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Crime & Politics

Is Mike Aguirre really looking for justice or does he merely have one keen eye on his promising future?



Aguirre shows up on time, ready to Aguirre shows up on time, ready to jog in blue gym shorts and a blue sweat top with hood. I'd expected velour from Adam's apple to tarsus, but only the New Balance logo on his shoes suggests Jog Chie, and that mildly. He wants to run up Sixth Avenue along Balboa Park instead of through my

wouldn't get away with their chicanery elsewhere. An IRS investigator he knows 'just laughs about San Diego' and says the city has a national reputation among his cohorts. 'Look at Alessio.' 'Aguire says. explaining how the one-time owner of Agua Calienter racetrack and Mr. A's, and former principal in the Hotel del Coronado used to remodel the hotel and bill the work to Agua Caliente raceive and the cohort of the coho

gentle neighborhood course, so we ride in his fate-model BMW, a suitable lawyer's car, down Florida Canyon and briefly onto the northbound 1-5 We re only at Juniper or so, and I'm breathing hard. Now he so no Sheriff or the to Sixth Avenue, where we park at Elm Street. We do some minimal stretching, and then off we go — it's all uphill. But damu. He's not jogging. How the sum of the

idealists, what chance do we have?"). And back to Hedgecock and the \$130,000 "loan" from J. David and Nancy Hoover: "Why do the papers

Nancy Hoover: "Why do the papers keep calling it a loan?"
"Because," I venture, now winded seriously, "If he [huff] repaid it or [puff] began to repay it [huff] before the news of the crash came out [huff and puff], who's to say [huff] it wasn't where!"

By Bob Dorn

City Lights

Oh, And Take Out That Silly **Editorial About** Censorship

of San Diego's student newspaper, the Vista, published its annual April Fool's Day issue, carrying on a tradition that's been around for as long as anyone on the can remember. The only ne on the staff difference this year, says editor Carol Damon, was that the umer was a bit more "adult the front page of the 3000-circulation weekly was dominated by a photo of university president Author Hughes holding hands with a cut-out of a cheerleader; 'Campus Notes' news briefs told of upcoming lectures on "Sodomy: Techniques and Style" and a talk entitled 'Child Abuse: Fun or Sport' and the "Question of the Week" asked, "If you woke up in the middle of the forest, your hands and feet were tied you were covered with Vaseline and your butt hurt. what would you do Neither Damon nor her staff

of about thirty-five other students was prepared for the events which followed — and the consequences they may have on future issues of the Vista. First Joe LaMantia, a senator, launched a petition drive to remove Damon from her position as editor; he spok to various classes and within a week had obtained more than 300 signatures, which he promptly handed over to Thomas Burke, the school's dean of students. (The petition was subsequently presented to the Associated Student Body senate, which after a split vot decided to allow Damon to remain in her position, since there were only four issues left



Transer Dropping On The Rise

The southeast corner of Fifth and E streets downtown has lately been witness to a series of melodramas that only serve to support P.T. Barnum's choice adage about the perpetual availability of suckers. The curtain rises between midnight and 2:00 a.m. A man is approached by three young black women who in spite of the revealing cut of their attire, seem oblivious to the brisk night air. A brief discussion ensues and soon all four repair to the dark area behind the Security Pacific Bank building. One of the young ladies demands that the gentleman partially disrobe While his attention is singularly engaged, his wallet

lies in his pants, which now the two attendant ladies stealthily relieves him of his ash and, with her friend, beat a hasty retreat to the street. The acting as the decoy d'amour follows suit, and the gentleman performs several pitiful pratfalls in a vain attempt to give chase while simultaneously adjusting his clothing.
This indelicate scene has

been played out more than twenty times over the past few weeks at the selfsame corner. A source in the police department says that there have probably victims, but that married men are reluctant to go to the police regarding a crime related to prostitution.

Hold On To Your Stubs

When Ticketron first opened an office in San Diego eighteen years ago, it was the first and only computerized ticket service of its kind. The service of its kind. The concept, which the New York-based firm had pioneered nationwide several years earlier, was simple: in return for an average fee to the client of three percent of gross sales, Ticketron would print tickets to any concert hall same or other any concert, ball game, or other event and then sell them at its thousand-plus outlets in twenty-one cities all over the country, including thirteen here in San Diego (six of which are at local Sears stores). A modest service charge, generally around a dollar, was added to the customer's price for each ticket. Within a few years. Ticketron had established a virtual ticket monopoly on S Diego events, counting amo

its clients the San Diego Symphony, the Old Globe Theatre, the Community Concourse and Sports Arena, all local rock concert promoters, and the San Diego Padres, who alone accounted for about a million tickets per year.

By the mid-1970s though Ticketron's major local client the Padres, had grown increasingly disenchanted by Ticketron's services. Among senior vice president Elten Schiller, were the firm's policy of handing over ticket receip a week after each event, and the fact that all the tickets to one seating section had to be sold before Ticketron would start selling tickets to another section — in Schiller's view, a section — in Schiller's vic definite disservice to customers. "So we began (continued on page 38, col. 3

there to read every story in the paper, and if he objected to to the typesetters to proofread the next day's issue of the Vista anything, Damon would have - a task she's over Any Openings, Mel? has an office in the AMA suite

Applied Management Associates (AMA) bills itself as a career management and career advancement business. Based in La Jolla, ensconced in plush offices, the firm ministers to the out-of-work, the unfulfilled, and the career-hungry. For a fee of \$2650 clients are given help in "exploring career opportunities, defining career rections, increasing earnings obtaining job interviews.

and obtaining job offers."
according to the firm's standard
contract. But according to
several clients of AMA, the company and its chief career manager. Mel Thompson, offer a lot more than they deliver. Mel Thompson is a

well-known specialist in the field of finding satisfactory jobs. He's written a column the subject that's appeared in papers all over the country including, at one time, the Sa. Diego Union. But although hi name appears in an ad placed in the Union last year by AMA. Thompson says 'I'm not even an employee' of the company This is strange, since clients claim that it's Thompson who

has an office in the AMA suite and it's he who sells them on signing a contract with AMA, and his signature appears on that contract. Thompson says he's an "outside contractor" who works on commission. He is careful to emphasize that he's not a shareholder in Applied Management Associates, a firm whose services and employees bear striking resemblance to the defunct Mel Thompson and Associates. That company wa dissolved in Chapter Seven dissolved in Chapter Seven bankruptey in July of 1982. AMA applied for a business license in September of 1982, and Thompson's name does not appear on the license. The litany of complaints about Thompson and AMA is almost identical amone.

The next sumrise awaited

Damon at the La Mesa offices of Qualitype, the outside firm contracted to produce the weekly. On the evening of Wednesday, April 4, she went

Other clients say almost identical among disgruntled clients, most of whom asked anonymity. One woman, who has a good managerial position now but wants to find another job. handed over the \$2650 last July. She says she was led to believe by Thompson that. once she had decided on the kind of job she wanted, she would then benefit from AMA's extensive files bursting with inside information on hundreds of local companies She says that Thompson told



editorship two years ago — a found a rather stern-faced "assistant": Skip Walsh, the

paper's administrative advisor. Walsh informed her that he was

Thompson's talk of supplying them with inside contacts persuaded them to sign on with him. There was the woman with the master's degree in business who moved down here from the Pacific Northwest after her interview with Thompson last November She says that between November and March she was supplied with a single contact that went nowhere. "We felt we weren't gullible people." she says. "This just blew us



away." She eventually found a job through the classifieds, one that is not what she was looking for. She says many of the fellow clients she met in the AMA offices were recent transplants, and "just about everybody I know there was dissatisfied. Each of seven clients interviewed for this story had remarkably similar complaints. But one client, a

ertified public accountan named Gary Gerberich, said he was completely satisfied with AMA and Mel Thompson; "I wanted the extra edge, and they gave it to me."

The district attorney's fraud

division has received four complaints about Thompson since 1982, but after looking into the complaints declined to file a case against him. The bankruptcy judge who handled Thompson's case in 1982 received a letter last August rom an obviously disgruntled ormer client who now lives in Maine. "These people are frauds." reads an addendum to the letter, written by Larry Panattoni, which is in the case file. "The bankruptcy can be overturned. They should be put in jail. . . . Don't let Mel Thompson and his henchmen get away with this scam and fraud again." Thompson says he doesn't know who Larry Panattoni is, and if a lot of clients are dissatisfied, that's news to him. 'This is not an exact science," he explains. T've been in the business eighteen years. If we have an certainly supply it. But we don't promise that."

City Lights

Buffet

Of the more than one hundred invitations that Councilman William Jones sent out for a black-Hispanio dialogue to be held at lumbervard owner Virgil Gordon's Southeast San Diego home last Wednesday night, perhaps the most significant one was delivered to Councilman Uvaldo Martine 's been no secret that the relationship between the two councilmen has been strained since Martinez voted with the council's conservative members (McColl, Cleator, Murphy, Struiksma) to block Jones's appointment to the council's public service and safety committee late last year Although Martinez avers that he plans to attend the next such dialogue slated for sometime within the next two months. he did not make it to Wednesday get-together (he says that he was busy with urgent matters regarding the Tijuana sewage

The forty or so members of the black and Chicano communities who did attend sipped champagne and nibbled on boned chicken and wontons for more than an hour, but the was little mingling between the two ethnic groups at first. Developer Bill Thompson chatted amiably with county supervisor Leon Williams and Andre Henderson, owner of Sunrise Corporation, while Rachel Ortiz, director of Barrio Station, swapped anecdotes with Irma Castro of the Chicano Federation. As the evening progressed (after

Richard Juarez of the Southeast Development Corporation asked the reporter from the Reader to leave), Councilman Jones addressed the gathering. saying that its purpose was to encourage more communication between the black and Chicano communities. According to

discussion of issues never surfaced, but guests merel socialized through the end of the evening.

According to sources who were privy to a previous meeting Jones had recently held with Chicano leaders prio to last Wednesday's dialogue. Jones has a specific purpose behind holding such meetings

those present, a serious

Martinez as a minority spokesman. As an even mor spokesman. As an even more specific aim, Jones reportedly hopes to create for the Hispanics and blacks a publicly funded organization similar to the Jones-controlled Southeast Development Corporation. When questioned about his motives for the black-Hispanic dislocations with the controlled Southeast Development Corporation.

dialogues, which he says were entirely his idea, Jones readily admits that his relationship with Martinez has qualitatively changed since the committee chairmanship flap. But Jones adds that he is willing to forge personal grievances for the sake of greater ethnic solidarity in San Diego. Martinez, on the other hand, says that his changed in the slightest and he suggests that the dialogues a joint project.

Library Bid Finally Off Shelf

On January 25 the city's library department learned that a 6000-square-foot parcel of land adjoining the North Park hand adjoining the North Park branch library was for sale. Aware that the property would allow for expansion of the small but busy North Park branch, city librarian Bill Sannwald and the city manager's office exchanged

position papers and discussed the pros and cons of buying the property. But even before the manager's office found that there wasn't money in the city's capital improvements budget for the purchase, a local developer stepped in and successfully bid \$96,000 for the land. Tractors cleared the parcel this month and the developer began construction on a four-unit condominium project. But last week the city manager and a city council committee decided that the North Park branch should be expanded after all, so the ommittee voted to contact the ew owner and offer \$177,000 for the parcel, about \$80,000 more than it would have paid in

nuary.
The full city council votes Monday on the proposed purchase, and Councilwoman Gloria McColl will tell ber deagues that the property offers a "golden opportunity even at the inflated price McColl argues, too, that the city would recoup the purchase price (which will be funded entirely by federal revenue-sharing monies) should it later sell the two parcels to build an even larger library in that increasingly crowded mideity neighborhood. McColl and the council also learned a lesson from the failure of the manager and city librarian to seize a good deal when they saw one: from now on, any manager's recommendation on property purchases will be reviewed by the council before a decision is



Tijuana Track Workers Jockey For Jobs

If you don't have a bookie. If you don't have a bookie, the next handiest place to bet on the May 5 Kentucky Derby is the Agua Caliente racetrack in Tijuana. But floating on the street corners in Tijuana is the whiff of a strike by the track workers union; Derby Day, traditionally one of the track's

placed completely into the hands of the local bookmakers.
This prospect has got to send
chills through Caliente's
executives, who declined comment on the current negotiations for a new contrac with Sindicato Alba Roja, the track workers union. The present contract, which was 3, two days before the Derby.
The union has been waiting long time for this. Normally it

signs two-year contracts with

unable to get a new contract and went out on strike. After hints of the new Mexican government's disapproval, though, the strike was called off and the workers wen forced to accept the old contract for two additional years. According to union executive Francisco Cons, the issue now is the same as it was

then: money, and more of it. Cons says the union will be asking for two principal

thirty percent raise in pay for track workers, including those in the Foreign Book offices, and it wants wages linked to the official dollar exchange rate. He claims this requirement is already in the current contract but is not being honored by the track. Until the 1982 devaluation. track workers (the most senio

of whom made a whopping fifty dollars a day) were paid in dollars. Now they're paid in pesos. But their wages are still set originally in dollars, and are converted at a rate of 114.95 pesos for each dollar. So in real dollars, the fifty-dollar-a-day workers are making only about thirty-three dollars, because the actual exchange rate is currently 175 to one. Even at that lower wage, however, the union members (most of whon make between ten and twenty dollars a day) are still highly paid by Mexican standard

Relations between the trace and the union, which represents about 1500 workers. have never been amiable. And pari-mutuel machines were nstalled. The union claims that the number of people working the machines dropped from 380 o 184. The displaced were shuttled back to their previous jobs. The union has for years opposed the installation of new machines, but just two weeks ago it was forced to accept

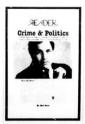


installation of more machine at the Foreign Book offices at the track and at Fourth and Revolucion downtown. Union members say that the new machines have slowed the throughout the U.S., and have caused the track to lose money. But one source in the Foreign Book says that the workers ar deliberately slowing down to both protest installation of the machines and as a bargaining chip in contract negotiations.

- N.M.

> Neal Matthews. Thomas K. Arnold





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VERIFIED

Memories Of Endless Needles

fade. I have experienced the power of love and support from my family and friends, and have been

made aware of an inner strength that I possess.

I was very fortunate to have Dr.

I was very fortunate to have Dr. Fred Salch is my physician and saw some of his patients who were formed to encourrently being treated by Dr. Livingston. Wheelers methods. Most of these people had been given very little hope of winning their light against hope of winning their light against bodies was puntful to see: Beauty was to be found in their eyes, though, as they did show with a

there determines on some or when faced we head of we will be a few for the control of the contro That consists of the consists against cancer and, if Dr. Livingston-Wheeler's methods can provide a ray of hope where otherwise there would be none.

processor any energy of the processor and pr

fourteen year old girl recently. Her Hodgkin's disease progressed further and further while her parents insisted on taking her to Tijuana for treatment. Her mother

expressed concern over the order effects accounted with themotheraps and radiation treatments. While the seemed be painful for any parent to wait is his orders hild endure, sincely it is preferred to death. A parent's search for an easy answer has put a

dispensing hope for the otherwise hopeless, then perhaps there is worth. When they stead away any hope with promises of a quick, casy solution, it is a crime. Jams Heppell

The One That Got Away

As a dyed in the wood surf-ingler, ray naturally strong optimism was somewhat shaken by the captioned photograph accompanying the article. Working for Scale." C City Lights, "April 12). Lean only pray by these condectionals. that those people currently involved in projects to revive the decunated white sea bass and halibut species did not supply the identification. "Pacific halibut" to the photo of the California halibut.

blesoing your pages.

The California halbut is the fish food angles seek in the shallow, saindy bottomed local waters. The Pacific halbut is some sea moment, achieving weights of 307 pounds, that most Non Degrans see only as steaks, flown in from up. north as far away as Alaska.

The versa in identification noted by Mr. Sika was ours alone.

Use It To Hire An Attorney

All Autombey
Shain B. Haug is right
(*Leiters," April 12). I'm sorry,
I'm sorry, Where can I return the
mone? To Roger Hedgecock
maybe?

"Jove Sun ide" (*Cury Lights,"
April 5)
Sun Diego

Hertz. And Friend

Mr. A. Hertz is dangerous know and more dangerous to disagree with, for reasons having little to do with his newly enhanced musculature. But I must (continued on page 36)





Straight from the Hip

Dear Matthew Alice.

This being February in a leap year, the question arises how and where did the tradition that women ask men to marry in the leap year originate. Can you elucidate:

Even the denser echelon of readers will notice that this question is a couple of months out of date. I'm to blame for its tardy appearance, and my excuse is, in part, self-preservation. My reasoning was part, self-preservation. My reasoning was that if I waited until February had passed to answer the question, I'd be out of danger, as would many of my unmarried fellow males. No use in putting ideas into any-one's head. But I was mistaken in believing that the female of the species was re-stricted to offering marriage proposals only in February. No, I must face the truth: men are subject to such proposals for the

entire leap year.

This is truly a venerable tradition, if one is inclined to hold in esteem those creations of man that are ancient. The most popular explanation for its origin dates to the Fifth Century and the Emerald Isle, when the future Saints Patrick and Bridget when the future saints Patrick and Bridget one day sat down to hash out a thorny problem. It seems the nuns in Bridget's charge were upset that they never had an opportunity to ask for the hands of their gentlemen friends. (It should be noted that gentlemen friends. (It should be noted that nuns were permitted a more. shall we say, exciting lifestyle back then.) Patrick al-lowed as to how Bridget might have a point, and the two haggled over an ap-propriate time when the nuns should be given their reins, so to speak. Pat said every seven years sounded about right: Bridget shook her head and said no, that Bridget shook her head and said no. that would be too long. Why not every four years? Patrick countered, making leap year the year of destiny for young men. The legend goes on to say that Bridget was so pleased with the suggestion that she



Why do baseball managers wear the

Pacific Beach

why ao baseout managers wear the same type of uniform as the players? Seeing Dick Williams this year, and remembering how the Dodgers Tom Lasorda looked last year. I think most managers would look better in another type of gatb. Is there a baseball rule or is it tradition? Bob Modell

Pacific Beach

If you think Tom Lasorda looks bad in a
baseball uniform, just picture him in basketball shorts. We re lucky hat baseball is
the only major sport in which a nonplaying
manager wears a uniform. Imagine, if your
mind will permit such a ghastly thought.
Tom Lasorda as a basketball coach, and
that basketball coaches had to dress as their

players did. The sight of the Fat One in shorts would drive even my grandmother to drink. How about Dick Williams in soc-

proposed to Patrick on the spot. He turned her down, it's said, but promised her a kiss and a silk gown.

hat was a bad move on Patrick's part. for it established a precedent on which women capitalized for many centuries. By the Middle Ages there was an unwritten law in the British Isles saying that any man who refused a young woman's proposal during leap year would have to compen-sate her with a kiss and a silk dress or a pair sate her with a kiss and a silk dress or a pair of gloves. Nor that the poor saps didn't have a fair warning of what they were getting themselves into—women who were interested in using their rights of proposal were expected to wear a scarlet petticoat and allow it to show beneath their dress. By the Filteenth Century, women had the legal right to propose during leap year in France and Italy, and in BS2 Scotland's law makers granted women the same right. Should a man refuse a woman in such a year, his punishment was decreed by law; a fine of one pound or less, asby law: a fine of one pound or less, ac-cording to the value of his estate, unless he

adorned so ridiculously seven months of

Nothing in the official rules of major league baseball says that managers must wear the same uniform as their players. True, coaches are defined as "team mem-True, coaches are defined as "team members in uniform," but then manger himself isn't required by the rules to be in uniform, Indeed, the names of two fairly recent managers come to mind who did not wear baseball togs. Connie Mack managed his Philadelphia Athletics for fifty years, always dressed in stiff collar, business suit, and derby or straw hat. Burt Shotton manged the Brooklyn Dodgers in the Forties without donning complete Dodger blue; he wore a blue warm-up jacket over his bowtied dress shirt. Both men stayed off the playing field, relying on coaches or playing field, relying on coaches or players to carry their words of wisdom to the combatants. If anything, it is these two who were carrying on a tradition which who were carrying our stratistics which were carrying our stratistics which dates back to the very early days of the game, when the manager always dressed in nonsporting attire. I've looked through hundreds of old baseball photographs, and from the first days of baseball up to the 1890s the managers are almost always formally dressed. The only exceptions would be player-managers such as Cap Anson. These player-managers, in fact, are probably responsible for the dress of our porty skypers today. So says Andy of Baseball Uniforms, when these player-managers retired from the field and imitted themselves to coaching, they retained their uniforms on the bench. Thus was born what is today for igueur — and evidence of another grand old national pastime, overeating. time, overeating.

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.

cer attire? No, we're fortunate that these very grown men only go out in public **EMBERSHIP FULL MEMBERSHIP** · Racquetball & Babysitting any other facilities in San Diego County. (optional).

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THE INSIDE STORY

THE SAN DIEGO TRIBUNE'S EDITORIAL page masthead lists Helen Copley as "Publisher and Chairman, Editorial Board So that must have been Mrs Copley, widow of staunch Republican James Copley, talking in a *Trib* editorial last week which demanded an end to the mining of Nicaraguan ports and charged that "instead of containing international subversion, we are abetting it. making the hemisphere a more dangerous place." But wasn't Mrs. Copley's view of the mining also summarized in that morning also summarized morning's Union? That editorial praised the CIA-sponsored mining operation for cutting off Soviet and Cuban supplies to Nicaragua and "making certain that El Salvador will not be another Vietnam.

Only the Union's view speaks directly for Mrs. Copley, who also chairs that paper's twelve-member editorial board and who, with editorial board and who, with her son David, participated in the April 9 discussion of the Nicaraguan issue. Mrs. Copley didn't sit in on a similar Tribune session, and despite her title of "chairman," doesn't participate directly in newspaper's editorial meetings. Those decisions are made by Trib editor Neil Morgan, his deputy Bob Witty, chief editorial writer Ralph Bennett, and his associate Jonathan Freedman. The Tribune Nicaragua position was suggested by Bennett, approved by Witty (editor Morgan was on vacation), and written by Freedman, who written by Freedman, who usually pens the paper's Latin America editorials. (Freedman in fact composed a more forceful opinion than appeared in print, one that called for an end to all U.S. support of the CIA-backed Nicaraguan "contras." Bennett, though,

had him rewrite the piece. saying he wanted a "rifle-shot" editorial that zeroed in on the mining

Bennett says that Mrs. Copley retains the right to veto any editorials scheduled to appear in the evening paper but he says "she never has. And Bennett also knows the philosophical boundaries beyond which his editorial writers won't pass. "She [Mrs. Copley] doesn't want us to oppose the death penalty or to favor abortion, or at least taxpayer-funded abortion. So we don't discuss those issues [in print]. And you can take it for granted that we'll endorse Reagan in November, unless something unexpected

There's been a similar schism regarding Mayor Roger Hedgecock's political problems. While the *Tribune* op-ed page has twice demanded that Hedgecock tell demanded that Hedgecock tell all about his personal finances and connections with the J. David companies, the Union refrained from printing critical editorials that might have encouraged formidable opnosition to Hedgecock's opposition to Hedgecock's

The mayor gets some credit The mayor gets some credit for tempering any misgivings the paper's editorial board had about his financial missteps. Hedgecock initiated frequent and lengthy phone conversations with Union chief editorialist Ed Fike, in which the mayor offered detailed explanations of his personal finances. Hedgecock also has discussed his problems over lunch with *Union* publisher Helen Copley and her son David, who, while attentive "weren't as willing as Fike to digest all the information Roger's given them," says mayoral press secretary Elizabeth Brafford.



The relationship between Hedgecock and the *Union* has never been a comfortable one. but the two worked closely together in assuring the convention center campaign

tory, and Hedgecock helped rsuade the *Union* editorial board to reiterate its support of "managed growth" by opposing the 5100-acre La Jolla Valley project planned for

North County. (In doing so, the mayor bested La Jolla Valley attorney and lobbyist Lou Wolfsheimer, a friend of Union editor Jerry Warren.)

Those common bonds between mayor and newspaper are tenuous, however, and more recently have become seriously strained. Fike says he and his fellow editors are "disappointed" by recent reports that Hedgecock continued to receive payments on a trust deed he had earlier sold to Nancy Hoover, despite the mayor's previous contention that he knew nothing about the payments.
While not yet saying that
Hedgecock has exhausted the
editors' goodwill, Fike seems to identify with the sentiments of Union readers who have sent letters on the subject of Hedgecock's finances. "There were hostile letters before [the recent trust deed revelations], but there were also some that supported Roger," Fike reports. "Now they're almost universally hostile." As the Union prepares to

make its June primary endorsement there are more serious omens for Hedgecock. A *Union* editorial this Monday urged the city council to allow write-in votes on the mayoral ballot, and the paper's editorial board will interview all the mayoral candidates. Fike says it's the first time in at least seven years that minor candidates have been invited to express their views and qualifications, and his statement that "there's a subliminal hope of finding a diamond in the rough" shows a new willingness to seek an alternative to the incumbent alternative to the incumbent mayor. But challenger Dick Carlson shouldn't be euphoric. The Union's write-in editorial didn't mention Police Chief Bill Kolender or Councilman Mike Gotch by name, but either man could get the paper's support as a last-minute mative to Hedgecock. alternative to Hedgecock.
Though Carlson is a
Republican, Union editors are
concerned about his lack of
voter appeal and political
experience, and his inability to experience, and his inability to develop a campaign that concentrates on civic issues.



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Walsh 2. Compact, fairly efficient, modestly priced, dammed rear unbreakable, and
simply shoudhr is casis. But were getting aftead or ourselves
It is unusual for us to hear a speaker that is both initially impressive and suitable for
long-term istering. Most often, what's initially impressive soon becomes tiresome:
sizzing highs become grating; stupendous bass becomes borony. But when we fired
sizniply knocked out. There was a chilling gense or reality coming out of the speakers.
The sound stage was as large — or as small — as the music demanded, and the tonal
balance was always just right. Clarity (which is, after all, the halimant of a phase
coherent speaker) was as good as we've heard from speakers costing several imes
weeks of listening to the Walsh 2; we're still knocked out. It is, builty put, one of
the finest speakers we've heard, regardless of price. The fact that 2 pair selfs for well
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Crime & Politics

Democratic nomination to Congress from the Forty-Fourth District. It was a suriny Saturday morning and I was outside my house wondering what to make out of the day when I saw the Aguirre-for-Congress, one-car motor-acide bearing down on me, a blond guy at the wheel of a Detroit convertible and the candidate sitting atop the rag-top deck in the rear, homecoming-syle. Mine was the only you in sight, the morning being still fairly young, and by the time I saw what was about to happen, it was too late to retreat into he bouse.

Are you a registered Democrat?"

Aguirre shouted, and there followed a
idewalk give-and-take that lasted
scrhaps as long as ten minutes. In mostly giving and me mostly taking.
Aguirre is a swarmer venture one
spinion and he has three examples of
his compatibility with that attitude. He
add been, he said, an assistant U.S.
attorney here in the early 1970s and
had successfully prosecuted Laborers
Union officials for pension fund fraud,
add been an investigator for a U.S.
Senate subcommittee that probed the
reakets, was an antiwar activist when
went to school at Berkeley, and
anore and more.

All of this was spilling out in response to what he thought I would go for, and in fact, he was managing to appeal more than repel. He wanted to know what I do for money and when I old him, he almost leaped up and down proclaiming that he was in the middle of the Penthouse-La Costa trial



helped keep the council's four-vote minority intact while the Republican

majority on the council, some of them

jealous of their own Pete Wilson,

sometimes came unglued, forcing the

mayor to swing with the Democrats

whenever the tenuous majority col-

lapsed. This made the Republicans

unhappy. The mayor would roll his

eyes and snipe sarcastically at Bates initiatives; editors at Copley News-

papers cracked about Bates's having

been a donut salesman; and some of

the reporters followed their bosses' leads, writing stories that either discounted Bates's successes or illumi-

brilliant, knew how to stay in touch with his constituents. His machine kept chugging along, taking him on to the county board of supervisors. In 1982 Bates was the first and only

well-known Democrat to take out papers for the new Forty-fourth Congres-

sional District, much of which lay

ted his failures. But Bates, while not

defending the magazine against the spa's libel suit. He couldn't understand why a person like me wouldn't be happy to vote for him, and I just repeated what by then he must have grown weary of hearing. I didn't want to have to vote for a man simply because he might win a lawsuit against Jim Bates.

By early that year Bates had become the pre-eminent Democratic of feecholder in San Diego and was a shooin for the new district that mational Democratic Party had meticulously carved to include the city's cust-meighborhoods south of Interstate 8, with a finger reaching southward into equally Democratic National City. Even in conservative San Diego, in the conservative 1980s, the Republicans weren't likely to capture that seat. Along with three other Democratis.

Bates had been elected to the San Diego City Council in the early 1970s, during the city's brief fling with the two-party system, and he had proved within his supervisorial district. As night follows the day, the Forty-fourth was going to be Bates's district.

Into this picture walked Aguirre, who though hed been born at Mercy Hospital thirty-three years earlier, hadn't she timed time in the city at all the control of the control of the city at all the control of the city at all the control of the cont

"I was thinking about how to shift the whole power structure in San Diego County". To organize everything south of Interstate 8. Look America— it was founded on the perfectability of humankind, but the people are given representatives like Petel Chacon. Bates, ILucy | Killea. We're sending people into battle to produce a society that is sensitive to the needs of its people, and the representatives we're sending are in-adequate. It was going to take someone with great energy to change all that." Someone like Mike Aquirre.

Good politicians probably all have well the America of the people of the peo

Good politicians probably all have egos like Aguirre's; their professional success probably depends on how well they hide them. Even Larry Remer—whose politics, manner, even voice, resemble Aguirre's — even Larry Re-resemble Aguirre's — even Larry Re-

mer, the publisher of Newsline, was rankled by Aguirre. "He sees a place for himself and wants to push anyone not as bright and capable out of the way. I can see a lot more maturity in him since the Congressional race." IA standard line around town.] "But back then he had an attitude—either you're with me or you're weaking to

with me or you're against me.

So Aguirre went about trying to beat
Bates, and he seemed willing to do almost anything to accomplish that.

His loudest, most powerful short came right at the beginning of the campaign, after he had taken out his nominating papers from the registrar of voters, after he had taken out his nominating papers from the registrar of voters, beculiarity of the electoral laws requires that a candidate personally collect more than sixty but fewer than seventy-five nominating signatures, of which forty must be valid. Worried about collecting too many signatures, Aguirre collected too few, and he says that when he went back to get more petition forms, he was told that the valid signatures already collected could not be applied toward the new

set. "That's what they did to me, the bastards. So I began to wonder how Bates did it."

He got a disaffected Bates supporter

named Jeff Van Deerlin. Lonel Van Deerlin's son, to state by affidavit that Bates signed his nominating petitions, knowing that the had not collected all the signatures personally. Worse, Aguirre said, was the fact that Bates amended the filing in collusion with Registar Ray Ortiz. Aguirre complained formally to the California Servetary of State, asking that Bates be disqualified. The newspapers, led by the Union and the Tribune, began playing the story on their front pages and running several flattering profiles of Aguirre, the upstart Democrat, When the Secretary of State ruled that Bates's error was technical and that he had complied with the spirit of the law. Aguirre sued in Superior Court for a ruling removing Bates's name from the ballot. When Aguirre won a pre-liminary order requiring Bates and Ortiz to show cause why Bates's name

shouldn't be taken off, the Union front-page headline incorrectly screamed, "Judge Orders Bates' Name Off Ballot, 'The very next day the Union's editorial page recounted Bates's failure to witness all the signatures personally, "But that wasn't all,' the editorial somberly intoned, "it then was discovered that only hirty-eight of the forty signatures Mr. Bates personally gathered were qualified registered voters.' Fearing the community might drown in this moral ecspool unleashed by Bates, the Union concluded that "voters themselves can decide June 8 whether [Pates's] ugly acts demean a potential congressman and the office he seeks."

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A week later the Superior Court
judge ruled that Bates's name would
remain on the ballot. The Tribune,
over a Jeff Ristine story, headlined that
'a chastened Bates' had, according to
Superior Court Judge Perry Langford,
given Aguirre considerable provocation for the suit. Aguirre appealed the
ruling to the California Superime

Court, and when that body decided there was no merit to Aguirre's case the *Union* headline moaned, "Supreme Court Won't Take Bates' Name Off Ballot,"

By this time the Tribune's Ristine had decided in a long analysis that "Bates is no longer a shooin" and that he campaign was in trouble. Aguirre continued to press the matter, asking the district attrong's Office to investigate Bates for criminal violations. The D.A. sent the requests to the state Astroney General, who ruled on May 8 that there had been no knowing or fraudulent violation of state law, which brought the legal battle to a close. But behind the steady public drumfire over the ballot discrepancy was a covert flow of sometimes fanciful Aguirre charges that found their way to editors' desks. Aguirre got prominent publicity when he accused Bates of using county staff for campaign purposes, but when pressed, he admitted he was "just trying to have a damitted he was "just trying to have a



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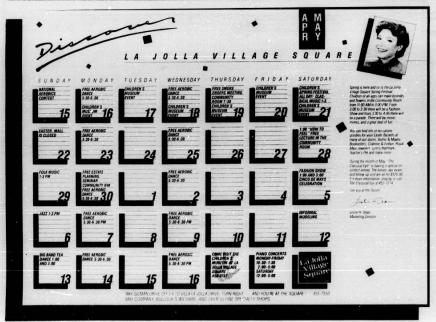
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Crime & Politics

the charge "beyond a reasonable doubt." He charged that Bates had accepted \$1000 from "a vocal and financial supporter of Ku Klux Klan candi-date Tom Metzger." The alleged KKK supporter was Herman "Rock" Kreutzer, whose Big Oak Ranch in Harbison Canyon had been the scene of a fundraising hoe-down for Metzger's own congressional campaign. Kreutzer says he did not donate the ranch and that Metzger and some 400 to 500 fellow travelers each paid the five-dollar admission fee as everyone else did that day. "I was very angry at Mike at the time. Jesus, you can't say that kind of thing. That cost me a lot of business." Kreutzer can't recall, but thinks he threatened to sue. At any rate, he says he won a personal and written apology from Aguirre. La Prensa, the bilingual weekly that published a heated-up story based on Aguirre's press release that called Kreutzer a white supremacist, printed a retraction worded by Aguirre him-self. An Aguirre charge that Bates had accepted \$250 from convicted felon John Alessio was also well publicized and needed no retraction; it was true in

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6:55 a.m., Mon., March 12

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says, "that's the thing about San Diego. People don't want to know too much about where the money's coming from."
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"Yeah," Thuff, "but these were the new kids on the block, and the old kids didn't like them. Dominelli doesn't explain how the old power works," I say, though not so smoothly as that. the afternoon, and meetings with the sole associate in his practice, attorney Patricia Meyer I'll skip the Hob Nob and rejoin him at city hall.

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"That's basically when HeII hone."
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salues."
Aguirre fell in with some friends who were active in student government. In his junior year he became a student body officer, his title, actually, was Vice President for Social Change, Aguirre's scrapbook, which he keeps at his office at Fighth Avenue and C Street downtown, shows that he gave some ASU fratemitties fits over their exclusion of blacks, set up a used-book coop, and got in trouble with the administration for distributing admission and plant of the properties of the proper

By the time he drops me back at my

house it's 7:35 and he wants to shower and hit Hob Nob Hill restaurant for

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regularized on page 15

Crime & Politics

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ruthless." Says Aguirre of Bates: "I'm supporting Jim Bates [in his upcoming bid for re-election]. I think it would be a disaster if we had a Republican representing the district. But we can do better. I've told you what I think about Bates. I can't change my mind because it's the political thing to do."





6:55 a.m., Mon., March 12

We're running again, north of Laurel Street approaching Upas. Aguirre is letting loose with wonderful stuff about Dominelli and Hedgecock. information he's gained as part of the lawsuit he's about to file against Dominelli's officers on behalf of a few investors, but it does me no good because I've got nothing to write with and it's all coming so fast my memory doesn't have time to fix the words. "I wish I had my notebook," I groan.

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guirre is the youngest of three boys born to his native Spanish father and his mother, who herself was born in San Diego to parents from Mexico. Shortly after Aguirre's infancy his mother and father divorced. When she remarried, she and her new husband left San Diego for Yuma, then El Centro, then Indio, where Aguirre entered Catholic school. His mother and stepfather sold large appliances and the business kep them moving. From Indio they went to Sacramento and then to Salt Lake City. where Aguirre graduated from junior high. From there it was on to Phoenix, where he was enrolled for two years at Brophy Preparatory and his education continued to be Catholic. But schoolwork began to give him trouble and his grades dropped, so he transferred to the city system's Camelback High

'That's basically when I left home I'd made friends and was tired of moving, so when my mom and dad decided to move to Albuquerque, I de-cided to stay in Phoenix. I lived with a friend whose father was an alcoholic and I left them for a trailer." Rent money came from mowing lawns and from the social security checks left him after the death of his natural father, who had resettled in Mexico City. "That was when I got it turned around and started getting grades. I was into history and biographies. Aguirre says he never used drugs and never got in trouble with the law, but that during high school he was a touch hotheaded He stands barely five feet, seven in-ches today but says that he was such a violent football tackler that he was made a defensive end on his high school varsity and used by the coach to demonstrate proper meanness. He went to Arizona State University. "College," he says, "taught me the social amenities that I hadn't massocial amentities that I hadn't mas-tered. I was starting to get a sense of social change, too." [It was the late 1960s.] "I was reading. The whole Catholic thing gave me a bedrock of

Aguirre fell in with some friends who were active in student govern-ment. In his junior year he became a student body officer; his title, actually, was Vice President for Social Change. Aguirre's scrapbook, which he keeps at his office at Eighth Avenue and C Street downtown, shows that he gave some ASU fraternities fits over their exclusion of blacks, set up a used-book co-op, and got in trouble with the ad-ministration for distributing admission applications on Indian reservations

Crime & Politics

(The school only sent applications out to those who asked for them.) But the project that proved most important to his career was a voter registration drive he headed, which registered ninety percent of the eligible students. He wrote a voter registration how-to-do-it manual and Time magazine came to campus to do a story. That in turn got noticed by the Kennedy family who flew him back to Boston in the summer of 1970 so he could work around Harvard registering students for the U.S. Senate campaign of Teddy Washington, D.C., registering stu-

In the meantime, he was accepted by Boalt Hall, Berkeley's law school where his oldest brother, Gary, had been a class president. "It was like moving to a new town, and it was way over my head. I studied hard. I had my own carrel in the library sad I'd get up in the early morning and study until a short lunch break and then hit it again until I went to bed. That first year [fellow students] wanted me to run for student office, but I wouldn't." The second year he did, and was elected vice president of Berkeley's Associated Student Body. "In my third year I ran for [U.C. Berkeley] copresident to block a more conservative candidate." (He won.) The Aguirre scrapbook contains Daily Californian

clippings in which Aguirre is pictured alongside Cesar Chavez during the Gallo wine boycott. He showed his law enforcement side by advocating that campus police be given \$10,000 'flash rolls' with which they could set up big drug busts. He led a successful campaign to cut men's inter collegiate athletics funding drastically in favor of increasing women's campaign that seriously altered Cal's sports program. He also organized Berkeley's 1973 "Saturday Night Massacre" teach-in that attracted, among others, William Ruckelshaus Nixon's deputy attorney general who had just resigned rather than fire special prosecutor Archibald Cox. In pr Aguirre railed against "immoral or illegal actions committed by the gov-ernment." It was the first Berkeley eruption since 1970 and Aguirre wa radical on the subject of Nixon. "His past performances demonstrate that the President will disobey the law, on principle, until he's caught," the story

Aguirre's grades remained good, he stayed on decent terms with UC Berkeley's administration, and when he graduated from Boalt. Chancellor Albert Bowker hosted a private lunch for Aguirre and his parents in the chancellor's office. Aguirre was elated "Here I had been living in a goddamn trailer and seven years later the chan cellor is throwing an honorary lunch for my family. So I thought, you can get a lot done

He got a job drafting administrative codes in the state legislative council's office from August, 1973 to the following April while he waited to hear if

he'd passed the bar exam. He had and so had his other brother Tony, who though he was two years older, had taken the test at the same time. Aguirre decided to follow Tony, who had followed Gary back to San Diego. With Gary's recommendation, and after a highly successful interview, Aguirre landed in the U.S. attorney's office as

Post-Watergate investigative fervor, and Aguirre's own luck, combined to start Aguirre on another roll. At the time, 1974, the federal prosecutors and local law enforcement were just beginning to understand the depths of a scandal involving the AFL-CIO Laborers Union Local 89 pension funds Aguirre one day overheard an informant complaining in a hallway and asked him to step inside, where the informant told a story about the union's secretary-treasurer who, at age thirty-four, had just retired with seventy-seven years of pension credits in order to take a job managing pension funds for the union's trustees. Aguirre checked cut the story, found it was true, and was then transferred into the special prosecutor's office to pursue the case further.

For a year he headed the investigation of the trustees before a second piece of good fortune came to him. A very bright, also young, and more ex-perienced assistant named Tom Coffin was assigned the case. Aguirre was sent back to Washington to persuade the Justice Department to assign more manpower, and he returned with two investigators plus the promise of help from the FBI's office in Los Angeles. By April of 1976 Coffin and Aguirre

got a federal grand jury to hand up charges of misuse of funds, bribery. and conspiracy against seventeen trus-tees, union officials, building contractor officers. H. Dene Armstrone, a county planning commissioner, and Bob Andreen, the trustees' lawyer, All seventeen were convicted. "At that time," Aguirre says, "Local 89 was the largest federal labor rackets case in terms of people indicted and convicted since the [federal labor] statutes of 1959 and 1962. It may still be."

He later flew back to Washington looking for a position as a staff lawyer to the Senate's permanent subcommi tee on investigations. He went there with no prearranged job offers, and purely on the strength of his record in the Local 89 prosecution, he got the seven, he was already on the inside of the federal prosecutorial scene. He got to know the labor squad in the Justice Department, got to know Phil Manuel. who is now a Reagan White House adviser whom Aguirre terms "a pro-fessional, rather than a political, lawyer," and got to know LaVern Duffy, an older Robert F. Kennedy bloodbound from the days of Ken nedy's Teamster-chasing Justice

Department.
Aguirre did not, however, get to cover himself with glory. 'The sub-committee was controlled by [Senator Henry]Scoop Jackson, and the rest of the country of th the senators were just not going after anybody. The staff all agreed it was sham but we went ahead anyway and got out a report." It was a 1976-77 probe of Frank Fitzsimmons, then president of the Teamsters, and much

of the material had to do with Teamster use of pension funds for loans to the underworld. Aguirre began longing to return to San Diego but CBS News called with an offer of employment to help them conduct an investigation that was never broadcast. Aguirre ac cepted. 'It was all about Allen Glick [La Jolla resident and socialite] and how the mob was skimming funds when he owned the Stardust CBS thought that was too far out on a limb.

In April of 1977, with Jimmy Carter in the White House and the top spot in the U.S. attorney's office vacant here. Aguirre made a run for that highest local federal police job. If the thought occurred to him that he was too young (not yet twenty-eight years old), it didn't dissuade him then and doesn't now. "I might have been young, but I had the experience." He got help with that argument from Larry Kapiloff. then an assemblyman, who sent a glowing recommendation to Senator Alan Cranston. He also received sup port from the CBS News producer and from Supervisor Jim Bates. Others in his age group might have accepted his failure to get the position, given his youth, but Aguirre blames it on his hometown. 'Part of it was San Diego. I couldn't develop any following at all. I've never been able to win people over in San Diego." He says it was the first time he hadn't gotten the world to work for him, and he regards the ex-perience as a failure, "a failure in the sense that I'd set an objective and I

He tried to get a position as a junior partner in a number of San Diego law firms, but again without success. So he

went to Los Angeles that year to join the first of several private firms, commuting to San Diego on weekends to join his family here. Also he came to teach a UCSD Extension course once a week on the history of organized crime. After that he did the same thing for USC in a course offered by the school's history department. And he parlayed that experience into a two-day national conference at USC on the same dark subject. He managed to attract some Justice Department bu such as La Vern Duffy and Phil Man uel to sit on the panel, as well as other prominent regional and national figures in law enforcement. There were

academic authorities and journalists and some off-the-wall people like writ-er Budd Schulberg and entertainer Steve Allen. Even Ed Meese was there, who then was director of a private criminal instice think tank Aguirre, never one to think small, says he'd intended the conference to be the spawning ground for a national rejuvenation of crime-busting, maybe the beginning of another Kefauver Senate investigation (which broke into the Mafia's operations in the 1950s) That didn't happen, and Aguirre de-cided to return to San Diego to open a One of the considerations that motivated him to return was political. He had his eye on the South Bay congressional seat that Lionel Van Deerlin was saying he would give up in 1982. "I thought I'd take a shot at that seat be-

His brother Gary, ten years older, by that time had a very successful law practice, and his brother Tony was with a private firm. Aguirre joined neither of them. "We loved each other, but we could never get along professionally." Aguirre says

There was a young paralegal named Kathy Jones in Tony's office whom Tony introduced to Aguirre. Though Aguirre plied her with flowers deliv ered to the office, it was two years before she would say yes to his pro posal. "It didn't work out at first." Kathy Aguirre says. "He was too brash, and I told him that." Kathy, a fourth-generation San Diegan, eventually quit Tony's office to pursue a degree in business. The couple had their first child. Arthur Michael, last September, and Kathy, when she finds

time, runs Aguirre's office finances. When Aguirre returned to San Diego in 1980, he was an outsider who seemed to want to remain one. He says he alienated himself from Pete Wilson's San Diego Crime Commi when he made an aggressive pitch to get that body to launch a probe of or ganized crime in San Diego. 'The commission got great coverage in the papers here but they weren't doing any work. They'd made an advance decision not to look into organized crime. Wilson's crime commission was a blue-chip collection of community leaders and minor politicians, nearly all of whom (one exception being Police Chief Bill Kolender) had no expertise in law enforcement. La Jolla heiress and arts patron Danah Fayman was on it. So was prominent physician Ralph Ocampo and Channel 10

general manager Clayton Brace. One of the few members besides Kolender with some experience in law enforcement. Murray Galinson, chaired the law enforcement committee. Galinson had for three years been an administrative officer in the U.S. attorney's of fice and was a law professor active enough in the Democratic Party to have been named to an influential position in Walter Mondale's current paign for the presidency.

After Aguirre's appearance before the commission, which included a plea for it to dig deep into the La Costa resort people like Allen Glick. Aguirre got a call from a source close to the commission who to them that Galinson had dismissed Aguirre's presenta-tion as "grandstanding." "Well," tion as "grandstanding." "Well."
Aguirre fulminates today. "it turns out that Galinson is a co-partner with Glick in a Dominelli investment. They're La Jolla neighbors!" (In the spring of 1983, Dominelli, the Hotel Del's Larry Lawrence, and Dick Sil erman formed an equal partnership called YHI that purchased forty-four percent of a California and Nevada mining concern named Yuba Natural Resources, Inc. Shortly after that, Dominelli sold his eleven-percent interest in Yuba to Glick, who put up \$100,000 and to Galinson and eight others, who put up lesser amounts).
"You go to these people and tell them they've gotta get something going on Glick and on La Costa and you're the enemy!" Aguirre continues. "It's okay if somebody has mob connections in Las Vegas as long as he's got a nice house in La Jolla. The Republi













private practice.

cause I knew nobody in San Diego was

going to appoint me to anything. I had to be my own man." In June, 1980 he

opened up a lone-wolf law practice.



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Crime & Politics

cans and the Democrats in this town just don't give a shit. If people have no interest whatever in basic integrity. how are they going to develop any interest in pursuing organized crime?"

9:00 a.m., Mon., March 12

In room 2000 on city hall's second floor, the council's rules committee is listening while Councilman Bill Mitchell attacks the impending sailing of Crown Cruise Line's "gambling ship, the so-called cruise to nowhere The rules committee doesn't appear to know how to handle this one. On one hand, a pack of influential individuals appears to support the enterprise. The

Convention and Visitors Bureau and the Chamber of Commerce and the city's hoteliers had formed a lobbying group to back cruise businesses in gen eral, and they were applying their efforts to Crown in particular. The group had given itself a wind-blown and im perial collective name-the Consortium. The second most important Re-publican on the council, Bill Cleator, in Crown's corner. Only Mitchell, with the advice and support of Aguirre, is openly fighting the pro-posal. Police Chief Bill Kolender has taken no position on the matter and says he's waiting to hear the opinion of

the state attorney general.

Mitchell is earnestly saying that Crown's principals ought to be inves-tigated, and asked about their associations with "known crime figures Aguirre keeps his head down and scribbles notes in a yellow legal pad. It was Aguirre who threw a monkey

wrench in Crown's smoothly oiled ap proach to the city, planting stories with reporters from nearly every paper that published articles on the subject. Aguirre's tips questioned Cleator's handling of the Consortium business and raised the question of the ship's legality.

When it's Cleator's turn to speak, he says, "I'm glad to see Mr. Aguirre and Mr. Mitchell out in the open rather than conducting their whispering campaign." Cleator insists he already has ontacted law enforcement agencies. all of whom have answered in the negative to his question, "Hey, should we tell these people to take their busi-ness elsewhere?" And he tells Aguirre and Mitchell, "I would suggest you call Bill Kolender and Sheriff Duffy and the FBI and hear what they have to say. Without that, you're conducting a witch hunt '

When it's Aguirre's turn, he inserts a zinger, introducing a preliminary March 8 memo from the district attorney's office that he says indicates that if it [Crown's ship] is determined to be a gambling ship, it could be a violation of state and federal law.

After the hearing. Aguirre corners Don Harrison, former politics reporter for the Union and now a public relations man handling the Consortium's lobbying effort. Aguirre insists the only objective of the ship is gambling and that Joel Rahn, a principal in Crown Cruise who failed to win approval from New Jersey's gaming commission to supply slot machines to Atlantic City's casinos, in fact controls

Crown Cruise Line's operations.
"Why? Where did you hear that?"

Harrison asks.
Aguirre: "I know that from everything in my experience. Why won't they issue a statement about their

Harrison: "I don't know. Why

don't you ask them?"

Aguirre: "You're their spokesman.

Harrison: "I am not their spokesman. Aguirre: "Well, why are you here

Harrison: "I'm representing the

Aguirre: "What's the difference.

Don?"
Harrison, now angry and harassed. starts to walk away, glances at the onlookers to this scene, and returns.

Harrison: "You're not offering any proof, nothing. The only thing we've heard is, you don't like them. And frankly, that doesn't cut the mustard

Aguirre [apparently confused]: 'What doesn't?

Harrison: "You don't." Aguirre: "Now, that's a low blow.

Don. You don't need to get personal.

Harrison: "Well, you're being

Aguirre: "How?"

Harrison: "With this plethora of charges and general statements that are based in no facts at ali." Aguirre: "I just read the D.A.'s

Harrison: "Well, he's a hell of a lot more moderate in what he's saying than you are."

Aguirre seems satisfied, and at any rate, if he stays much longer he'll be late to his meeting with Van Deerlin. The two have to work out a few details prior to a hearing before U.S. Judge Leland Nielsen on several pretrial mo tions in the Anderson libel suit. Aguirre admonishes Harrison again.
"Don't be mad, Don. I haven't done anything to you and you're talking about my whispering campaign. Don't get personal, Don."

And Aguirre walks away, "How do

you like that? When I go out front in this town, I'm grandstanding. If I stay in the background, I'm whispering." Then he jabs at Kolender. "He's gonna wait before he says anything. What does it take? I think we ought to be at least as tough on organized crime as we are on high schoolers smoking

he AFL-CIO Local 89 case gave Aguirre a good deal of credibility as a federal prosccutor, and the Penthouse-La Costa libel trial late in 1981 and early 1982 gave his private practice a sturdy boot forward. There are many attorneys in town who suggest he lucked into the Penthouse defense. The fact is, several of Penthouse's West Coast lawyers. already working on the case, had taken Aguirre's USC course and when it came time to select someone familiar with federal investigations into mob affairs, they remembered the young

guy who'd been to Washington Aguirre says he was hired to put to gether the "truth defense." to help establish that La Costa owed its exist ence to tainted money. Anticipating criticism that he claims too large a role for himself in that marathor headline-grabbing trial, Aguirre volunteers. "If you talk to any of the lawyers involved in that defense. they'll say they won the case.

A local Aguirre detractor, who was not a member of the defense team but who is familiar with the trial, calls Aguirre "a lightweight young whippersnapper who's convinced for what ever reason he should be President of the United States. He sees organized crime under every bed and thinks he's Bobby Kennedy reincarnated. He was nevs whose main job was in administering the case, and he did a lousy job

(continued on page 18)













FIRST in a series of important messages on recognizing and getting help for eating disorders from ABtec;" San Diego's Anorexia Bullimia Treatment &

ANOREXIA NERVOSA/BULIMIA

About 500,000 American women suffer from some form of eating disorder. Males also can be affected. One third of these veltims experience annovals nervosa and builmia...serious problems that can result in long-term disorders and builmia...serious problems that can result in long-term damage and even death; the current mortality rate [15 percent. Annovaks and builmia disrupt every part of one's life and sometimes make it impossible to hold a job, attend school or sustain relationships. These disorders can be controlled, but only if you recognize the symptoms early and get professional help and treatment.

What is anorexia/builmia? Anorexia neroosa is a syndrome of self-stavetion found predominantly in adolescent and young adult women. It is characterized by a relentiess that results social and medical difficulties.

checkerized by a relentless checkerized by a relentless in life threatening emaciation, a near deulsoinal proccupation and concern with body and food, along with a general withdrawal from family and frends. Recent medical studies indicate that the syndroms often results in very syndroms often results in very syndroms often or results in very syndroms often or results in very syndroms often results in very syndroms often results in very control of the disease, there has been a steady increase in the incidence of anorexia nervous incidence of incidence of anorexia nervosa in the last 15 years.

Some of the signs of anorexis nervosa are:

Refusal to eat normally or

obese which does not diminish as weight loss

progresses. Weighing constantly Frequent strenuous exercise and/or overactivity

Cessation of menstruat

What is builmia?

What is bullmia?
In contrast to anorexia
nervosa, bullmia is an
episodic or cyclical pattern of
chaotic eating whereby an
individual consumes large
quantities of food in ways
often uncontrollable. The
bingle eating episode is then
other followed by purging
behavior such as self-induced

Some of the signs of bulimia are:

Compulsive purchase and consumption of enormous amounts of food

Excessive use of laxatives or diuretics

Puffiness of the face ■ Fatigue and depressive

moods

Repeated attempts to lose weight by excessive measures

Frequent weight fluctuations greater than 10 pounds due to alternating binges and fasts.

diseases?
It is estimated that about four percent of young females of high school and college age suffer from some form of anorexia or bullmia. In the greater San Diego area alone, some 1,000 people could require hospitaliziation for these diseases. Both anorexia and bullmia affect women (and some males) generally between the ages of 10 and 34 years.

34 years. These eating disorders present see tial problems and demand a highly specialized treatment program. Currently many victims remain untersal and or are treated less than satisfactority, thus, they present severe medical dangers or long-term damage to the victim.

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What can patients expect Treatment at ABtec is not easy. But early recognition of the problem and seeking compe-tent help from experienced

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Crime & Politics

of that because half the time he billed to Penthouse was spent talking on the phone with the press."

On the other hand, New York

lawyer Roy Grutman, chief of the de-fense team, says, "Penthouse spent millions investigating and defending itself and Mike Aguirre earned a substantial sum of money like the rest, and of all of them he was the best. His abilities, particularly in penetrating banking and land transactions, were absolutely superior. The most complex kinds of schemes designed to make money disappear, the most difficult paper labyrinths, he was able to un ravel." Grutman says Aguirre was in charge of assembling how misappro-priated Teamster money was funneled through C. Arnholt Smith's U.S. Na tional Bank and then to La Costa. Few of the trial's more spectacular rev-elations — such as La Costa's Allard Roen's favors for mob figures, or the mob-tainted background of the judge presiding over the trial — were generated by Aguirre. But Grutman does credit Aguirre with establishing that an unnamed informant who as a La Costa employee once described to the sheriff's office illegal gambling and card cheating at the resort was the very same man who later became a sheriff's deputy and claimed never to have known of any illegal activity at the spa.

'There were a lot of people who put
their lives on the line,'' Grutman says
of the Penthouse-La Costa battle. ''I was one, Carl Shapiro [the lawyer who took over the trial when Grutman was held in contempt by the judge] was one, Mrs. Grutman was one, and Mike

Aguirre was one.' Besides helping him establish his private practice, the Penthouse case gave Aguirre a certain cachet among local newspaper reporters; the kind of mystique provided by the Penthouse case brought him status as a source. Often as not the three Rolodexes that orien as not, the three Rologekes that sit beside his office phone are turned to journalists' numbers. Three conversa-tions with two reporters on different stories took place in less than two hours while I leafed through his scrap-book. One reporter who has worked often with Aguirre on stories claims that one business reporter in town is almost an Aguirre mouthplece. "He wouldn't have had half his stories if he hadn't been friends with Aguirre. And Aguirre wouldn't be half as famous."

One recent Saturday night Aguirre was at dinner with no less than six local

reporters whom he had invited to the Old Town Mexican Café for a chat with Newsday's Tom Renner, who was in town to plug his book Mafia Princess and to research a story on gangs among recent U.S. immigrants. When he's pressed to justify this propinquity Aguirre protests he's not in it for pub licity. "I'm not running for anything And my name's usually never men-tioned in their stories."

Aguirre views his practice as a kind of public one. Like his brother Gary, he specializes in investment and securities frauds - cases that by their natures carry high visibility. Be-sides the Dominelli suit he's filed (he's representing former publisher and mayoral candidate Simon Casady. among others), he's representing numerous investors who are claiming they were defrauded by contractor Richard McKee and former Charger football star Ron Mix. Are Aguirre's cases newspaper stories because he knows the reporters so well, or do the reporters know him so well because his cases are good stories'

10:15 a.m., Mon., March 12

We're in the elevator of the federal building, and meet Warren Reese, a veteran assistant U.S. attorney whom Aguirre knows from his own days in the office. "What case are you here for?" Reese asks. Aguirre says Jack Anderson's lawyer has moved for a transfer of the case to Washington, D.C., where Anderson's offices are located. "They don't seem to want to try the case here in San Diego," Aguirre says, gloating somewhat, a knowing smile on his lips. Reese just

Aguirre and one of his seven law clerks, Mike Crowley, himself a former reporter from New Jersey who is in his third year of law school and is handling much of the Van Deerlin-Anderson research, slip into the brown Naugahyde seats in Nielsen's court-room. Van Deerlin walks in after us, looking lean, tan, and very Washing-tonian in a blazer. While he's impeccable in every other way, Van Deerlin tips. His nails are bitten back to the tips. His nails are bitten back to the bloodline. Van Deerlin, Aguirre, and Crowley have hustled mightily to ar-rive in court on time, but they are delayed by an ongoing court hearing. Fi-nally, at 11:25, Van Deerlin and Aguirre are called to the plaintiff's table; Jerome Eggers, who is Anderson's lawyer, and San Diego attorney Mitchell Lathrop, representing United Features Syndicate, take the defense

named Van Deerlin, along with Teddy Kennedy, as two of a number of

Capitol Hill figures who purchased drugs from a small network of pages and doorwatchers on the Hill. Deerlin denied the story had any connection to reality and immediately sued Anderson for \$5.2 million. Today Anderson and United Features are ask ing Nielsen to dismiss the case and, if that doesn't please the court, to send it back to Washington for trial.

Aguirre's pursuing a compromise of sorts. He'll dismiss two of Anderson's reporters from any responsibility in libeling Van Deerlin. Nielsen agrees. The judge then knocks back Eggers's argument that Anderson, because he lives in Washington, for some reason doesn't fall subject to Southern California jurisdiction. Nielsen says he's been to an Anderson lecture here hin self and announces that "he's subject to California jurisdiction." Eggers ar gues that all the sources and the evidence reside in the D.C. area. Aguirre argues that many witnesses, and readers of the column, reside in San Diego

Nielsen decides he won't dismiss the suit and won't transfer it to D.C. Van Deerlin, Aguirre, and Crowley are elated. A celebration lunch at the Westgate is proposed and all four of us hike eastward along Broadway, the three others somehow making brisker headway than I find comfortable. Is

this the success stride? On the way, I try to get Van Deerlin to say how he came to hire Aguirre to defend him, and Van Deerlin asks Aguirre if he should discuss the case. I tell him I'm not asking him to discuss the merits of his case but the merits of counsel. "Oh, in that case he will his counsel. "Oh, in that case he will tell me to shut up." Van Deerlin cracks. But why P guirre? I ask again. He isn't particularly known as a libel lawyer. "There is the matter of the Penthouse case," Aguirre says pointedly. True enough, one day you defend em, the next you attack 'em.

here is in Aguirre more than just a little of the high moralist, though he knows moralist, though he knows that if he plays avenging angel, he's not likely to be universally loved. "I want to be loved," he says, "but it's hard to do what you think is right and be loved." People will point out that this is hypocritical cant, that Aguirre wraps himself in do-right cloth while wraps himself in do-right cloth while making good money at it. One of his critics says that his prolonged attack on Sheriff Duffy "was the first and only instance in which he did something for which he didn't expect anything in re-turn." Another, who doesn't want to named, says that Aguirre is vindic tive and capable of severe overreaction when he feels he's been wronged. And he, too, implies Aguirre is hypocriti-cal: "Ask him about his uncle, Lou Lipton, the big-time bookie for the

Teamsters.

Lipton, who died in 1980, was a vice president at U.S. National Bank in the 1960s. According to a former federal investigator, who is a friend of Aguirre's, Lipton was involved in a scheme that allowed a well-known convicted felon to walk into the bank and write a \$40,000 check from his company to an innocent third party. who would know nothing about the check. The felon would simply forge the signature as endorsement and Lip-ton would cash the check and give the money to the felon. "Lipton was a nice guy." says the investigator, "really charming, but he was just a glad-hander. Later on he went to work for the Teamsters as their PR man and be got the Teamsters to make U.S. Na-tional Bank their depositor for the pension-fund money. If there is a Mafia in San Diego, he brought in a lot of them. He had this kind of reputation

Aguirre doesn't deny any of that "I oved him as an uncle. He married my father's sister, but the first time I met him was when I was in college. Besides that, did my relationship affect what I did? I was back in Washington investigating his employer [Frank

Just before Fitzsimmons was due to rrive in San Diego to speak to some workers compensation judges at a state bar convention, Aguirre was inter-viewed by the *Daily Transcript* on the subject of organized crime. Tribune columnist Neil Morgan picked up a quote from the Daily Transcript story and ran it in a column item on the and ran it in a column item on the Fitzsimmons appearance. "How can this country put up with a union domi-nated by organized crime figures?" was the Aguirre quote. Aguirre says now, "My uncle called me up to say he didn't appreciate what I'd said and he hung up on me. Lever scoke to him hung up on me. I never spoke to him

2:20 p.m., Mon., March 12

Back in his office, Aguirre rings Ralph Bennett, the Tribune's chief editorial page writer, to tell him about the outcome of the Nielsen hearing, but Bennett already knows, probably because he's close to Van Deerlin. who writes a Tribune column. "Nielsen was really a pearl," Aguirre

tells Bennett.
He's changed into cords from the regulation dark suit, and is in shirtsleeves with a long cigar as he works the phone and writes up briefs in longhand on yellow legal pads. "Most of my days, this is what I do, reviewing documents." He gets a call from one of his clerks about a detail in a class-action suit he's asked the federal

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Crime & Politics

fraud, this one against a development group called Common Sense, in which he wants to have himself declared the lawyer for hundreds of small investors who have lost money. (On March 26 he won the certification, and when he announced it, staff and clerks in his

office joined him in whooping).

Probably one of the reasons
Aguirre enjoys the favor of so
many local journalists is the opportunities he offers them to pene-trate stories that are normally inaccessible. In his view, organized crime isn't necessarily under every bed, but it is sometimes tucked away in the walnut-paneled reaches of board rooms. He's not even sure about some

putative crime fighters.

Late in 1981 Aguirre incorporated his own San Diego Crime Commis-sion. Now, nearly three years later, he's alienated from his own creation. This is the first crime commission in history whose first order of business ought to be an in-house investiga-tion," he says. The commission's chairman is under federal investigation and is the object of a large civil suit both actions concerning securities fraud. Nearly a year ago, Aguirre began attempts to remove the chair-man, failing each time to persuade other commissioners to put distance between themselves and the nominal head of the commission. (When, after head of the commission. (When, after Aguirre failed even to get a second to his motion last month for the chair-man's removal. Tom Blair in his Union column of March 23 congratulated the commission for setting "a healthy precedent" of not judging the man before the government does, and Aguirre was driven to say, "How do you like that? The man has to be guilty before they'll investigate him.") The irony began when Aguirre went about finding a suitably impressive person to head the commission. He settled on Everitt "Nick" Carter. Carter is chairman of Oak Industries, the cable television components manufacturer that back in 1981 was flying high on the New York Stock Exchange and re-porting record annual profits of \$30 million. Aguirre was to be president of

self into the bylaws as the officer who would conduct its meetings.

A few months later, in early 1982,

while he was running for Congress and helping Penthouse defend itself, Aguirre went to Bill Kolender and asked the police chief to request a grand jury probe into organized crime in San Diego. The San Diego Crime Commission would, of course, have served to generate community suppor for the probe - not to mention provide Aguirre another highly visible platform on which to stand in the race against Bates. Kolender nixed the idea of the probe, saying that his own intelligence unit was on top of the problem of organized crime, a problem he had just told city council was growing.
Understandably, the crime comm

sion lay fallow as Aguirre plowed his other fields. Through 1982 not much of anything was accomplished, save for the contacting of twenty-seven prospective commission members who were, by and large, merchants and chief executive officers of large San Diego corporations. By the Aguirre got actively interested in the project again, in 1983, he found that Carter and the commission's secretary. Jim Vaus, whom he also had ap-pointed, had formed an alliance that was not in the mood to take orders from Aguirre. But Aguirre was impa-tient over a lack of meetings and Vaus's and Carter's apparent refusal to induct the twenty-seven commission-ers, while Vaus and Carter accused Aguirre of using the commission to pursue his crusade against Duffy's mination to the national crim-

The hitterness climaxed in a November meeting of the three, to which Aguirre took with him a court reporter to record the proceedings. The three fought over who had the right to chair the meeting, with Vaus and Car ter incorrectly arguing (according to the bylaws) that it was Carter's. Aguirre was blamed by Vaus for the lack of meetings, but Aguirre forced the introduction of an August 3 letter in which Vaus asked Carter why Carter had been unavailable for commission business and warned that "I don't think we can keep the Crime Commission alive much longer without ac-tion." Vaus and Carter asked Aguirre to resign, Aguirre asked Carter and Vaus to resign. The stalemate continues today, though Aguirre is no longer active in the commission's business and leaves its affairs for Vaus to run. Carter is more or less disabled Since mid-1983 Nick Carter has had

to fight off a huge civil suit accusing him of fraud for having misled share-holders as to the health of Oak Industries. The suit, now certified a class action suit that is being argued by local firm Milberg, Weiss, Bershad, Spec-thrie and Lerach, alleges that Carter knew and failed to disclose that Oak tuning devices were defective and that a satellite broadcasting deal was fall-ing through. Worse luck for Carter, the Securities and Exchange Commisthe securities and Exchange Commis-sion is investigating him for extensive "self-dealing," the most serious charge being that he assigned three million dollars of Oak Industries headquarters interior decorating work to a firm owned by his wife. The civil suit also alleges that other Oak contracts went without bids to friends of Carter's

and to other family members.

Aguirre delights in the irony of a San Diego crime commission whose chairman, even though Aguirre sought him out, is himself under federal in vestigation. 'Their first public pro-gram is a one-day seminar open to the public on how to avoid investment fraud. They ought to just hold the meeting and ask Nick Carter not to do

4:57 p.m., Mon., March 12

Terry Knoepp, former U.S. Attor-ney in the 1970s, returns an earlier Aguirre call, Publicist Don Harrison had mentioned that Knoepp was pro-viding legal advice to advocates of the gambling ship at the rules committee meeting at city hall and Aguirre wasted no time ringing up Knoepp. "Hey, did you know you were introduced as the ttorney for Crown today?"

'Well, Harrison made out you were their attorney.

'Well, I just hope your name isn't

in the paper."
They exchange a few more words (Later, Knoepp tells me that it is the Consortium, not Crown, that has asked him to help determine whether a gambling ship can be operated legally and still call only in San Diego

It's past 5:00 p.m. now, too late to do business, and Aguirre wants to talk politics. "I don't mean to keep coming back to Duffy and Bates, but those were experiences . . . in which no-body knew who the hell I was. Bates did me severe damage with people

Duffy's a different experience, but was green when I ran against Bates. didn't understand the political system wasn't interested in change. There's a phone interruption. Coun-

cilman Bill Mitchell proposes he and Aguirre get a beer in thirty minutes. He returns to Bates. "He sends out

these certificates once a month - Citi zen of the Month. Who cares who's citizen of the month? It's not a caring thing, it's cynical. What has he done about the condition of Market Street?"

Something's been bothering me about Aguirre. Most of the politicians he attacks are Democrats. If he truly wants to accomplish political reform why isn't he attacking Republicans too? "Internal criticism. It's healthy. I expect the Republicans to be Republicans. That's why I'm a Democrat. What I'd like to see changed is the inadequacy of our representatives. Wadie [Deddeh] and Pete [Chacon] and Lucy and Jim — what have they done to transform the Democrats into the majority party? Besides, Duffy isn't a Democrat. And I'm attacking

I say he's only attacking a Cleator

project.
"I'm doing more than that. I've gone to the D.A. about the cruise

I ask him to name some Democrats he likes and he pauses and slowly names Lionel Van Deerlin, Simon Casady (another client of his), Mike Gotch, and Phil Conner, county cen-Gotch, and Phil Conner, county central committee chairman. But isn't it possible that in attacking mostly Democrats he's weakening his own party, doing the Republicans' work for them? "Weakening the party? Could be. I hope not. I'd hate to think that. But the Democratic Party has to stand But the Democratic Party has to stand for something. I don't think anything I

do now is hurting the party."

It's time to meet Mitchell for a few beers at Frenchy Marseilles, and we walk out into the lobby of his office.
'The social-change movement was so much a part of my upbringing," he says. "There was such a seriousness of purpose. I still believe if you're not part of the solution, you're part of the problem." Just before we walk out the door he stops to pick up some stray messages left for him with the recepmessages left for nim with the recep-tionist, who has long since gone home. He looks at one, puzzled, maybe even concerned, and I ask him what it is. "It's an invitation to a Pete Wilson fundraiser. I don't know why they're sending one to me.



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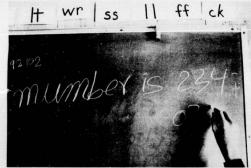
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The Lesson of Bungalow F What a teacher can learn

What a teacher can learn from refugees By Ann E. Gianola







follow the same routine on workdays. I arrive at school at 7:30 a.m. and trace the same line, time after time, between my car and the women's rest room. The sign on the door reads

"Women" in six language besides fenglish. High to look at each one, although the only one I'm certain of is 'Damas'. 'Once inside I suid), have my choice of any of the three one, which is against the wall. Privacy is impossible. These purticular stall doors were designed for either six-year-olds or convicts. An average adult may be positively identified, from the outside, only inches above a sitting position. Obviously if shir [privacy but drawne to this particular rest position. Obviously if shir [privacy but drawne to this particular rest position. Obviously if shir [privacy but drawne to this particular rest proxime, not if the issues each covers, tolder paper, and eggrattle, but is scalinered across the floor. What intrigues me is the message carved into the tolder paper dispenses." 'On the forcal. Forever is

Thave begun my school day, reading this experiments and a half years. It hasn't lost it mystery and I wouldn't dream of adding another r to forced. It inspires faith and confidence, it dispels fear and anxiety and even overpowers the 'Big deal' and the 'So what' irreverently pencifed in underneath. And it has proved to be the boost I need before teaching four hours of an 'orientation-level' course in English as a Second Language.

Language
Centre City Continuing Education
Centre City Sylvanian Conterior as branch of the San Diego
Community College District. It's on
Paris Boulev and at Russ Street,
across the street from San Diego
High School and next dose to the
physical education department at
City College. Many people will
remember it as Snyder Communitation
School, the place where students
were channeled who were for some
trosson unneceptable at a regular

early in the morning. I'm convinced that past generations of the Snyder student body still haunt its somber halls. But from 8:00 a.m. to 9:30 p.m. Centre City operates full-speed as an adult learning machine. It offers a variety of academic and sociational courses, a skills center, a learning laboratory, a counseling center, a high school diploma program, and an extended multilevel Highthas a Second Language Department. My classrooms is m a bungalow at My classrooms is m a bungalow at

My Classfooms in a bungalow at he north end of the parking lot. There is a high black "F" stencified on its front. On cold mentings believe class, a group of us usually gathers around the gas hearter, rubbing our hunds together and warning them until our skin looks reptillain. The scene hooks more like Sibera than San Diego, all of us shivering, stamping our feet, and saying, "Cold," Because most of my students are Southeast Asian refugees, they are accurated to

mild temperatures. Anything under sixty degrees brings Sokha Lim. a forty-nine-year-old Cambodian woman, to school wearing a sweater, long pants, polyester-sport jacket, long pants, polyester-sport jacket, long pants, polyester-sport jacket, land length stathrobe, ski cap pulled tight over her cars, and a Dukes of Hazzard cowboy hat. At break time, nidway through class, the students go outside and bask in the narrow patches of sunlight, Fort twenty minutes; they spart down on the ground, smoking, drinking tea from the vending machine, and talking to each other. When the time is up. 1 segnal at them from the top of the steps and they reluctantly move out of the bright patterns on the asphalt

Teaching English as a Second Language is a chilenge and a trial of patience. Sa Chap taught me that on my first day. I first noticed her standing among a group of students awaiting me in front of room F. She stepped forward, a small but fit-looking woman in her midistries. short gray-black hair combed straight back, and motioned me with her hand to come toward her: "Hi. Necrui." she said, shaking hands with me warmly. "Solik sobat." The other students laughed and one translated for me, "She says, "Hi, teacher. How are you?" I answered in English, still shaking hands, "I'm fine, thank you. How are you?" So Chay grimned and nodded vigorously. "Okay, okay, she said, not in reference to my question, but rather completely satisfied with the exchange that had already taken place between us. The students took their place.

The students took their places inside the classroom and I flipped through the stack of picture earls planned to show them, scenes of everyday life that work selected to home their "survival skille," as the course outline confidently stated. "Clean Clean the dog!" exclaimed S.c.Chay, in the frost row, responding to a pactine con noticed. turned transmal, and their needed in complete agreement. Cleanthe dog. Technocliber world- and langified along with the rest of the class. Now why would a pretine of a cocker spunct in a bud ble bath. being sembbed down by a woman in a 1950 boins dress by considered a 1950 to be considered a

"survival skall" ** Feachers were encouraged to side to a no nonsense form of instruction, especially in a beginning course. But for some reason, "Clean the dog" surfaced among my other, real-life. black-and-white drawings of people renting apartments, going to doctors, and riding buses. I quickly discovered that my students neither had dogs nor had any reason to clean them.

Lintroduced myself to the students and they introduced themselves to me. I felt extremely grateful for the arrival of a Cambodian aide, who corrected students when "What is your name?" was answered with

"Tin fine, thank you" or "My zip code is 92102." Whost of the stutistion orientation level English as a Second Language were Cambodian women between the ages of thirty and sixty five. There were a few men, most of them busbands of women in the class, who sat together in the back and apart from their wives. Approximately one third of the class was composed of a mixed population of Lastrans, Victorianese, Chinese, Mexicans, and Cobans. Laterd at the unfamiliar faces

looking back at me. The students were seated, side by side, at tables arranged in long horizontal rows. There were about thirty in all. I was frustrated by not knowing their iames, and my immediate efforts to learn them were confounded by the fact that Peng Phy, Pouk Phan, and Pho Puth sat next to each other at one table. Aside from that, their names were difficult for me to pronounce and, at first, almost impossible for me to remember. Almost no background information was available about them individually. I gathered that they had been in San Diego less than three years and had had little or no previous education. The Southeast Asian students were refugees from the rural provinces of their countries and had lived before as farmers. I was here to teach them enough to get by in an English-speaking world

As a warm-up activity, we reviewed the alphabet and launched into some animated pronunciation exercises. One Cuban student, Fernando, suddenly jumped up said, "Skoomie, teacher," and departed. He returned minutes later carrying a large white bag, which he opened on my desk, revealing the contents of a complete McDonald's breakfast: pancakes and sausag scrambled eggs, and an ice-cold can of Orange Crush. All of this he pushed before me, pointing to a plastic fork for me to use. I thanked him, smiled graciously, and put the lid down for the time being. It was 8:10 a.m. and I was having a hard enough time getting used to the overpowering smell of camphor in the room. I observed several students applying a strange creamy gel, akin to Vick's Vap-O-Rub, to their upper lips, temples, chests, and necks. But instead of a blue jar, the all purpose ointment came out of a shallow tin with a picture of a monkey on it. Meanwhile I was able to see Fernando enjoying an Fgg McMuffin in the third row. The

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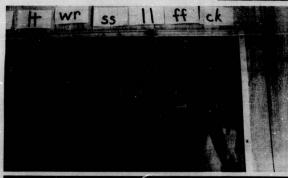
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The Lesson of Bungalow F What a teacher can learn from refugees

By Ann E. Gianola







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"Women" in six languages besides English. I like to look at each one, although the only one I'm certain of is "Damas." Once inside I usually is "Damas." Once inside I usually have my choice of any of the three stalls. Invariably I choose the third one, which is against the wall. Privacy is impossible. These particular stall doors were designed for either six-year-olds or convicts. An average adult may be positively identified, from the outside, only inches above a sitting position.

Obviously it isn't privacy that draws me to this particular rest room, nor is it the tissue seat covers, toilet paper. and cigarette butts scattered across the floor. What intrigues me is the message carved into the toilet paper dispenser: "You be foreal: Forever i

I have begun my school day, reading this cryptic message, for one and a half years. It hasn't lost its mystery and I wouldn't dream of adding another 10 forcal. It inspires faith and confidence. It dispels fear and anxiety and even overpowers the 'Big deal' and the 'So what' irreverently penciled in undermeath. And it has proved to be the boost I need before teaching four hours of an 'orientation-level' course in English as a Second Language.

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My classroom is in a bungalow at the north end of the parking lot. There is a big black "F" stenciled on its front. On cold mornings before class, a group of us usually gathers around the gas heater, rubbing our hands together and warming them until our skin looks reptilian. The scene looks more like Siberia than San Diego, all of us shivering, stamping our feet, and saying, "Cold." Because most of my students are Southeast Asian refugers, they are accustomed to

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code is 92102." Most of the students in orientation-level English as a Second Language were Cambodian women between the ages of thirty and sixty-five. There were a few men, most of them husbands of women in the class, who sat together wives. Approximately one-third of

wives. Approximately one-third of the class was composed of a mixed population of Laotians, Vietnamese, Chinese, Mexicans, and Cubans. I stared at the unfamiliar faces looking back at me. The students were seated, side by side, at tables arranged in long horizontal rows. There were about thirty in all. I was frustrated by not knowing their names, and my immediate efforts to fact that Peng Phy, Pouk Phan, and Pho Puth sat next to each other at one table. Aside from that, their names were difficult for me to names were difficult for me to pronounce and, af first, almost impossible for me to remember. Almost no background information was available about them individually. I gathered that they had been in San Diego less than three years and had had little or no years and had half little or no previous education. The Southeast Asian students were refugees from the rural provinces of their countrie and had lived before as farmers. I

and nan fived octore as farmers. I was here to teach them enough to get by in an English-speaking world. As a warm-up activity, we reviewed the alphabet and launched into some animated pronunciation exercises. One Cuban student, Fernando, unidenty imped up. Fernando, suddenly jumped up, said, "Skoomie, teacher," and departed. He returned minutes later departed. He returned minutes later carrying a large white bag, which he opened on my desk, revealing the contents of a complete McDonald's breakfast: pancakes and sausage, scrambled eggs, and an ice-cold can of Orange Crush. All of this he pushed before me, pointing to a plastic fork for me to use. I thanked him, smiled graciously, and put the lid down for the time being. It was 8:10 a.m. and I was having a hard enough time getting used to the overpowering smell of camphor in the room. I observed several students applying a strange creamy gel, akin to Vick's Vap-O-Rub, to their upper lips, temples, chests, and necks. But instead of a blue jar, the monkey on it. Meanwhile I was able to see Fernando enjoying an Egg McMuffin in the third row. The aroma of camphor and two

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Bungalow F

head reel and prompted me to make a sudden dash toward the open door.

The time was right to begin the health/state-of-being segment of the class. "How do you feel?" I signaled the rest of the class to repeat. "How do you feel?" I heard thirty mixed voices address me in unison. Lanswered, truthfully, "I feel sick." And all of them repeated. "I feel sick," magnifying, thirty times, exactly the way I felt. My palms were sweating. What am I loing? I thought. And how much longer do I have to do it? I looked up at the clock panic clutching my body. I still had three hours and forty-four minutes to go. I looked maybe fifteen more minutes of material there if I stretched it. And then, for the first time, the message on the toilet paper dispenser comforted me: "You be foreal." Don't disappear from the scene, and don't allow the action to stop. Four hours may seem like a long time, but forever is as long as you make it."

devoted to the subject of health. Students are taught uch of the class time is devoted to the subject of identify several basic maladies in English. They can respond to 'What's the matter?" by citing different conditions, such as stomachache, backache, headache toothache, earache, sore throat, sore eve, sore finger, broken arm. broken leg, and so on. They are taught how to function effectively in an emergency situation, and to react by dialing 911 and giving intelligible information like, "Help, ambulance," and "My address To express emotional states of

being, we learn patterns such as, "I

am happy," "I am sad," and "I am angry." Sometimes we practice these

in conjunction with physical needs

"I am hungry," "I am thirsty," "I am sleepy." I asked Sali Luc, an

adept young woman from Laos, how

capable of more of an explanation. I asked her why. "I work last night."

shoulder slapping among her classmates. I didn't understand, and

asked her if she had a job. "Yeah."

Simple questions of personal

identification, such as address, age

and gender, are very common in

male or female?" and "Are you married or single?" These are

generally very easy questions to answer, but occasionally a woman

class, as with any decidedly good

joke, roars with laughter. The men.

most of them married to other wome

asked the question regarding marital status. I point to Phong Heng and

ask him if he is married or single. He

laughs uncontrollably, covering his mouth in the back row. His wife.

Chea Lon, has her hands over her

silent fit of laughter.

eyes and her mouth wide open in a

Sometimes the game is reversed

answers. "I am male," and the

in the class, wait patiently to be

grins. "I singo." he says, and

class. I ask the students, "Are you

the bed with my husband."

she continued laughing, "I work on

was her reply, which triggered an outbreak of laughter and a lot of

she felt. She answered, "I feel

sleepy." Knowing that she was

me. Once Sy Mout asked me. Teacher male female? I answered, "Female. I am

'Married or single?" Sy Mout continued

'I am married," I responded, and then waited inevitably for the next

and the students address questions to

"Teacher children?" he asked. and the laughter began.
"No," I confessed, "I have no

children." Then he hit me with the punch line. "Ha! Ha! Teacher zero

With that, Sali offered her sage advice about working at night. Work at night," she said. "Baby

On Fridays the last few minutes of our four-hour class are traditionally devoted to bingo. I list numbers on the blackboard in the form of either prices (\$2.95, \$7.50, \$1.79, etc.) or as times of day (3:45, 12:00, 6:05, and so on). The students select certain numbers and then arrange them on a twenty-five-square grid. They listen to the numbers another student or I call and cover them if they appear on their bingo cards. with a marker. Five in a row is bingo" and the prize is a piece of hard candy.

What is surprising is the complete transformation, the serious oncentration and marked intensity inside the classroom. Eyes are riveted to their papers. No more jokes, no more laughing; one can feel the tension in the air. The students look as if they belong in Las Vegas. And it feels like it too, even without the external signs of green visors, cigarettes, gaudy jewelry

final bell the metamorphosis is reversed, papers are casually thrown away, and students appear as they were before, ready to go home

Getting to know each other has been a slow process requiring regular attendance and the gradual gathering of information. Last summer I spent five mornings a week with them and we got to be well acquainted. I learned their names first and last without hesitation. I learned the complexities of their relationships; who was married to whom, sisters. sisters-in-law, in-laws, half-sisters and cousins, all within the community of our classroom. I knew where they lived, most of them south of Broadway between Eighteenth and Twenty-fourth streets. I heard about their children, how old they were, and how many they had. Many of the Southeast Asian refugees had children and relatives remaining in Cambodia, Laos, or Vietnam. Others had family awaiting U.S. sponsorship inside of refugee camps in Thailand and the Philippines. They shared their worries with me and their homesickness. I heard brief, tragic stories about death and separation from their families during the war and the subsequent communist takeover. In five words Yim Lao described the flight she and her family made, on foot, between Cambodia and the refugee camp in Thailand: "Gun walk jungle people

The students appeared grateful to be living in San Diego. Many had relocated here after initially landing in another part of the United States "I like it warm, no cold." Ren Nhe told me. "I no like Bangor, Maine.

THE

RUNNER'S

mability to speak English and by the fact that they needed to learn things like. "My sink is stopped up." They missed their complete

self-sufficiency. They missed farming, the only occupation they had ever known. And it was difficult to imagine them, especially the older ones, being guided into the popular vocational fields of electronic assembly, dry cleaning, and factory

We had a class party on the last day of the summer session, before the two-week recess. The students brought a lot of food, some Cambodian and Thai tapes, and a cassette player. We ate and listened to music. They taught me to say some words in Khmer, the language of Cambodia, such as "Acu" for 'Thank you' and 'Lee-hai' for "Goodbye" and "Yom somtoh" for "I'm sorry." They laughed at my pronunciation and loaded my plate with sticky rice and chicken

Chantha Lay said, "Teacher dancing," signaling for me to begin dancing to the music. And I said, 'Okay, you show me first.' grabbing her hand and pulling her up, "No!" she shouted and laughed slapping me affectionately on the shoulder. Soon she gave in and, insisting that I get up too, bade me to imitate what she did. Her facial expression changed completely as she moved to the rhythms of the music. She opened her eyes wide and smiled a long frozen smile. showing all of her teeth. She took hands in graceful patterns, extending her palms out flat and then relaxing them, turning her hands inward slightly so that her thumbs and finger tips met. She danced in a circle and

beckoned me to follow. I did. awkwardly, much to the delight of the class who laughed and clapped loudly on the perimeter of our circle Other students joined in and we danced until it was time to go home.

T learned little about the lives

of my students outside of school. Once I ran into one of my students picking up aluminum cans at the beach, but for the most part, our paths didn't cross. Then last October, Bun Nam invited me to her house to observe and celebrate the Cambodian Feast Day, "Pechum Bent," It is a holiday like All Souls Day, when dead friends and relatives are prayed for and remembered. It was the first time that I had been invited to a student's home. The written invitation stated, "My Dear Teacher, I dearly hope that you can come and manage it."
I arrived promptly at 6:00 p.m.

and was ushered into the living room by Bun's husband, who was standing on the porch waiting for guests. Inside, I looked around the one-bedroom apartment that Bun shared with her husband and six children. Bun came out of the kitchen, shook my hand, and greeted me warmly. "Oh teacher, I am so happy to meet you." Bun had a beautiful round face, a broad smile and long black hair that she wore up. She was wearing a traditional long silk skirt with a horizontal stripe pattern and a short-sleeved blo

A long table covered with food was set up in the dining area, and Bun seated me at one of the chairs She introduced me to her children, pointing to, "Sons five and girl one." Chook Som, another woman rom our class, came out of the kitchen, laughing as usual with her

hand over her mouth. She was in the early stages of pregnancy and had been absent from school frequent asked her, "How do you feel? responded, laughing harder still, "I I sick stomachache

I needed to use the bathroom and Bun led me the way through the kitchen. Inside the kitchen. I saw three other women at work preparing more food for our supper. The amount of food was enormou There was easily enough to feed twenty people, although only about eight of us were present that night. I offered to help, but Bun politely refused and returned me to my seat at the table. I looked around the room. On the wall was a picture of a young Princess Grace, and on a corner table there was a telephone, a statue of the laughing Buddha, and a glittering candle picturing the Sacred Heart of Jesus.

Bun's husband and the half-dozen men present joined me at the table. At once I offered Bun a chair, but she just smiled and shook her head. Her husband, who spoke English fairly well, informed me that a woman ate later, after the men. unless that woman was a guest. Chook Som and the other women in the kitchen weren't guests, and I never saw them again once we started eating. Bun carried different dishes to and from the kitchen. We had bits of pork and mint leaves rolled up in a thin dough. These were dipped in a light brown sauce with the optional addition of hot red pepper. There were also deep-fried rolls, shredded chicken and vegetables served over noodles. oup, fresh fruit, and a traditiona bean-and-coconut cake, cooked in banana leaves. After dinner the men

were given whole packages of cigarettes. Bun and I looked at each other and laughed.

The spring semester began the last week of January and with it came a shuffle of students. I moved about twelve of my students upstairs, to room 18, to study beginning English. It was painful watching some of them walk out of bungalow "F" with their transfer slips. watched Vann Thin head for the irs of the main building wearing a brand-new designer tacket with 'Members Only' emblazoned on the pocket. He is one of several students whose speaking, reading. and writing abilities have improved dramatically in the last five months He is young, intelligent, and will undoubtedly join the work force before too long. Two other young women are now enrolled in a sewing class. One came to tell me on the first day, "Teacher, I go to sewing-machine no room F. "Yet a lot of the older students have staved behind. After two years they still struggle with printing their addresses and still confuse the distinction between "first" and "last" names

The first day always brings a lot of new faces and names to get used to. along with the tedium and frustration of filling out registration cards and explaining "birth date" and "social ecurity number." I prepared myself that morning by reading the comforting words written in the restroom upstairs: "You be foreal: Forever is as long as you make it. And any lingering uneasiness vanished completely with a question 'Teacher,' he said, "what is 'Singin' in the Rain?'

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The Gutter and Beyond



JONATHAN SAVILLE

Steven Berkoff's adaptation of the Oedipus legend, Greek, which the L.A. Theatre Works performed at UCSD's Mandell Weiss Center last week, is one of Mandell Weiss Center last week, is one of the most exciting theatrical pieces San Diego has seen in a long time. Like Eric Prince's Coard-Song, which I reviewed last week, it is thoroughly antirealistic in script week, it is thoroughly antirealistic in script and staging (Mr. Bertoff has done his own directing), but the expressionist devices of Greek have the immense advantage of being attached to one of the strongest plots over devised. The story of how Oedipus

inadvertently killed his father and married his mother, and of how he reacted when he found out what he had done.

Powerful as Sophocles' Ordipus the King is, it has the worn, comfortable familiarity of all things antique and classical, and audiences therefore find no great difficulty in keeping its intrinsically terrifying events and emotions at a certain distance. Some modern versions of Great tagedy (Arthur Miller's A View from the Bridger, Carbur Miller's A View from the Bridger, distance by removing nettoric, petry, and sylization and by making every element — characterization, social amblance, acting style, language — as naturalistic, as

much like real, observable, contemporary life as possible. Mr. Berkoff has done the contrary. His Eddie (that is. Oedipus).
"Dad." "Mum," and "Wife" do indeed
belong to a contemporary psychological
and social world — they are London and social world — they are London Cockneys — but the playwright has brought them alive for us by keeping us aware at every moment that what we are seeing is not life but theater. The four characters are in whiteface

like clowns, makeup that denaturalizes them, identifies them as performers, and provides them with an uncanny mixture of the ridiculous, the pathetic, the aonhu-man, and the human-all-too-human. Their movements are stylized, balletic, comical-grotesque. The actors sometimes take on the personae of machines, or of an unspecified crowd, or of various automatized illustrations of a theme. Much of the action is narrated (by Eddie), with narrative melding into enactment without any rigid distinction between the two. In-teractions between the characters do not have the natural-seeming spontaneity of the realistic theater but rather resemble the rapid, preprogramed, perfectly coordi-nated mechanical pacing of an animated cartoon. The set — a kitchen table and four chairs, with a blank white backdrop — represents less a place than a state of mind, and the constantly changing emotional content of this neutral environment is con-veyed entirely through the lighting design, with its bold, gaudy, totally theatrical ef-fects (the production was designed by Gerry Hariton and Vicki Baral; Brian Bailey did the lighting; and Peter Mitchell is responsible for the costumes). Feelings are intense, violent, rapidly shifting in a manner characteristic only of madmen or expressionist theatre. Eddle often ad-dresses the audience directly. We are never permitted to suppose that we are looking through an invisible fourth wall at the folks next door. This is theater, these are actors, and all the effects are artificial — we are never allowed to forget that. content of this neutral environment is con-

never allowed to forget that.

Yet the result of all these unconcealed

effects shakes us loose from our preconceptions and defenses, opens our senses to the immediate, experiential reality of what is happening on stage, and forces us to see the well-known legend with the freshness and fearsomeness of a new creation. The paradox (radically nonrealistic staging leading to extreme emotional truth) is disconcerting only because we are so used to thinking of the theater as a window rather than as an artifact. What can be more arti-ficial, more contrived, than a well-hewn carbon-steel carving knife? Yet in a single motion it can sever flesh, blood, and bone.

Mr. Berkoff's dramaturgy is striking for its plastic, visual qualities, its reliance on its plastic, visual qualities, its reliance on mime and lighting to achieve some of its most gripping effects. But it is equally inventive in its language. Language is one of the chief glories of this play. Mr. Ber-chf commands a large number of styles: obscene Cockny demotic, high-flown vere pasticle tabust but defly crafted initiations of such Jacobeans as Webster, satire, passages of ravishing pochie heatily. What makes these diverse styles suitable or expressions theater, and what gives for expressionist theater, and what gives them their enormous dramatic vitality, is their juxtaposition and intermingling, so that one can never tell in which direction the language will veer next — into the empyrean or into the gutter. The shifting of stylistic levels is frequently very funny (certainly this version of the grim Oedipus story must be unique for the number of laughs it evokes), but more important is the conviction it produces that the play's language is thoroughly alive, never merely denotative, but always a rich, creative, self-generating, and independently willful orwanism.

The actors in the L.A. Theatre Works The actors in the L.A. Theatre Works production—Neil Ellids as "Dod," Dinah Anne Rogers as "Mum." Jean Glipin as "Wife," and Glove all) John H. Francis in the extraordinarily demanding role of Eddle himself—are impressive in everything they do, their timing, their control of helr bodies and faces, their ability to grasp our attention and touch our feelings without the control of a start of the control of a start of the control of a start of the control stunning accomplishment is their mastery of Mr. Berkoff's numerous languages. The actors are virtuosos of speech, whether it be Mr. Elliot's sour curses of 'darkies' and liberals ("Dad" is a fascist), or Mis Rogers's ranting feminist tirade as the Sphinx, or Mr. Francis's ecstatic enumeration of the parts of a woman's body. The rhythms, the intonations, the lilt, the bathetic contrasts — all are given their full dramatic, poetic, and musical value by as linguistically brilliant a cast as I have heard in San Diego since last summer's La Jolla Playhouse season. In its London, New York, and Los

Angeles productions, Greek has regular been accused of being obscene and po nographic (I heard some murmurs of a similar sort in the Mandell Weiss lobby last similar sort in the Mandell Weiss lobby last week). It is only the language of the play such critics are objecting to; in the actual action, there is virtually nothing of the explicit sexuality (nodity, sexual intercourse, and grosser matters) one may find in many popular films nowadays. The language of Greek is, without any doubt, ripe and raunchy to an extent not dreamed of in a continue and the continue of the continue. The continue and the continue of the continue and the c straint. Some people may find this lan-guage offensive, but no one could indict it for dullness. It is, in fact, the ordinary conversational obscenity of the streets of East London (or the beaches of San Diego) enriched and intensified with an amazing fecundity of inventiveness which it is im-possible not to admire in itself, however nuch some playgoers may disapprove of

much some physgoers may disapprove of the consequences; in any case, is not granitous, its aims and effects are dramat-post of the control of the control of particular and the control of the milieu. The baroque elaborations of phrases about turds, farts, and vomit also have the cumulative effect of communica-ting the characters' (and the playwright's) dispast with the world's tawdriness and cruelty in a way more polite speech could hardly match. And deep down in our take considerable aesthetic pleasure in

eloquent abusive language, the more pun-gent the better; Mr. Berkoff, in this regard. is a worthy spiritual and literary descen-dant of Robert Burton, the great seventeenth-century English stylist who used to go down to the docks to listen to the stevedores swearing. Of course this lan-guage is meant to shock and offend, just as the expressionist scenic and acting devices are intended to jolt us out of our sleepy middle-class expectations, but if one can get beyond the offensiveness there is won-derful exuberance in it, and humor, and even beauty (of the sort Ludwig Bemel-

even beauty (of the sort Ludwig Bemel-mans referred to when he characterized garbagey but evocative cityscapes as 'beautiful dreck'!").

The 'pomographic' passages in Greek are similarly exbuerant, funny, and beauti-ful, and they are also carriers of one of the play's central meanings. The obscenities are used to express disgust and hostility, within and toward a world of fifth and visual content of the content of the content of the national content of the content of the content in the content of the content of the content of the material content of the content of the content of the material content of the content of the content of the material content of the content of the content of the material content of the content of the content of the material content of the content of the content of the material content of the content of the content of the material content of the content of the content of the content of the material content of the content of the content of the content of the material content of the co of a distorted human nature that can be vividly represented by the vileness of bod-ily exudations and the corruption of bod-ily functions. For Berkoff, however, this uly functions. Fev Bertoff, however, this abominable modern urban capitalistic debased world is redeemed by sexuality, and in Eddie's sexual and amorous meditations — his lavish erotic dream about multiple female genitals, for example — one perceives not a wallowing in sexual language for the sake of titilitation or arousal but a virtually religious vision of love without guilt, of the fallen world transformed by a free, unhampered exercise of the uncorrupted sexual drive. One may disagree with this view of human nature and with the possibility of such redemption, but the idea itself is no more pomographic in inent than the Kama Sura or the novels of D.H. Lawrence, which, like Mr. Berkoff's play, offer a serious and quite unsalacious

play, offer a serious and quite unsalacious philosophy or theology of eroticism. This brings us to the meaning of *Greek*. Is it enough for a play to be superbly theat-

rical in sound and sight, rich in imagination, absorbing, exciting, and emotionally gripping? To provoke such reactions is no mean accomplishment, considering the usual drab fare our theaters subject us to But truly great theater, in addition to all this, also presents us with a vision of life this, also presents us with a vision of life that helps us to orient ourselves in the realities of our own lives and our own world. Sophocles Oedipus offers such a vision. We learn from it—through the concrete experience of it, characters and their vicissitudes—that fate can control our lives in inexplicable ways, that action, out tress in inexpiratione ways, that excellent was easily seen and success are necessary if we are to realize our full setflood but that permit the control of the control achievement, and success are necessary if

father and married his mother, affirms his continuing erotic love for his nother-wife, insists on the goodness and purity of that love, proclaims his guiltlessness, refuses to punish himself as the Greek Oedipus had done, and declares that he will return to his incestuous mate with alacrity and an unblemished conscience. Love between a unblemished conscience. Love between a man and a woman is fundamentally a good thing, the best thing, even if they happen to be son and mother. The true crimes are not incest but cruelty, terrorism, violence—crimes woven into the evry fabric of modern social life. Indeed, these two ways of transcend our impulse to destruct the only alternatives we have, the only way to transcend our impulse to destruct the control of the c

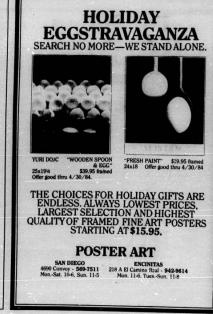
means us to take these notions literally or symbolically, but neither way are they of

much help in understanding life or in living it The trouble is that in order to marry his mother. Eddie had to kill his father. He did so through talking rather than through bloodshed (as we are shown in the marvel-ously the atrical scene where father and son fight by merely shouting out the names of right by merely shouting out the names of their acts of physical violence), but he killed him nevertheless. When he finds out what he had done, Eddie does indeed ex-press a bit of remorse, but he immediately forgets about that troublesome issue and rushes on to affirm the holiness of incestu-

ous love.
Sophocles' Oedipus was driven by a less Sophocles 'Oedipus was driven by a less melleable moral logic: he knew that crimes will not go away, that one cannot forget them, and that they must be punished. He knew that to get what we want in the world we must take it away from somone else, that to give free rein to one's impulses is inevitably to incur guilt, and that this dilemma is built into the foundations of our lemma is built into the foundations of our lives, never to be resolved so long as the building remains undemolished. Incest is not the issue, and the age-old problem Sophocles addressed with such tragic grandeur is not to be solved by easy di-vorce laws and the birth-control pill. The issue is our unchangeable narraddyical naissue is our unchangeable paradoxical na ture as human beings; we want, we take we hurt others, we suffer from guilt, we cannot give up wanting and taking for these are the basic functions of all living

these are the basic functions of all living beings, and we cannot avoid moral respon-sibility for that is what makes us human. Seen in this light, the ending of Mr. Berkoff's play — and consequently the heart of it — in mere nonsense. Blazingly theatrical and emotionally compelling force ultimately avoids the ruth because the truth is too painful. It is like a marather to runner who sensationally leads the pack runner who sensationally leads the pack for almost the entire race and then drops out in the last eighth of a mile because be has spotted an ice-cream vendor at the side of the track and he cannot resist his appetite for rocky road. Most of us, like Eddie rather than Oedipus, cannot stand too much reality, but we do not need plays—however terrific as theater— after neour—after control. however terrific as theater - that encour age us in a weakness we already have in excess.





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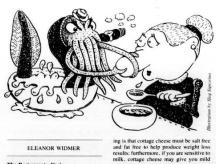
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The Location: 4014 Thirtieth Street. North Park (584-9073)

Type of Food: Vietnamese
Price Range: Individual dishes, \$2.50 to

Price Range: Individuat atoms
\$3.95 Price Range: Individuat atoms
\$3.95 Price Range: Individuat atoms
through Saturday, 10:30 a.m. to if we are tamarind soop we would get thintime and thinner. I pass this on to you as face
value, along with the fact that the tamarind
sour.

\$2.50 p. m. Please note early closing
thour.
\$2.50 p. m. Cacillent at Pleiku
soung (\$2.50) is excellent at Pleiku
soung (\$2.50) is excellent

television that displays a provocative young woman in her prime spooning cot-tage cheese into her mouth while reposing like an odalisque, the truth is that cottage cheese is not the diet food the ad would like us to believe. The latest nutritional thinkedge, the broth is provocative when com-bined with the finest slivers of fresh veget-ables and, unexpectedly, chunks of canned pineapple. In Vietnam, soups are often regarded as the entree or complete meal, and people frequently have soup for breakfast. At Pleiku we had ours as the last course in a meal that was especially pre-

The owner and her family are charming and accommodating. I made advance arrangements by phone, and Thu outdid herself in preparing special dishes, several of which were not yet on the menu. The menu s in the process of evolving, and if you

have any particular favorites, they will be prepared for you. We began with spring rolls (\$3.25); they were excellent except for the absence of enough interesting greens in which to wrap them. A few leaves of ordinary head let-tuce were served, whereas some restaurants will offer leafy greens, mint, and sliced cucumbers, all of which add to the

delight of the rolls.

We then had Vietnamese "salad" (\$2.50), which consisted of sliced cucumber, noodles, and bits of chicken and shrimp, the whole dotted with nuts. This was quite sprightly and deserves to be

The dish that provoked the greatest controversy at our table was the squid (\$3.95). It had been cubed and pounded with a mallet but was still very chewy, even tough. My friends who had lived in the Orient found it much to their liking, even though you do have to chew forever before you can swallow it. The squid is one of the specialties of the house, but you have to be a lover of its texture and flavor to appreciate it. Squid does refresh the mouth, but it's not one of those dishes that

glides down one's throat without effort.

The most commonplace of the dishes that we had, and possibly the most disappointing, was the chicken with lemongrass (\$2.95). This same dish goes by the name of earthen pot chicken at other restaurants but turned out to be simply an overcooked stewed chicken. We did sample a fairly interesting pork dish (\$3.75), prepared with coconut milk which imparted a slightly sweet flavor. The pork, too, had the same consistency as a stew. And, as I said, we finished off with the tamarind

In assessing Pleiku it's necessary to re member that each Vietnamese restaurant makes its singular contribution. I think of Kesone's for its miraculous greens served with every course, of Saigon for its lemon squab, of Thanh Viet for its omelets, of A Dong for its stuffed grape leaves. The highlights of my meal at Pleiku were the

spring rolls, the salad, the soup.

I am, however, leaving out the most essential ingredient of this restaurant the extreme care lavished on the patrons The room is narrow and movement is further constricted by small window boxes that have been placed along the walls di rectly above the side tables. Therefore, the best tables are in the center where there is little space to navigate. Yet the people serving you work constantly to put you at ease and to promote your dining pleasure. You really feel that you are in the presence of some family who has invited you to dinner and who waits on you the entire evening in an attempt to please you. This counts for as much as an evaluation of any particular dish. Besides, new items on the menu are being added all the time. No individual dish is more expensive than \$3.95: three combination plates are of-fered at that price. Six dishes plus six Vietnamese beers came to \$31.25 for four people, which is quite reasonable. If you plan to visit Pleiku, please call in advance. It closes at 8:00 p.m., so you have to make sure they are still serving and that food is available for the night. This small opera-tion would be overwhelmed if fifty people descended at once, so a phone call would

The Location: 4656 Mission Boulevard. Pacific Beach (483-6383) Type of Food: Mexican

Price Range: Lunch. approximately \$3.50: dinner approximately \$5.95 Hours: Late hours. Continuous service

Friday and Saturday nights to 3:00 a.m.; weeknights to midnight. Lunch specials 11:00 a.m. to 3:00 What Mama Carrillo's has going for it is

its name, which evokes an image of mother working away in the kitchen to produce the family meals; late night hours (to midnight weeknights and to 3:00 a.m. Friday and Saturday): fairly low prices; and large portions. Many of you will re-member Mama Carrillo's in its former incarnation as Pancho Villa's. Under the new management the place has been spruced up and is immaculate. But what really has been drawing the crowds is the fresh lobster that is offered at \$9.95.

All dinners are accompanied by rice beans, salad or soup, and a cheese crisp or quesadilla. The fresh lobster is obviously a loss leader at that price and is being used as means of introducing people to Mama Carrillo's - or so the owner told me. If you are a lobster fancier, make haste. This special may not last forever.

However, you should be informed that the lobster is prepared very dry. Both my friend and I, on two separate occasions, were faced with dry lobsters, so you have to mention this in advance, or else your lobster will be overcooked. I hate to sound ungrateful for having a delicacy offered at a low price, but I didn't much care for the texture or the lack of flavor of my lobster.

their gullets with highly audible murmurs

As for the Mexican dishes, I suggest you avoid the chicken mole (\$5.75), because the sauce just lies on top of the chicken like a pall and tastes the same way. Nor was the carne asada burrito (\$3.95) very memora-ble because the beef was tough. However, I liked the tamale a great deal, and suggest you order it. It had a good consistency and a pungent and pleasant flavor. The chicken enchilada was also good and so were the rice and beans. The tostada proved as

lackluster as any in memory.

Combination dishes cost \$5.75 or \$5.95 and include either soup or salad. The soup was very salty and tepid and the salad

with commercial dressing. I did enjoy the cheese crisp and the bunuelo dessert, which is a tortilla covered with cinnamon and sugar and placed under the broiler. It's topped with ice cream (\$1.65).

Many people around me were making complimentary remarks about the food, saying how much they enjoyed it. I hate to sound like a spoilsport, especially in a family-operated restaurant, but what you'll get at Mama Carrillo's is average Mexican food at low prices — two pork chops with rice and beans are only \$5.50 and the luncheon specials are \$3.50 to \$3.75. For a neighborhood restaurant it offers good value; Mexican mavens had











Play with a Club



The Middle Ages, by A. R. Gurney, Jr., is a play for the Eighties. The 1280s. And even the medieval romancers of that bygone age, who were never beyond warping the truth to fit their shimmering fables. would find serious fault with this play.
While their heroes quested after Gueneveres and Grails, the romancers still took
the time to invest their characters with believable motivations and psychologies. They also made sure that, however fantastical, the emotional payoffs of their mythi-

cal tales were genuinely earned, nonethe-less. Parzival eventually arrives at Grail Castle, for example, but his trek has been no Golliwog's Cakewalk. In Gurney's no Goffivog's Cakewaik. In Gurney play, which opened last Thursday night at the Gaslamp Quarter Theatre, the opposite is the case. The play's externals — its conception, setting, and situations — are essentially credible. But the interiors of its four characters, especially the central fig-ure. Barney, are pure fantasy. And its res-olutions are facile beyond belief. The play parts, scattered over a thirty-year period, refuse to add up to a plausible, satisfying whole. is funny, even very funny in spots. But its

Like Gurney's play The Dowing Room which takes a many sided look at Eastern, upper-middle-class dining rooms. The Middle Ages also takes place within an established institution: the trophy room of established institution; the trophy from of a men's club in a large, though unnamed, city. For the mandarin class of this community, the club has been a "holy of holies." "inner sanctum." and a "eastle keep"—a bastion of traditional values and a haven of refuge from the sorry, less civilized world outside its carefully guarded doors. Watched over by the heads of stuffed animals on the walls, and proudly displaying tennis cups, guns, and other trophies, the room — and the other trophies, the room - and the "members only" club of which it is the heart — stands as an emblem not only for a way of life but also for its ritualistic pasway of life but also for its ritualistic pas-sages; courtships, marriages, and funerals. It is the place, as one character exclaims, "where we really lived." And, like Gur-ney's dining room, the exclusive club is also a place where the name Franklin Delano Roosevelt is as verboten as any activity that ranges outside its rigid codes of acceptable behavior.

The play begins and ends in the late

Seventies. But akin to Gurney's structure in *The Dining Room*, the play is composed of a series of flashbacks. These begin in 1946 and, involving only four characters. they trace the rise and fall of the club - a pattern reflected in the life of Charles, a leader of the community. Although his civic accomplishments are many, Charles gazes with greater pride on the tennis trophy he and his now-deceased wifewon in the early Thirties and on his younger son, Bill (who never appears in the play). Bill is definitely club material: industri-Bill is definitely club material; industri-ous, virtuous, steadily climbing the ladder to success. Thus when Myra wants to "launch" her beautiful daughter Eleanor up the rungs of the ladder, Myra points her in Bill's direction. There's just one prob-lem. Eleanor takes a liking to Charles's clder son. Barney a robellious, neron. older son, Barney, a rebellious, peren-nially disruptive kid who claims his father "hates my guts because I'm not like him." For Barney, the trophy room is his Sher-

heinous Nottineham, and his repressiy father is the exil Sheriff. Barney likes Errol Flynn movies, where the old order is awashbuckled with quick dispatch by daring young Robin Hoods. In Eleanor, Bar-

ney thinks he has found his Maid Marian. What follows comes straight out of the medieval tradition of courtly love. Though Barney is nuts about Eleanor, and though she indicates a similar attraction, the Errol Flynn in him can't succumb to the respon-sibilities of daily life should they actually tie the knot. Instead. Barney loves Eleanor from afar, idealizing her with a noble pas-sion (or so he rationalizes). He becomes a self-appointed knight errant — a chaste Lancelot who would rather be a lusty Lancelot who would rather be a lusty Lochinvar — and roams the world sending back tales of mighty exploits. These entice Eleanor and convince Charles that this prodigal son should be seratched from the will. In ways that mirror the comedy Same-Time. Next Year. Barney returns to the club every five years or so — for Eleanor's marriage to Bill, then to become godfather to their child. With each return Barney urges Eleanor to follow him on a life of high adventure, magic, dreams. He promises an epic union — in Technicolor, Cinemascope, Dolby stereo — the envy of all romancers. Then he leaves, having per formed some prank at the club. And Eleanor remains behind, graying and wondering about the path she has chosen and if Barney ever wanted to "win" her at

funny. Gurney gently mocks the conven-tions of courtly love as much as he seems to admire them. But taken together, and spread over three decades, their humor evaporates, replaced by the nagging fact that though his youthful spirit is infectious
— especially in relation to the
mausoleum-like solemnity of the club — Barney is merely an eternal adolescent His initial limerence for Eleanor loses its appeal, and his inability to move beyond the early stages of puberty becomes down-right annoying. Barney begins as a likable.

delayed adolescence that could earn him a spacious blurb in the Guinness Book, he ends up a Peter Pan — exhibit A of that syndrome, in fact. I don't think Gurney intended it, and actor Bill Maass makes a valiant attempt in the Gaslamp production to keep Barney's emotional retardation to a minimum and on the sunny side. But it's there. Barney may be an energetic prankster, full of fun and merriment (and even some sadness for the lack of Eleanor), but he's also a selfish child, clinging to a youth long gone. In this day and age, the character is as anachronistic - and as silly is the ideals he espouses so fervently.

In keeping with its genre, a romance in

the courtly love tradition. The Middle Ages is obliged to conclude with an uplifting resolution. Which the play does, in ways as infantile as its protagonist. Barney has spent his forty-plus years in an ex-tended mid-life crisis. Now, after a lifetended mid-life crisis. Now, after a life-time of avoiding adulthood (the dreaded Middle Age), he shows signs of wanting to grow up, make peace with his father possibly even adopt his codes — and try for the Real Thing with Eleanor. Given all

prospect of his achieving any one of these a slim one. No problem for the playwright, though, Gurney glides through this web of improbabilities with mindless ease. The genre validates his moves. After all, he seems to be saying, such things happen in romances. But Barney's resolutions with his past, his father, and with a suddenly (and conveniently) single Eleanor— are irim, tidy, and unbelievable. It is as if all the characters involved knew in advance these reconciliations would happen.
All they have to do is wish and wait —
rather than work — for them to come true.
Barney may have finally left never-neverland, but Gurney's superficial conclusion relocates the thrust of the whole play in that cheery, timeless, and effortless realm. The strengths of Gurney's play are its

comical situations, its juxtaposition of conflicting values, and its depiction of a particular world. But Gurney's scenes hop about like sand fleas, rarely lingering long enough to give us an in-depth look. And his characters, like his scenes, are brief sketches rather than real, evolving people. This technique is effective in *The Dining Room*, where the vignettes are composed

of more than thirty characters. In The Middle Ages, the same technique is far less effective, however, even though all four actors at the Gaslamp attempt to take their

that lack them, the actors at the Gaslamp wrestle with the script in the process. As Barney, Bill Masss has toned down his character's impishness in ways that make him more believable — but more ineffectual as well. Maas delivers several truly comic moments (his fumbling attempts to seduce Eleanor are a riot). But Maass has softened his character's bratty side almos to the point of harmlessness. Splendidly dressed in Janet Nichols's costumes. Wendy Warren's Eleanor is a more detailed creation (her comment on Barney's seduction, a beautifully delivered line, is seduction, a beautifully delivered line, is one of the highlights of the show). But as Eleanor ages, Warren's voice weakens, almost to the point of inaudibility, and Eleanor's energy and anger lessen as well. Jane Wenman, who plays Myra, does what she can with a stock, unlikable character. And Nat Modica plays Charles as a curious cross between a dignified symbol of the ruling order and a TV game show host This latter, produced by a suave and sly glibness, is a puzzle. It dilutes not only Charles's power as the source of Barney's repression but also the focus of the play as

tailed set captures the milieu of the play effectively, and Matthew Cubitto's light-ing designs for the show are among his best. But there's one obnoxious light that won't go away from this production, even won't go away from this production, even though director Will Simpson has made every effort to temper the play's many im-pulses for the whoppingly make-believe. Except for Modica's puzzling char-acterization, the production is reasonably faithful to the playwight's sometimes deft treatment of the society he describes. And on occasion Simpson is able to intolart a on occasion Simpson is able to implant a sense of genuine romance into Gurney's fanciful, comic book variety. Overall, the show has many funny moments. But in spite of efforts to switch it off — this production abounds with unspoken plead-ings to the audience to sit on its hands— the little light of Tinkerbell slowly domi-nates the fragmentary scenes and blinds



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Under Eastern Eyes



DUNCAN SHEPHERD

Paul Mazursky has a habit of biting off Paul Mazursky nas a naon or oming our more than he can chew, or anyway I have a habit of saying so. He reminds us of the fact in Moscow on the Hudson by having his characters attend a revival-house screening of one of his fullest mouthfuls.

An Unmarried Woman — the last of his mouthfuls, incidentally, to be accorded the

Eater might expect: he was not apt to have them attend, and thus remind us of, Tempest or Willie and Phil. This voracity of Mazursky's is hardly to his disadvantage alongside the multitude of Happy Hour nibblers who confine themselves to tidbits not worth chewing, and who are in no position to reprimand Mazursky with the Golden Rule that anything worth chewing

in the doorway to add (not with total conmediate attraction of being not like every other movie you see these days, indeed the decadence! deeper attraction of being not like any other movie you see, is his most themati (Choices choices one matronly circus member samples several perfume testers with evident distaste, and finds the Win ally, even ideologically, tangy to date Vladimir Ivanoff is a saxophonist in the Moscow Circus — in other words, an artist (as his Coleman Hawkins recordings go to dex on the glass countertop more to he dex on the glass counterion more to the liking.) The defection itself, or the hide-and-seek part of it, is low physical comedy and an early low point in the movie, but nearly every line of dialogue raises the level several notches. Security guard into his walkie-talkie: "I have a defector be-tween Estee Lauder and Pierre Cardin." The turn of neents be which Vladimir. show) without artistic freedom. Freedom lessness imposes itself elsewhere as well. An unmarried man, Vladimir lives with parents, sister, and grandfather in an apartment where the single bathroon never goes unoccupied during breakfast; and, like a teenager, he must borrow a friend's apartment for assignations with

his eirlfriend - and not without being

observed by a neighbor, nor without the KGB hearing about it, nor without the KGB letting him know they have heard

about it. They have also heard about some of the things his grandfather has said about them. Perhaps there is something Vladimir could do about that; perhaps there is some-thing the KGB could do if Vladimir can't.

This is the Soviet Union we have always been told about, and have been shown in

such recent screen treatments as Firefox

and Gorky Park: the general environmen-tal features are much the same — the ban tal reatures are much the same — the oan on any color louder than khaki, the boycott by the sun — but with new and fascinating procedural details, like the roadside distribution of black-market gasoline (to police and civilians alike). And with all this vividly in mind, Bloomingdale's in Manchatta, when the circus becomes to no

Manhattan, where the circus happens to go on tour, is a profoundly symbolic place for Vladimir to decide to defect. The agitated hand-held camera shot as

the circus troupe stampedes en masse to-ward Bloomingdale's front door, in marked contrast to the single-file round-the-block ration lines they stand in at home for everything from toilet paper to shoes (made in Czechoslovakia, one size only), speaks, volumes: even a mere camera

(made in Czecnosiovakia, one size only), speaks volumes: even a mere camera movement, never mind the rest of the pic-ture, can be worth a thousand words. The

KGB chaperone pauses only long enough

The turn of events by which Vladimir. taken under wing by the black security guard, is at first installed in a Harlem apartment as populous as the one in Mosapartment as populous as the one in Mos-cow, is no more than a passing irony. But the seeming scarcity of white people, and even more of New York natives, is an impression that does not pass so soon. That lingering impression says a lot about the sort of avenue into America available to a found on that avenue is a question legiti-mately raised and not easily answered. Certainly only a partial and superficial an-swer is suggested in the scene, very much in contrast to the way things are in Mosof Vladimir's first visit to an American grocery store. "Coffee line?" he in-quires rather pleadingly of the clerk, and goes into paroxyms when he sees that it is not a matter of coffee but of Chock Full o' Nuts, Yuban, Brim, Hills Bros., Folger's — or what? (Choices, choices.)

In the long run, the movie is perhaps too intractably thematic in conception. But not in the short run, nor even in the middle-distance run. It goes along quite well and quite far as a series of experiments in cul-tural chemistry: the Russian and his Italian girlfriend, the Russian and his Cuban lawyer, the Russian and his FBI "shadows," the Russian and the Columbia sian and the homosexual cruiser. Long be-fore the end, however, Vladimir reaches a

personal high, in a jam session on stage at the Apollo Theatre with his hero (a ficti tious figure) Wild Bill Hawthorne, fol lowed immediately by a personal low He smoked me, man," he moans to his black comrade, who must remind him "By the way you are white. You just don't pick up soul in two or three months." UItimately the shortcoming of the movie and there is always one of those in a Mazursky movie (something, to return to our opening metaphor, to be spat out un-chewed) — is that the personal story never remotely comes up to the thematic level: the events, that is, never take on as large a personal meaning as a cultural one. The movie clearly likes its people, and em-braces them all with the indiscriminateness of the Goddess of Liberty, but it loses its drive and its inventiveness and its novelty when it begins to work out narrative resowhen it begins to work out aarrative resolutions. And perhaps I ought to amend the judgment at the start of this paragraph and say that the movie, rather than too intractably thematic, is perhaps not intractably thematic, is perhaps not intractably enough. The falling-out with the Italian griffriend never justifies the space it occupies and the time it crossumes. Part of the problem with the personal side may also be Robin Williams. I admit I

have an aversion to him that extends far beyond the seventy-five percent of his body covered by chimplike fur — perhaps seventy-eight percent, now, with the new beard. It is inarguable that he (or Mazursky) has suppressed much of the improvisational manieness that has made him in previous movies less than an actor. But this performance still relies overmuch on a repertoire of recognizable faces: here's wistfulness (eyes widening to full moons, chin being swallowed by upper lip) and there's winsomeness (eyes narrowing to quarter-moons, chin almost touching nose). And the hope seems to be toucning nose). And the nope seems to be that recognition will automatically stir sympathy. The opening scene, of a Frenchman asking directions of a Russian on a Manhattan bus, is symptomatic; the thickly accented dialogue is very sweetly underplayed (and the accent never be-comes cause for Peter Sellers-ish carica-ture; the actor's difficulty with the accent ture: the actor's difficulty with the accent passes as a Russian's difficulty with Eng-lish), but once Williams finishes with his lines he puts on the Harry Langdon face that signals, and sets the whole tone for, the homesick flashback.

It is not, in any event, that the movie seems to need a fully developed personal

story, that it could not have got by as just a series of cultural-chemical combustions. The near-brawl in a coffee shop defused by a passing Fourth-of-July parade would seem to have been the fitting ending for such a movie, and is certainly much more moving than the errant girlfriend's supposedly heart-leaping appearance in the mirror. Another fitting ending could be found even earlier, before the lovers' break-up, at the ceremonial swearing-in of new citizens — a very 1940s scene, out of Frank Capra's wartime documentaries, with an Optimists' Club speech by the presiding judge and individual closeups of the assorted types entering the American Melting Pot. Those scenes would at least wrap up the movie on the appropriate thematic note. And there would be no reason to worry that they, given the weight of the Final Word, would damage the aura of sophistication. The official patriotism of those scenes, undercut as it is by a sense of unrealizable idealism, would not begin to rub out such salient and abundantly documented aspects of the American scene as Richard Simmons and Cocoa Puffs. One never feels quite so embarrassed for

one's country as when one imagines how a given embarrassment would look to some-

one from another culture. That truth was brought home recently (never mind the mining of Nicaraguan harbors) in Johnny Carson's sobering revelation that the Oscar show, Johnny Carson mosologue and all, was broadcast to seventy countries around the world. I myself can hardly watch any commercial television, for that water any commercial television, for that matter, even avoiding Richard Simmons as scrupulously as I do, without thinking of the potential propaganda value to the Russians. Moscow on the Hudson devotes the better part of its two hours to the salutary experience of re-examining our country through the eyes of, or at least in the company of, a refugee from our ideological opposite. The montage of New York sights glimpsed from the Russian tour bus (Lib-erty Lines) is thus a sort of cultural gauntlet and surprisingly painless: a democratically random and unashamed selection of every-thing from a Calvin Klein billboard to a bag-lady. Freedom, that is, not at its finest but at its dailiest. The very diversity carries its own kind of statement. And we might all breathe a sigh of relief, even of gratitude, at the ambiguous comment on the coin-activated vibrating mattress and porn-video in the Holiday Inn hotel room:
"What a country, eh?"



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OUARTER NOTES

OLIVER KNUSSEN & SAN DIEGO SYMPHONY

The San Diego Symphony heretofore the stodejest of our local musical institutions, has under the leadership of David Atherton, formed the pleasing habit of introducing us to new or relatively unfamiliar works with some regularity. Even with Maestro Atherton absent the procedure has continued. Two weeks ago we heard Czech-American composer Karel Husa conduct his brooding, richly textured Toy



onnets of Michelangelo, an atmospheric and impressionistic piece of considerable sensual power, though very far distant from the mind, heart, culture, and rhetoric of Michelangelo's poems "Night" and "To God," on which the Husa work was supposedly based. Last week young Oliver Knusse paid a visit from London to conduct the Symphony. including in a program of relatively uninteresting trivia (The Sorcerer's Apprentice and the like) a set of selections from his opera based on the Maurice Sendak story. Where

Mr. Knussen appears to be a man much concerned with orchestral color (his program

iso featured the flashy Stokowski transcription of Pictures at an Exhibition, great piano work inevitabl vulgarized when the trombones start baying). The Wild Things excerpts were notable for the sensuality and inventiveness of their orchestration, which produced some exquisitely delicate effects (as in the "Sea Interlude "depicting the aggressive little Max's voyage away from his mother to a land where his own violent impulses will be embodied in a group of ferocious but ultimately tameable monsters). The vocal excerpts were less effective partly because soprano Rosemary Hardy (amusingly dressed as Max, in a sailor suit had much too small a voice to be heard through the dense orchestral fabric; in neither his composing nor his conducting did Mr. Knussen seem able to cope with the technical problem of balancing the solo oice, with its particular essitura, and the orchestra. with its own expressive

onorities.

A more fundamental problem was the essentially unlyrical nature of the vocal lines, which were filled with the jagged leaps and unphrasable disjunctions that are the common idiom of much such works tend to be heard once with respect and then immediately abandoned. Above all, Mr. Knussen appears to have failed to capture the spirit of Maurice Sendak's art, which is naive and profound at the same time and in which the subtlety of the art never interferes with the direct, powerful appeal to unconscious emotions, but it fact enhances it. This music seemed more suitable to a setting of a poem by Mallarmo or Saint-John Perse than to an opera about a little boy who.

hungering for food and



Maestro Atherton, in the eantime, was at the Metropolitan Opera conducting Benjamin Britten's Billy Budd. a performance San Diegans could hear on the Saturday radio broadcast, Britten, too radio broadcast. Britten, too, lacked an authentic gift for true operatic lyricism (though he did well enough in his splendid song cycles), but he made up for that defect with a powerful sense of drama. This is to be found in the dramatic found in the dramatic declamation of the singers (not much to listen to, but extraordinarily effective as an element in the theatrical element in the theatrical action), and above all in the orchestra, where there are no extraneous picturesque effects but only a compelling logic of dramatic development, presented through an unending series of brilliant expressive devices. There was some excellent ringing in the Mat excellent singing in the Met production (Dale Duesing as Billy, James Morris as an unusually complex Claggart and some singing I cared for rather less (Richard Cassily as Captain Vere, with a thin, harsh, overly pointed, quavery, and nerve-wracking voice that

course I could not assess) was Maestro Atherton, making his Met debut with Billy Budd and showing New York audiences and radio listeners around the country what we in San Diego have had the luck to know at first hand over the past few years — namely, that he is one of the ablest conductors on the of the ablest conductors on the international scene, and especially masterful in his command of twentieth-century music. The intelligence, clarity, structural balance, and emotional force of this conducting was truly exemplary, comparable to that of the composer himself on the wonderful London recording of the open. It was stirring to the core. the opera. It was stirring to hear the announcer identify Maestro Atherton as (among other things) music director of the San Diego Symphony — probably the first time our city had been mentioned on a Met broadcast, at least in onnection with one of the performing artists.

OUEEN OF SPADES KPBS-TV's presentation of Tchaikovsky's The Queen of

Spades last week was remarkably effective in redeeming this opera from its own defects. Adapted from an economical, flawlessly dramatic story by Pushkin, the Tchaikovsky libretto retreats into cliche and convention. Tchaikovsky could not resist encrusting the story with static, nondramatic, musical decorations: a chorus of nursemaids, a musicale at the home of the heroine (with a pastoral entertainment about shepherds and shepherdesses and various other pleasant but useless insertions ("Let Tomsky sing a song for us!") The librettist - Tchaikovsky's brother, Modest - also sentimentalized Pushkin's coldly objective psychological ghost story about compulsive gambling, so that it would ontain a real love interes (hence a love aria) and a noble rejected suitor (hence another love aria). The opera is full of musical beauty, but as a piece of theater it is rambling and unfocused and lacks sustained

The stage director of the roduction by the Opera Company of Philadelphia was none other than Gian-Carlo Menotti, whose canny theatrical sense is best known from his own operas (he write: his own librettos and often directs the productions himself). One of the discoveries made possible by this telecast was how good a stage director Menotti is. technically assured and - even to cope with the problems of The Queen of Spades by giving each scene a fullness of realistic detail, with a strong sense of locale and of period much as though he were staging a piece of verismo (Italian operatic naturalism) like La Bohème or Cavalleria



Rusticana. Members of the chorus were thoroughly individualized as governesse or gamblers. Wonderful framatic effects were realized out of the naturalism of the 'extraneous' public scenes, as n the thunderstorm that scatters the strolling populace in the Summer Garden of the first scene. The musicale. apart from the main thrust of the action, was so filled with charm and naturalness that it actually was made to serve a dramatic purpose; to characterize, in a completely believable genre scene, the lighthearted, slightly melancholy social atmosphere in which the heroine lives until she has the ill luck to meet the demoniacally obsessed hero.

And as to the utterly impossible pastoral, Menotti recognized that even the most resourceful stage director could not give it

simply (and wisely) left it out The dramatic talents of the performers were in all cases adequate to the director's needs, though in the case of Vladimir Popov and Stefka Evstatieva, as the hero and heroine, the style of acting came out of that beighte operatic productions rather than the true Italianate verism

dramatic relevance, and he



belongs to. Vocally, the Russian tenor and the Bulgarian soprano were startlingly good -"startlingly because we in the West have not previously had a chance to hear these first-rate singers. Miss Evstatieva, in particular, seemed capable of developing into another Zinka Milanov, which is high praise indeed. There were similar revelations in the singing of Rumanian mezzo Cleopatra Ciurca (as the heroine's friend) and Hungarian baritone Lajos Miller (as her rejected suitor); perhaps the general impression opera lovers have these days that there is a dearth of grea singing in the world would be greatly modified if we had more access to the hidden treasures of Eastern Europe There were also engaging, it

less idiomatic, performances by the veteran Regine Crespin (as the old Countess, the Oncer of Spades herself) and by Allar Monk ("Let Tomsky sing a song for us!"). The conducting by Woldemar Nelson was competent, and the camera work, by TV director Kirk Browning, was sensible sensitive, and unobtrusive

MUSICAL **OFFERING**

Musical Offering is an ensemble of five musicians (harpsichordist, violinist, oboist, cellist, and bassoonist) specializing in Baroque music They were brought to San Diego last Sunday by the Friends of the La Jolla Chamber Music Society for a fundraising concert held in the San Diego Mission, followed by a lavish dessert party at a nearby home. A more enchanting event — in setting weather, music, performance and chocolate — could not be imagined. The whitewashed beauty of the restored eighteenth-century Spanish asilica with its metic status music composed in the same century, although the music was of course much more

refined in style, quite nonreligious, and decisively non-Spanish. What counted was the atmosphere of something European, not of our time, and aesthetically gratifying, as well as the lush resonances of the building which often made the small group of performers sound like orchestra, though with no oss of clarity.

The music consisted chiefly of trio sonatas by Baroque masters, and the program w interestingly divided into a



German half and a French half. giving the audienc their high degree of technical polish, Musical Offering was most striking in the way they responded to each of the styles

with a full sense of its central qualities and of the performance practices suitable to it. In the half devoted to Bach, Handel, and Telemann. it was logic and architecture that thrust themselves to the fore; in the other half, full measure was given to the sensuality, the rococo decorativeness, and the popular dance forms of Boismortier, Rameau, and Couperin. In each case, the performances were characterized by rhythmi-energy, gracefulness of phrasing, and an understanding of Baroque dynamics, articulation, and ornamentation that stopped sensibly short of pedantic subservience. The musicians — of whom the best known to San Diegans is Allan Vogel, principal oboist of the Los Angeles Chamber Orchestra — played on modern instruments, making good use of the louder, warmer, richer sonorities (enhanced by the hall) but avoiding any Romantic excesses of expression. In short, the performances were informed stylish, but always musical which is what made them s ravishing. The glories of the concert were matched, on their less lofty level, by the cheesecakes and chocolate mousse tortes served at the gracious party afterward.



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etters

defend myself, even though in wattling friend maligned in his bruef article on the San Diego Bodybuilding Championships ("Events Highlights." April (2) I lay myself open to further

attended, and if I expressed doubt about Mr. Hertz's capacity to turn successfully from Byzantine bronze to Herculean brawn, it was a canny sleep slice. canny skepticism, calculated to whether he meant to build his body or not. Had I said. "Sure you ould be have believed me

skepticism is the farthest thing from my razor-sharp mind and faithful heart, and it needs no Venezuelan frost (elever though my image was) to convert me into wishing well to any person whose effort is honest. Whether his body effort is honest. Whether his body loses in the prejudging or wins in the main competition. Mr. Hertz already has my admiration. And the doesn't appreciate having that kind of guy for a friend, let him try conversing about Byzantine coins with his muscles. New Pounce. San Diego

Remember The Recall

the Reader (April 12) re-raises two issues concerning Mayor

Hedgecock, a petition for his recall Hedgesock a petition for his record and the moves' refused to disclose his 1983 meetic while in public office. Mayor Hedgesock and all elected cost servants have to be similar for "Ceasar withe" a above reproach and suspection in their dark fives and ethical conduct while hedding office. The post Watergate car in Merice has brought to the fore important changes in our debelowing. Changes in our debelowing. and its relationship to the people, that it be open to scrutiny all the

The refusal by Mayor Hedgecock to disclose his income for 1983 is contrary to the posture taken by President Reagan and Governor Deukmeijan becaus both have made public disclosures of their income for 1983. no less from their own chief executive officer, who is under fire for his financial indiscretions term as mayor would usher in an era for all future elected officials in San Diego to interpret the re-election of Roger Hedgecock Hedgecock's conduct is normalistic to President Nixon's

when Nixon refused to submit the when Syour refused to submit the apposituming the Watergate train the pages during the Watergate train on the basis of executive privilege. This position was struck down by the Suprems Court. Roger Hedgecock must preceive himself as our imperial mayor, with the position of public office being self-serving, rather than serving. The "double standard" I refered to in my March 29 letter was that a nonelected public servant in nonelected public servant in government would have been dismissed had he she acted in the same fashion that Roger Hedgecock has in his financial

endeavors during his tenure in

Ms. Carla Markham's seal of

All Wet?

and his financial self-aggrandizement as a norm for

Dry Abruptness

a Chicago style politics imported into San Diego. The "Jolly Roger" should then become the official seal for mayor and the flag

otticial seal for mayor and the flag of the City of San Diego, Roger Hedgecock was out of order, and it is in order to demand his recall from office as mayor. Art Salzberg San Diego

heard one thing; I another Solution to this problem, I guess, is to eliminate music reviews altogether. (Any votes for this out

Jonathan Saville is certainly way Journalism Swell es scenarily via above average as writers for newspapers go, and I know from reading his reviews in the past had be has both musical scholarship and further currounds a sendolinies. Hence my puzzlement were his few to the puzzlement were his puzzlement were his few for the puzzlement were his few for the puzzlement were his few for the puzzlement with puzzlement for form puzzlement for flower for form puzzlement for flower flowers. A Major K. 488 the other night at the East County Performing Arts Center ("Quarter Notes," April 12.) Ablert Rodewald in the San Diego Union talked about a certification of the flowers for flowers flow

wife and I and the two people with

us (one a musician) left the place

all feeling as if we had, at long last, had enough ice cream, or cider, or whatever it is you can't get enough of But Saville said

net enough of. But Saville and Luxis uses "less than fully satisfactory," nor did he like the way Luxis' "shaped plaraes, the way he articulated monts." Calcuttid-check had a strange, dry calcuttid-check had a strange, dry lacked his way the properties of the best of the strange of the con-lacked his method of the con-lacked his method of the con-laction of the con-laction of the con-laction of the con-trol of the con-tr Alexander Schneider's famous New School concerts in New York for years where he is adored by the audience.
Percy Scitlin

Aussie Holiday Spotted John D'Agostino recent article in the Reader

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("Reader's Guide to the Music Scene," March 29) about our great Australian group Midnight Oil. Glad to hear the enthusiasm. As two traveling Aussies, we decided to see how the boys would

go down with American uidiences. After jogging from or bus stop to the next, we found the lown' Reached our destination after running the last mile in four minutes! We puffed our way to the entrance only to discover that the concert had begun. Hearing the thrashing new rock beat pulsatir from inside, we had to enter the hall. We knew our difficulties getting there were all worthwhile when we "lost our grip on

when we not our grip or reality."

This letter is to show our enthusiasm for Australia's musicians.

Diane Weaver Vane Manish answers.
The following Wednesday

City Lights

Silly Editorial

to remove it "or else he wouldn't let the paper come out, he told me," Damon recalls. After scanning the copy, Walsh asked her to pull out the "Question of the Week," which asked, "Have you ever had a dark metaphysical experience?" Damon says that Walsh told her that he found it offensive to the university and didn't like the

night. Damon once again made her weekly trek down to

found her new assistant busily at work, scrutinizing copy, This time Walsh presented both Damon and Qualitype owner Robert Elledge with a memo that read, in part. "As of the April 12, 1984 Vista a new policy about material... is in effect. For the remaining issues of the Spring Semester, 1984, I will review the 'pasted up' copy submitted, each Wednesday, for publication in that week's issue. I will initial

all copy that will be published ... and any copy that arrives after I have done each week's

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City Lights

Walsh also happy than he had been the week before. He asked Damon to pull six articles, including a entary lambastine the other commentary tha referred to Senator Pete Wilson as a "right-wing ideologue." and a news story about accusations being leveled against the university for

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practices.

Damon didn't stand idly by

this time, however. She balked it pulling the copy, so publication of that week's Vista was held up a day while she Walsh and Dean Burk. discussed the administratio new tactic of what she calls "censorship." A compromise was reached in time for the paper to be out by Friday, a day late; four of the six deleted stories could go back in the

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commentary and a comica spoof titled "The Ten Best Uses of the Vista 'were still to grate. Damon, however, is not giving up; she will plead her case before the nine-member ditorial review board on Skip Walsh denies he has a

t the anti-LaMantia

personal grudge against Damon and her staff, as some students have speculated, although he was a frequent target of ridicule in the April Fool's Day issue Instead, he says, he is simpl acting in response to faculty and student outrage. "I've been here six or seven years, and they always had an April Fool's Day issue that was a bit annoying but relatively innocuous," Walsh says. "But this time, they really exceeded the bounds of good taste, and that made me take a look at my whole relationship with Carol, which until now had been based on trust.

Walsh says that in the week after the publication of the April Fool's Day issue, the student senate, after discussing the LaMantia petition, had voted to grant him "broad discretionary powers," but had never defined quite what that meant. 'They [the Vista staff] meant. 'They [the Vista staff might think there's censorship going on, but all of a sudden I found myself in the Qualitype office with broad discretionary powers and I could define that any way I wanted to." Walsh maintains. "Did that mean I could pull out anything that might be considered offensive or simply anything that might be libelous? I have since written them a memo askine them to clarify what they mean, but until they do I'm in

Your Stubs

Select-A-Seat and went to them instead," Schiller says. Select-A-Seat, founded in 1970. was one of about a dozen copycat firms that had opened since Ticketron's impressive debut. Other local event sponsors soon followed suit. and Ticketron was for the first time faced with a serious challenge to its hold on the

local market

The firm's chance to salvage s position came when the Padres outgrew Select-A-Seat's utdated and limited computer apabilities and by mutual consent withdrew from their contract. Its biggest local client cone. Select-A-Seat left San Diego entirely in January of 1983, and Ticketron once agair found itself in the enviable situation of being the only ticket service in town. But instead of going back to

Ticketron, Padres management decided to create its own service. They promptly hired Lee DeLay, who had owned Select-A-Seat from 1973 to 1976, to devise a new system, and in March of last year DeLay, under the sponsorship of Padres owner Ray Kroc and capitalized with more than a million dollars, founded Telescat. Initially, Ticketron could at least find solace in the fact that Teleseat dealt only with the Padres; all its other former accounts had no other choice but to return to Ticketron. But by the end of last summer Telescat began to offer potential clients a variety of benefits Ticketron never did Telescat offered the sponsor payment on the day of the event, a season ticket and event, a season ticket and mailing list service, and extensive promotional aids, including the running of ads in the San Diego Union. San Diego Magazine, and the Reader. The local firm also boasted more outlets, currently vistom, ring of which are at

this summer. By the fall of 1983, the defection from Ticketron had been more pronounced than ever before. Among those switching from Ticketron to Teleseat were the San Diego Symphony, Marc Berman (not Southland) Concerts, Fahn & Silva Presents, the San Diego Jazz Festival, the Communit Concourse, and the Andy Williams Open and La Costa Tournament of Champions golf tournaments, which together account for nearly a million tickets a year. Telescat has also recently obtained exclusive

sixteen (nine of which are at Bill Gamble's stores), with nine more scheduled to open by

Diego market promises to compound Ticketron's problems even further. Ticketmaster, an eight-year-old firm with outlets in twenty-six cities, plans on opening between ten and fifteen local outlets on May 1, six of them at the various May Company stones here says Fred Rosen chairman of the board of the Scottsdale, Arizona-based firm. Like Telescat's DeLay. Rosen believes his firm is m service-oriented than Ticketron, and he plans on similarly promoting his clients events through newspaper ads and ticket giveaways. The

newcomer has already scored a major coup: an exclusive agreement with Avalon Attractions, which since its split from Marc Berman Concerts last August has produced most of this city's major rock concerts and has also landed the lucrative contract to promote all the shows this summer at San Diego State University's traditionally busy Open Air Theater, a 4500-seat arena that

dozen pop acts each year.

While admitting that the competition has cost her firm some business, Gail Tart,

manager of the local Ticketron operation, says she still expects to process about half a million tickets for local events this year, the same as 1983. And at the same time, she says.

Ticketron will intensify efforts
to regain the dominant position
it has held here in the past. Already the company has shown an increasing willingness to lower prices charged to event sponsors; Ticketron has also begun running monthly ads in the Tribune and the Reader to counter those placed by Teleseat, and is adding a similar season ticket/mailir list service. Tart concedes, however, that Ticketron's

obvious problem and one we're definitely going to have to work on."

-T.K.A

late-payment policy is its biggest drawback. "All the money has to come from our corporate offices in New York. so the best we can do at this point is Federal Express payments to speed things up," she says. "But it's still an

contracts with Crown Cruises the Clippers, and the Sockers. Now the entry of a third ticket service into the San

Off the Cuff



Spaghetti with Duck Get some ducks. Cut 'em so they can't run. Throw them in a pan with sugar, lettuce, and spaghetti noodles.

Don't cook them in water

you have to cook them in a pan like fried eggs.

Don't put any poison in it.

Eat it with orange juice and have berry pie for dessert.

Berry Pie Go out and pick some serries; any old berries will do You have to drive up to Disneyland to get 'em 'cause you can't find 'em in San

Make a circle of pie stuff and pour sugar and berries on top. Cook it for twenty minutes. Eat



Future Cook

Tacos

Make the taco dough out of eggs and powdered milk. Take the dough, roll it out, make round pieces. Cook them in a microwave for about fifteen minutes or until they 're crispy Take them out. What You Put on Top

What You Pat on Top Crumble up some regula-meat and put it in a bowl, then cook it. Slice up a few tomatoes. Buy two pounds of yellow cheese and grate it. You need lots: at least one cup. Take a little lettuce off a whole lettuce, don't cut it up. Leave the pieces whole. Buy some red hot sauce and put just a tiny bit on each one. Don't put on more than that or you'll be sory. Bat two of them with milk. You can have carrots on the side.



Sophia Strodtman Future Policegirl

Fat Strawberry Turke Get a real turkey from Food Basket: it should weigh forty-five pounds.

Stuff it with chicken to make

the meat taste like turkey but leave room for the vegetables.
(I'll tell you about that later.)
Turkey Sauce

Smoosh together sugar, salt, potatoes, and strawberries. The strawberries are what makes the whole thing taste good. Now, put the turkey sauce all over the turkey. Inside of the turkey you should also put one potato in back and one potato n front with carrots in the

Put the oven on 450° and cook the whole thing for sixty minutes. Let it cool off for forty-five minutes. Put toothpicks in it to cool it off faster. Don't cut off more than you can eat



Matthew Michelson Future Pizza Maker

You take dough that's made with special cheese. Run it through a machine with a huge roller that makes it all stick together. Bend it into the shape

you want — round is good.

Buy lots of cheese. Any kind you like. Put lots and lots of cheese all over the dough. I

mean a lot of it.

The very special thing that makes it taste good are hot peppers. They grow on trees. Get them at a store where the people pick them for you. Put on as many as you want.

Now put sliced tomatoes on it. Put big pieces of chewy meat on it. Cover it all with tomato sauce. Put it in the oven for thirty minutes. Use a special tool and cut it into triangles.
Eat it with orange juice.



Future Mommy Age 3

Plain Chicken You get a chicken from Nordstrom's. Put it in a pan and put some butter on it. Get some big potatoes. Cut them with a knife. Put the chicken inside the potatoes. Put it in the oven for four minutes. Take it out. Put it back in for five minutes. It doesn't cook very good the first time you do it. You know it's done for sure 'cause you can eat it when it's

Eat it plain. Tell your mom you want some apple juice. Then take a

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Section 2

Events, Theater, Music, Film



At The Painted Bridge

Beneath murals of strong, handsome people and horrific Technicolor gods, the disparate elements of Chicano culture will meet on Easter Sunday for the fourteenth anniversary of Chicano Park. There off Crosby Chicano Park. There off Crosby Street, beneath the Coronado Bay Bridge, at 7:00 a.m., the festivities will begin with a morning mass. From 10:00 a.m. to 6:00 p.m. there will be a continuous cultural program of peakers, dancing, and music. Despite the diversion provided by all the food, carnival rides, and speeches, the significance of the park means to the people of Barrio Logan, should not be

underestimated. We strive constantly, it seems we strive constantly, it seems, to acquire tangible proof of what we have accomplished in our lives — monuments of time and effort well spent; something that we can point to in the living, breathing world that signifies we had an effect, that we have struggled, that we have done more than simple pass through-and nothing serves that purpose better than a simple plot of ground. As most of the struggles that Chicano people have faced have centered around land, this park and the commemoration of reforming standard and handwark or beauting structure to the con-traction of the commemoration of reforming that are already and the commemoration of reforming the commemoration of reforming the commemoration of reforming the commemoration of reforming the commemoration of the commemoration of the comments of the second of the commemoration of the second of the had an effect, that we have

secure their rightful role as

full participants in its society This participation and the traditions it contains will be on display Sunday in all of its dizzying diversity. "Los Voladores de Papantlan" (four Indians from the Mexican state Indians from the Mexican state of Veracruz will spin, spiraling down from a tower more than eight stories high) will be be juxtaposed with the sleek indigenous style of a custom lowrider show. Children may participate in an Easter egg hunt and the "Chicano Park All Star Band" will be on hand to crank out some of the best of San Diego's local sound. It is ultimately fitting that this

(continued on page 7, col. 1)



Harlem Highsteps

Had it been scripted for a television movie, the scene would have appeared the product of an overactive and other shaltend in serious to arther sheltered magination. But it was all too real. On any given day in 1970, the sidewalks outside the Church of the Master on 12 and Street in Harlens served as a midway for some of the most hardered of the Master on 12 and 12 an advanced apprentices of the barre who sweated to master the finer techniques of classical dance. Although Mitchell is black, the then-recent intrusion of his fledgling Dance Theatre of Harlem into the improverished street community had not immediately mer with the immediately met with the neighborhood's approval, and for a while Mitchell and his pupils had to endure some rather victous ridicule. What Mitchell's revilers didn't realize was that Mitchell had already survived much more painful, if less overt castigation.

As the only black student at

the prestigious School of American Ballet in the Fiftie and one of only a fistful of black classical dancers in the world at that time — Mitchell had learned firsthand that the arts are not necessarily a haven of altruism and equal opportunity

By the time he had become the By the time he had become the only black member of the New York City Ballet in the Sixties. Mitchell had weathered numerous racial squalls, including the vociferous objections of some white parents (continued on page 7, vol. 2)

A Decade Of Dance

Three's Company, San Diego's most important modern dance troupe, will be celebrating its tenth birthday this weekend its tenth birthday this weekend with a broad-ranging retrospective of its work. Founded in 1974, the company for several years consisted of the anniversary concerts will feature fourteen paid, professional dancers — a "Beautiful, trim, trained" group (as Jean basses describes them), many of whom make ends mer by working in other local dance companies as well. The company now receives well. The company now receives and the California Arts Council, and there are at last stifficient funds for the directors to hire a part-time, seasoned professional to take care of administration. With the brudens of running the With the burdens of running the company now a bit eased, Isaacs, Nollet, and Roc have more time

look fully professional.
Some things have not
changed, however. The Three
still get along with each other.
There is often tension among
them, but they know how to
resolve that tension and to turn
essolve that tension and other
differences in artistic taste and
temperament remain as well.
Jean bascs used to turn out four
dances a year. Now she is
sastisfied to concentrate on onestatisfied to concentrate on onesatisfied to concentrate on one She likes to work with large groups and to develop themes with a certain conceptual weight. Both her works on the

anniversary program are large-scale and monumental: The Mist Leaves No Scar (to Kabuki and Gagaku music) and Glassworks (to music by Phillip Glass). Patrick Nollet prefers Smaller pieces — "little jewels" Isaacs calls them — which achieve their theatricality with only a few dancers. His choreographic contributions to the anniversary concerts are of this type: Valse Triste (a duer to Sibelius's music) and Triad (a Sibelius s music) and Iriad (a trio on Jungan themes to Nollet's own tape-collage of natural sounds crickets, birds, thunder, wind). Beta: Roe's choreography will be represented by her Dances to Kke (music by Pia Gilbert and End Mosey of heads). Klee (music by Pa Gilbert and Fred Mayer, with the dance inspired by Paul Klee's paintings). At the moment, however, Roe is concentrating on her dancing, which (according to Isaces) is at its peak; she will perform a solo by James Penrod, Oxter for One, the only work on the program not choreographed by one or another of the company's three founders. Noller will also dance in various present and the program in various present such as the program of the invarious present such as the program of the program in various present, but not Isaces, but not Isaces, but not Isaces, in various present, but not Isaces, but not Isaces, but not Isaces, in various pieces, but not Isaacs this time — she is eight months

According to Isaacs, the chief problem of good modern dance companies is creating an audience. Some people seem to ink modern dance is fat ladies imitating trees, or Isadora Duncan and her scarves. In fact, modern dance covers a wide range of styles. For Isaacs, the

Three themselves: Jean Isaacs, Patrick Noller, and Betzi Roe. They did the choreography, they did the dancing, and they handled the business end. Things are different now. The

READER'S GUIDE

arnhumons to READER EVENTS must be received by mail no later than the Friday preceding the to little than the Friday proceding the Thransaky uses in order to be considered for publication. Please do not plone. The Events Editor reserves the right to old all materials. Send complete information, mediating a description of the event, the date and time it is to be held. The present address of where it is no be addlessed of where it is no be addlessed for the event in the consideration of the event in the consideration of the event in the consideration of the event in the even in the event in the event in the event in the event in the even in the event in the event in the event in the event in the even

Dance

New England Country Dancing to live music with caller Joseph Tau-lane will be held Thursday. April 19, 8 p.m., United Commercial Travelers Hall, 4569 Thirtieth Street, North Park. 436-4031.

Retrospective Concert, Three's Company and Dancers celebrate their renth anniversary with a pro-gram of their most acclaimed works, Friday, April 20 and Satur-

day, April 21, 8 p.m., Mandeville Auditorium, UCSD, 296-9523.

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

Dance Performance, the Dance Theatre of Harlem, in its San Diego debut, will offer perform ances, Tuesday, April 24, 8 p.m., Wednesday, April 25, 2 p.m. and 8 p.m., Thursday, April 26, 8 p.m., and Friday, April 27, 2 p.m. and 8 "Freeform Delight," an evening of spontaneous. improvisational dance will be held Saturday. April 21, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach. 273-2461.

Rilm

For Children, films will be shown Friday, April 20, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5176.

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TO LOCAL EVENTS

Political Film Series co with Daniel, based on E.L. Doc-torow's The Book of Daniel, Friday, April 20, 7 p.m., room 107, Third Lecture Hall, UCSD, Free. 452-4450.

"Deep End," Polish director Jerzy Skolimowski's film about obseasive love will be shown, in English, Wednesday, April 25, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 434-3341.

Music

Guitar Concert, the Orion Duo will feature works for the classical guitar, Friday, April 20, 8 p. m., the Cupboard, 1535-6 East Valley Parkway, Escondido, 743-0421.

Folk Concert, "Texas Lif" and her Old Timey Band will perform, Fri-day, April 20, 8 p.m., 1260 Robinson, Hillcrest.

Chamber Concert, the Allegro Quartet will feature works of Bach, Handel, Telemann, and others, Saturday, April 21, 1 p.m., the in-side fover, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla, Free, 455-7550.

Folk Concert, Pete Seeger will perform a benefit concert, spon-sored by the Grass Roots Cultural Center, as part of Chicano Park Weekend, Saturday, April 21, 8 p.m., California Theatre, Fourth

Avenue and C Street, downtown, 232-5009.

Symphony Concert, the San Diego Symphony, Walter Hendl Con-ducting, will perform Mozart's Symphony No. 34 and Mahler's Symphony No. 6. Thursday, April 20, 8 Symphony No. 6. Thursday, April 20, 8 pm., Criet Theatre, 202 C Street, pm., Criet Theatre, 202 C Street, 18 pm., East Countries of the Street, 48 pm., East Countries of the Street, 47 arts Center, 210 East Main Street, El Cajon, 283-SEAT or 239-9721.

Organ Concert, Jared Jacobsen of fers a program of variations, Sun-day, April 22, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Chamber Orchestra, the Monte

Choral Concert, the Allen Han-cock College A Cappella Choir



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will perform. Thursday. April 26, 11 a.m., Goodwin Chapel, Point Loma Nazarene Chapel, 3920 Lomaland Drive, Point Loma. Free, 222-6474 x344.

Symphony Première, associate professor Brent Dutton's Symphony No. 5, performed by the SPSU Wind Ensemble, will be the featured work in a varied program, the last of the Wednesdax Evening Concert series, Wednesday, April 26, 8 p.m., Smith Recital Hall, SDSU, 265/6947.

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Cat Show, the Cal Coast Cat Club Cat Show, the Cat Coast Cat Club spensors the champtonship judg-ing, Saturday, April 21, 9:30 a.m., UAW Hall, 2266 San Diego Av-enue, Old Town, 276-2862, 579-2254, or 454-5053.

Guided Hikes, bring water and a snack for a four-hour hike into a finger canvon along Peñasquitos Creek, sponsored by the Los Peñasquitos Cultural and Natural Ressurce Center, Saturday, April 21. 8 a.m., Sorrento Valley 8 a.m., Sorrento Valley ulevard (294-2926); Walkabout

wooded campus of UCSD, fol-lowed by a trek to the La Iolla bluffs, Saturday, April 21, 10 a.m. (281-7325).

Chicano Park Day, the tourteenth Chicano Park Day, the tourteenth annual celebration of Chicano Park gets under wax with speakers, traditional Mexican folk dances, bands, and "Los Voladores de Papantla," four aertialsts from Veracue, Sunday, April 22, 10 a.m., Chicano Park, Logan Heights, 428-1115.

African Festival, the fifth annual African Festival, with music, dance, folklore, a bazaar, and more daily activities, continues through Sunday, April 22, San Diego Wild Animal Park, 15502 San Pasqual Valley Road, Escondido. 747-8702.

Sports

Super and Street Stock Cars compete Saturday, April 21, 7:30 p.m., Cajon Speedway, El Cajon, 443-0942.

Baseball, the Padres take on the Festival de Primavera de Rosaritos. Rosarito Beach inaugurate its first Spring Festival with dancing to popular misse and gourmet tosal sampling, Thursday. April 2e, o p.m. Rosarito City Park, Rosarito Beach, Baja California, Mexico. 1, (706-) 2-13-51 or 1- (706-) 2-12-75.

baseconi, the Fadres take on the San Francisco Giants for three home games. Monday, April 23, Tuesday, April 24, and Wednesday, April 25, 7:05 p.m.; the Dodgers return. Thursday. April 26, 1:05 Stortellers of San Diego are in-stretch listen or bring a tale of their wan before the young Homer (Ward Smith) recounts episades from the Odsock, Thursdan, April 26, 7 p.m., Drossoy Maggie's Cafe, 3899 University Avenue, North Park, 569-3399.

Radio/TV

"Star Wars," the radio adaptation of this intergalactic saga continues Thursday, April 19, 7:30 p.m., KPBS-FM (89.5).

"Glenn Miller: Memory Maker," more than one hundred Miller rec-ords will be played in a narrated retrospective of his career, Satur-day, April 21 and Sunday, April 22, noon, KPOP-AM (1360).

"Jesus Christ Superstar," the film

Paranormal

Healing . . . Saturday, April 28 Old Town Education Center

Puppet Show, the Kent family will enact Bonnty and the Boar daily, through Sunday, April 22, 11 a.m., 1 p.m., and 230 p.m., Puppet Theater, Presidents Way, Balbou Park, 420-0794.

2445 San Diego Ave.

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laptation of the Brondway me cal airs Sunday, April 22, night, KGTV, Channel 10.

"Two Gentlemen of Verona,"
Shakespeare's romantic comedy airs Monday, April 23, 9 p.m., KPBS, Channel 15.

Concert at Covent Garden, Shir-ley Verrett and Grace Bumbry per-form solo arias and duets from La Girconda. Macbeth, Add. Orello. La Forza del Destino, and other operatic works, Wednesday, April 25, 9:30 p.m., KPBS, Channel 15.



British Novelist and essayist Iris Murdoch will deliver the third an-rual Robert C. Elliott Memorial Lecture. sponsored by the depart-ment of literature, Thursday, April 19, 8 p.m., Peterson Hall, UCSD. Free. 452-3120.

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tory," professor Steve Schoenhers will present a slide show and lec-ture, sponsored by the San Drego Historical Society, Monday, April 23, 7 p.m., Manchester Confer-ence Center, USD, 239-2211.

"Preventing Nuclear Prolifera-tion," legal and political challenges will be discussed by University of Pittsburgh professor Michael Bren-ner, Wednesday, April 25, noon, faculty reading room, California Western School of Law, 350 Cedar Street, Advanced and April 25, noon, Street, downtown. 755-8583.

Poetry, open poetry readings will be held friday. April 20, 7,30 p.m., Sears Savings Community Rom, 315 West Broadway. Vista (722-5095): Friday. April 20, 320 p.m., 1925 Artoyo, Oceanside, sponsored by the North Court. Poetro, 1925 Artoyo, Oceanside, Sponsored by the North Court. Poetro, 1925 Artoyo, Oceanside, 1926-1995; and 1926 p.m., 1926 p.m., Writers' Bookstore and

Haven, 3185 Adams Avenue, Normal Heights (282-3363); reading from their own work will be Jerry Rothenberg and Friends, Wednesday, April 25, 4:30 p.m., Center for Music Experiment, 4:08 Warren Campus, UCSD, Free, 452-6766.

"The Soviets as People," Professor Tim McDaniel will discuss the in-dividual in Russian culture during a lecture and slide presentation, Sarurlay, April 21, 2 p.m., La Paloma Books, 477 First Street, Encinitas, Free, 753-2881.

"Women in the Olympic Games" will be the topic for Susan Bandy, in the continuing "New Views of Women" series, Wednesday, April 25, 3 p.m., room 221, Hepner Hall, SDSU. Free, 265-6524.

"Report from Nicaragua." Blase Bonpane, senior research fellow on the Council on Hemispheric Af-fairs, will speak at a "Tools for Peace" potluck, sponsored by

Friends of Nicaraguan Culture and Oxfam America, Thursday, April 26, 6:30 p.m., Oreat Hall, St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest, 325,0485 235-0485

Galleries

"Encrouched," an installation by Jean Habenicht may be viewed through Friday, April 20, Flor y Cantro Gallery, Arr Building, SDSU 265-5204.

"Isermann, McMakin, Vaughn: Contextual Furnishings," exag-gerated apparel and furniture with shadow" kitsch are on display from Friday, April 20 through May 20, Mandeville Art Gallery, UCSD. 452-3120.

will be on display through April 21, Callery of the Multicultural Arts Institute, 425 Market Street, downtown, 236-1521.

"American Art Since 1970," American Art Since 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.

Enamels on Copper by Phyllis Wal-len and "found art" creations by Paul White are on exhibit from Tuesday, April 24 through May 19, Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9743.

"Hidalgo Market, Tijuana," a photographic exhibit by Richard Huges will be featured through April 27. Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

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READER'S GUIDE

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

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

"The Last and First Eskimos," a photographic essay by Alex Harris

April Foolers, the first Annual International Humor in Art exhibition continues through April 30, A.R.T. Beasles Gallers, Sure 16, 282 Juan Street, Old Town, 295-3075.

"The English School," more than one hundred works by nineteenth-and twentieth-century figurative

New Paintings by Paul Knotter may be viewed through May 5, Patry Aande Gallery, 662 Nirith Avenue, downtown, 233-9242. Figurative Paintings of Frank Dixon will be displayed through May 5, Quart Gallery, 664 Nimb Avenue, downtown, 239-8592.

Art Retrospective, "Eric Orr: A Survey from 1964-1984" is on Survey from 1964-1984" is on exhibit through May 12, Univer-

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"California Fibers," the twelfth

Kinetic Sculpture, works by George Baker will be on display through May 15, at the Wenger Gallery, Fine Arts Building, 4638 Cass Street, La Jolla, 454-4414. "California Fibers, the twelfth annual exhibit of fiber art is on dis-play through May 10. Boehm Gal-lers, Palomar College, 1140 West Missian Road, San Marcos, 744-1150 x2302. "Russia," a photographic exhibit by Russian photogourn list and recent emigree Rudolph Pinkas can be seen through May 18, Seewald's Gallery, 1114 North Highway 101. Leucadia. 942-5671.

"Nature in Architecture," a memorial to architect Sim Bruce Richards is on display through June 2, Main Gallery, San Diego Natural History Museum, Balboa Park. 232-3821.

Lapp Art, an exhibit of Sami art and craftsmanship will be on dis-play through July 2. Mingei Inter-national Museum of World Folk Art, 4405 La Jolla Village Drive, University Towne Centre. 453-5300.

Painted Bridge

(continued from page 1) event should be celebrated on what is, perhaps, the most significant holiday of western civilization — the day in which we are all reminded of the hope that is the product of sacrifice, of

TO LOCAL EVENTS

human dignity that is the sulvation of all mankind. The Grass Roots Cultural Center will sponsor a benefit performance for the park featuring Pete Seeger and Los Alacranes Mojados at 8:00 p.m. Saturday, April 21, at the California Theatre, Fourth Avenue and C Street. For further information, call 232-5009. - Randy Opinca

Highsteps

(continued from page 1) to their daughters training with a black man and the selective editing of commercial television networks who assumed that their viewers would object to seeing a black man dancing with white ballerinas. Despite not-so-subtle suggestions that he pursue a career in modern dance — a genre thought much more suitable for a black dancer suitable for a black dancer— Mitchell sought and served a rigorous classical apprenticeship in the NYCB, and under the late George Balanchine's guidance, became the company's principal

dancer. In the late Sixties, nearing the end of his active performing career and profoundly affected by the assassination of Dr.

Martin Luther King Jr., Mitchell determined to bring the art of dance to his people, first by developing a dance department in the Harlem School of the in the Harlem School of the Arts, and finally by founding the Dance Theatre of Harlem in a rented studio in Greenwich Village in 1969. Within a year, the DTH had moved into the dilapidated basement of the Church of the Master. Once the church of the Master. Once residents along 122nd Street overcame their initial suspicions, they helped transform the DTH into a

community endeavor in which underprivileged and unemployed youths participated in the staging of the DTH's open house performances.

performances.

After much hard work and with the financial boost from art grants and hefty donations from philanthropists, the DTH eventually secured its own eventually secured its own building in Harlem. By the mid-Seventies the company had progressed artistically to the point that many of its better dancers — among them Lydia Abarca, Paul Russell, Hinton Battle, and Ronald Perry —

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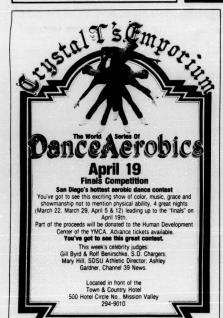
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L Subramaniam India · Friday, May 4, 8:30 pm

The Henry Threadgill Sextet USA · Saturday, May 5, 8:30 pm



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\$6 LJMCA of tuther information call \$59-1404.
*Funded in part by a great from the Callactional Afs Council.

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READER'S GUIDE TO LOCAL EVENTS

leading companies. Despite recent budget cuts that have curtailed the DTH's educational activities, the troupe is artistically healthier than ever and boasts some praiseworthy Williams, and most notably, Virginia Johnson. Originally an

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now — like Harlem itself — multiracial and multiethnic Building upon his own strong Balanchine, Mitchell has over important American revivals



111111 00 00 00

Personal Best

contemporary choreographies. This week the DTH will make its San Diego debut in a series of performances that will reflect the broad range of its current repertoire. The series, sponsored by the San Diego Arts vork created by Balanchine ir nerica), which is set to Tchaikovsky's Serenade for Tchaikovsky's Serenade for Strings: Valerie Bettis's Streetear Named Desire, based on the Tennessee Williams play; and John Taras's Firebrd. The same program will be repeated on Wednesday, April 25. The program for Thursday and program for Thursday and Friday, April 26 and 27, features the Pas de Dix from Petipa's Raymonda (set to music by Glazounov); Royston Maldoom's Adagietto #5 (set to the slow movement from Mahler's Fifth emphony); Agnes de Mille's

classic, Fall River Legend; and Geoffrey Holder's Dougla. The April 27 show will serve as the official inaugural event of the San Diego Festival of the Arts. Four performances by the Dance Theatre of Harlem will be Dance Theatre of Harlem will be presented at 8:00 p.m. in the Fox Theatre, 720 B Street, downtown. There will be two matines performances, on Wednesday, April 25 and Friday, April 27, at 2:00 p.m. Special group rates are available. For more information, call 450 0788

- John D'Agostino

A Decade

ntinued from page 1) in characteristics of modern nce are its psychological of the interior soul of the performer, and its expressive us of the torso (in contrast to ballet, which in its pure form seeks the ideal more than the psychological, and emphasize the movements and positions of the legs and arms rather than the

midbody). Those who do go to Three's Company seem to like what they see, however, the group now can offer six concerts a year in San Diego (mostly at Mandeville Auditorium) and six or eight elsewhere (some of them at Idyllwild during the

summer). What do the directors look forward to ten years from now? All the dancers (they hope) will All the dancers (they hope) will do more touring, they will do more commissioning of original music, they will add works by major choreographers outside the company, they will have a full-time staff, and they will

full-time staff, and they will develop a year-tound school. In the meantime, they are proud to show off what they have already accomplished.

Three's Company's Tenth
Anniversary Retrospective will take place Friday, April 20 and Sarurlay, April 21, at W.O. D. M. UCSID's Mandeville Auditorium. For ticket information, phone the ticket information, phone the Three's Company office at 296-9523, or the UCSD Box

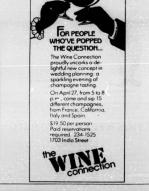


VIKING PRINCESS **MAIDEN VOYAGE** FRIDAY APRIL 20, 10AM B-STREET PIER

The M/S Viking Princess proudly announces its maiden voyage. Round trip to Ensenada, Mexico, departing San Diego at 10AM and returning the same evening by 1AM. Round trip fare: \$85. Children 12 and under: \$42.50. For information and reservations: 234-5500.

Public invited to preview M/S Viking Princess and M/S Princess of the Waves on Triursday, April 19, 9 AM-6 PM. Free. Open to the public. Tickets on sale at all Teleseat outlets, including Bill Gambles. Call Seat-Line. 283-SEAT.







READER'S GUIDE TO THE THEATER

naterial given us, but it is always vise to phone the theater for any senior citizens, and the mill at the box office.

AT THE LOS office.

ACT MISSINS PECTAKLE V.
REGIONS 16 TILLOOPED.

ACT MISSINS TESSUAL THE ACT AND THE datects: move cliches, and forty-or juzz, rock, and pop songs, hymns, chants, and movement. A discussic will follow the performance. (Sm.) sushi Gallery, 852 Eighth Avenue, downtown. I hursday, April 19 at 800 p.m. For information call 235-8466.

If you have ever been accused of laughing in all the wrong places, then the San Diego Repertory Theatre's fine production of Christopher Durang's hilarious satire is your play. It offers abundant occasions for audiences to

there focus in the first own Webs in precision, and appears encourse. The rule awakening of the Big Three China sipected in each to execute the season of the size and the fast-food courting beha

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impaced Sam Woodbouse in the fole of Dr. Stuart Farmington J (Sn. San Diego Repertory These, Sixth America Payhouse, brough May 6, Workinston, April 20, 1800 p.m. Matrines Sunday, April 29 a Stuarday, May 9, and Sunday, May 9, and Sunday, May 6 at 2,30 p.m.

BING AND WALKER
The South Cases Repertory Theatre
presents the world premier of James
pal Farrel's farran, which is set in the
backyard of a coastal Massachusetts
sourent shop, and which interhuses
the lives of four characters, Martin
Bernson directs the production.
Members of the cost are Ternance
Members of the cost are Ternance
Ann Hearn. The set is designed by
John Gilles, the costumes are by

South Coast Repertory Theatre. Second Stage, Wednesday, April 25 through May 13; Tuesday through Saturday at 8:30 p.m. Sunday at 8:00 p.m. Matinee Saturday and Sunday at 3:00 p.m. CATSPLAY

The Old Globe Theatre is staging the tragicomedy by Hungarian playwrigh latear Orkeny. The play takes place both in the present and in the past as remembered by two sisters. Ers. It the younger, resides in Budapeat in modest circumstances. Her elder sounger to the series in Budapeat with a wealthy son and his family. In touch with her distant sister through letters and by the player in the player. The player in the pla a somewhat neurotic neighbor and a broken-down opera singer, her lifelong admirer and former lover. Delighted to renew acquaintance with a fernale friend. Ersi shatters the status quo when she introduces the friend to the opera singer. Jack O'Brien directs Priscilla Mortil, Machell Edmonds, Intere Tedrou, James Carpenter, Jonathan McMurtty, Joan Sinyder, and Heien Page Garmy, Kent Dorsey is the scenic designer. Noel Taylor the costume designer. Noel Taylor the costume designer. And Robert Peterson the lighting designer. (Sm.) Old Glober Theester. Thursday, April 19 through May 20. Tuesday, through Saturday at 400 pm. Sunday at 700 pm. Matinee Saturday and Sunday at 200 sunday at Sunday at 200 sunday.

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SAN DIEGO CITY COLLEGE THEATER Thinteenth and C streets, downtown 239-7854

NORTH COAST REPERTORY THEATRE

NORTH COUNTY COMMUNITY THEATRE

Lomas Santa Fe Road, Solana Beach 481-1055

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal Heights 284 (1392)

THE BOWERY THEATRE 480 Elrn Street, San Diego 232-4088

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PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100 LA JOLLA STAGE COMPANY Parker Audtorium. La Jolla High 750 Nautilus Street. La Jolla POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248

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READER'S GUIDE TO THE THEATER

ne current production of two ne-acts at the Lamb's Players neatre combines Tric Diary of farn and Euc (based on a sho by by Mark Twain and a musi

Adam and Exis (based on a short story to Mark Them and a massed most on book 18 may be a short story to Mark Them and a massed of the short shor

FOR EVER AFTER

he. Blakesley says, and they may even end up as the candidate who is horizontated. Roger Henderson is the technical director, and John McColm has created the sound environment. (Sm.) Adams Avenue Theatre, through

June 3. Wednesday through Sunday at 8:00 p.m. For information call 284-1392.

CRITIC'S CHOICE

RTIC'S CHOICE
ie Alpha Omega Players begin their
ity-eighth continuous season with
a comedy, by Ira Levin, about the
enima a New York drama critic faces when he is forced to review a play—reputedly a disaster—his wife has written. Water Kerr, husband of playwright Jean Kerr and one of American theater's most astute critics. Arriance of the determined assure cruces served as the prototype for this cornedy. Jack G. White directs the production. (Sm.) Alpha Omega Players, 1531 Tyler Avenue, San Diego, Friday, April 20

through May 26; Friday and Saturday at 8:00 p.m. For information call 466-1710

THE FANTASTICKS

The Lynic Dinner Theatre is staging the popular musical by Harvey Schmidt and Condition Schmidt Members of the cast are Nick merce, Jessica Browne, Dan Ingersoll, Sean Sullivan, George Huttenbrauck, Chris Shaffer, and Bill Ge'as. The musical ordane, and builde als The mission of fifter such favorite songs as "Soon its Conne Nain" and "Thy to Remember: (Sch.) Lyric Dinner Theatic through April 29: Wednesday through Saturday, dinner at 6:00 p.m. curtain at 8:00 p.m. curtain at 6:45 p.m. Manner Sunday, lunch at noon. curtain at 1:45 p.m.

Which the Lamb's company does and — except for weak musical renditions of the musical's forgettable score — does well. But Frys Froeria. — a comedy, set in a tornb, about the leasts of one line model to be the

does well. But Psys Psocitive. — a cornedy, set an extent about the termination of another resurrection of another — requires not roundness that electricities touch to enable the sense of the specificity to resonate in the mina-specificity to resonate in the mina-specificity to resonate in the mina-psychology to resonate in the mina-psychology to resonate in the psychology to resonate in the lass often been compared, once said. The Book of Lieb begins with a man and a woman in a garden . and it ends with Revelotions. The format of the Lamba productive for the lamba productive for the lamba productive for the psychological p After has a similar arc. But. as if it were making apologies for the intelligence inherent in Fry's script, the Lamb's staging of Phoenits lacks the refinement necessary for either a Fry or a Wilde. Instead of subtle psychological shadings and savortings of the play's with, blank verse lines, the Lamb's production is far too broad, melodramatic, and even shrift in spots, than need be. This choice, possibly an

attempt by director Robert Smyth to attempt by arector tooler shippin to forge a common tone for the evening, dismisses the play's verbal delicacies in favor of an omate, splashy style of performance, more Classic Comics than urbane ingenuity. Their heavy-handed production of Phoenix is like. handed production of Procent's is like swatting a fly with Montana. (Sm.) Lamb's Players Theatre, through April 21; Thursday through Seturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

THE GLASS MENAGERIE

The Marquis Public Theater presents Tennessee Williams's "memory play" Set in St. Louis, Missouri, during the Depression, the drame explores the frustrated lives of Amanda Wingfield, frustrated lives of Armanda Wingfleid, her painfully sly and cippled daughter Laura, and Torn. her rebellious son, upon whose memories the play is constructed. Minera Marquia directs the production. Members of the cast are Arme Richardson. Poulate Henefeld, Sam Gooch, and Andrew Nichols. The



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READER'S GUIDE TO THE THEATER

is by Sean LaMotte, and the sound is by Chris Hanefeld, (Sm.) Marquis Public Theater, through May 6; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

GODSPELL

Jon Reach Production present the musical — music and price by Septem Schwarts. book by Septem Schwarts. book by Septem Schwarts. book by John Michael Beldekh — about the last days of Christ and containing the section of Christ and containing the Christopher September 1 of Christopher September 1 of Christopher September 1 of Christopher 1 of Ch Tom Rusch Productions presents the

1231-4703.

HERDENBURG NAMA
The Son Diegado Little Theorie is staging the John wan Dame comedy about the vicinitudes of lensity litt. as staging the John wan Dame comedy about the vicinitudes of lensity little and the production. Sometimes of the case in vicinitude is represented by the production. Sometimes of the case it vicinitudes are less than the production. American Staging and the Little Staging Landier Father, and Doug Broat Landier Sharpe, and Photosoph May 12. Pristay and April 20 at 200 pm. Also Thersday, May 10 at 800 pm. Also Thersday.

A LATE SNOW One of the most refreshing things



about the movie Terider Mercies is that at no point do the two central characters pause to "discuss the experience" of their "committed relationship." They just have one instead. How odd. How radical in this age of minute pulse-taking and compulsive introspection! In Jane Chambers's A Late Snow, currently

playing at the Bowery Theatre, the characters do little else but talk—at length—and the drama seems to run longer than it actually does, in the play, the women have become snowbound at Ellies cabin. Through a number of coincidences that test one's sense of the probable, three of the women are or have been Ellies lover. And the

eonard's play DA. The play proceeds soft violeves, bestrond printin, now softy-four years old, lives in the present with Dolly, his loving wife, and also in the past, reliving his courtship with Mary, who rejected him for the lovobie but ne er-do-well Kearns. Jo Rubin but neer-do-well Kearns. Jo Rubin directs the production. Members of the cast are Will Baille, Gretchen Pil, George Anderson, Lee Smith, Scot Anro, Sharon Corbett, Warren Harker, and Cynthia Metcalle. (Sm.) Patio Playhouse, Friday, April 20 through May 13; Friday and Saturday at 8:00 p.m. Matinee Sunday at 8:00 p.m. Matinee Sunday at 8:00 p.m.

THE MIDDLE AGES
Reviewed this issue.
Gaslamp Quarter Theatre, through
June 2. Wednesday through Saturday
at 8:00 p.m. Matinee Sunday at
3:00 p.m.

THE MOUSETRAP

THE MOUSETRAP,
Agatha Cinsteis traffer about a
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inds th of roast beef, chicken, harn, and appropriate trimmings (the cheesecake is particularly delicious), the audience may withe back to watch a group of excellent professional actors snapply playing thee parts in a charming and believable set, projecting their eccentric characters with (in most cases) a high degree of



April 27 & 28, May 1, 3, 4, 5, 11 & 12 - 8:00 pm Matinees: May 12 & 13 - 2:30 pm

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Tom Rusch Productions

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Thursday, June 21, 8:00 PM
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out such an argument, since their music is melodic and has the sort of broad appeal that those who listen to music with clenched teeth would abhor. Real Life's debut effort, Heartland, is a fine record whose stronger tracks compensate for the album's unevenness. For those of you who failed to catch Real Life either in their recent "surprise" gig at the Rodeo or their gig at the Kodeo or their subsequent appearance on the UCSD campus, this will serve as the group's official San Diego promière

In a Brazilian-flavored week, other concerts include Brazilian jazz pianist Tania Maria at UCSD's Mandeville Auditorium ICSI's Mandeville Auditorium tonight. Thurstay, while Chicken Legs '84 and Buddy Reed and the Rockets are at the Belly Up Tavern. Chicken Legs is a maskenth than dp ut together cach year by Catfish Hodge, and features members and former members of well-known rock bands. The '84 contingent includes Paul Barrere of Lettle Peat, Cornell Dappere Arettle Peat, Cornell smith (Bob Dylan, Ry Cooler), and Larry Zack (Jackson Browne, Rare Earth). If you like upbeat rhythm and blues, this gig's for you. Thursday night's ggs for you. Thursday nights other show is a sort of farewell party for Joey Harris and the Speedsters at the Spirit, featuring that band as well as Bobby Chevrolet and the Shames, the Heard, and Mojo

The Hal Crook Jazz Orchestra will perform a series of concerts in the weeks ahead, beginning with an afternoon show in UCSD's Triton Pub this priday. Crook is a critically sectional common acciment termobinist and arranger whose charts have been played by such artists as Woody Herman, Doc Szevirissen, and artistides such coal notables as plantist Art Resnick, drumpeter Gary Pack, and saxophonists Paul Sundfor, John Rekevics, and Dean saxophonists Paul Sundfor, John Rekevics, and Dean specific priday night, the Brazillan trion Asymuth will perform two shows at Humphrey's. Asymuth's blending of Sax Saxophonist Park Sax

and whose songwriting eventually got him Billboard-listed ("If I Had a Hammer," "Where Have All the Flowers Gone," "Kisses Sweeter Than Wine," "Union Maid,"



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Mulon

"Turn, Turn, Turn") will be joined by balladeers Los Alacranes Mojados for a concert Alacranes Mojados for a concert to benefit the expansion of Chicano Park. The show will be presented Saturday night in the California Theatre, downtown. Also on Saturday, Les Dudek and Joey Harris and the Speedsters will be at the Belly Up Tavem.

Clara Ward Singers and Wholly Cats at the Belly Up Tavern, and Adam Ant at Golden Hall. The Hal Crook Jazz Orchestra will

be at O'Farrell Jumor High School on Monday aftermon for a public concept. Tuesday the Chicago Six Discland Band will perform at the La Jolla Museum of Contemporary Art as part of a series for seniors that will series for seniors that will the last Tuesday of each month through May. That night, the annual fundaiser for annual fundraiser for noncommercial, all-jazz radio station KSDS-FM will be held at the Bacchanal club in Clairemont Mesa. The "Jazz

Wild" program will feature Charles McPherson and his group, the King Biscuit Blues Band, and Joy of Sax, and will provide funds for the ompletion of the station's new

arr studio at City College.
The Hal Crook Jazz
Orchestra closes the week with
two performances on
Wednesday afternoon. The first will be in the auditorium at Mission Bay High School in Pacific Beach, while the second will be in the music auditorium at San Diego State University. CONCERTS

Tania Maria: UCSD's Mandeville Auditorium, tonight, Thursday, 8 p.m., University of California at San Diego campus, La Joffa. 452-4559.

Chicken Legs '84 and Buddy Reed and the Rockets: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Rockin' Dogs, the Wallflowers, the Tell-Tale Hearts, and Noise 292: Che Cafe, Thursdoy, April 19, 8:30 p.m., Revelle Campus,

Joey Harris and the Speedsters, the Heard, Bobby Chevrolet and the Shames, and Mojo Nixon: Spirit, tomplit. Thursday, 9 p.m., 1130 Buenos, 276-3983.

New Marines, Urban Umbrella, and Wicked Fence: Spirit, Friday, April 20, 9 p.m., 1130 Buenos, 276-3993.

The Hal Crook Jazz Orchestra: UCSD's Triton Pub, Friday, April 20, 4:30 p.m., University of California at San Diego campus, La Jolla. 284-5240.

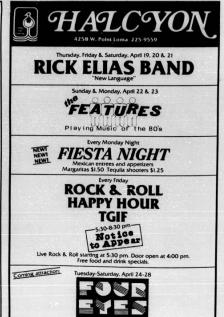




*Family Prices-Most menu items under \$5.

1904 Quivira Rd. • West of Sea World in Marina Village • 223-8061







Azymuth: Humphrey's, Friday, April 20, 6:30 and 9 p.m. 2303 Shelter Island Drive, 283-SEAT

Ed Bruce: Big Oak Ranch. 115.3047

Pete Seeger and Los Alacranes Mojados: California Theater. Saturday, April 21, 8 p.m., 1122. Fourth Avenue, downtown.

Les Dudek and Joey Harris and the Speedsters: Belly Up Tavern. Saturday, April 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Eurythmics and Real Life: SDSU's 8 p.m., San Diego State Unive 265-6947.

The Clara Ward Singers and the Wholly Cats: Belly Up Tavern. Sunday, April 22, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Adam Ant: Golden Hall, Sunday, April 22, 9 p.m., Community Concourse, downtown, 236-6510.

The Hal Crook Jazz Orchestra O'Farrell Junior High School, Monday, April 23, 12:30 p.m. 284-5240

Big Mama Thornton with Jeannie Cheatham: UCSD's Triton Pub, Friday, April 27, 430 p.m., University of California at San Diego campus, La Jolla. The Chicago Six Dixieland Band

" lazz Wild" seaturing the Charles "Jazz Wild" leafuring the Charles McPherson Group, the King Biscuit Blues Band, and Joy of Sax: Bacchanal, Tuesday, April 24, 8 p.m., 8022 Clairemont Mesa

The Red Hot Chili Peppers: Rodeo, Tuesday, April 24, 8 p.m., 8980 Villa La Jolia Drive, La Jolia, 457-5590.

The Hal Crook Jazz Orchestra: Mission Bay High School auditorium, Wednesday, April 25, 1:15 p.m., 2475 Grand Avenue, Pacific Beach; and SDSU music auditorium, 4 p.m., San Diego State University campus, 284-5240.

The Jan Garbarek Group with Eberhard Weber: La Jolla Museum of Contemporary Art, Friday, April 27, 8:30 p.m., 700 Prospect Street, La Jolla, 459-1404. Minute Men and Tex and the Horseheads: SDSU's Backdoor, Friday, April 27, call for time, Aztec Center, San Diego State University. 265-6562 or 265-6947. Scorpions and Bon Jovi: Sports Arena, Thursday, April 26, 8 p.m. 224-4176.

Weather Report: Humphrey's, Friday, April 27, 6:30 and 9 p.m.,

9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Mark Meadows: UCSD's Mandeville

8 p.m., University of California at

Auditorium, Friday, April 27.

Son Diego campus, La Jolla. 452-4559.

2303 Shelter Island Drive 283-SEAT.

Angela Rowie with Broken Edge Spirit, Saturday, April 28, 9 p.m. 1130 Buenos, 276-3993.

Subhumans and Red Scare 8 p.m., 3670 Fairmount Avenue East San Diego, 281-3657.

Dusan Bogdanovic: La Jolla Museum of Contemporary Art. Saturday, April 28, 8:30 p.m., 700 Prospect Street, La Jolla, 459-1404.

The James Harman Band and Hammer Smith: Belly Up Tavern, Saturday, April 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Berlin, Mr. Mister, and Bill Nelson's Vista Mix: UCSD Gym. Sunday, April 29, 8 p.m. University of California at San Diego campus, La Jolla. 452-4090.

Linton Kwesi Johnson with the Dennis Bovell Dub Band, and the Reggae Rockers: Club Reggae. Tuesday, May 1, 8 p.m., 24th and Brondway, Golden Hill. 239-5139 or con ones.

Twisted Roots, Kommunity FK, and Gary Heffern: Roxy Club. Thursday, May 10, 9 p.m., 3645 El Cajon Boulevard, San Diego. 454-0856.

Steel Pulse: UCSD Gym, Wednesday, May 16, 8:30 p.m., University of California at San Diego Campus, La Jolla, 239-5139

Suicidal Tendencies, the Vandals, and Neighborhood Watch: Farmount Hall, Friday, May 18. 8 p.m., 3670 Fairmount Avenue, East San Diego, 281-3657.

The Exploited and T.S.O.L.: Adams Avenue Theatre, Sunday, June 3, 8 p.m., 3325 Adams Avenue, Normal Heights.

CLUBS

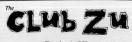
Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are





Admission to the Belly Up entitles you to one entry. Must be present to wn. Prize awarded at midnight. Deadline April 23 11:00 pm. Purl Notline 942-1785 (942-1937)



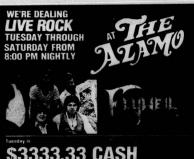


3 Simple Words

The finest new music, D.J.'s & dancing every Friday & Saturday, 9:00 pm-2:00 am

135 North Highway · Solana Beach 481-6221 · Minimum age: 18

MOJO NIXON



\$3333.33 CASH LIP SYNCH CONTESTS

\$200 LADIES T-SHIRT NIGHT CASH PRIZES free tank tops to contestants

ANY DRINK IN THE HOUSE 75C

\$1 LADIES' NIGHT SPECIAL

BIG FUN ROCK WEEKEND

Door charge Tuesday-Thursday \$2: Friday & Saturday \$3. Must be 21 with proper I.D. 3093 CLAIREMONT DRIVE · SAN DIEGO

276-0301 · 276-2240 · 276-3437

BODIES

LONE RIDERS



nominees for Entertainer of the year Best new music band - Best country western band - Best recording -

Cash prize to best Country Dick impers

Sunday, April 22 4:00 pm-8:00 pm band auditions—call for info.

BAM-BAM

SURPRISE BAND

DRINK SPECIALS
50c well - 50c bottle, 7:00 pm-10:00 pm

Our new manager, Vivian Smith, welcomes you!

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

6149 University Avenue · 583-5700



CHICKEN **LEGS '84**

Friday, April 20 & 27 9:30 pm Caribbean Roct n' Roll Saturday, April 21 9 pm State-of-the-Art Rock n Roll Mu DÜDEK FRENK

and guests
JOEY HARRIS AND
THE SPEEDSTERS
in their last B.U.T. appearan

Tuesday, April 24 9 pm Reggae Dance Concert

CLARA WARD

The Class Ward Singers were here a year ago opening for Browner McG featured on national TV. on Johney Cerson and Flip Wilson Stockell Boars and performed with Johnson McG

Monday, April 23 9 pm A special party with ****

PURL ****

Lost weekend — Las Vegas trip giveaway and other prizes!

FORWARD MOTION



BOBBY CHEVROLET with THE KING BISCUIT HORNS

Coming Thursday, April 26 9 pm Tickets at Belly Up & Ticketron

WALTER **EGAN**



HAPPY HOUR 7 DAYS A WEEK TO 7 PM

Every Wednesday STONE'S THROW Wednesday, April 25 BOB LONG BAND

Every Friday BOB LONG BAND

Sunday. April 22 WHOLLY CATS

FOR INFORMATION CALL 481-9022

North County

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

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Chicken Legs '84, rock and rhythm and blues, Thursday; the Rebel Rockers, rock and reggae, Friday, Les Dudek, rock, and Joey Harris Les Dudek, rock, and Joey Harris, and the Speedesters, rock, Saturday, the Clara Ward Gospel Singers, googen music, and the Wholly Cats. 40s swing, Sunday, Purl, rock, Monday, Forward Motion, regige, Tuesday, Bobby Chevrolet and the Kingl biscuit Horns, rock and Mues, Wednesday, Miermont Concerts, Wednesday, Miermont Concerts, and rock, Wednesday, Miermont, Priday, and rock, Wednesday, Single Monday, Single Sing

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

Bobby G's, 485 First Street, Encinitas. 436-7397: The Breakers, rock, Thursday through Saturday; Random Sample, rock, Sunday through Tuesday; the Source, rock,

Bookworks/Pannikin Coffeehouse Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Tom Finklea, jazz piano, early evening Friday.

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

The Captain's Anchorage, 180 North El Camino Place, Encinitas. 942-1400: Fran & Doran, contemporary, Wednesday through

Charlie's Niteclub, 680 West Sar Marcos Boulevard, San Marcos. 744-4120: Wes Reo and the

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: The Orion Duo, classical guitar music, Friday.

Distillery East, 755 Metcalf Street, Escondido. 741-9393: The New Marines, rock, Manual Scan, rock and the Beat Farmers, rockabilly and country, Thursday, recorded music, Friday and Saturday, the Danny Blaze Group, rock, Tel Aviv, rock, and Rare, rock, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Four Eyes, rock, Thursday through Saturday, with In Colour, rock, Saturday, Ricky and the Jets, vintage rock, Tuesday; the Rick Elias Band, rock, and the New Presidents, rock, Wednesday.

El Comal, 12845 Poway Road. Poway. 486-1010: Don Tennison country and contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Illusion, rock, Thursday through Saturday; Robyn Banx, rock,

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Delene, contemporary, Thursday through Saturday.

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Heaters, rock, Wednesday through



Thursday, April 19
9/X presents
THE

ORIGINAL HAPPY HOUR

OF THE '80s starring RUSS T. NAILZ 6:00 pm-9:00 pm. 25¢ drafts, 50¢ hot dogs, cheap wells and that 91X cheese. T-shirts and a bloc of Padre tickets Plus the



E PICTURES Tickets, T-shirts, and hopefully a star



DIBK A DEBONAIRE

SPRING BATHING SUIT AUCTION by FANTASY FASHION AUCTION

> DIRK DEBONAIRE

CLOSED—HAPPY EASTER!

Tuesday, April 24

RED HOT CHILI PEPPERS

CONCEPT MOVEMENT 8:00 pm Simply the best in dance music.



SOUP, SALAD & **PASTA BAR**

Rodeo is now open for lunch 11:30 am-2:00 pm, Mon.-Fri.

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

JERRY HERRERA

THURSDAY, TONIGHT **JOEY HARRIS**

THE HEARD,
BOBBY CHEVROLET & THE SHAMES MOJO NIXON Will Mojo wear the dress of affliction &

Plus bus loads of special guests invited: BEAT FARMERS, DFX2, PENETRATORS, FOUR EYES, RICK ELIAS,



"She Won't Wear That Collar" & "When We Were Young" hitmakers that make you dance till you can't

NEW MARINES



URBAN UMBRELLA and

SATURDAY, APRIL 21 LAWS OF MOTION

TOUCHY SUBJECTS

BROTHER YOUNG BAND SUBJECT TO CHANGE

ESDAY, APRIL 25 THE SEVENTH

COLLEGE OF THE STATE OF THE STA

Saturday: cornedy night, Sunday Purl, rock, Monday: five music, Tuesday, call club for information.

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 la Valle. Del 755-6614: Wheels, rock. sday through Saturday: Mike Mar. 753-9614: Wheels, rock. Thursday through Saturday; Mike Chandler and Nan Cie, soft rock. Sunday; the Bruce Cameron and Hollis Gentry Ensemble, jazz. Monday and Tuesday; the Echoes, 60s rock, Wednesday.

Hungry Hunter, 1221 Vista Way de. 433-2633: Steve Moris omedy and music, Wednesday brough Saturday: John Barker, Top in favorites, Sunday through

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Michael Edwards, contemporary, Thursday through Saturday: the Rondeaux Brothers, contemporary, Wednesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831; Easy Money, contemporary, Thursday through Saturday; Russ Kirkpatrick and Dan Lehner, contemporary and country, Wednesday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: The Features, rock, Thursday through Saturday; C.C. Mauck, Saturday; C.C. Mauck, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; Random Sample, rock, Wednesday.

Normandy Cocktall Lounge, 215 North Hill Street, Oceanside. 722-4771: Freewill, rock, Tuesday through Saturday, Outta Controll, rock, Sunday and Monday.

Old Time Cafe, 1464 North Highway (101, Leucalda, 438-4039: Michael Heiges, folik, Thursday, the Backwoods Jaz Quartet, country, folik, and swing masic, Priday, Blue Cajan music, and nordability, Saturday, the Unstrung Heroes, bluegrass, country, and swing, Sunday, Old Time Hoot Night, Tuesday, Open Proving Reading, Worth Proving Carlos, Sanday, Old Time Hoot Night, Tuesday, Comp Proving Reading, Worth Provinces, California, Californi Old Time Cafe, 1464 North

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

Pancho's, 1309 Carnino Del Mar. 481-0414: Recorded music, Thursday; the Echoes, '60s rock, Friday and Saturday; the Five Careless Lovers, blues jam, Sunday; recorded music, Monday through

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880: Moviola, top 40 dance music, Thursday through Saturday.

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: Miss D'Meanor, rock, Thursday through Saturda Ambition, easy rock, Sunday through Tuesday; the Johnny Almond Rhythm Revue, rock and

Ralph and Eddie's, 390 Grand Avenue. Carlshad. 729-2989: Incognito, rock. Friday through Sunday.

Ramada Inn. Scotty's Pub. 2500 South Escondido Boulevard. Escondido. 747-5000: Ted and Dave. contemporary, Tuesday through Saturday: Just Us, contemporary.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-1611 or 277-2146: Jim Gates and Sound Investment contemporary. Tuesday through Saturday; the Joe Azarello Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday, Dining Room: Peter Robberecht, contemporary, early evening Thursday through Saturday.

Reuben's, 2515 El Camino Real, Carlsbad. 434-1766: Freestyle, contemporary. Tuesday through





101 **Homegrown Party**

featuring D.J. Jim McInnes with live music by Das Eles

No cover with KGB ca Friday and Saturday, April 20 & 21







RICK ELIAS BAND

Wednesday, April 25

9/X Big Wednesday Happy Hour
featuring 254 beer. \$1 wells, taco salad,
lot New Surf Flicks and music at 9 pm from Rick Elias Band

New Presidents
"9IX Rock to Riches

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656: The Bob Long Band, jazz and variety, Friday and Saturday.

Wednesday through Saturday

That Pizza Place, 2622 El Camir

Valley Center Inn Saloon, 27558 Valley Center Road, Valley Center. 749-1466: Rick Backus and ony, country, Friday and Saturday

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Gail Lee and

Entertainment by the Sea

DANCING

LIVE ENTERTAINMENT

7 NIGHTS A WEEK

HAPPY HOURS:

WEDNESDAY, 8-9, 75C Schnapps THURSDAY 7-9, \$1.00 import beer FRIDAY 4-5, 95C well drinks.

MONDAY-SATURDAY 5-7, \$1.25 well doubles

HURRICANES

The blues are back.

Thursday, Friday, & Saturday

April 19, 20, & 21

Sunday & Monday April 22 & 23

THE SOURCE

Rock & Roll

Tuesday & Wednesday

April 24 & 25

Sat. & Sun. Pool Tournament 2 pm

5046 Newport Ave. • Ocean Beach

222-5300

Firecreek, country, Wednesday through Sunday,

Whiskey Flats, 1260 West Valley Parkway, Escondulo, 745-8640; The Sters Brothers, rock, Thursday through Saturday, the Johniny Almond Rhythm Revue, rock and blues, Sunday and Monday; Moving Targets, rock, Tuesday and Wednesday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001; Fred Land, contemporary, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Monday through Friday happy

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434; Gloria Michaels and Spring Fever, contemporary, Tuesday through

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Main Street

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

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Johnny Almond Rhythm Revu-rock and blues, Friday and

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: L.A., rock, Thursday through Saturday, John Ingram, contemporary, Sunday, Easy Money, contemporary, Monday; Live music, Tuesday, call club for information: Easy Money, contemporary, Wednesday, contemporary, Wednesday

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Touch, contemporary, Tuesday through Saturday; upercolt, country, Sunday

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Joe Morello Quartet, jazz, Wednesday through Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Sandy Stewart and Company, contemporary, Tuesday through Saturday, Stone's Throw, vintage jazz, swing, and rock, Sunday and Monday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Rick Elias Band, rock. Thursday through Saturday, with Notice to Appear, rock, Friday happy hour; the Features, rock, Sunday and Monday; Four Eyes, rock, Tuesday and Wednesday.

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

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Bratz, rock, Thursday through Saturday, Bobby Chervolet and the King Biscuit Horns, rock and blues, Sunday and Monday, David Bradley and the Maniac Band, comedy and music, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262: Double Dose





\$1.00 \$2.00 cover 8:00-8:30 pm 8:30 pm cover 8:30-9:00 pm Saturday, April 21

Easter Egg Hunt, come early.

Tuesday, April 24

The 4th Annual Miss Legs America **Beauty Pageant** Grand Prize-trip for two to

The Caribbean

Each week's winner will be in the finals to be held May 15. Soon to be seen on Playboy

Wednesday, April 25

Amateur T-shirt Contest Cash prizes: \$400

Tuesday & Wednesday, April 24 & 25



Rapidly becoming S.D.'s hottest band

Nightly Specials: Tuesday through Saturday 50¢

well drinks, draft beer & wine

No Cover

\$1.00 well drinks all night

No Cover Wednesday \$1.00 Vodka drinks all night

Thursday

\$1.00 Long Island Iced Teas all night

'86s, Friday and Saturday

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

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: The Hurricanes, blues and rhythm and blues. Thursday through Saturday; France, rock, Sunday and Monday: the Source, rock, Tuesday and

McP's, 1107 Orange Avenue, Coronado. 435-5280: Fundi and Good Company, contemporary,

Thursday through Saturday

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Third Degree, contemporary, Friday and Saturday; Cori Cobb, contemporary, Sunday through Thursday.

Mom's Saloon, 945 Garnet Avenue Pacific Beach, 483-7737: Pocketful rock, Thursday through Saturday: Illusion, rock, Tuesday and

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Rick Cosey, contemporary, Thursday through

Mulvanev's, 4230 Mission

Boulevard, Pacific Beach, 483-7383; Friday and Saturday

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: The Rent, rock, Thursday through

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach.
270-7522: Jim Hawley.
contemporary, Wednesday through
Saturday; the Bruce Cameron and
Hollis Gentry Ensemble, jazz.
Sunday; the Echoes, '68 rock,
Monday and Tuesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla. 457-5590: Dirk Debonaire,

rock, Thursday through Saturday the Red Hot Chili Peppers, rock. uesday: recorded music. Wednesday

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal. 224-3655: Jack and Diane, contemporary, Sunday and Monday, Gary Narramore, contemporary, Tuesday and Wednesday.

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234: The Shreeve Brothers Jazz Quartet, jazz, Friday and Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: True Spirit,

contemporary, Tuesday through Saturday; Take 3, nostalgia, pop, and blues, Wednesday.

Texas Teahouse, 4970 Voltair Street, Ocean Beach. 226-8849: Tom "Cat" Courtney, blues, Thursday, Michael Fleming, country blues, Saturday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-8990: Light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine It On, contemporary, Tuesday through

Saturday, musical entertainment, Sunday and Monday, call club for

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871: Upsfairs: Music Magic, contemporary. Thursday through Saturday; Norman Clifford, contemporary, Monday through Wednesday, Piano Ben Louis Victoria. Bar: Louis Vasquez, seven nights, the Jaime Moran Trio, Latin-jazz and contemporary. Friday and Saturday.

Windrose, 1935 Quivira Road Marina Village, Mission Bay Park. 223-2335: The Ron Bolton Band, club for information; the West Coast Twisters, rock, Tuesday and Wednesday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Cimmaron, country, Tuesday through Saturday, country dance lessons, Tuesday through Thursday.

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

Bacchanal, 8022 Clairemoni Mesa Boulevard, Kearny Mesa, 560-8022: Devocean, Top 40 dance music, Thursday through Saturda ecorded music, Sunday: the Hal Crook Jazz Band, jazz, Monday King Biscuit Blues, blues and rhythm and blues. Joy of Sax, jazz and bon, and the Charles McPherson Quintet jazz Tuesday

J.J. Frank and the Coalitio Orchestra, jazz, Wednesday Black Angus, 10370 Friars Road, Mission Valley. 563-5862: Toys, rock, Thursday through Saturday, the Bizz, rock, Tuesday through

The Blarney Stone Pub, 5617

Balboa Avenue, Clairemont, 279-2033: Irish music with Sean McVicker, Wednesday through Saturday

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

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597; Dan Connor, country originals, Wednesday through Saturday.

El Rico, 5353 Mission Center Road, Mission Valley, 291-8361: Michael Edwards, contemporary, Tuesday through Thursday; live jazz, Sunday, call club for information.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Jack Pollack, Tuesday through Saturday; Sharon Skidge Sunday and Monday.

Heiji Baba, 104 Mission Valley Center West, Mission Valley 298-2010: Live Arabic music and entertainment, Tuesday through Sunday, with open stage belly dancing Tuesday, and Jalal Abdo. Egyptian vocalist, Sunday

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Fortune, contemporary, Tuesday through Saturday,



Open Thurs.-Sat. 7 pm to 2 am 3595 Sports Arena Blvd. (across from S.D. Sports Arena) 223-5596

Saturday, May 19, 1984 • 2:30pm to 1:00am •

JAZZAFAR



Thursday-Saturday Jim Hawley

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

Monday & Tuesday
9:30 pm-1:30 am Echoes Rock 'n' Roll

Jim Hawley

Tuesday is

Restaurant Employee Night

Wear your T-shirt. \$1.00 drinks

4287 Mission Blvd., Pacific Beach 270-7522







The fabrilous Spud Brothers



No Cover





8022 Clairemont Mesa Blvd. 560-8022 (between Hwy. 163 & 805)

Thursday, Friday & Saturday, April 19, 20 & 21

DEVOCEAN

DARRYL YARBROUGH **SPORTS NIGHT**

Monday—music starts at 8:00 pm HAL CROOK 14-PIECE JAZZ BAND

Tuesday, April 24, 8:00 pm **JAZZ WILD** · KING BISCUIT BLUES

· JOY OF SAX · CHARLES MCPHERSON QUINTET

J.J. FRANK & THE COALITION

LADIES' HAPPY HOUR ON STAGE! **NO COVER**

24 APRIL 19, 1984

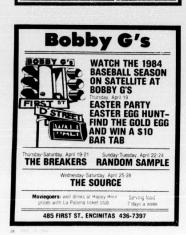




OPENING APRIL 25TH AT 8:00 P.M.



Charger Season Tickets in the new section of the stadius Call 267-2552. Bus to stadium plus after-game drink



Islands Lounge, Harralei Hotel, 2270 Hotel Circle North, Mission Valley, 297, Holy Columbus, contemporary, Thursday through Saturday, Esach, contemporary, Sunday and Monday. Nearmy Mesa Bonel, 7585

Ciaremont Mesa Boulevard, Rearny Mesa, 279 1501; Triple Play, contemporary, Thursday through Saturday.

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

Lehr's Greenhouse, 28/28 Carnino del Ro South, Mission Valle, 299-28/8 Tpso Facto, rock, and the Lendon Brothers, rock, Thursday through Saturday, with Circles, rock, Thursday, the Rick Elias Band, rock, Sunday, Dirk Debonaire, rock, Monday through Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780; Outta Controll, rock, Wednesday through

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Forward Motion, Top 40 dance music, Tuesday through Saturday; Ron Satterfield, Jazz, Sunday and

Monterey Whaling Company, 88 Carnino del Rio South, Mission Valley, 291-1638: The Twotones, rock, Tuesday through Saturday L.A., rock, Sunday and Monday,

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, Top 40 and oldies, Tuesday through Saturday.

Navajo Inn. 8515 Navajo Road, San Carlos. 465-1730: BBC, rock. Tuesday through Saturday: Quest, rock, Sunday and Monday.

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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Southwind, contemporary, Tuesday through

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

Tuesday through Saluralay. Spilett, 1100 Bitson Avenue, Bay Park, 276, 3993; Josep Harris and the speedaters, nack, the Heard, nock, Bothy Chevrolet and the Shames, nock and blues, Divinday; the charge and blues, Through the Charge and Bothy Shames, nock and Wicked Fence, nock, Friday; Laws of Motion, mock, Bauchy Subjects, nock, the Brother Young Bitsol, nock, and subject to burned Bitsol, nock, and subject to burned Bitsol, nock, and subject to leaster and Bitsol, and Subject to Cutter and Bitsol, and Subject to Cutter, nock, and the Nock, nock, the Cutter, nock, and the Nock, nock, the Curbs, rock, and the Neat, rock.

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Joe Stewart, contemporary, Wednesdas and Thursday: Espresso, contemporary, Friday and Saturday; Danny Lopez, 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: live country music, Sunday and



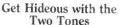
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April 27
BERLIN. April 29
WILLIE NELSON &
WAYLON JENNINGS. May
MITZI GAYNOR. May 1-6
VAN HALEN. May 20 & 21
DAN FOGELBERG. JOHN DENVER Irvine, May 19, S.D., May 18 May 9 JOE JACKSON, May 27 GEORGE BENSON. ND. Oct., Irvine Oct. 7 MOODY BLUES, S.D. soon RUSH. soon 42ND ST. & SUGAR BABIES | A Theater ALL PADRES, DODGERS & ANGELS home games ALL HUMPHREYS SHOWS

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San Diego South

Anthony's Harborside, Liso Nor

Artec Bowl, Empiries Lournes

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-167. Eddie Preston, contemporary, Wednesday through Saturday.

Boat House, 2000 Harbor Island Drive, Harbor Island, 291-8010; Ricky and the Jets, virtage rock, Wednesday Britough Satturday; Formry Rocker, comedy and music, Sunday and Monday, Double Lose, contemporary, Tuesday.

Bodie's, 6149 University Avenue. East San Diego, 583-5700: The Lone Riders, rock, Wednesday and Thursday, the Beat Farmers, rockabilly and country, Friday and Saturday, live rock, Sunday through Tuesday, call club for information.

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; Ella Ruth Piggee, jazz and blues, Friday, Saturday, and Sunday; jazz jam sessicn, Monday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, 50s rock and comedy, Tuesday through Saturda call club for information.

Dookie's, 4225 El Cajon Boulevard. East San Diego. 283-6581; Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

piant bear, Tuesday.

Drowey Magdis's, 31st and Linkerski, North Park, 298-8584.

Stan Jones and Priends, 50le, Nibass and comedy, Thursday, Pagade Taggle, vanety - Remassistance to joze, Fridos, the Paradisto Street Hand, Irish and Sellard Rodring, flammeno juitant, Stunday, 60d Time Book Night, Mondrey, Sturms God Ceill Band, Irish masse, and Leid Ceill Band, Irish Market Standard, Peter Bander, Soebus Stattage, Ren Bander, Soebus Stattage, 1884, 1

The Escape Lounge, 421 University Avenue, Hillcrost, 295 8282; Eddie Gold, pranist, organist, and vocalist, Friday through Sunday and Sunday

Highway, downtown 232 0686. Most Valuable Players, jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Harpson Henry's, 2725 Shelt-Island Drive, Shelter Island, 224 8242 3.J. Frank and the Coalition Orchestra, pop. the Zorgonian Jazz Quartet, sazz, Friday through Sunday.

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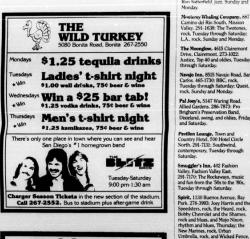


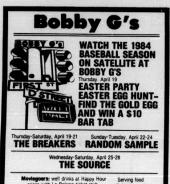


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The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780; Outta

Controll, rock, Wednesday through

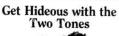
Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Monday.

887 Camino del Rio San Diego - 291-1638











BILLY JOEL

AGAM ANT, April 22 EURYTHMICS, April 22 WEATHER REPORT, April 22 SCORPIONS, April 26 MERLE HAGGARD, April 27 BERLIN, April 29 WILLIE NELSON & WAYLON JENNINGS, May MITZI GAYNOR, May 1-6 VAN HALEN, May 20 & 21 DAN FOGELBERG,

BEACH BOYS/PADRES May 13 JUDAS PRIEST. JOE JACKSON, May 27
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GEORGE BENSON,
S.D., Oct., Ivine Oct. 7
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San Diego South

rtarbor Drive, downtown, 232-6358; The Ducktail Revue, vintage rock, Tuesday through Saturday. Anthony's Harborside, 1355 North

Aztec Bowl, Turquoise Lounge 4356 Thirtieth Street, North Park. 283-3135: Double Dose, music and fun from the '50s to the '80s, Thursday: Mixed Company. contemporary, Friday and Saturday Aardvark, contemporary

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

Roat House, 2040 Harbor Island ve. Harbor Island. 291-8010: 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. 583-5700: The Lone Riders, rock. Wednesday and Thursday; the Beat Farmers, rockabilly and country, Friday and Saturday, live rock, Sunday through Tuesday, call club for

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

Crossroads, 345 Market Street, downtown. 233-7856: Ella Ruth Piggee, jazz and blues, Friday, Saturday, and Sunday; jazz jam session, Monday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, 50s rock and comedy, Tuesday through Saturda live music, Sunday and Monday, call club for information.

Dookie's, 4225 El Cajon Boulevard, East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday

Drawey Maggle's, 31st and University, North Park, 298-8584: Starl Jones and Friends, folk, blues, and comedy, Thursday, Raggle Taggle, variety—Renaissance to jazz, Friday; the Paradise Street Band, Irish and original music, Saturday; Paco Sevilla and Rodrigo, Harmenco guitar, Sunday; Old Time Hoot Night, Monday, Samsa Cacl Conscious Bears, country and folk. Dancing Bears, country and folk, Tuesday: Bluegrass Jamboree, Wednesday. Early Evening Shows Lynn Hall, Latin American harp, Thursday: Ken Baesler, twelve-Thursday; Ken Baesler, twelve-string originals, Friday; Tom Cahoon, folk music and originals,

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Eddie Gold, pianist, organist, and vocalist, Friday through Sunday and Sunday

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Most Valuable Players, jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242; J.J. Frank and the Coalition Orchestra, pop. the Zorgonian Jazz Quartet, jazz, Friday through Sunday.

Hotel Inter-Continental, 333 West Harbor Drive, downtown, 234-4500; Mike Wofford, Gurmar Biggs, and Jim Plank, jazz, Tuesday through

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Juke Box Lounge: Skip Carcia, contemporary and originals. Continental Room: The Big Little

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Humphrey's, Half Moon Inn. 2241 224-3577: Bruce McKeithen, pian bar, Wednesday through Saturday.

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

"The Invader," at the dock at 1066 "The Invader," at the dock at 106 North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing, early evening seven nights.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: John Barker and Melissa McCracken, contemporary Wednesday through Saturda

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues, Thursday through rhythm and blues. Tuesday: the Blonde Bruce Band, blues and rhythm and blues, Wednesda

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

Hillcrest, 232-1773: The Eddie Hughes Trio, jazz, Friday and

Pacific Wine Bar and Bistro, 480 Pachte 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 Patrick's II. 428 F Street, downtown, 233-3077: The Sy Rainey Trio, jazz, Wednesday: Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, 50s and 60s light rock for dancing, early evening Friday and Saturday.

University Avenue, East San Diego. 283-7448: The Orion Duo, classical

guitar, early evening Wednesday and Saturday: Lori Bell and Friends azz, early evening Thursday; Lori

> Salerno's, 3102 University Avenue, North Park, 280-6163: Richard James and Friends, jazz, early Anna Bjarnson, Herman Salerno and guests, opera highlights, pop and show tunes, early evening Friday and Saturday.

Trojan Horse, 6179 University Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: France, rock, Thursday through Saturday, live rock, Sunday through Tuesday, call club for information; the Us Band, rock, Sheraton Harbor Island, 1380 Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2909: Trilogy Five. contemporary, Tuesday through Saturday; Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening. Wednesday. Tuba Man's, 2551 University

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Gone Fishin', country rock and bluegrass, Friday; the West Coast Band, rock, Saturday. Soledad's, 425 West R Street downtown. 232-7588: Impuls jazz, Friday and Saturday. Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island.

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 Dixieland, Saturday.

The Top of the Park, Park Manor

Hotel, 525 Spruce Street, Hillcrest 295-2181: Mardi Milligan,

contemporary guitar and ing-along. Thursday and Frida appy hours and Saturday even

Triton, 6011 El Cajon Boulevan East San Diego, 583-3240: The

Saturday.

Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through

Viscount Hotel, 1960 Harbor Island Drive Harbor Island, 291-6700 ming Tuesday 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, Thursday through Saturday: the Baja Strings, Top 40 dance music, Tuesday and Wednesday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330; Paris. rock, Thursday through Saturday; Tranzaction, 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 Monda call club for information.

Dance Machine, 1862 Palm Avenue Imperial Beach, 429-1161: Crystal ock, Thursday through Saturday the End. rock. Sunday and Monday RPM, rock, Tuesday and

Dock's Cocktails, 317 Third Dock*s Cocktairs, 317 Third Avenue, Chula Vista. 422-1566: Rick Lyons, contemporary, Tuesday through Thursday; Jeff Bryan, contemporary, Friday and Saturday.

Hungry Hunter, 1344 Palm nue. Imperial Beach, 423-0953 Colin and Karen, contemporary, Thursday through Saturday.

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

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Pina, contemporary and Latin, Thursday through Monday; Tapestry, country Latin, and blues, Tuesday and

La Maison 5th Avenue,

3681 5th Avenue Hillcrest 298-0119

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

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

The Lantern, 1322 Third Avenue, Chula Vista. 427-4209: Red Alert, rock, Thursday through Saturday

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through Sunday. The New Trophy Lounge, 999 National City Boulevard, National City 477-5753: Vergle and the Orient Express, contemporary, Thursday through Sunday; Fortune, country, Monday through Wednesday.

Oasis Bar, 1121 Third Street,

Chula Vista. 426-2977: Four Star Country, Friday through Sunday.

Peter

Sprague

hursday, April 19 7:00-10:00 pm

Sonita Road, Bonita, 479-3537 Tony Irvine, contemporary, country rock, and comedy. Thursday, with Wayne Gire, Friday and Saturday.

Palomino Star, 3008 Main Street Chula Vista. 427-5889. Goodall Boys, country, Tuesday through Saturday.

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

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

Diamond, rock, Tuesday and Wednesday.

The Boondocks Restaurant, 8320

Parkway Drive, La Mesa, 465-3660 Parkway Drive, La Mesa, 465-3660: Jerry Burchard, contemporary piano, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

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

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; Cottonwood,

orary, Friday and Saturda

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

Don's West, 5286 Baltimore Drive Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa 200-2263: Irish music with Brian 100 meelly. Wednesday through Saturday; the Hintons, Irish folk music, Sunday and Tuesday. through Sunday

Cajon. 442-0537: Tom Barkley, classical guitar, Wednesday through

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.

The Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344. The Smith Brothers, country rock, Friday and Saturday.

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

Kentucky Stud, 11377 Woodside

Avenue, Santee. 448-3402: Shadow Riders, country, Friday through



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291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote,

contemporary, Monday and Tuesday.



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Live Oak Springs Resort, Old Highway So, Boulevard, 766–4288; Country Connection, country, Saturday.

Lorenzo's, 596 Broadway, El Cajor Lorenzo's, 596 Broadway, El Cajo 442-9696; Patsy and Prime Time, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 448-8550: The Heroes, rock, Thursday through Saturday

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 Gorge Road, Santee, 449-6240: Bob Sortillion and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Ox Bow Inn, 9816 Campo Road. Spring Valley. 469-9616: Center Stage, country and music of the '40s and '50s. Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111, Diamond, rock, Thursday through Monday; Prophet, rock, Tuesday and Wednesday.

Sexton's, 7353 El 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

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

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

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

PERFORMERS

Rock & Roll

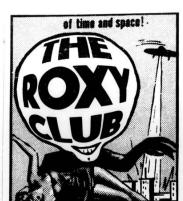
The Johnny Almond Rlythm Revue: Pavay Mine Compar Whikey Plats. Beach Club Ar Now: Burthury's The Bad Boy: Requils Flats BBC: Navijo Inn The Bad Farmers: Bodie's. Distillery East The Bela's Boys: Henry's The Blaz: Black Angust/Mission Valley

Valley
The Danny Blaze Group: Distillery

East
The Blitz Brothers: Wild Turkey
Bobby Chevrolet and the King
Biscuit Horns: Belly Up Taxern,
Jose Murphy's
Bobby Chevrolet and the Shames:

Spirit
The Ron Bolton Band: Windrose

Bratz: Jose Murphy's The Breakers: Bobby G's The Brother Young Band: Spirit Circles: Lehr's Greenhouse Crystal: Dance Machine The Curbs: Spirit and: Park Place



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Ducktail Revue: Sheraton Harbon Island, Anthony's Harborside Les Dudek: Belly Up Tavern The Echoes: Old Pacific Beach

Cafe, Hill House, Pancho's Rick Elias Band: Halcyon, Lehr's The End: Dance Machine

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Ipso Facto: Lehr's Greenhouse Kicks: Baxter's L.A.: Carlos Murphy's, Monterey Whaling Company Laws of Motion: Spirit The London Brothers: Rodeo,

New Marines: Distillery East, Spirit New Presidents: Distillery Nightclub

Notice to Appear: Haleyon
Outta Controll: Normandy
Cocktail Lourge, Magic Lamp
Paris: Bull N' Stick
Pocketful: Mom's Saloon Premonition: Tequila Flats Prophet: Park Place

Lehr's Greenhouse
Lone Riders: Hedie's
Manual Scan: Desiliery East
Miss D'Meanor: Puray Mine Co.
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The Seventh: Spirit Siers Brothers: Whisken Flat-The Source: Le Chalet, Bobby G's The Spud Brothers: Doc Masters Status: Turquoise Lounge Subject to Change: Spirit Tel Aviv: Distillery East Touchy Subjects: Spirit

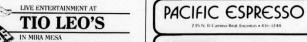
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Stan Jones and Priends: Drowsy Maggie's Louie and Pina: Josey's Louie and Pina: Josey's Sean NeVicker: Bilarrey Stone: Pub Jaime Moran: Victor's Melissa Morgan and John Barker: Jolly Moger/Scapport Village Paradise Street Band: Drowsy Maggie's Tapestry: Jony's Tapestry: Jony's Paradise Street Band: Drowsy Maggie's Jones Street Ba

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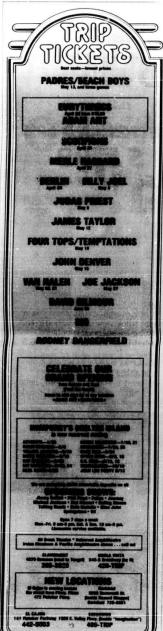


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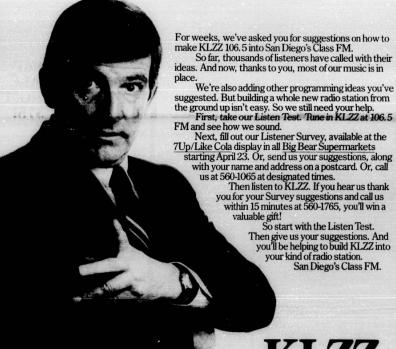


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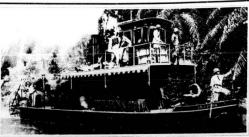
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Against All Odds trained underflow with the partial ref-ormation of the screen's most un-regenerate femme fatale (Nobody's all bad." No, but are comes with the original pointless. When all the elements of a move coalesce as they did in the 1847 version, you cam be elements of a move coalesce as they did in the 1847 version, you cam peet the eithers to keep on functioning as before What sort of move, then, do we have next Placed, stuggath, to dissimilar to comparisons with the congranal. pointless. The presence of organal. grossy carriar, and — in a sense no too dissimilar to comparisons with the original — pointless. The presence of the original leading lady, Jane Green in a newly created role, is a nice ges-ture — a nice tribute to her, that is, and a nice treat to her tans. But nothing more. Jeff Bridges, Raenel Ward. James Woods, directed by Taylor Hackford, 1984. * (Camino Cinema 4; Cinema 21)

All the Right Moves - High-school coach and athlete both hope to use coach and athlete both hope to use the Big Game as their ticket out of a small Pennsylvania steel fown. The drama spun around this situation is modestly, even humbly, understated. (That the teen hero is a hard-nosed corre



Grejstoke
Poly, is indicative.) Michael Chap-man, Martin Scorsese's frequent cinematographer, here in his first directorial role, makes eliquentuse of locale, weather, color, to show what the characters want to get out of. Tom Cruse, Craig T. Nelson, 1983.

" (UA Cinema 3)

The Big Chill - Much the same The Big Chill — Much the same premse as Mary McCarthys (or Sid-ney tumers) THE BROUP a circle of political idealists in their college days are reunted years later for the first funeral within the circle. But it is treated more in the form of THE RE-TURN OF THE SECAUCUS SEVEN, a long, this property services. small Pennsylvania steet town The didmar sour around this situation to long shaperiess weekend or re-formation the teen hero is a hard-noted concertback, not quarterback, and the concertback not quarterback and the concertback not coordinate at California fersive backfelled coordinate at California given the different generation of

Center 3 Cinemas, 2120 Camino del Rio North (297-1888) Theater 1. Abmancing the Stone Theater 2. Terms of Endlearment Theater 3. Pete's Dragon and Tron

Cinema 21, 1140 Hotel Circle North (291-2121) Against All Odds

Aguary Ar Cods Shion Valley 4, 110 Fashion Valley (291-4404) Theater 1: Aconen Theater 2: Poice Academy Theater 3: Spitan Theater 4: Swing Shift

STATE UNIVERSITY

Apas
College, 6303 El Cajon Blvd. (286-1455)
Theter 1: Ideman
Theater 2: Swing Shift
Theater 3: Police Academy
Theater 4: Hard to Hold and Tender Mercies

Theater 4: Next to Hold and Tender Mercus Ken. 4091 Adams Ave. (2013-2009) Cousin, Cousins and Bread and Chocolate. 419 Cath Resh and Alight Cheens, 420 Lyund 594, 422 through 78 State. 4712 El Cagon Boulevard (503-5000) Chinese movies

Ace Drive In, 8000 Broadway, Lemon Grove (469-5328)

Aero Dirties In, 3rd and Broadway, El Capon (444-8800) 7he Blade Masser and Iceman, from 4:20

EL CAJON-LA MESA

idealists, the different set of issues, and the different personalities in-volved need not, that is, if these had volved – need not. India is, three had been delineated in specific. Instead they are delineated in general, much been delineated in general, much upon the specific properties of the s cop-outs is somewhat overstated, foo, in the lines of work they have gotten into. Ty star, radio call-in psychologist, People Magazine reporter, jogging-shoe chain-store owner, etc. All of this is not to suggest that the prevailing mood is somber. Quite the opposite. The vignettes diecied and co-written (with Barbara Benedek) by Lawrence Kasdan tend o be as short, cute, and upturned as outton noses. But here again, Mary

to be as short, cute, and systemens we button noise Sub here again. Many button noise Sub here again. Many button, core with most personal production of the duration, but it is nothing to take home with the substance of the sub holiday, one of the fathers has an affair with one of the daughters — not his own. This comes about (Dad blame iff) because the daughter — a sort of Brooke Shields with bosoms — looks

Blazing Saddles - Leading off wit Blazing Sadders - Lossing in extery crists in the claim of checkal
exp crists in the claim of criedata
of Traine Laine's RAWHOE terms
ong, Mel Brocks bursts onto the
Western plans, but the terrain gives
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Theater 4: Swing Shift Theater 5: Hard to Hold and Where the Boys Are Theater 6: Solesh

Autec, 665 Stn (239-9239) The Blade Master Propries, and Ator, from 4-20

call theater for program intor ilid, 3827 Str., Hillicrest (295-2000) The Man Who Knew Too Much

BEACHES

Cove, 7730 Girard, La Jola (459-5404) Vertigo, from 4/20 Fine Arts, 1818 Garnet, Pacific Beach (274-4000)

ntier Drive In, 3601 Midway Dr. (223-5535) Theater 1: Romancing the Stone and Steme It Century Twin, 54th and El Cajon Blvd. (562-7690) Call theater for program information On Flo
Theater 2: Swing Shift and Risky Business
Theater 3: The Blade Master and Alor, from

April April

trand, 4950 Newport. Ocean Beach (223-3141) Lassiter and Tank, from 4/20

A Glasshouse 6, 3156 Sports Arena Blvd. (223-2546) Theater 1: Romancing the Stone Theater 2: Gonly Park and Sudden Impact

resemble Mail Theatres, Grossmort Shopping Center, Le Mess (465-3040) Theater 1: Finday the 13th The Final Chapter Theater 2: Footbose and Hot Dog Theater 3: Terms of Endearment Theaters, 8879 Villa La Jolla Drive

These 3: Terms of Engineer Parksy,
1449-1700.
These 1: Surge Shit
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These 3: Place Academy
These 3: Place Academy
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These 3: Place 3: The Academy
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These 3: T 153-7831)
Theater 1: Aomancing the Stone
Theater 2: Izeman
Theater 3: Tender Mercies, from 4:20
Theater 4: Terms of Endearmont ira Mesa Cinemes, 8118 Mra Mesa Blvd. (566-1912)

Theater 2: Swing Shift and shiners the Boys Sentere Village 5, 9625 Mission Gorge Road (562-7910). Teaching the Theater 1: Footbook Theater 1: Footbook Theater 2: Footbook Theater 3: I comman 420 heater 4: Up the Creek and Class, from 4:20 niversity floering Centre 6, 4525 La John Village Dr. (4527-7796) Trestor 1: Canystow, The Legend of Tarzan Lord of the April Theore 2: Police Academy Theore 3: Frodey the 13th The Final Chapter

Spring Valley, 1057 Elketon Blvd. Spring Valley (466-6633) Hard to Hold and Tank, from 4 20 UA Comerce, who raise, from 4.20
(460-0309) Representation of the State of the Stat

SOUTH BAY

Finate Twin, 475 Sm. Chida Vota (422-5287)
Theater 1: Scarface and Children of the Com-Theater 2: Scarface and Children of the Com-Theater 2: Call theater for program information. Harbor Drive In, 32nd and D. National City (477-1392)
Finday the 13th: The Final Chapter and Silent Screen

Screen
Face Bonte, 605 Freeway at the South Say
Freeway (479-6596).
Theater 1 Perez (Segon)
Theaser 2 Ferries of Sondamment
Theater 3 Ferries of Sondamment
Theater 5 Greyation The Lagend of Terzen,
Theater 5 Greyation The Lagend of Terzen,
Theater 5 Sorving Shift
Theate

Lord of the Apes
Theater 6: Swing Shift
South Bay Drive In, 2170 Coronado, Imperial Beach
(422-2727)
Theater 1: Police Academy and Deal of the
Cartesian Coronado Coronado Coronado Coronado Coronado Coronado Coronado Coro

Theater 1: Police Academy and Deal of the Century Theater 2: Up the Creek and Where the Boys Are Theater 3: The Blade Master and Alor, from 4:20

4-20
Baudio 3 Cinemae, 627 Palm Avenue, imperal Bacch (425-1082)
Theater 1: Tank and The Ice Finates
Theater 2: Chicken of the Com and Up the Creat
Creat
Theater 3: Blazing Saddles, Stroes, and
Richard Physic Live on the Sunser Stro, ton 4:20

tion 420 Sweetwater Pool.
National City (474-7948)
National City (474-7948)
Theaser 1-Condottee and 10; the Creek
Theaser 2-Succious mouse 2 and a second
Telegram 1-20. The Final Chapter
Theaser 4-Condottee and 120. The Final Chapter
Theaser 4-Lassiers and United May Yours, from
Theaser 4-Lassiers and United May Yours, from
Theaser 5-The Figure Stuff, from 4:20
Theater 8-Longing.

Theater 6: comes

Val Movines 5, 200 Am Ave. Chuis Vata (425-7800)
Theater 1: Romancing the Store
Theater 2: Romancing the Store
Theater 2: Romancing the Store
Theater 3: Alexa to Note and Staying Alive
Theater 4: Alexancing the Store
Theater 5: Solden
Theater 6: Alexancing the Store
Village, 8:20 Clarge Ave. Coronado (435-4161)
Cell Theater for program information

Vogue, 226 3rd. Chuia Vista (425-1436) Call theater for program information

NORTH COUNTY Ave, Vista Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave., Escondido (Spanish movies

Camino Cinema 4, 2253 El Camino Real, Oceans de 143-9144. Treater 1 Agents Al Oldds and The Year of Living Dangerously. Treater 2 The Black Master, from 4-20 Treater 3-10 Pinc Orees.

Cinema Plaza Theatre 5, 2565 El Camino Real. Cansbad (729-7147) Theater 1: Peters Cragon and Tron.

Theater 2: Romancing the Stone Theater 3: Hard to Hold Theater 4: Mascow on the Hudson Theater 5: Reer Window, from 4:20 The Rocky Homor Picture Shole and a second teature, 4:20 and 21 midnight

Creat, 102 N. Freeman, Oceanistic (722-6561) Tank and Children of the Corn, from 4:20 Eacondido Drive In, 635 West Mission Ave. (745-233) Fridey the 13h: The Final Chapter and Silent Scream

Force 180 Chemica, 260 Vin get his base and soft for the property of the prope

Creak B. 2617 Vista Way, Oceansde (439-7008) 2617 Vista Way, Oceansde (439-7008) 2629 7008 2617 Vista Vista

Treater 6: Splant
Treater 6: Splant
Treater 7: Greystoke: The Legend of Tara
Lord of the Apes.
Theater 6: Footbode Naza Twin, 345 N. Escondido Blvd . Escondi (745-5087)

45-5087)
Theater 1: Pere's Dragon and Tron. from 4:20
Theater 2: Terms of Endearment and Hard to
Hold, from 4:20 Poway Theater, 12845 Poway Rd., Poway (745-7110) Hard to Hold and Tank, from 4:20

Rancho Bernardo E. 11740 Bernardo Place Count (465-9641) Romancing the Stone Thister 2: Friday the 13th: The Final Chapter Thigher 5 Innerson Thister 4: Police Academy Thister 5: Origitate: The Eging of Tarzan. Lord of the Apias Thister 5: Spissin Star. 402 N. Hill. Oceanside (722-2895) Friday the 13th: The Final Chapter and Silent Scream

Vineyard Twin Cinemas, 1529-22 East Valley Parkway, Escondon (743-1222) Theater 1: Swing Shift Theater 2: Moscow on the Hudson

Wegand Pleas 6, 220 North El Carmon Real Encintas (942-5544) Thotaler 1 Freday the 18th The Final Chapt Thotaler 1 Freday the 18th The Final Chapt Thotaler 3 Rena Diagon Thotaler 4 Police Academy Thotaler 5, Hard to Hord Thotaler 6 Romanong the Stone

CURRENT MOVIES

Broadway Danny Rose Defens Broadway Danny Rose — Detensite persons as a Runymescyle seems to have agreed to call it) portrad of show people and to call it) portrad of show people and to looked level. a fraternal salute from the short of the ressionistically sun-drenched or pressionstically sun-direnched or -dappled whenever out of doors, Gordon Williss black-and-white sal-ways too studedly and strenously ways too studedly and strenously or and standing strength of the strenously of the strength of the stren Forte. 1984. (Clairemont, from 4/20)

Caligula — The most cryptic credits on any move ever. The dismissed director, Tinto Brass, is credited only with Principal Photography (not to be confused with Director of Photography), while the final Editing is confused with Director of Photography, while the Intal Editing is an experience of the Intal Editing is energie entity dentified as the production. The series is proclaimed to be Adalased from an Original Screencely to the Intelligence of the Intelligence of the Intelligence of the Intelligence of Int

mchapsh: Children of the Corn.— A cross be-been VILLAGE OF The DAMNED and The WICKER MAN: heathen youth in Nebraska (prefly corny, at first thing, and thus the rest of it, though more discreet, becomes worse in anticipation. And there seems to be an eternity of articipation. Based on a short story by Linda Hamitton, directed by Fritz Kersch; 1984.

Sucis a Cremma)

Class — The director, Levis, John Calino, make than the life, raises hopes that the might be on an abl above the severage youth movie. Perhaps it a stipp-School Cayuminor, the first a stipp-School Cayuminor, the siting station, of a prep schooler movied in a connaise with the commister moview. It was laste of the hot School Carlo School Rivari Margolin comes off best as a state mrestigator with Gordon Liddy's eyes and mustache — but he, it is significant, is not intended to be hu-man. With Andrew McCarthy, Rob Lowe, and Jacqueline Bisset. 1983. • (Mira Mesa Cinemas, from 4/20)

• (Mina Mesa Cinemas, from 4-20). A Clockwork Crange. — Anthony Burgests vision of the uthar-oldent hause (he novelets inquisite review tons are carefully preserved only approxi-bectories, in the control of the pro-posed of the control of the control of the becomes, in the form, wholly a princip becomes, in the norm-waving gran-trol of the control of the control of the transpire valled to the present of the transpire valled to the present of the transpire valled to the control of the present of the control of the valled to the present of the control valled to the present of the control valled to the present of the control valled the present of the control of the valled the present of the control of the valled the present of the control of the valled the control of the control of the control of the valled the control of the control of the control of the valled the control of the control of the control of the valled the control of the control of the control of the valled the control of the control of the control of the valled the control of the control of the control of the valled the control of the control of the control of the valled the control of the control of the control of the valled the control of the control of the control of the valled the control of the control of the control of the control of the valled the control of the control of the control of the control of the valled the control of the control of the control of the control of the valled the control of the control of the control of the control of the valled the control of the control of the control of the control of the valled the control of the control of the control of the control of the valled the control of the control of the control of the control of the valled the control of the control of the control of the control of the valled the control of the control of the control of

Second World War with as con-sequer, boat to the spin of The sequer, boat to the spin of The HE LAST METRO and (an even closer contemporary) the remake of TO BE ORNOTTO BE that backing the one, about a broadly sketched Shakespaream toung company, serves as a bottomies vessel into serves as a bottomies vessel i profusion of casual currony observa-ance here are plenty of annuany moments, and many more that are dance there are plenty of annuany moments, and many more that are whose entire, targe population is ted higher than the profusion of the superior to the profusion of the company of the profusion of the charles are concerned only about two family members, a pain of cousine-chella is concerned only about two family members, a pain of cousine-the temporary of the control of the superior of the profusion of the family accumples of the profusion of the profusion of the profusion of the who seems interesting, but she even-haly succumples when growing and with a boy, and it was tentific? It is difficult to see what the two superior-tic profusion of the profusion of the profusion of with a boy, and it was tentific? It is difficult to see what the two superior-tic profusion of the profusion of the profusion of the with a boy, and it was tentified. It is difficult to see what the two superior-tic profusion of the pr tions of family life, and in the abur proud of. Their malities, though, amounting of the properties of t

needed, certainly, than what is on the control of the certain and the certain

(Claremont, from 4:20)

Eat My Dast. The loan sheriff's neer-do-well son a pig-earder resined, swipes the winning Managhrom a stock-car racetrack — smogly to aprease the whim of an Allicans of the stock of the same stock of the with a Havard social stay, a Chinese attorney with a Southern drawf, an ad-dited accident victim taking total gib-bersh (as he is uthered by the ethow into the police station. T prefer the armal of a babery? More supraina-gular than the state of the stay of the flair. Tall insigne or Tashin esque, for cornedy timing and cornedy camera placement. Very American in its congraptive flee pariest stock cars, the young herbs Coli War cap, the subspaces and to lentering, the move

is also very American in its conception of sturied sexual growth: In one after-noon, the adolescent rail progresses from juvenile-gang camiraderie, to Birtation and desillusonment with his Mes Teeriage Tease, to a final stage of Tonely, self-fulfilling professionalism. Starring Ron Howard and Christopher Noris, 1976.

"(Tone, 4/22 through 24)

Educating Rita — The determination of an unleithered, Europrodition invariances for some the barraceades of an unleithered and the same and a solid properties with a burnt out Scotth-addicted pool and against still opposition from collecting to covercome all darmatic short-cuts, greased wheels, and tail winds. The move is more intellectual for staus pass for example, of the al-title-learning is-analysis of the same properties of the al-title-learning is-analysis of the same properties of the same pro ALT IE) is thoroughly, uncompromis-ingly, majestically seedly as the litera-ture professor whose library shelves contain as many bottles as books unlie Walters has to grow on you, or just grow. And she grows a lot. 1983. "(Santee Village 8, from 4/20)



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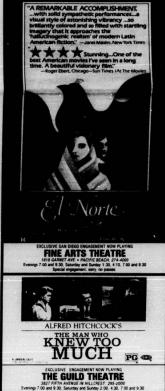
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Ersembad — Equipped with a too sooty black-and-white image and a sad-stically overamoiffied sound-track. David Lynch's nightmare of the sound-track. David Lynch's nightmare of 'fantasic and'. but have found a somewhat uncomfortable home on the medinght-cut creuit. The man medinght-cut creuit in many tracked from the jurgly snall, centers racind a simy, encephalistic bridlike crediture (a fine example of monster tracked from the jurgly snall, centers around a simy, encephalistic bridlike crediture (a fine example of monster tracked from the jurgly snall, centers or stracked from the jurgly snall, centers or stracked from the purgly snall, centers or stracked from the purgly snall, centers of the purgly snall, centers or some something of the quality of Geogram of the purple of readure of the example of monter special effects and one that the mass content of the example of monter special effects and one that the mass content of the example of monter special effects and one that the mass of the example of

factual tone. The shock value of the moves various analysis of excessions and the second second to the second second to the second second to the second second second to the second the second to the second '(UA Glasshouse 6, 4/20 and 21

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somewhere in the Bible Bet, burmight as well be in Inc. asseng as officially cultawed. And frouble soon perchalates rate a elementar campagn for a common state of the perchange chance to depict the efforts of kids

> a movie so devoted to speed could be a movie so slow. Ron Howard's directorial debut — a hounds-and-fox chase centered around a couple of chase centered around a couple of smug elopers en route to Vegas in a borrowed. Rolls Royce — is an at-tempt to duplicate the slapstick vio-lence of EAT MY DUST, dispensing with the literacy, the detail, and the charm. The job must have looked to Howard easier than it is 1977 • (Towne, 4/22 through 24)

> > Greystoke: The Legend of Tarzan, Lord of the Apes — An abecedarian.

chance to depict the efforts of Nids who ve never in their pubsicient lives been on a dance floor. He trots out a chorus line of Broadway-Vegas professionals 1984.

"(Ace Drive in Claremont, Grossmann Mall, Mira Mesa Cinemas, New Yalley Drive in Colarsed 8. Santee Vallego B. Sports Arena 6. Sweetwater 6).

Gorky Park — Three bodies have Gorky Park — Three bodies have been found buried in the snow outside a Moscow skating rink; their faces and ingertips have been cut away. Who are they? Having got hold of our atten-tion in the way of the classical detec-tive story, the move maintains its grip tive story, the move maintains its grip in the same way throughout. The orig-nal Martin Cruz Smith novel, by all accounts, they are not strictly needed. There is good theoretical multing of

the exclusive one timp folious logi-cials from another the score waters, the whole tangs together, and the reaction water than the resolution and the resolution to the state of the score bographical approach to Eggar Roe Berrough's Sungle Man (never called by the name of Tarzan, called only by John Clayton, Earl of Greystoke). This approach ensures some dull stretches, as we pick up the story be-fore birth, proceed through infancy, childhood, and adolescence, hit all the major misksones along the way. the major milestones along the way (the deaths of parents, both human and simian, etc.), and reach a form of adulthood that strengely suggests a European tennis star of the Bjorn Borg are When you know that the present European Rimms auto was gorn con-y-ran When you know half the narrative art. When you know half the narrative the Ape Man's Occupancy of his ancestral Socials estate (identified on the soundtrack by the stimma part of the soundtrack by the stimma to biodiction of the soundtrack by bodiction of the soundtrack by the profess digital free Symphony, the predict of his stimma to be wasted effort. There's some lunt, the prediction of the soundtrack by wasted effort. There's some lunt, the wasted by the some lunt of the some wasted by the some lunt of era. When you know that the nan into each other's eyes, and the viewer being given several seconds to guess which of them will drop dead. With William Hurt, Lee Marvin. Brian Den-nety, and Joanna Pacula, directed by Michael Apted. 1983. "(UA Glasshouse 6, from 4/20) Grand Theft Auto - It's curious how

Hard to Hold - Rick Springfield as a

Hard to Hold — Rick Springfield as a rock star in love with a woman (Janet Eilber) who is not one of his fans. directed by Larry Pieerce. (Ace Drive In: "O-man Plaza 5. Coffege. New Yalley Drive In; Plaza Twin, Irom 4:20. Poway Theater, from 4:25. Sartee Village 8. Spring Valley, Irom 4:20. Child Movies 6. University Towne Centre. Wingand Plaza 6)

lorman — Rip van Winkle multiplied by 2,000. And the product (to use the proper mathematical term) is a "God-damned Neanderthal," preserved in the ice for 40,000 years and revivified the ice for 40,000 years and revivitied by an Arctic research team violently divided on what to do with him. The situation is engrossing from the start, despite a visual style that is often like a sharp stick poked in the eye, and de-spite a soundtrack in the 'realistically' spite a soundtrack in the "reasticating period mode." A tasse for irrealism period mode. A tasse for irrealism period mode, and the movie on the whole takes steal rether too seniously, rather too religiously, exhibiting the mode, and the movie on the whole takes steal well-for instance: the Neanderma's first spht of his 20th-century descenders, when solated in a climate-density of the solated in a climate-density of the solated in a climate-density of the solated in the solated in a climate-density of the solated in the solat first introduction to 20th-century music — a young anthropologist's campfire renddion of a Neil Young song — and his howling-dog accom-paniment to 8. With Timothy Hutton, Lindsay Crouse and Join Lone: di-rected by Fred Scheppis: 1984. "'(Aero Drive In: Bijou. Camino Cinema 4, Cotege, Fashion Valley, La Jolla Vallage: Rancho Bernario 6. Santee Village 6. Sweetvaler 6. UA

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Moscow on the Hudson Re-viewed this issue. With Robin Wil-liams, Maria Conohita Alonso, and Celeavant Derricks, directed by Paul Mazursky. "" (Onema Plaza 5. Valley Circle, Vineyard Twin)

"(Chema Piaza S. Valley Crole, Vineyard Teni)
Newer Cry Wolf — Carroll Ballard Goes not go black on the promose of the Cheman Carroll Carroll

GlassForuse & Weigand Plaza 6)
The Keep The Medianni strengthiss occupied by the Naziro on their Balls in frontest appears to be but back to front, as 4 to keep someone in rather shannows to the property of tradition, as is the monster carrying of the property o

wind, the drafty caste, and the glow-ing eyes suggest nothing so much as the video for Bonnie Tyler's Total Eclipse of the Heart. With Scott Glenn and Jurgen Prochnow, written and di-rected by Michael Mann. 1983.

Lassiter — A TV star, a TV director, a TV sort of title, a TV sort of script — it all

Liquid Sky — Science fiction mixing drugs, sex, and the New Wave scene, made in New York by Russian emigre Slava Tsukerman (Ken. 4/22 through 28)

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Peter's Dragon Miccal Intrasy from the Dravey people teaturing microsh to the property of the

Pink Floyd, the Wall — A sort of Prids. Plays, the Wall. A sort of weep large and the sort of the s

Police Academy — Comedy with Steve Guttenberg, Kim Cattrall, Bubba Smith, and George Gaynes, directed by Huga Wilson (College, Fashon Valley, Oceanside 8, Patkway, Plaza Bonta, Rancto 8, Patkway, Plaza Bonta, Rancto South Bay Drive In. Sports events of the Communication of the Centre, Wiogand Plaza 8)

Centrie wegand risza of Racing with the Moon. Formities willow in American Incomerce meaning the Country of the Country of the Country of Months and Count accuracy note one very minor char-acter is described as looking "just like Robert Walker", he in fact looks noth-ing at all like him, but that's not the main reason a California bobby-soxer would not be saying so in 1942. With Nicolas Cage, directed by Richard Benjamin, 1942. "(Grossmont, Oceanside 8)

**REFORMENT, Ucearasce 6)
**Ref Window — A presine with broad appeal for the casual and occasional voyer. a globe-indring photogoralist confined to a wheeling photogoralist confined to a wheeling of the confined photogoralist confined to a whole photogoralist confined to a whole photogoral to the photogoral to sure — his spell by sping on his new parts on use the hours of a sure — his spell by sping on his new parts on the lateral photogoral to the more than casual and new parts of the photogoral phot

Richard Pryor Live on the Sunset Strip — Not just live: "but more im-portantly alive: and also importantly live!." It is accidental self-incineration while fooling with drugs. He gets off to a rather shaky start — and nextremely bootish one. He makes up for this soon, not only with

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The Right Stuff. — Why go to epic lengther, althree-and-equater-hour duration, a sixten-year time span, a 527 million budget — anno rai also go to sec heights 70 to ask it another souto?—Philio Naufman's portrait of the rest American astronaus does not want to treat it se subjects with anything here are reverence it aware to the data that will be a second to the second to the

single Strap Camisole

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fure gets chapped off at the knees. Of hips of rubands: There are perhaps enough good moments here — most of them residing around sone Genn. a k.a. Dudley Dongth, Harry Harshirt, and The Clean Manne — to sustain move of average length, but not so suitand one lives that long Based on the book by forn Wolfe with Ed Harra. Sans Shepard Soot Genn and Den-nic Quarter 1889.

Risky Business - A when-themost youth cornectes, but "vidgar" is still appicated. And atthough a de-decent battle is put up agarst im-pliausability it is a losing hartie of the same (Ave high-school boys really as staveed for sex, and as flush in the starved for sex, and as flush in the

fadeouts, all contribute to the humor Iney contribute more, anyway, than the computer programmed delegate from the computer programmed delegate frig midderm thonerrow and I'm being chased by Guido, the Killer Pimp! Pewcomer Paul Brickman is respon-sible for both the direction and the script With Tom Cruise and Rebecca De Mornay 1983. "Frontier Drive In")

Bollering
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Aurea Woodman + 6/0/, 116 - WS3 / WA3 waken a threst for some ming other than a spool — not to be staked here I Nor a the Dails, Maximum a staked here I Nor a the Dails in the Staked here I Nor a the Dails in the Dails of the Staked here I Nor a staked here I now a

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ouse 6 UA Movies 6 Wiegand Plaza 6)

Schamman A 20 Inrugh 24)
Splash - Romance between man and mermad - and the tail of the latter, which gives way to a service-than a service of the service of

the standard rise-and-fall gangster storyline from the 1932 opus of the same name. Re-settlement of it, how-ever, in the Cuban cocaine underworld in southern Florida has sanctioned the director to give the thing a GODFATHER slamt — the im-migrant gangster as American Dreamer — as well as a commensu-rate GODFATHER length. Sti working with tewer cliches than the encyclopedic Coppola epic. De Palma must, an order to reach epic propor-sons, stretch out the ones here as I on tons, stretch out the ones here as if on a torture-rack. It is the viewer, of ocurse, who suffers most. As in so omany other contributions to the New many other contributions to the New the New Italian-American Cinema. De Palma, Scoresec (Coppola), progress is measured chefly in terms of the amount of professing vanious growth at can now be injected, by eyeldropper old formulas. With Al Pacino, 1963.

• (Fiesta Twin)

• (Fresta Twin)
• (Fresta Twin)
The Silent Beream — A potentialy, risky move to see for finnel registration of the second of the second process of the second process of a residual feature, and the second process of the second

rected by Denny Harra: 1972

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(Bathos Esconded Dive in Harbor

Silliwood: More produce arts will be interested in a move about fire interested in a move about five interested would do well to brace themselves would do well to brace themselves would do well to brace themselves would not be puspicationally and additionally for the lipideng — or ought that to be puspicationally interested and interested to the puspication of the series and a move too directly from and a move too directly from and a move too directly from the about the series and a move too directly from the and and an action of the series and a move too directly from the analysis of the series and a move too directly from the analysis of the series and a move too directly from the analysis of the series and a move too directly from the analysis of the series and the serie

CURRENT MOVIES

finale, with the locable alien having to elude the operove forces of the U.S. Government. Who wouldn't rade the U.S. Government. Who wouldn't rade that entire sequence, from the moment the mermal is taken captive, for a few more examples of the kind of English language an innocent immigration might learn from television? With John might learn from television?

might learn from television? With John Candy, Eugene Levy, directed by Ron Howard, 1984. "(Fashion Valley, Flower Hill Cinemas, Oceanside 8, Parkway, Rancho Bernardo 6, UA Glasshouse 6, UA Movies, 6, University Towne Centre).

ment than an innocent onlooker should have to endure. Granted that a sequel to SATURDAY NIGHT FEVER was in the cards — but who would envision Tony Manero, weekend discowniz, achieving Broadway stardom in envision flory Maneto, weekend disco-ntra, achieven Broadway standom in what, achieven Broadway standom in what, achieven achieve achieve achieve extravaganza called SATANS AL. LEYY What sort of comprehension would that indicate of the original's would that indicate of the original's creded and coverties, and who ex-cepted and coverties and achieve and some a fraught and coverties and achieve but there are planty of other tortures plant and the planty of the pl

• (Mira Mesa Cinemas: U.A Moves 0):

Sudden Impact — The recursitation of Dirty Harry Callahan, after seven years' posceled stumber; he larst of Harry's adventures over which found that deeped to take the pattern whereby Eastwood has winded to direct his most interesting projects limited. While the obligatory moneymaking once — the EVERY moneymaking force — the EVERY been turned over its histories decided to the pattern whereby Eastwood has been consequently money and the properties of the p HONCEYTONK MAX and FIREFOX BUT has observed as the card wavenue lose acids comething new he exhibits in this role, most particularly when dealing out pain and pursaffment, might almost be consulted as the could also be construed as the expectage of a Mickey Spillane hero. Or I could be construed as not perfectly on the consulted as the construed as not perfectly on the could be construed as not perfectly on the could be construed as not perfectly one of the could be construed as not perfect

Swing Shift — World War II on the home front, with Goldie Hawn, Kurt Russell, and Ed Harris, Glincted by Jonathan Denrine. (Collège, Esabion Valley, Flower Hill Cinemas, Fronter Drive In: Ocean-side 8, Parkway, Plaza Bobial, Santee Drive In; Spots Arena 6, University Rowne Centre, Vineyad Thew. Vineyad Them.

Towns Centre, Vineyard Two)

The Source and the Boncerer — The
first half of the little refers to a prolebladed trick weapon (two of the
bladed trick weapon (two of the
bladed size push-button prosection,
cased on the hill, and the second half to a goine in a finglit mask who speaks
at 16 pm. Neither a put to very much in
to a goine in a finglit mask who speaks
at 16 pm. Neither a put to very much in
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Tank — Anachtonasc move and man. a service comedy in which the hero and expected to anologize to reduce the service of the ser

LAW AND ORDER etc.), and up unthe totoning starts. If makes a more companion to such this of Americana as EVEL. KNIEVEL. MACKINTOSH AND T.J. and LIVE A LITTLE. STEAJ. A LOT With C. Thomas Howell. G. D. Soradini, and Shieley Jones. 1984. ("Crest, from 4:20. Mira Messa Cinemas Poway Thoster, from 4:20. Strand, from 4:20. Strand, strong Valley, from 4:20. Strand, from 4:20. Studio 3 Cinemas).

**CO. SUBGO 3 LINEMASS.*

**Pender Mercies — For scriptwiser Horton Foote: the is a return to the misu of BASY.* THE RAIN MUST remained the properties of the properties of the properties of the properties of a country-western balled — and long before at was fastinonable to do include the properties of a country-western balled — and long before at was fastinonable to do include the properties of the proper

vewer will decide (as numerous cnti-cas did) that there as a little else in the move that there must all least be strength and integrity — nor names for the lack of entertainment. With Robert Duall, Tess Harper, and Betry Buckley, directed by Bruce Beres-tord, 1983. * (College, La Jolla Village, from 4:20)

College La voils Wilage Hom 420;

Toma of Endearment - James Brooks first feature seems somewhat presumptious or maybe just overgeneralized, about the bond behavior to the seems of the se

gab, together with the geography gab, the society gap, the sexuality gan, and various other gaps, affords plenty of variety at least, as we switch between two lives and two milieus, over a period of more than a decade. And variety is enriched, in a sense, but a method of characterization that belies honest observation and be-belies honest observation and be-speaks a nervous need to fill a pre-scribed "entertainment" quota, is a reminder that Brooks's background is in TV stcoms — specifically as co-créator of the mixed-nuts ensembles in TV stcoms — specifically as co-creator of the mixed-nuis ensembles of TAXI and THE MARY TYLER MOORE SHOW. The visuals of the movie, in contrast to its verbals, are at a level rather bellow a good deal of TV. Never mind the imprecision as to mat-



whete director Brooks Cleanly victories toward their list does the mynden But the washed-out. Alcum-powdered map estages about the analysis of the washed-out. Alcum-powdered map estages are stored to the washed-out that creenatographer Anexon But that creenatographer Anexon But that creenatographer Anexon But that the Control of the Control of the Control of Anexon But that the Control of the

apportunities, in both the imaginative and informative veins, to enact things

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since then, not just because of the march of time but because of re-current mastications. HOW TO MUR-DER YOUR WIFE, A NEW LEAF, etc. DER YOUR WIFE. A NEW LEAF, etc. But me real troubles: in the particular chex, are the loosening of Sturgess structure and the lowering of his fone. The loosening is the larger trouble of the two, as the scriptwinters paint themselves into a corner where the martal maunidestanding must be prolonged to exaperation. The lowering-of-time problem, on the lowering-of-time problem, on the where he fiddles his supposed rival right off the stage and under the table. Albert Brooks is very good, too, as the conductor's business manager and the actual cuckold. But he major cast members tend rather to balance each other out, in number if not in actual screen minutes, with Nastassja Kinski. and Armand Assante luxuriating in in explicable vanity Written by Valerie Curtin, Barry Levinson, and Robert Klane directed by Howard Zieff.

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1984

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Cologe conedy with Im Maneson. Dan Monahan and Shaler

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Mark Mesa Chemsa. Granded by Reder Mark Mesa Chems. In the Obthersonemess of the post distinct Mark Mesa Chems. In the All Mesa Chems. South Bay Drive in Studio J Chemas South May Drive in S

Where the Boys Are - An update of Where the Boys Are — An update of the 1980 document (with Conne France; on spring break in Fr France; on spring break in Fr France; on spring break in Fr France; on spring break in France; on spring break in France; on surface; for anyone who swimst to study the changes in sexual mores; in popular music (but not classical more), in popular music (but not classical music and composed paner music as if in competition with Beethoven), or anyone who puts what to get depressed in the control of the properties of the

and son your wheels in Any Jack or clarify of connect and be excused as and even paraded as. the provi-west Fer immandion or paradi illumination, we must surn to the all seeing all knowing. all releging Billy Kwan all knowing, all releging Billy Kwan seekul blorder. By actives Linda Hurth seekul blorder. By actives Linda Hurth (but the very embodisherd of the Mys-shot who makes us all feel small. Med classin. Signorary Weaver. Michael Murphy directed by Pere Wer. 1983. (Camino Company Weaver. Michael Murphy directed by Pere Wer. 1983.

Austraction (Light Section 1) Annual Activations (1984) Activation (1984) Activation

about a few efferminate men scattered among them to make her a bit loss of a sore thimp? The transparency of her disguise might not matter so much if the women's-lib theme of the piece were not treated with such gravity. Not

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Bet you never thought you'd taste anything as good as Chicago Brothers pizza. Wait 'til you try our newest treat. Chicago-style ribs. There's succilent, meaty pork spare ribs. And tender, scrumptious, juicy baby back ribs.
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MILLER TIG WELDER, complete, with water pump and torch, foot pedal, flow meter, P&H tig welder, complete like new, Cotramatic mig welder, 274-1045

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PREMIER GAS DRYER, works fine, \$100 or best offer ZENITH 19" COLOR TV less than 1 year old, perfect \$250,692-3514.

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MEN'S SUNBLAM MICROSCREEN electric shaver. Ex-cellent condition, 15: 274-8145. TWO TABLES, one 37'x43' of wood and fibertoard, sturdy, and the other 46'x30' of formics, wood and steel \$20 each, 453-6490.

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Every Tuesday from 4 to 9 p.m.

Stuff it with carne asada, carnitas, chicken mexicana or barbacoa. All your favorites are at our new taco bar. And all for only \$2.22. You can make your taco as big as you like. With whatever you like.

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TWO DINNERS FOR THE PRICE OF ONE \$7.95 choice of Eggplant Parmiglana. Veal Parmiglana, Veal Scaloppine or Chicken Cacciatore. Includes soup or salad & garlic bread. With this ad only through May 17, 1984.

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ROOME BOTTLE 6-palon, with regulator and to-react, 195, 488-4185.

, 20" cut. GENERAL ELECTRIC RANGE. 27" bull in: excellent, bit grain 72 576; stove hood/inhaust, 514; queensie padded ralls, 525; doset doors, 55/pair, 7-1/4" circular saw, works, 512; 278-1248.

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RESTAURANTS

ALL YOU CAN EAT SEAFOOD BUFFET

A bountiful harvest from the seas: Mahi mahi, shrimp, wordfish, poached salmon, scallops, plus one whole, large

LIVE MAINE LOBSTER

A must for all true seafood lovers. Includes our garden fresh salad bar and homemade Boston clam chowder.

\$15.95 plus tax

Fridays only 5:00 pm to 10:00 pm



11480 North Torrey Pines Road



New Owner's **Easter Sunday Specials**

Brunch \$525 9:30 a.m. to 3:30 p.m.

Utilimited Champagne & Sangris
Choose one of the following:
Haves del Mar
Two-egg omelet filled with crab meat, shrimp and tuna, covered with a creamy
white sauce, served with fresh fruit and chilaquiles.

Gringo Bacon and Eggs
Three eggs any style with bacon, home fries and toast Machaca con Ruevos

Eggs scrambled with spicy stripped beef, tomatoes, bell peppers and onion.

Chorizo con Huevos Spicy Mexican sausage and scrambled eggs. And five other Brunch Specialties.

Dinner \$895 5:00 p.m. to 10:00 p.m.

All served with champagne, soup or salad, and all the trimm Ham Dinner, Sea Bass Vera Cruz, Carne Asada

4105 Taylor Street · In Historic Old Town

SATURDAY NIGHT PRIME RIB **SPECIAL**

TWO COMPLETE DINNERS

\$18.95

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Each dinner includes a thick, juicy piece of succulent prime rib, soup and salad bar, baked potato or rice, bread and a bottle of house selected wine.



Saturday night only, 5-10 pm. Reservations suggested. 11480 North Torrey Pines Road



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Join Us **Easter Sunday**

Complimentary Champagne, Strawberry Belgian Waffles & Flowers.

Serving continuously from 11:00 am-9:30 pm every day 7305 Clairemont Mesa Blvd., San Diego 576-0622

Soup Exchange

RESTAURANTS

Join us La Maison 5th Avenue,



Sunday Champagne Brunch

10:00 am-2:00 pm Live entertainment · Patio dining 3681 Fifth Avenue, Hillcrest 298-0119

Dinner Specials at the Pasta Caffe GA PER \$2 off any dinner Wednesday &

Saturday night with this coupon. Offer good through 4/25/84. Valid after 6 pm with complete dinners only. Limit 2

per person.







Aspen Mine Company BULL & BEAR 5880 El Cajon Blvd., S.D. 582-1813

Easter Sunday

Dinner served 11 am-8 pm, Bar 11 am-10 pm All entrees include a trip to our fabulous salad bar, or soup, basket of bread, potato & vegetable.

Ham Dinner \$7.50 Lamb Dinner \$7.95 Prime Rib Dinner \$9.95 New York Steak Dinner \$11.50 ordfish Dinner \$9.75

13 RADIAL TIRE, to Spotlight unused \$8 295-1127. KITCHEN AID DISHWASHER, never used, portable, \$350 6 standing wood gun cabinet, \$100 Carpet and pad, 10x12 blue, 180-259-8358.

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WROLIGHT IRON table with 2 chairs. Glass top, see 30x38. Two occasional chairs, aritique white with cushioned taxiss. Excelent condition. Rancho Santa Fe 75x1-1438.

GARAGE SALE: Saturday, April 21st, 9am 528 Avenus St., La Jolia (in alley between Avenus and Genter). Appliances, etc. 459-4571

UTILITY TRAILER, \$250 or best offer, 224-4409.

LARGE FRIGIDARE refrigerator, white, 2-door, freezer bottom clean, 575, 274-1182

WASHER AND GAS DRYER, \$400, trailer htch, \$50; paramete bird cage, \$15, TV cart, crockpot, blender, porcorn power, \$83,0558 VINYL — LEATHER — FABRIC repair in your home. If it's damaged, we can repair Stan. 465-9232

5 PECE SECTEXNAL Consists of 2 couches, 1 loverent and 2 off.mans. Excellent consists of 95 Bland new Portland 12° color TV act only 1750 Bland new Portland 12° color TV act only 1550 462-201. TV — COLOR, great picture. Parting out 1968 Chevy Concours [Chevelle], no engine. 477-5272. KINGSIZE HEADBOARD. Bookcase type, light wood, his sliding doors each end. \$35, 279-1256.

WILSON TENNUS racket, light 4-3/8, very good condition. \$20, floor reading lattp, height adjustable, prorue color, \$20 Must sel 284-8340 after 5gm.

BLUE PLAIR, recibice, 7.5mm, sem-baroque, 16°, 14K white gold date, appraised for 3450, will set for 5250. Buffer SINGLE WATERED with extras. 175. Metal bofframe with wheels, 510. On vacation, please call after Single Size 207-421. STROLEE 2-SEAT strotter and a Snugli carrier, excellent condition, 555 for both, Ferondisto, 743,7543 12 VOLT BATTERY, 6 months old. \$20. 2.13" mms with tives. 150 or best. Couch cushions [6 set]. 145. 5"20" LA Summer Gaines. Best seats offered for \$1200 each.

DINING SET, braudilul solid wood table, 4 matching padded chains. Great buy at \$200, 488-3758 evenings

SOUNDESIGN STEREO unit with built-in S-track.
AAV/RM. 2 speakers. 135. 7 count, excellent condition.

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Type 2 of weekers. HOOVER CANNISTER VACUUM cleaner, excellent con-dition, 150, 294-7108 MANA PILLOW COUCH by Danica House, 150, 86-corer, 150. Typewriter, manual portator, 120. 27(-05)18 (See Tomps (read-companion). 115. General Laws, obst. particular, statement, configuration, 115. General Laws, colors, statement, configuration, 115. General Laws, colors, statement, configuration, 115. General Laws, 115. See Laws, 115.

TABLE, 6 CHAIRS, 375, coffee table, 2 and tables, \$100.

TMO SETS skidingwood closet doors with hangers for 5
25 470-480.

TS 470-480. SERIO TV/WATCH/FM stereo combo. Bland new, stati in ook. Limited number of these exist. Cost 1500, six: next 1500, Scott, 297-291.3

KING MATTESS/spring/fame/roles plus pad 6 2 sets seess. Greet condoors, super comply. 137-5 or best offic Det Mar. (4)-2175 or 455-15 fame arrested colors, 1550-226-1721. AVTICUE WOODBURNING stoves and celling fams Not reproductions 479-5184 or 422-0879. In control of the see, receiter condition, 175. Small count, 407-long, unfinished pine with plain custions, sign. 266-887. LAMPS AND OF CLATOM 60 Tall um tigle base in day green with post selection green with post selection green with post selection green with post selection. Since 1500, months can all feet 1500, months can all feet 1500.

LYNCE COLICH and lowest — god visou was standed as patter look or lookers 150 for look 170 or LY gas refegeated. 171 for look 170 or LY gas refegeated. 170 for look 170 or LY gas refegeated. 170 for look 170 or LY gas refegeated. 170 for look 170 or LY gas refegeated. SOFA NOT reatly a streper, but it does lost out into a bed. Beige color, 165, 270-1577. FALS SHEET, Day Vision 3 draws regulated from the contraction of the c

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COLLECTION OF beer bottles from around the world, approximately fifty, \$20 set or 50t each, 459-5184.

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EVERY SECOND three animals de in an American laboratory, Protesti Tuesday, April 24 at 8pm at the UCSD Basic Science Building, 452-1014

GRAVITE HILLS HIGH SCHOOL Class of 64 is planning their 20th Reunion. For information call 299-3270.

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THE ENCONCLINUNCIER Briefing is presenting a public remarks on world hunger at SDSU on April 24th Degin ring 6-30pm at the Arter Center, Steve 283-5215

J. KRIS-PAMURTI VIDEOTAPE: "Psychological Suffering," shown at no change on Saturday April 21st from 2 to 1gm; at 215 W. Grape St., No. 5 (comer of Front St.) Seri Dingo.

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FREE SEMINAR on environmental stress by Glorial Kaye, Ph.D. April 268, 7:30-7:30yn. The requiration Friday Jonn First Spritualist Charch 3777 42nd St. For occusion, 7:53-31993 to reformation.

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"If you've never tried any of these noodle dishes, you should do so, and if you've had them in Japan and longed for them, they are now available here." Eleanor Widmer. The Reader

21 TRADITIONAL JAPANESE NOODLE DISHES DELICIOUS AND INEXPENSIVE— ENTREES FROM \$2.50

Lunch Monday-Saturday II:00 am to 3:00 pm Dinner Monday-Thursday 5:00 pm to 9:00 pm, Friday and Saturday to 10:00 pm, closed Sunday



NOODLE HOUSE OF OTEMOYAN 4646 CONVOY STREET KEARNY MESA • 268-9595

HOW TO **BECOME**

When you're full to the eyebrows with surf and turf. Come to our place. Our menu will teach you the language of love. You'll learn simple phrases, like "Gimme a number 5." Or "I'll have a number 7." In minutes, your plate will be full of great Mexican or Spanish food. And we mean full. No skimpy



MEXICAN CAFE 225 15th Street, Del Mar (619) 481-8843 Breakfast • Lunch • Dinner Serving daily—11 am to 11 pm Sunday—10 am to 10 pm

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Free Breakfast

Buy one breakfast, get the second for free. Includes 2 fruit muffins on toast & O'Brien potatoes.

Mushroom omelet \$3.65
Spanish omelet \$3.65
Western omelet \$3.95
Rib-eye steak & eggs \$6.45
Lox & eggs \$4.65

Not valid with other discounts. Least expensive breakast free.
Limit 4 persons—Sat. & Sun. 6:30 am:10:30 am.
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Dine in a leisurely atmosphere overlooking the beautiful village of La Jolla Old World Italian cuisine at its finest - Specialities include weal parmigliana, manicotti, lasagna, shrimp, scampi and scallops Marma Mia, Tool

Two-for-One at Mama Mia, Too!

1111 Prospect Street La Jolla 454-2567 (Upper level, Validated parking under building.)

Dell & Bar-B-Q GARDEN

Everything is homemade.

This week's special
2 eggrolis 996 e Any sushi plate 91.00 eff
Limit one coupon per pairon.
Offer valid with coupon through April 26, 1984. 4003 Wast Point Lone Med. 226 0208 (next to Whednill Perms) Mon-Sat. 10:30 am-9:00 pm, Sun. 11:30 am-9:00 pm



and Deli 8006 Clairemont Mesa Blvd. - 560-5856 Mon. Thurs. 7:30 am-10:00 pm, Fri. 7:30 am-1:00 am Sat. 8:00 am-1:00 am, Sun. 1:000 am-1000 pm. Phone-in orders. Visa and MastertCard accepted. Checks welcomed. Expires 5/31/84. Limit 2 sandwiches per coupon. Easter Dinner \$6.59

Family Dinners Thursday, Friday & Saturday BBQ Ribs, Terlyski Chicken, Pork Chop for 2—\$10.95, for 3—\$13.95, for 4—\$18.95 Complete dipners

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11.30 a.m. 2.30 p.m. weekdoys Open 11.30 a.m. to 10 p.m. (Between Lonna Sonta Fe Drive Goll)

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Gourmet rice & curry dishes

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2837 Highland Avenue. National City 477-8543 (across from Sweetwater High School) Open evenings at 5:30 pm. Closed Monday.

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Yakitori \$3.99 Tempura \$4.25 Beef Teriyaki \$4.25

only \$2.75 per box. Our fancy mix is only \$3.75. Pick up a box, take if to the beach, or have. Also, as always, lowest prices on our lunch and dinner entrees. Samples.

Now featuring shared ice. 5 fevro, 854 and 51 40 Open Mon-Set 10 00 am 9 00 pm Closed Sources Food service from 11 00 am Food service from 11 00 am 1130 Earth Feature 1130 Earth McClonaldrs 279-5733

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Famous Buffalo, N.Y.-style chicken wings

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Party Pac \$9.99

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1404 Carnet Ave. 485-831. Call aband for take-out.
Honday-Sunday 11:00 am-9:00 per
Coupon good through 4/26/84. Limit 1 per customer.
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CASH FOR refrigerators, gas stoves cars, and video Lessons equipment 283-8005

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Dinner: SMWTh 5-10. Fri. & Sat. 5-11 942-6414 Closed Tuesday 1031 First St., Encinitas (Lumberyard)

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Authentic Mexican Cuisine 4656 Mission Blvd. (between Diamond & Emerald) 483-6383 Tues.-Thurs. 11-90 am. 11-100 pm. Fri. 11:00-2:00 am Sat. 8:00-2:00 am, Sun. 8:00 am-11:00 pm

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No limit, espires Easter Sunday

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Easter Sunday Brunch \$13.95 per person

Choice of Leg of Lamb or Cornish Game Hen. Brunch includes cream of corn soup, tossed salad, dessert and

Our regular brunch menu will be available upon request. Easter brunch hours, 11:00 am-4:00 pm.

THE VIEW IS STILL FREE! Lunch: 11:00 am-4:00 pm, Mon.-Fri. Dinner: 4:00-10:00 pm Tues.-Sun., Sat. & Sun. Champagne Brunch 11:00 am-4:00 pm

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Italian Cuisine with the **Continental Touch**

Enjoy your **Easter Dinner** with us, viewing the marina and sunset. We will be open at 4:00 pm Easter Sunday for your dining pleasure.

Our regular menu will be available with dinners starting at \$5.95. Veal, chicken, and other specialties available from \$7.95.

1845 Quivira Way - 222-1189 South of Hyatt Islandia Hotel, west of Sea World off West Mission Bay Drive, in Marina Village, Mission Bay

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San Diego historic landmark #157



Dinner: Monday-Sunday 5:00 pm-11:00 pm
Banquets and wedding groups from 20-400
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1971 NOVA, GOOD BODY, good engine, 70,000 only ondered in all miles, radials, \$1100, 297-4300 after 6pm.

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We at O'Hungry's realize the extensive choice of fine meals that are available in our lovely city, so we at O'Hungry's decided to make the choice a little easier for you! O'Hungry's proudly

Easter Saturday Ham Dinner

Dinner includes fresh bread, a trip to our soup or salad bar, vegetables, and yams.
This special will be served on
Saturday & Sunday, April 21 & 22, 2:00-9:00 p.m.

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More than 250 authentic dinner entrees and a large variety of superb appetizers including our award-winning pot stickers prepared in the finest traditions

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Comparable to \$11.95 fish dinners at most restaurents. With this ad; includes soup or salad bar. Expires July 1, 1984. Good for entire party on 10 different occasions. Not waited Prt. & Set. We have our own fishing boat. You feel better the moment you

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SPECIAL CAT NEEDS a special home 1-1/2 winn special gray and write Good middle or outside win winning from the too big. My name is Shabow, if in the 28-8004 winning from the special gray and write Good middle or outside win kinning from the control of the contr

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"OH MERCY, mercy me, dad ain't like he used to be"

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No. 342. If THE Chily tonk you have is a hammer, you treat everything like a root.

200 4600 September Common and places greate forms and places greater fo

GBE. IN Laguns area who found my red handbay.

FINALE: STAND on your own 2 first and be a man please call me back to resum, no question waked, exbornely valuable: Tom 281-797 early morning.

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I VE HEARD it said. He who heat are before taking a first step spends his entire life on one foot. Doesn't bedoom, 2 battroom apartment. 1225, franksaay se-ture nonnesteer only. Gatter 276-6726.

BAIA MEDICO. We are planning to retire in Baja. NEED ROCMMATE for surry, spackosa Mosson Hits. Would alse to talk with other crupiets) who are considering same. So 200-8019: over to every series, 2, 200-8019: a considering same, 2, 200-8019: a considering same statements with pulling same planning same planni

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ROOM FOR RENT in 3 bedroom 2 outs quiet Clare-mont home. Full use of Astonen & Bundry, Nonsmoke-only. \$225 & share utilities. Scott \$71-8610 after Spril.

SFARE 3 BEDROOM, 2 buth house in Mira Mesa, 1287-50 month, frischut, 5200 deposit, 1/2 utilities. No pets, smoke, kids, John 271-8788. GREAT BAY VIEW, SUNIOUS, private

SHARE HOUSE Crown Point Great buy view spacous, private pool, fireplace brack burberue, patio, partially furnished washer/dryer, etc. \$500-1600, 272-7990. ELCAJON HOME nonsmoker, quiet, responsible next & clean, home OK 5325 month, 1/3 utilities, last months rent, 1100 security, 579-1944.

WANTED 2 male roommates seek 2 bedrooms in beach area. Financially stable and fun. Mature, witty, clean. 448-3361, leave message. CONDO MATE WANTED, 2 bedroom, I bath lawur, condo, includes carpet air, heat, washer, dryer, dish-washer, microscope, bilicory, finglace, jacuza, and security, 200-8321 after 5pm.

WANTED MALE roommate to share large furnished home, \$250 and 1/2 utilities. Linda Vista areanear USD. 98: 565-7424.

UTC/LICSD AREA — Roommate wanted to share 3 bedroom. 2-1/2 bath condo with pool, fireplace, washer/dryer, etc. \$300 month plus 1/3 utilities, Mille 453-9504. ROOMMATE WANTED — Female preferred, would consider 1 child, to share my Paradise Hills home with me and my 2 children. \$250 month. Kathy 470,8454. PACIFIC BEACH house to share. Bry views, open beam ceilings. 16 x 20' room, private bath, washer/dryer. 5375 potutes unities. 483,7714

SHARE 2 BEDROOM house near SDSU 3200 month. first/last month. 1/2 utilities. Lixundry. Must like pets. prefer working student. Available now. Donna 265-8406 evenings.

CHAIN BOOM IN Coron Beach againment, I block from the Chain Property of the Chain Proper BEDROOM AVAILABLE in 3 bedroom house in Mira Meta, 1220 month. No pets or smokers, in as soon as possible after April 1. Call or leave message at 693-8713.

ROOMMATE TO SHARE 2 bedroom, 1-1/2 bath Uni-vinity City apartment with dishwasher, balcony, pool, jacuza and lounges. Must be neat, responsible, quet and noramonag. Bill 455-270, 455-2895.

ROOM FOR RENT, 1-1/2 miles from SDSU, 3180 down, 3180 month plus utilities. Responsible parties only Available June 1, 287-4645 evenings & weekends.

email: 1240 566-9933. FEMALE ROCMANTE varieté à Decision 2 turn ROCMANTE WAVEC, lesse to sture 2 bedoom aparener in Pacific Bestin: 1250 plus 1/2 utilitées. 273-3317 altre 684-4026. 273-3317 altre 684-4026.

ROOM FOR RENT, ocean view, own bathroom, in La Jolla. 1300 per month. Steve 454-8456.

ANDRITH PACIFIC BEACH mare of female nonumoler to 1 barn, 1150 depose and 1/2 ustors: 270-8686. 1724-5002 events.

share 2 bedroom duples near ocean, 1325, 5909
SHARE FURNISHED apartment, nonvinolating male over
\$224.5002 events accusated in a spaceura, surry 2 person
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1/2 utilises 1,5 88000, 274-70084.

PACIFIC BLACH — Stare Groy: 2 beloom apartner with 25 year old working male; 1195 in a resist); 119 security, 2044; 1, 2 8eed Awnur, after opin, Kevin MISSION HILLS/HELCREST — sture madern 2 ped-room new Limversty Hospital Polystricker preferred, 3190 moethy, plus 1/2 ingeries in advance, 3190 deposit, Bill 295-6315 date 9ps.

PACIFIC SEACH near ocean, furnished bedroom home for secure, imponsible person. Possible work change available: 488-4848, message service. ROOMMATE WANTED to share 3 bedroom furnisher fouse near Balbou Park, Nonsinoirer, neat, and respon-sible. Prefer early 20s aged person. \$200 plus 1/3 utilities, 29s-35 IB.

PACIFIC BEACH, share 2 bedroom apartment, \$237.50 plus 1/2 utilities. First, last, and deposit. Available May 1: 274-5067 evenings. HULCREST/MISSICIN Hits — sture modern 2 bedroom year Linsvessty Hospital. Norsmoker preferred: 3190 month plus 1/2 expertes an advance: 3190 deposit. Bill 295-6515 after 1gan.

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BEAUTIFUL SPACKOUS Oceanside nome. Many extras including learney, microwave, paino, fireplace, and 2000 sq. ft. of loring space. \$275 month plus 1/4 utilities & deposit. Novimoker 439-1525. ROCMMATE WANTED, El Cajon, share home, own bedroom, nonstroker, like pets. 1225, share utaities, 579-0637, leave message. LAMESA, 4 bedroom, 2 bath condo, pool, jacuzzi, close to SDSU 1300 a month plus utrities, 697-4047 after

PEMALE ROOMMATE to share 2 bedroom condo with same. Mission Valley, pool, jacuzzt, laundry in complex. Casual, friendly. \$275 month. & 1/2 utilities. Nikki-TO SHARE 2 bedroom apartment. \$25 plus utilities. Responsible, nonmoker, no drugs, no pets. No turni-ture needed. Ready on May 5. Tracy 560-8549 Monsay-Friday, 8:30-5pm.

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ROOMMATE WANTED: \$165 and utilizes. Quet La Mesa area. Responsible working person: 465-3372 or 599-1997.

CHRAVISTA, ROCKMATE WANTED, engaged, pro-fessional, norminoler, included, readously reor, to share has bedroom, two buth condo in quiet area. Phone 421-7294 and have message.

ROOMMATE, 3 BEDROOM condo near UCSD, 1240/moreh and 1/3 utilities plus depose. Pool jacuza. tennis courts, garage, 450 1805.

MARLIRE, MORKING MODAMATE warend to share 5 bedecom house in Pill with spectacular view of city Water fact to the professional 28 and two case 19 submit 26, professional 28 and two case 486-7319.

HOUSEMATE WANTED, 20s-30s, nonsmoker, to share Terrasanta home, pool, jacuzzi, tennis courts, launchy, ferolace, flore reconsiste for right person, 279,5530

NORTH PARK. Warred female roommate to share with same. Prefer someone that works evenings, \$175 plus within Lower message for Film, 488,5427.

ROCHMATE WANTED to share a 2-bed named condo (one bedroom unfurnished), no pool, jacuzzi, microwave, security entrain 576-0877 (leave a message if no arower). 36-YEAR-OLD TEACHER with new baby and spaniel seek housing. Need to share clean home/exchange child care days for nights now. 223-8585.

ROOMMATE NEEDED to share two bedroom on Ocean Brach with young couple and mature dog 3190 per month. No organistics 5179 West Point Loria Road TUTO BEDBOOM, ONE BATH, view apartment in Spring Valley. Share with max responsible person. \$200 rens. 1/2 utilities. \$100 security. Hugh. \$65-3362.

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SAN CARLOS ENGINEER and lovesible son seek intera-gers, cheerly, solvent, considerate roommate, lovely 3 bediscom issues, ameniales. \$225.6.1/3 utilities. 697-5886 after 60m.

WANTED NON-SMOKING CUIET person to share nocessameous in ELigion 5175 amonth, 1/2 utates now to share with gentleman, fifty-sh. 578-7743, 560-6944.

people. Room with private entrance to bath, large yard, garden, beds, wheatquiss and juscing applicances. No pers, non-smoken, adults, 947, 8099. ROOMMATE — RESPONSIBLE, employed Mira Mesa ficine 148O, community pool 5250 monthly plus 373 utities, 5100 deposit Call evenings, 271 5680

FEMALE ROOMMATE NEEDED May 1 to share 4 bed room house with 1 other female in Terrusinta Quet \$225/month; plus 1/2 salities, 277-3414 (nove message please).

MATURE, FEMALE PROFESSIONAL quiet non-smoker to share 4 bedroom with pool in Claremont. Available July 1: \$250. Barb. after Spn. 270-9150. HELP My Boylnend's tired of moving me and my dog Need dependable place to settle awhile with another female only. Del Mar to Leucalia. Depple: 578-8190.

CHRISTIAN AROM AND SON sooking for same to find a house in Poway to share Callevenings, opinio 9-30pm, See 20-35.

SPACE MOMENTs are crosses for a big deliferance for the countries of the c 9498E 4 BEDROOM house with male in San Cartos Garage, yand, laundry room, 2 fireplaces, plenty of room 5325/month & 1/2 usinies. Call 462-4748 after 6pm.

BOOMMATE — R.B. POWAY. Nice 4 bedroom, 2-1/ bith needs quet, mature, employed, horsest and ope person to share z. 1/2 utilities, 5350 monship and de posts. Breads 478-465 evenings.

NON-SMOKER WANTED to share beautiful Hillicress home, Perfer Irmale, will consider male. Age 23 and over, Bern, 296-7657, 9:30-11pm or weekends. RESPONSIBLE CLIF NEEDS inexpensive room. Sar Diego or Tjuana is okay. Gibert. (619) 584-4147 or write to. P.O. Box 5374, San Diego 92105-0080.

ROOMMATE NEEDED TO share large house in La Mesa area. Own room, modern kitchen, laundry, fire-place, work space, great roommates. \$175, 1/4 utilises David, 461-1873. FEMALE ROCHMATE WANTED Spacious Mission Bay home with sundeck and yard Monthly rent \$165, 275,0767

ROOMMATE WANTED Female to share country fouse in beautiful area near El Monte Park. Stare frendship and housework. Race for horse. \$250 in-cludes utilizes. 441-3721.

FEMALE, PREFERABLY UNDER 30 years. Must nave full tame job. Working mother needs to share 3 bedroom. 5250. a month, 1/2 utalities. Call evenings and weekersts. 690-1802.

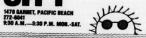
WOMAN, 25-PLUS TO SHARE furnished 2-bedroom La Jolia house near ocean. After May 5 (fexible): \$342.50. No pets, caparities, 454-8637, evenings, Vicki.

MALE HOUSEMATE WANTED: 3 bedroom, 2 bath, nice, large home, \$275, \$100 depose by May 1. Near \$05U, Tom, \$83-3018 or Lba, 698-6417.

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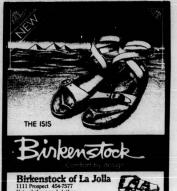
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Woman

Primary Health Care Frances Selder, R.N.C.

ATTORNEYS Kim Howard Newbrough **IMMIGRATION**

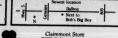
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PACIFIC BEACH NEW TOWNHOMES, 2 bedroom, 2-1/2 baths, 2 hisplaces, garden windows, some gar-ages, some ocean views. Majorine 273-6307 at Century 21 Northcutt Realty 565-2121

AUJAN 2 BEDROOM, wooded lot view, owner will carry after down Box 353, Aujan, CA 92036-0353

ACCBE FALLS CONDC: — Mission Valley, 2 bedroom, 1.5 bath, pool pouzzi, assume mortgage at 10.25%, By owner, 168,500, 488-1746.

THREE ACRE nursely with three green houses and a five room house. August, 291-8656 or 235-1141.

PACIFIC BEACH: New 3 bedroom sownboules, fire-poces, microwaves, 2 paccores Size at 5 10e.000 to 115,000. Owner/broker 449-329. 5

TENNIS NEARBY Two bedroom townhouse with 3 skylights liteal for two singles Central houring, garage, fireplace, Mars condition. Appraised at \$69,900, Sell or trade; 291-7041. INCOME PROPERTY 5 units producing 11575 per mortin Fully assumable loan, 5175,000 696-8176.

EXCELLENT OPPORTUNITY for acquiring income property. 3 bestroom house with studio reviering for 5675 month, includes building plans for adding two more units. \$87,500.278-3022.

FOR SALE OR TRADE, 1/4 acre building for on park near Melbourne, Florida Comparable fots are setting for 19000, 292,7327

FACIFIC BEACH condo Large 2 bedroom, 2 bith unit in the Plaza Poor-side Full security, terrico, weight room, off-street pirking, more. \$114,500, 328-9803.

CONDO VIEW Bay Ho One bedroom, endural, new refrigerator, new carpeting, pool, spa. etc. Very moti-vated seter. \$68,000 (\$73,000 appraisal) 299-3331. FOR SALE or trade 2 large condor, owned free and one, sign end units ware 7 plus recome units or mutper served or 27-27-280.

FINAL OF TRADE 2 large condor, owned free and one, sign end units ware 7 plus recome units or mutfrom \$1000, only 1700 down, owner will carry, \$110,000 Bins, over effect of CALPS\$110,000 Bins, over effett of CALP

CITY LIVING in the country — for sale. 2 bedroom, 2 bath, newly remodeled home on 1/3 acre. 1700 sq. ft.

WUMBLE HOME to move out. \$2850. One and half bedrooms, large back yard, 697-9540.

CARSINO TOWN-ROUNT - Trectorum - 3-1/2 bits - presentation common rounce and the common force constitution was steps to exemit 143 Warm 45 cm. See 18 (1870-1884) - town 17/2 bits 1 cm. common force constitution - town 184 (1870-1884) - town 1870-1884 (1870-1884) - town 1870-18

NO DE SIST OFFEE — 10 x 35 ft moble home. 2 porm. 10 pdf. copy park security pool 263-4105 or load? if no amony security pool 263-4105 or load? if no amony security pool 263-4105 or 15-1450. Manywel server, 276-1654. GAEAT STARTER house, 569,500, 53000 down, 5700 month, 2 dedicoms, 1 buth, large fercied yard, garage, 36,78 Mento, Ave. Chiner, 280-0780.

CONDO: WEST MISSION Valley, \$3000 or 7 down Assume \$530 a month 1124 Eureka Street, no. 33, 291-3820 evenings.

ASSUME NPW FHA, 3 bedroom, 2 bath duplex condo, spacous, new condition, ocean breeze, near schools, 566 S00, By owner, 421-4129.

CONDO — CLAREMONT. Excellent location 2 bed-room, 2 beth, plus loft. 1315 sq. ft., pool, jacuze, burniny room, 2 years lokt. \$109,900. By owner, 277-7755

CONDO — I BEDROOM Bright, surry, Convenient to all Surbunt Condomnums, Ruffin Road and Aero Drive: 152,000 Owner, 262-0105

LA JOLLA, large 3 bedroom, 2 bath, 2 car garage, vacant. High assumable on one level. Priced at 1140,000. Call Agt. 455-0915.

AMSSON VALIF conto, nordere location, assura 11 tons, pool, Jacuas, saina Sere 231-8833 x295.

NO CLARLING Assumable loan by owner. 1 bedroom conto in Qual Cred, Mira Mina, Protisch location, all amendos, very rais. 157,7002. 278-0241. BY CHANGER, I block north of 200, 2 bedroom, 1.5 bach on R-2 corner lot, remodeled, 3443 Richmond \$145,000, 298-0867.

DOGUMENT AND THE STATEMENT OF THE STATEM

MOTIVATED Deluxe 3 bedroom, 2-1/2 bath
Central location, butturs fireplace, skylight,
verlooking Seneca Lake, House, burns, gwage, guest
verlooking caryon, 1500 sq. ft. 5119-900.

Nouse 420 frontage, bate frontage optional 223-1/293.

BEAUTIFUL CUSTOM built home on 10 wooded acres 2250 sq it Assume're 12% loan \$120,000, terms or equity. By owner, Oregon. 503-926-3015 or 506,575-1447.

WANTED TO BUY House Bay Park, Pacific Beach are: \$115,000 or less. Scott 274-3394 leave message. CONDO — BEAUTIFUE 4 bedroom, 3 bath, La Mesa "Daybreux." Spit-level, with fireplace, dining room, double-garage, pool and jourus. Assumable loan \$125,000. Owner, 286-3745.

UNDER MAIKET 3 bedroom, 2-1/2 bath, Lemon Grove home. Freplace, double garage, patio, trees, private. VA, or assume. Only \$76,000. By owner, 280-56/5.

2 BEDROOM, 2 BATH CONDO — less than 1 mile from beach 4444 West Point Loria Blvd. Asking 580,000. Scott. 226-1741;

attractive Leuradia trailer park, wood interior, well maintained, laundry facilities. 2 blocks to beach, 16000. 4 lb-48b1

BY OWNER: 2 bedroom, 1-1/2 bath condo. Location, Frians Village, 579,500, 749-8642.

TRIBEPARE VACATION CONDO: SD.C.E. 2 weeks workforder resorts 57000 yase Make other to Chatter. 1988E ACRE nurses with 3 green houses and a EXCHANGE — RIAND VALLEY 1500 sq. 8; town 2714 to Ave. 50 2754 or 24 273-2805. OREGON COAST rare vacation home Fantastic view — ocean, beach, river, mountain 3 bedrooms, on 1002 mission et 222-3912, for information — common comm 2 BEDROOM, OAK FLOORS, redwood deck, fireplace Park 164,000 a.murade 149,000 281-0294 1914 164,000 a.murade 149,000 281-0294

753-7763.

OCEAN-SINE: 1 dedinant condowsth small yard, ideal for pell Root, security. Only: 586.500. Septir Boyl: security. Septim Boyl: se

BACK ON THE MARKETI Copy, bright 2 bedroom. Near Lake Marky Freplace. Insist trees, kniced yard, near all. 89 owner, 150,000 588-1993. See 18000 above. 2000 assume. 567,000 sales paice 18000 above. owner with carry All offices considered 63-7-981? Sign 165 - 1862 County 2 647h Lenky home, large county statem 2 can paper gravitar system Cryy 1125000 County 264-7884 or 417-7884 County 244-7884 or 417-7884 county 244-

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THE READER PUZZLE

By Don Rubin

The Black King is checkmated: you don't have to move any pieces. Just show us where the board is.

We'd like you to indicate the omer of the chess board by darkening two of the lines. Not all of the pieces will be on the board, naturally. (The White King can't be seen in its present position.)

Rules of the Game
1. 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 the issue date.

3. All entries must be

accompanied by your name, address, and shirt size (S, M, L. XL).

L, XL).

4. Employees of the Reader and their immediate families are not eligible.

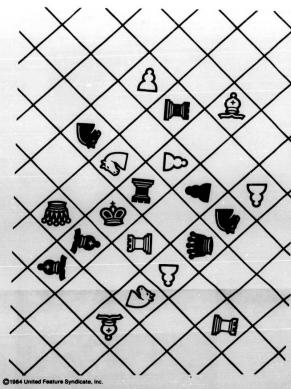
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a

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 office.

7. One entry per person

No. 303, Board Game



Winners of and Answers to Reader Puzzle #301, Quizinart

uizinart Nine items were processed in the Quizinart: a pencil; bottle or can opener (church key, etc.); tape dispenser; scissors; (claw) hammer; knife; fork;

(claw) hammer; knife; fork; spoon; and screwdriver. Of the 248 entrants, 155 of you were able to frappe the items to come up with the

The T-shirt winners are:
1. Robert Burns, National

City
2. Tracie Nunn, San Diego
3. Earl Whitcomb, La Mess
4. Susan Wach, New York

City 5. Jeffrey A. Nasta, San



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