 bedroom, 2 buts, new roof, lots of cupbourds, nice yard space rent reasonable: 427-0109 evenings.

DESERT HOUSE ON 5 acres near Pain Springs with view 138,000 with \$10,000 down OWC Jack 346,7305

HOUSE FOR SALE. Mira Mesa, Brauchil 4 bedroom/2 bath on quiet cul-de-soc. Large backgard with spa-redwood deck & brick patio. \$115,000. 566-8297

ONE BEDROOM CONDO, hormal Heights, upstans uns. Salethury decreated, assume icon. 4 years set overer 2 bedroom 2 bath 5% down 11-3/4% ison. 488-1466. 488-888.

THREE BEDROOM, TWO BATH house with large back-yard, fireplace, all amendes: \$89,000 by owner. Firsh-call arrangement very flexible: 287-6002 evenings.

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5-ACRE/ALLIVELexacteriar puved routin the boouth full Aprincip Calley Chry 5-600 abort and 100 per month. Humy, 275-3603. EFRACE CALLER HIGH DESERT CABIN — with 5 scres Beautiful high desert location near Plain Springs 117,800 total price 32500, down on lowap for vehicle or 7 Landers, 213-4048

TOWN-HOME. VIEW OF Packle Beach and ocean. 2 bedrooms, 1-1/2 buttis, fireplace, gasage pool, packat incompibility may be enviry access. \$124,900. Owner, 683,85%.

TAKE OVER 149,000, 11-3/4% AMI, 1 condo, North Park Irea Adams, Firegioce, in washer/dryer, air conditioning, garage, 154,900 Peter, 299-2935, 281-3831 BEAUTIFUE POINT (CMA Termis Club condo. 1 bed-room, jacuzzi, sauna, pool, security, and more. 566,500, low down, 10% assumable, owner will carry. Bob. 223-8013 (home): 566,626 (work).

CONDO. 2 BEDROOM. 1-plus bath, bright unit, firepixed living room, garage with storage, washer/dijer. Asking low 180's, 299-2115.

BONITA CONDO: 1 bedroom, mountain view, win-doved cathedral ceilings, balcony, redwood fireplace, oak alchem floor, air conditiong Proci, jucuzes, laundin Mint condition? Assen; 355,900. Owner, 287,2944. IF YOU'VE tred to sell your house but were unsuccess-ful, call the I'm not an agent and there is no obligation 540 0901

FIRST TRUST deed on four bedroom none. Lots of equity. \$11,500 pays \$200 a month at 8-1/2% interest. Will set at four value. 275-3603. FOR SALE BY CWINER 1 block north of Zio. 2 bed-norn. 1.5 buth, on R-2 corner lot, remodeled. 3443 Richmond. 298-0867.

INTERESTED IN LAND in Ramona or Jamul, must be reasonable. Male, 263-3501.

UNIVERSITY CITY, 5 bedroom, 4 bath, 3000 sq. ft. Pr. CWINER, ASSUME 9%, 2 bedroom, 1-1/2 bath, nome, \$220,000,172 axer cargon view at with 40 in 1200 sq. ft. covernouse new 2003L Excellent bringly implied fluid and not been \$1.200.000 assumble fluid at levery or victime properly. Note: compact, \$245,000.

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GREAT STARTER Micz Meus condo, 2 bedroom, 1 puth, pool, Usandry room, 162:500, 11% assumable, flexible terms, Kevan 578-1853.

VACATION TRALER, 21, both tub, shower, tolest. Ex-cellent condition, pulls great, briden wheels also idea for visitors, or as office: \$3800 or best: lifes 222-3280. PACHIC BEACH MT. Soledad quert executive area. 2 bedicom. 1-1/2 bien, low mantenance hours. bay/ ocean new. \$143,500.2352 Wilbut Avenue. 272-8789 immer.

IC/Whit-OAE, PARADISE HILLS, 3 bedroom, 2-1/2 toth, fireplace, pate, pool garage with door opinion, carpeted, applicable, excellent condition, 181,000 by owner. Bobin 475-479, or 427-746. PRESTIGIOUS FIRE MOUNTAIN area. Oceanude: 2 story, 4 bedroom 2-1/2 bath, secluded drive, custom interiors, auto spiniters, close to schools, 5134,900. By owner 27-15,09.

MORILE HOME by owner, 24 x 52 secured 2 bedrooms/baths living room, den, shed, adults, close in Genry 264-9944 or 437-7949.

HONOLULU, 2 weeks time sharing ownership highron on Walkiki Beach, fully furnished condo, bedroom, 2 baths, low down, monthly \$274. Price \$19,500, 450,430. GREAT 2 BEDROOM 2 bath condo in La Mesa Pool, jacuzzi, tenne courts, parking, sauna etc. \$81,000.

brisk barn fenced spring hardtop mergy efficient, 40 acres, 5150,000 Details P.O. Box 289, Anderson, MO 548-11

SNUGGLED ON V-EW HBL. 2 bedroom, den. 2-1/2 bath, freplace. 3 decks, skylight, double garage, private end unit. Fine extras. Rose Carryon. 5124,900 272-0213.

KEARNY MESA — I BEDROOM, air conditioning, fre-place, washer and diver, pool and jacuzii. Assumable 11% loan, 364,900. Owner, 566-8040.

FOR SALE BY OWNER, 12 X 15 mobilehome, with shed skirts, awnings and washer and dryer. Adult park, Low rent. Close to all. Fericed yard. 426-0741 or 426-0886. BY CWNER Two bedroom, one bath house. Nice reighborhood near front Lonia High. Potential second story view. \$11,000. Assumable short term first. 275:5550. 483-2292.

LOCATION, LOCATIONI Several 2 tedroom, 1-1/4 both condos for sale in Serra Mesa. Low down or lease option. Has pool, spa. 564,000, Bob. 278-3635. NO MONEY DOWN Mission Valley "Frians Pointe" 2 bedroom: 1 bath, best location, Pool, jacuzzi, sauna Musi sei: 16/1/900, 272-2370 FOR SALE BY OWNER 20 acre mini-ranch sites ideal for horses. Water, cercisidly available. East County, Boulevard area. Pleibble terms-trades considered S83-5525.

SMALL I BEDROOM, 1-1/2 bath condo near USD. Study rook with view of bay, two garages By owner. 155,000. Call Nancy, 275-5550 or 433-2292. NICO ON ONE 4 bedroin. 2 bath ESE. Assume 155,000. 379,500 sale pice. One bedroom cond on San Carlos, super paint. 148,000. 286-0334 \$150,000 EAST COUNTY Enormous country estate. Amenates galore Fire labor on yard and pool mainte-nance 444-4020

PENASOLITOS, 3 pegroom, 2 but

BEAUTIFUE LARE view La Mesa condo. 2 bedrooms pool. Jacuzzi, tennis courts, sauna, rec. room and more 179,900, 697-6407 or 486-7464 leave message. MOBILE HOME, ideal location, 1/2 block from beart 10x40, 2 bedroom, wood paneling, newly carpeter new siding, new lock. Quet, clean park. \$12,500 741-6006 or 743-6780.

GREAT STARTER for acquiring income property. 3 bed-nium house with studio, will include complete building plans for 2 more units. \$87,500, 278-3022. CARLSBAD CONDO. 1 block from beach. 2 bedrooms. 2 plus baths, garage, pascs off bedrooms and aving room, \$113,900 729-2105. 5.6 ACRE AVOCADO GROVE. Rancho California. 530 ten year old Hass irres, panoramic view building ste. 5149,900, 274-8889.

BY CWINER 4 bedroom, 2-1/2 bith, 1760 sq ft. 3-1/2 years old fireplace, pool, 2 car garage, cut de sac. convenient location, \$110,000, 262-5770. MOBILE HOME for sale or trade condo or house 24x60, 2 bedrooms, bathrooms, den, air, appliance estras, linury Laireside adult park, \$25,900,469-363.

OCEAN VIEW. 56500: 22' travel trailer permanents located on beach site two miles south of Rosanto Beach Only thirty minutes from border. Completely furnished 697-4523.

8.4 ACRES IN CAMPO. 2 wells, well built 2 bedroom home, fruit orchard, oak trees, privacy. \$85,900. Great terms, possible lease oppion. 766-4083. FACIFIC BEACH, 1480 Diamond, \$118,000.2 ped-nom, aware, 800 sp. 1; 50 x 55 come risk 753 7763.

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Winners of and Answers to Reader Puzzle #298, UFOs The UFOs puzzle may have been tougher than you, ahh, figured. A dodecahedron has twelve sides, sure. But, then, so does a double six-sided remaid. The establishment

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tute ne

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bombasta

kolbasbulke

maralgo

velizo

kavaliro

hermetika

unua helpo

angulmezu

kserografio

prestidigiti

naturgrand

kvinangu

strikta

1) dummy

2) handbac

3) first aid

4) knuckle

6) life-size

8) nickel

9) pentagon

10) mah-jongg

11) long-winder

14) highfalutin

18) midshipmar

15) hot dog

16) airtight

17) bowler

19) desier

21) pencil

22) knight

24) pecan

25) tight

26) conjure 27) suitcase

28) best man

29) backhand

30) loose-lest

31) not at all

32) Xerox

34) untrue

35) punctue

33) dull

36) coal

37) harlequ 38) seaweed

23) foolproof

20) daylight

12) loath

13) eraser

ONE AND

0

7) mineral water

5) dive

By Don Rubin

Ludwig Lazar Zamenhof was a born linguist. His father, Dr. Mark Zamenhof, was a language professor and his mother, Dvoshi, talked a great deal. By the time he was eighteen, young Ludwig spoke Latin, Greek, Hebrew, German, Yiddish, Russian, Polish, English, French, and smattering of Spanish. And a year later, in 1878, he created his own language, Esperanto, which sort of combines them

million people, worldwide, use Esperanto as a second (or third ourth) language.
'Ahh, but I'm not one of

them," you say. Relax. Since Esperanto makes use of words that are

internationally known, the average English-speaking person can recognize between seventy and seventy-five percent of the vocabulary without ever having studied the

Rules of the Game

Prizes for solving the Reader Puzzle will be Reader

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

3. All entries must be accompanied by your name, address, and shirt size (S, M, L. XL)

Employees of the Reader and their immediate families are not eligible.
 In the event of disputes or

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be

entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.

pyramid. The octahedron, cube, and tetrahedron have eight, six, and four faces,

respectively. The prismatoid, on the other hand . . . The correct solutions: 7) tetrahedron. 6) rhombic

dodecahedron, 4) obtuse square octahedron, 5) prismatoid, 2) pentagona dodecahedron, 3) double

six-sided pyramid, 1) pyramidal cube, and 8) Correct UFO identification

Pro

Diego 4. Phil Gonzalez, San

Diego
5. Cathy Ferreira, San
Diego

Correct UFO identification was made by sixty-nine out of 125 entrants.
The T-shirt winners are:
1. Roy Olson, San Diego
2. J.W. Ackerman, La Mesa
3. Victor Torrico, San

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