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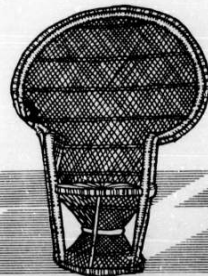


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READER

VOLUME 13, NO. 15, APRIL 19, 1984 SAN DIEGO'S WEEKLY

Crime & Politics

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



Mike Aguirre

6:50 a.m., Mon., March 12

Aguirre shows up on time, ready to jog in blue gym shorts and a blue sweat top with hood. I'd expected velvet from Adam's apple to tarus, but only the New Balance logo on his shoes suggests Jog Chic, and that mildly. He wants to run up Sixth Avenue along Balboa Park instead of through my gentle neighborhood course, so we ride in his late-model BMW, a suitable lawyer's car, down Florida Canyon and briefly onto the northbound I-5 chute to Sixth Avenue, where we park at Elm Street. We do some minimal stretching, and then off we go — it's all uphill. But damn. He's not jogging. He's running.

Immediately he starts in on virtually everybody and anything. This town, he says, tolerates mediocre and compromised politicians. Is a haven for three-piece-suited frauds who

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," Aguirre says, explaining how the one-time owner of Agua Caliente 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 to avoid paying taxes.

We're only at Juniper or so, and I'm breathing hard. Now he's on to Sheriff John Duffy, his nemesis, the man he tormented with public challenges of accepting money from La Costa resort owners until Duffy was forced to give up his seat on President Reagan's organized crime advisory board. Now he's badmouthing Congressman Jim Bates. Now talking about J. David and Roger Hedgecock. And about publisher Larry Remer ("If we lose 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 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 a loan?"

He doesn't hesitate a beat. "Well then, if that were true, you'd never see any fraud prosecutions at all."

We're only just past Laurel Street and I have to stop for a walk. How embarrassing.

U ntil last month my only contact with Mike Aguirre had been as potential constituent of would-be Congressman Aguirre, back in the spring of 1982 when he was running against Jim Bates for the

(continued on page 10)

By Bob Dorn

Photographs by Jim Coit

City Lights

Oh, And Take Out That Silly Editorial About Censorship

On March 29 the University 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 staff can remember. The only difference this year, says editor Carol Damon, was that the humor 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 former freshman student senator, launched a petition drive to remove Damon from her position as editor; he spoke 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 vote decided to allow Damon to remain in her position, since there were only four issues left



Carol Damon, editor of the *Vista*, is shown here reading a copy of the paper. The headline on the front page of the April Fool's issue reads "Carol Damon Eats Young." The headline on the back page reads "Man Stranded in Pit of Human Waste Eats Fxt and Explodes." (Photo by Joe LaMantia)

Trouser Dropping On The Rise

The southeast corner of Fifth and H streets downtown has lately been witness to a series of melodramas that only serve to support P. T. Barnum's choice adage: 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 flap about his ankles. One of the two attendant ladies stealthily relieves him of his cash and, with her friend, beats a hasty retreat to the street. The third lady, who had been busy acting as the decoy d'Amour, follows suit, and the gentleman performs several pitiful pirouettes in a vain attempt to give chase while simultaneously adjusting his clothing.

This indicative 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 been even more luckless victims, but that married men are reluctant to go to the police regarding a crime related to prostitution.

—R.O.

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 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, ball game, or other event and then sell them at its thousands-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 San Diego events, counting among

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 the problems, says Padres senior vice president Ellen Schiller, were the firm's policy of handing over ticket receipts 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 definite disservice to customers. "So we began looking somewhere else, and in 1975 we found out about

(continued on page 38, col. 3)

Any Openings, Mel?

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 directions, increasing earnings, and 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 on the subject that's appeared in papers all over the country, including, at one time, the *San Diego Union*. But although his 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 was dissolved in Chapter Seven bankruptcy 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 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

her he'd supply her with contacts in fifteen or twenty companies, and through these contacts she'd have no problem landing a job. Well, after five months, "There were no names supplied," she says. "It was a slap in the face; I'd been taken in." When the woman and her husband asked for their money back, Thompson allegedly told them he never promised contacts, and said he had no authority to give the money back. "It's absolutely not true that I ever lead clients to believe I'll guarantee them contacts," Thompson says. "This is not an employment agency or a placement service."

Other clients say 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



Mel Thompson, career manager for Applied Management Associates, is shown here. (Photo by David Dett)

certified public accountant 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 from an obviously disgruntled former client who now lives in Maine. "These people are frauds," reads an addendum to the letter, written by Larry Panatieri, 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 Panatieri is, and if a lot of clients are dissatisfied, that's news to him. "This is not an exact science," he explains. "I've been in the business eighteen years. If we have an appropriate contact, we'll certainly supply it. But we don't promise that."

—N.M.

City Lights

Buffet

Of the more than one hundred invitations that Councilman William Jones sent out for a black-Hispanic dialogue to be held at lumberyard owner Virgil Gordon's Southeast San Diego home last Wednesday night, perhaps the most significant one was delivered to Councilman Uvaldo Martinez. It'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, Struikman) 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's get-together the says that he was busy with urgent matters regarding the Tijuana sewage problem.

The forty or so members of the black and Chicano communities who did attend sipped champagne and nibbled on bone-in chicken and wontons for more than an hour, but there was little mingling between the two ethnic groups at first. Developer Bill Thompson charged 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



William Jones, Councilman of the Southeast Development Corporation, is shown here talking to a group of people at a community meeting. (Photo by Bobbie McLean)

namely, eclipsing Uvaldo Martinez as a minority 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 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 forget personal grievances for the sake of greater ethnic solidarity in San Diego. Martinez, on the other hand, says that his

dealings with Jones have not changed in the slightest and he suggests that the dialogues were a joint project.

—R.O.

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 branch library was for sale. Aware that the property would allow for expansion of the small but busy North Park branch, city librarian Bill Sarno 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 committee voted to contact the new owner and offer \$177,000 for the parcel, about \$80,000 more than it would have paid in January.

The full city council votes Monday on the proposed purchase, and Councilwoman Gloria McColl will tell her colleagues that the property offers a "golden opportunity" even at the inflated price. McColl argues, too, that the city could 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 mid-city 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 made.

—P.K.

Tijuana Track Workers Jockey For Jobs

If you don't have a bookie, the next handiest place to bet on the May 3 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 biggest events, may yet be

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 contract with Sindicato Alba Roja, the track workers union. The present contract, which was signed in 1980, expires on May 3, two days before the Derby. The union has been waiting a long time for this. Normally it signs two-year contracts with

the track, but in 1982 it was 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 were 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

changes. It wants a 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 senior of whom made a whopping fifty dollars a day) were paid in pesos. 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 rate, however, the union members (most of whom make between ten and twenty dollars a day) are still highly paid by Mexican standards. Relations between the track and the union, which represents about 1500 workers, have never been amiable. And last summer things didn't take a turn for the better when new part-timed machines were installed. The union claims that the number of people working the machines dropped from 380 to 184. The displaced were shunted back to their previous jobs. But even before the new machines were installed, they opposed the installation of new machines. But just two weeks ago it was forced to accept

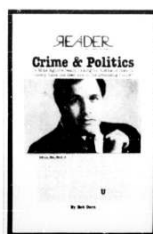


Francisco Cons, executive of the track workers union, is shown here. (Photo by Bobbie McLean)



Agua Caliente Racetrack. (Photo by Bobbie McLean)

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Memories Of Endless Needles

San Diego's cancer clinic, Dr. Livingston Wheeler's cancer clinic, has this Woman Friend of mine for cancer. April 17, 1984, I was told with the end of my treatment for Hodgkin's disease. I thought, cancer. My last months of conventional chemotherapy and radiation treatments have been difficult, but I have managed to continue working and to maintain a fairly normal lifestyle. Besides the loss of some hair, weight, and general energy level, I think I am genuinely sad that I am better for the experience. These physical qualities will return, along with my former health, and the memories of hospital rooms, nausea, and seemingly endless needles will 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. Fred Salch as my physician and saw some of his patients who were formerly or concurrently being treated by Dr. Livingston Wheeler's methods. Most of these people had been given very little hope of winning their fight against this disease and the toll on their bodies was painful to see. Beauty was to be found in their eyes, though, as they did share with a

fierce determination to survive. When faced with a battle with the very real possibility of one's own death, reactions come in many forms. Some fight with a strength they didn't think possible, some look for easy answers where there are none, some merely resign themselves to what they consider an unbearable fate. The question, "why me?" is foremost until you realize, "why not me?" and begin doing what must be done.

A positive mental attitude can be one of the greatest defenders against cancer and if Dr. Livingston Wheeler's methods can provide a ray of hope where otherwise there would be none, then I support her. The healing power of the mind is extraordinary and must be tapped.

My concern when reading about miracle "cures," such as the one professed at this clinic, and those south of the border, is that people with very treatable cancers will opt for these methods over conventional treatment. Some may survive and believe that the treatment, and not their inner resources, cured them. Most, though, will continue to get worse until their very real chances of a remission become slim.

This tragedy was made strikingly real in the life of a fourteen-year-old girl recently. Her Hodgkin's disease progressed further and further while her parents insisted on taking her to Laguna for treatment. Her mother

expressed concern over the side effects associated with chemotherapy, radiation, and surgery. While these must be pointed out for any parent to watch his or her child die, one who is preferred to die. A parent's sense of loss can be a great deal more than a parent's love and desire to see his or her child live.

Letters

If these clinics are merely depressing hope for the otherwise hopeless, then perhaps there is worth. When they steal away any hope with promises of a quick, easy solution, it is a crime.

Janis Hoppel
Pacific Beach

The One That Got Away

As a child in the wood and amper, ray naturally strong optimism was somewhat shaken by the captioned photograph accompanying the article "Working for Scale" in "City Lights," April 12. I can only pray that these people currently involved in projects to revive the decimated white sea bass and habitat species did not supply the identification "Pacific halibut" as the photo of the California halibut

Blessing your pages. The California halibut is the fish local anglers seek in the shallow, sandy bottomed local waters. The Pacific halibut is some 200 pounds, a few more weights of 300 pounds, that most San Diegans see only as steak. Then in from up north is far away as Alaska.

Peter S. Kai
La Jolla

The error in identification noted by Mr. S. Kai is our column. Ed

Use It To Hire An Attorney

Sham B. Harg is right "City Lights," April 12. I'm sorry, I'm sorry. Where can I turn the money? To Roger Hedgecock maybe?

Les Susskind "City Lights," April 12

San Diego

Hertz And Friend

Mr. A. Hertz is dangerous to 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)

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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?

Dan Creed
Pacific Beach

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 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 anyone's head. But I was mistaken in believing that the female of the species was restricted 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 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 nuns were permitted a move, shall we say, exciting lifestyle back then.) Patrick allowed as to how Bridget might have a point, and the two haggled over an appropriate 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 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



Matthew Alice

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

That 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 compensate her with a kiss and a silk dress or a pair of gloves. Not 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 Fifteenth Century women had the legal right to propose during leap year in France and Italy, and in 1822 Scotland's lawmakers 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, according to the value of his estate, unless he

could show he was already betrothed.

Dear Matthew Alice:

Why do baseball 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 garb. 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 that 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 soccer attire? No, we're fortunate that these very grown men only go out in public

adorned so ridiculously seven months of the year.

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 members in uniform," but the manager 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 managed the Brooklyn Dodgers in the Forties without donning complete Dodger blue; he wore a blue warm-up jacket over his bow-tied dress shirt. Both men stayed off the 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 dates back to the very early days of the game, when the manager always dressed in non-sporting 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 portly skipper today. So says Andy Strasberg, marketing director for the Padres. According to the Strasberg Theory of Baseball Uniforms, when these player-managers retired from the field and limited themselves to coaching, they retained their uniforms on the bench. This was born what is today de rigueur — and evidence of another grand old national pastime, 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.

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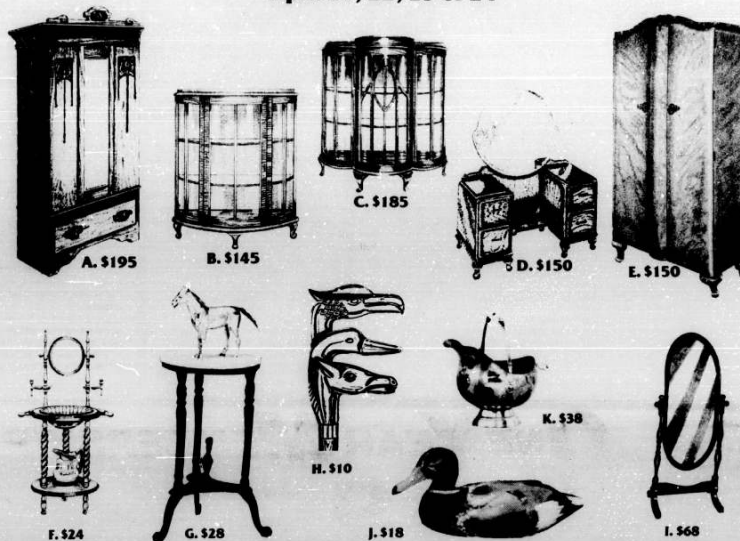
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THE INSIDE STORY

BY PAUL KRUEGER

THE SAN DIEGO TRIBUNE'S EDITORIAL page masthead lists Helen Copley as "Publisher and Chairman, Editorial Board." So that must have been Mrs. Copley, wife 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'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 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 any of the afternoon newspaper's editorial meetings. Those decisions are made by *Trib* editor Neil Morgan, his deputy Bob Witte, chief editorial writer Ralph Bennett, and his associate, Jonathan Freedman. The *Tribune*'s Nicaragua position was suggested by Bennett, approved by Witte editor Morgan was on vacation, and 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 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 operation. 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 happens."

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 all about his personal finances and connections with the J. David companies, the *Union* refrained from printing critical editorials that might have encouraged formidable opposition to Hedgecock's re-election.

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 mayor press secretary Elizabeth Bradford.



Ralph Bennett



Ed Fike

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

victory, and Hedgecock helped persuade 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 Wolfshiemer, 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 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 Gruch by name, but either man could get the paper's support as a last-minute 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 develop a campaign that concentrates on civic issues. □

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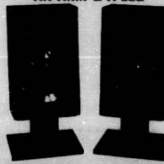
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Crime & Politics

Democratic nomination to Congress from the Forty-fourth District. It was a sunny 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 motorcycle 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-style. Mine was the only vote 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 the house.

Are you a registered Democrat? Aguirre shouted, and there followed a sidewalk give-and-take that lasted perhaps as long as ten minutes, he mostly giving and me mostly taking. Aguirre is a swarmer, venture opinion and he has three examples of his compatibility with that attitude. He had been, he said, an assistant U.S. attorney here in the early 1970s and had successfully prosecuted Laborers Union officials for pension fund fraud, had been an investigator for a U.S. Senate subcommittee that probed the rackets, was an antiwar activist when he went to school at Berkeley, and more, 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 told him, he almost leaped up and down proclaiming that he was in the middle of the *Penhouse-La Costa* trial



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 officeholder in San Diego and was a shoo-in for the new district that the national Democratic Party had meticulously carved to include the city's eastern neighborhoods 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 Democrats, 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

to be a party trouper. His loyalty had 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 collapsed. This made the Republicans unhappy. The mayor would roll his eyes and snipe sarcastically at Bates initiatives; editors at Copley Newspapers 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 illuminated his failures. But Bates, while not 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 Congressional District, much of which lay

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 he'd been born at Mercy Hospital thirty-three years earlier, hadn't spent much time in the city at all. "There was a big backlash," Aguirre recalls. "People [in the party] were saying, 'Here we've been working the salt mines all these years and along comes this punk who wants it all.'"

So Aguirre went about trying to beat Bates, and he seemed willing to do almost anything to accomplish that. His loudest, most powerful shot came right at the beginning of the campaign, after he had taken out his nominating papers from the registrar of voters. A peculiarity 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 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, Lionel Van Deerlin's son, to state by affidavit that Bates signed his nominating petitions knowing that he had not collected all the signatures personally. Worse, Aguirre said, was the fact that Bates amended the filing in collusion with Registrar Ray Ortiz. Aguirre complained formally to the California Secretary 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 fluttering 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 preliminary 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 thirty-eight of the forty signatures Mr. Bates personally gathered were qualified registered voters."

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 Supreme 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 shoo-in" and that the campaign was in trouble. Aguirre continued to press the matter, asking the district attorney's office to investigate Bates for criminal violations. The D.A. sent the request to the state Attorney 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

admitted he was "just trying to have

admitted he was "just trying to have

(continued on page 12)

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BIG BAND TEA DANCE 1-3 PM AND 2-5 13	FREE AEROBIC DANCE 8:30-9:30 14	FREE AEROBIC DANCE 8:30-9:30 15	FREE AEROBIC DANCE 8:30-9:30 16	COMI-BEST OF THE CHILDREN'S MUSEUM AT LA JOLLA VILLAGE SQUARE 17-18	PIANO CONCERTS MONDAY-FRIDAY 10:30-1:00 7:00-9:00 SATURDAY 12:00-3:00 19-21	PIANO CONCERTS MONDAY-FRIDAY 10:30-1:00 7:00-9:00 SATURDAY 12:00-3:00 22-24

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Crime & Politics

little fun" and that he couldn't prove the charge "beyond a reasonable doubt." He charged that Bates had accepted \$1000 from "a vocal and financial supporter of Ku Klux Klan candidate Tom Metzger." The alleged KKK supporter was Herman "Rock" Kreutzer, whose Big Oak Ranch in Harbison Canyon had been the scene of a fundraising hose-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 himself. 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 all its parts.

After all the damaging publicity, Bates trounced Aguirre in the primary, seventy-two percent to twenty-eight percent. Aguirre's dutiful pestification endorsement of Bates lasted just a few days — he called up the *Union* to tell the paper he was withdrawing the endorsement because he had just learned that Bates had accepted money from an owner of *La Costa*, and the story was printed. The *Union* endorsed Bates's politically unknown Republican rival in the general election but Bates defeated her handily.

For Bates it had been, as he put it at the time, "a nightmare." Shortly after the general election, he and Aguirre came to speak to each other again, reaching an agreement that Bates seems to honor more than Aguirre. Says Bates of Aguirre these days: "I agree with his values, his social and economic ones, and his feelings about justice. He's young, bright, nice looking and ambitious. And he tends to be [and here Bates skips a beat for effect] 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 no more 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 south and it's all coming so fast my typewriter doesn't have time to fix the words. "I wish I had my notebook," I groan.

"That's the point," he laughs. We hook south at Upas for the long

leg back to the car. It's downhill. We pass somebody walking north and Aguirre says hello. It's his barber.

The next time I stop, Aguirre keeps running and says over his shoulder that he'll hang a U and pick me up after a few hundred yards. When he returns, we talk about newspapers in general; how when he was in Los Angeles practicing law, he was disappointed by the *L.A. Times*'s local coverage. "It was written for people living in San Marino" and how San Diego doesn't seem to demand much of its papers either, especially when it comes to reporting power deals. "You know," he

says, "that's the thing about San Diego. People don't want to know too much about where the money's coming from."

"Just who's got it," I reply. "We're nearing the car, mercifully, and he's back on to Dominelli, who seems to pervade his thoughts. The thing about this story, he says, is that it offers an opportunity to reporters to expose how the city works."

"Yeah," I huff, "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.

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 breakfast prior to his 9:00 a.m. appearance at city hall before the rules committee of the council. It's going to be a busy day. He's going to testify along with Councilman Bill Mitchell against Crown Cruise Line's proposal to make San Diego home port for its "gambling" ship. At 10:30 he's got to meet Lionel Van Deerlin before the two of them appear in federal court for a hearing on Van Deerlin's libel suit against syndicated columnist Jack Anderson. He's got phone work to do in

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 I left home. I'd made friends and was tired of moving, so when my mom and dad decided to move to Albuquerque, I decided 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 inches today but says that he was such a violent football tackle 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 mastered. 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 values."

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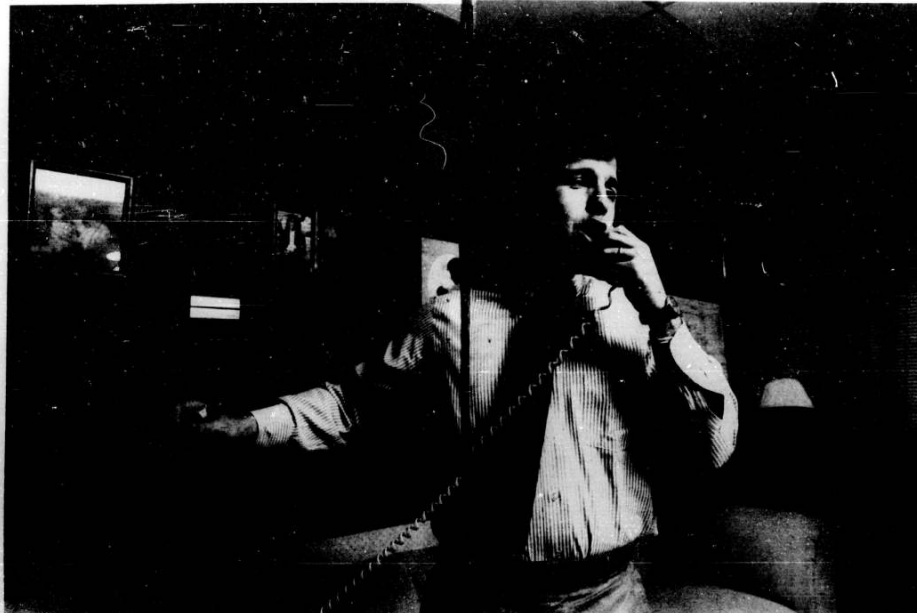
Crime & Politics

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little fun" and that he couldn't prove the charge "beyond a reasonable doubt." He charged that Bates had accepted \$1000 from "a vocal and financial supporter of Ku Klux Klan candidate 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 himself. 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 all its parts.

After all the damaging publicity, Bates trounced Aguirre in the primary, seventy-two percent to twenty-eight percent. Aguirre's dutiful postelection endorsement of Bates lasted just a few days — he called up the *Union* to tell the paper he was withdrawing the endorsement because he had just learned that Bates had accepted money from an owner of *La Costa*, and the story was printed. The *Union* endorsed Bates's politically unknown Republican rival in the general election but Bates defeated her handily.

For Bates it had been, as he put it at the time, "a nightmare." Shortly after the general election, he and Aguirre came to speak to each other again, reaching an agreement that Bates seems to honor more than Aguirre. Says Bates of Aguirre these days: "I agree with his values, his social and economic ones, and his feelings about justice. He's young, bright, nice looking and ambitious. And he tends to be [and here Bates skips a beat for effect] 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.

"That's the point," he laughs. We hook south at Upas for the long

leg back to the car. It's downhill. We pass somebody walking north and Aguirre says hello. It's his barber.

The next time I stop, Aguirre keeps running and says over his shoulder that he'll hang a U and pick me up after a few hundred yards. When he returns, we talk about newspapers in general: how when he was in Los Angeles practicing law, he was disappointed by the *L.A. Times's* local coverage ("It was written for people living in San Marino") and how San Diego doesn't seem to demand much of its papers either, especially when it comes to reporting power deals. "You know," he



says, "that's the thing about San Diego. People don't want to know too much about where the money's coming from."

"Just who's got it," I reply. We're nearing the car, mercifully, and he's back on to Dominelli, who seems to pervade his thoughts. The thing about this story, he says, is that it offers an opportunity to reporters to expose how the city works.

"Yeah," I huff, "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.

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 breakfast prior to his 9:00 a.m. appearance at city hall before the rules committee of the council. It's going to be a busy day. He's going to testify along with Councilman Bill Mitchell against Crown Cruise Line's proposal to make San Diego home port for its "gambling" ship. At 10:30 he's got to meet Lionel Van Deerlin before the two of them appear in federal court for a hearing on Van Deerlin's libel suit against syndicated columnist Jack Anderson. He's got phone work to do in

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(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 manual and *Time* magazine came to campus to do a story. That in turn got him 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 Kennedy. The next summer he spent in Washington, D.C., registering students in that area.

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 car in the library and 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] co-president 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 Grapes of Wrath 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 intercollegiate athletics funding drastically in favor of increasing women's — a 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 print Aguirre railed against "immoral or illegal actions committed by the government." It was the first Berkeley eruption since 1970 and Aguirre was 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 read.

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 chancellor 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 an assistant.

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 out 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 experienced 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 trustees, union officials, building contractor officers, H. Dene Armstrong, 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 racket 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 subcommittee 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 appointment. By then just twenty-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 Mannel, who is now a Reagan White House adviser whom Aguirre terms "a professional, rather than a political, lawyer," and got to know LaVern Duffy, an older Robert F. Kennedy bloodhound from the days of Kennedy's Teamster-chasing Justice Department.

Aguirre did not, however, get to cover himself with glory. "The subcommittee was controlled by [Senator Henry] Scoop Jackson, and the rest of the senators were just 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 accepted. "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 he 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 support 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 word to work for him, and he regards the experience as a failure, "a failure in the sense that I'd set an objective and I didn't achieve it."

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 USC's 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 that 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 buddies such as LaVern Duffy and Phil Mannel 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 writer Budd Schulberg and entertainer Steve Allen. Even Ed Meese was there, who then was director of a private criminal justice 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 decided to return to San Diego to open a private practice.

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 because 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.

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 he 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 delivered to the office, it was two years before she would say yes to his proposal. "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 Commission when he made an aggressive pitch to get that body to launch a probe of organized 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 office and was a law professor active enough in the Democratic Party to have been named to an influential position in Walter Mondale's current campaign 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 said, "Jim that Galinson had dismissed Aguirre's presentation 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 Silbermann 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-

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Crime & Politics

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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 defense 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 unravel." Grutman says Aguirre was in charge of assembling how misappropriated Teamster money was funneled through C. Arnold Smith's U.S. National Bank and then to La Costa. Few of the trial's more spectacular revelations — 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 sit beside his office phone are turned to journalists' numbers. Three conversations with two reporters on different stories took place in less than two hours while I leafed through his scrapbook. One reporter who has worked often with Aguirre on stories claims that one business reporter in town is almost an Aguirre mouthpiece. "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 Cafe 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 propensity, Aguirre protests he's not in it for publicity. "I'm not running for anything. And my name's usually never mentioned 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 nature carry high visibility. Besides the Dominelli suit he's filed (he's representing former publisher and mayoral candidate Simon Cassidy, 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 case 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 most 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 smiles.

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 courtroom. Van Deerlin walks in after us, looking lean, tan, and very Washingtonian in a blazer. While he's impeccable in every other way, Van Deerlin shows some nervousness at the fingertips. His nails are bitten back to the bloodline. Van Deerlin, Aguirre, and Crowley have hustled mightily to arrive in court on time, but they are delayed by an ongoing court hearing. Finally, 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 table.

In April of last year, Anderson 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 doorkeepers on the Hill. Van Deerlin denied the story had any connection to reality and immediately sued Anderson for \$5.2 million. Today Aguirre protests he's not in it for publicity. "I'm not running for anything. And my name's usually never mentioned in their stories."

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' 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 himself and announces that "he's subject to California jurisdiction." Eggers argues 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 his counsel. "Oh, in that case he will tell me to shut up," Van Deerlin cracks. But why Aguirre? 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.

There is in Aguirre more than a little of the high 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 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 return." Another, who doesn't want to be named, says that Aguirre is vindictive and capable of severe overreaction when he feels he's been wronged. And he, too, implies Aguirre is hypocritical: "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 Lipton 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 gladder. Later on he went to work for the Teamsters as their PR man and he got the Teamsters to make U.S. National 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 loved 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 Fitzsimmons]."

Just before Fitzsimmons was due to arrive in San Diego to speak to some workers' compensation judges at a state bar convention, Aguirre was interviewed 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 Fitzsimmons appearance. "How can this country put up with a union dominated 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. I never spoke to him again."

2:30 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 shirt sleeves 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

(continued on page 20)

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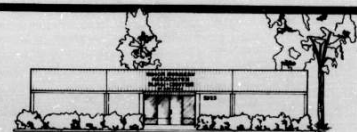
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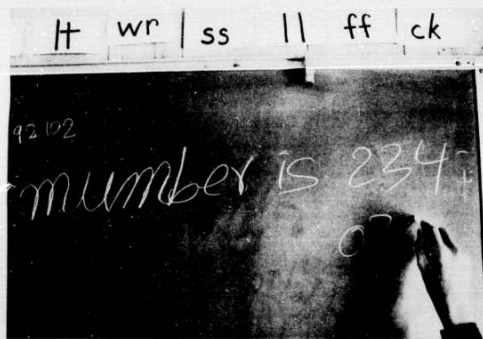


The Lesson of Bungalow F

What a teacher can learn from refugees

By Ann E. Gianola

Photographs by Chris Korman



I 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 languages besides English. I like to look at each one, although the only one I'm certain of 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 elegant, but soiled, watered across the floor. What intrigues me is the message carved into the toilet paper dispenser: "You be forecal. Forever is as long as you make it."

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 *r* to *forecal*. It inspires faith and confidence. It dispels fear and anxiety and even overpowers the "Big deal" and the "So what" irreverently penciled 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. Centre City Continuing Education Center is a branch of the San Diego Community College District. It's on Park Boulevard at Russ Street, across the street from San Diego High School and next door to the physical education department at City College. Many people still remember it as Snyder Continuation School, the place where students were channeled who were for some reason unacceptable at a regular public high school. Late at night and

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 vocational courses, a skills center, a learning laboratory, a counseling center, a high school diploma program, and an extended, multilevel English as a Second Language Department. 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 refugees, they are accustomed to

cold 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, full-length bathrobe, ski cap pulled tight over her ears, and a Duke of Hazard cowboy hat. At break time, midway through class, the students go outside and back in the narrow patches of sunlight. For twenty minutes they squat down on the ground, smoking, drinking tea from the vending machine, and talking to each other. When the time is up, I signal to them from the top of the steps and they reluctantly move out of the bright patterns on the asphalt back into the classroom. Teaching English as a Second Language is a challenge and a trial of patience. Sa Chay 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 midsixties,

short gray-black hair combed straight back, and motioned me with her hand to come toward her. "Hi, Neri," she said, shaking hands with me warmly. "Sobik sobai!" 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?" Sa Chay grinned 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 places inside the classroom and I flipped through the stack of picture cards I planned to show them: scenes of everyday life that were selected to home their "survival skills," as the course outline confidently stated. "Clean! Clean the dog!" exclaimed Sa Chay, in the front row. Responding to a picture she noticed, I picked up the card she pointed to.

turned that animal, and then made for complete agreement. "Clean the dog." I showed her a card and laughed along with the rest of the class. Now she would be pointing at a cocker spaniel in a bubble bath, being scrubbed down by a woman in a 1950s house dress, he considered a "survival skill." Teachers were encouraged to stick 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.

I introduced 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 "I'm fine, thank you" or "My zip 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 in the back and apart from their 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 learn them were confounded by the fact that Peng Phay, Pook 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 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 Vapo cream gel, akin to Vick's Vapo-O-Rub, to their upper lips, temples, chests, and necks. But instead of a big jar, the all-purpose ointment came out of a small tin with a picture of a monkey on it. Meanwhile I was able to see Fernando enjoying an Egg McMurfin in the front row. The aroma of camphor and two

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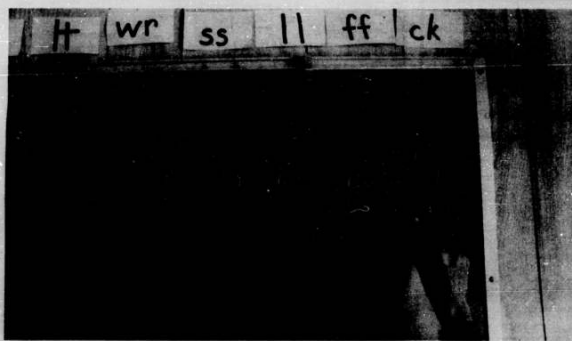
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The Lesson of Bungalow F

What a teacher can learn from refugees

By Ann E. Gianola

Photograph by Craig Carlson



I 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 languages besides English. I like to look at each one, although the only one I'm certain of 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 fore! Forever is as long as you make it."

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 *r* to *foreal*. It inspires fear and anxiety and even overpowers the "Big deal" and the "So what" irreverently penciled 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. Centre City Continuing Education Center is a branch of the San Diego Community College District. It's on Park Boulevard at Russ Street, across the street from San Diego High School and next door to the physical education department at City College. Many people still remember it as Snyder Continuation School, the place where students were channeled who were for some reason unacceptable at a regular public high school. Late at night and

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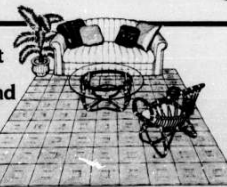
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(Continued on page 24)

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Bungalow F

(continued from page 24)

McDonald's breakfasts made my 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. I answered, 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 doing? 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 down at my lesson plans. Ten, 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."

Much of the class time is devoted to the subject of health. Students are taught to identify several basic maladies in English. They can respond to "What's the matter?" by citing different conditions, such as stomachache, headache, toothache, earache, sore throat, sore eye, 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." "Accident," "I need an ambulance," and "My address is . . ."

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 she felt. She answered, "I feel sleepy." Knowing that she was capable of more of an explanation, I asked her why. "I work last night," was her reply, which triggered an outbreak of laughter and a lot of shoulder slapping among her classmates. I didn't understand, and asked her if she had a job. "Yeah," she continued laughing. "I work on the bed with my husband."

Simple questions of personal identification, such as address, age, and gender, are very common in class. I ask the students, "Are you male or female?" and "Are you married or single?" These are generally very easy questions to answer, but occasionally a woman answers, "I am male," and the class, as with any decidedly good joke, roars with laughter. The men, most of them married to other women in the class, wait patiently to be asked the question regarding marital status. I point to Phong Heng and ask him if he is married or single. He grins. "I singo," he says, and laughs uncontrollably, covering his mouth in the back row. His wife, Chea Lon, has her hands over her eyes and her mouth wide open in a silent fit of laughter.

Sometimes the game is reversed

and the students address questions to me. Once Sy Mout asked me, "Teacher male female?"

I answered, "Female. I am female."

"Married or single?" Sy Mout continued.

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

"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 baby."

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

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 concentration 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, and real money. But just before the

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 die."

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." Still, they were frustrated by their

inability 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 sewing.

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 "Aeu" for "Thank you" and "Lee-hai" for "Goodbye" and "Yom somth" 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 small cross-steps and moved her 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 my circle. Other students joined in and we danced until it was time to go home.

I learned little about the lives of my students outside of the 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 deeply 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 blouse.

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 from 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 frequently. I asked her, "How do you feel?" She responded, laughing harder still, "I feel 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 enormous. 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, soup, fresh fruit, and a traditional 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 1K, to study beginning English. It was painful watching some of them walk out of bungalow "F" with their transfer slips. I watched Vann Thip head for the stairs of the main building wearing a brand-new designer jacket 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 stayed 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 security 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 from a thoughtful new student. "Teacher," he said, "what is 'Singin' in the Rain'?"

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The Gutter and Beyond



John H. Francis, Jean Giffin

JONATHAN SAVILLE

Steven Berkoff's adaptation of the Oedipus legend, *Greek*, which the L.A. Theatre Works performed at UCSD's Mandel Weiss Center last week, is one of the most exciting theatrical pieces San Diego has seen in a long time. Like Eric Prince's *Giant Song*, which I reviewed last week, it is thoroughly antirealist in script and staging (Mr. Berkoff has done his own directing), but the expressionist devices of *Greek* have the immense advantage of being attached to one of the strongest plots ever 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' *Oedipus 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 Greek tragedy (Arthur Miller's *A View from the Bridge*, for example) have sought to overcome this distance by removing rhetoric, poetry, and stylization and by making every element — characterization, social ambience, 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 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 nonhuman, 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 automated illustrations of a theme. Much of the action is narrated by Eddie, with narrative melding into enactment without any rigid distinction between the two. Interactions between the characters do not have the natural-seeming spontaneity of the realistic theater but rather resemble the rapid, preprogrammed, perfectly coordinated 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 conveyed entirely through the lighting design, with its bold, gaudy, totally theatrical effects (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 of expressionist theater. Eddie often addresses 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.

Yet the result of all these unconcealed theatrical contrivances is that the emotional truth of the action is brought across with immense power. Mr. Berkoff's abun-

dant imagination in inventing nonrealistic 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 fearlessness 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 artificial, more contrived, than a well-worn carbon-steeled 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 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. Berkoff commands a large number of styles: obscene Cockney demotic, high-flown verse pastiche (absurd but deftly crafted imitations of such Jacobean as Webster, Tourneur, and Ford), passages of ferocious satire, passages of ravishing poetic beauty. What makes these diverse styles suitable 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 organism.

The actors in the L.A. Theatre Works production — Neil Elliott as "Dad," Dinah Anne Rogers as "Mum," Jean Giffin as "Wife," and (above all) John H. Francis in the extraordinarily demanding role of Eddie himself — are impressive in everything they do, their timing, their control of their bodies and faces, their ability to grasp our attention and touch our feelings without ever acting "naturally." But their most

stunning accomplishment is their mastery of Mr. Berkoff's numerous languages. The actors are virtuosos of speech, whether it be Mr. Elliott's sour curses of "darkies" and liberals ("Dad" is a fascist), or Miss 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 Los Angeles, New York, and Los Angeles productions, *Greek* has regularly been accused of being obscene and pornographic (I heard some murmurs of a similar sort in the Mandel 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 (nudity, sexual intercourse, and grosser matters) one may find in many popular films nowadays. The language of *Greek* is, without any doubt, ripe and raucous to an extent not dreamed of in — for example — *Porky's*. There is, first of all, the obscenity of abuse, which Mr. Berkoff deploys with no discernible restraint. Some people may find this language 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 impossible not to admire in itself, however much some playgoers may disapprove of the consequences.

The obscenity, in any case, is not gratuitous; its aims and effects are dramatic and aesthetic. It serves to characterize both the individuals and their cultural milieu. The baroque elaborations of phrases about turds, farts, and vomit also have the cumulative effect of communicating the characters' (and the playwright's) disgust with the world's tawdriness and cruelty in a way more polite speech could hardly match. And deep down in our hearts, whether we admit it or not, we all take considerable aesthetic pleasure in eloquent abusive language; the more pungent the better. Mr. Berkoff, in this regard, is a worthy spiritual and literary descendant 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 language is meant to shock and offend, just as the expressionist sordid 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 wonderful exuberance in it, and humor, and even beauty (of the sort Ludwig Bemelmans referred to when he characterized garbary but evocative cityscapes as "beautiful druck").

The "pornographic" passages in *Greek* are similarly exuberant, funny, and beautiful, 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 filth and violence, of racial, religious, and nationalistic hatreds, of debased values, of ignorance, narrow-mindedness, dead traditions, and stupid received ideas, of materialism that reduces Man to a consumer and the er, or of other consumers, of a distorted human nature that can be vividly represented by the vileness of bodily excretions, and the corruption of bodily functions. For Berkoff, 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 titillation 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 pornographic in intent than the *Kama Sutra* or the novels of D.H. Lawrence, which, like Mr. Berkoff's play, offer a serious and quite unalaculous 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 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, achievement, and success are necessary if we are to realize our full selfhood but that at the same time they are fraught with peril, that love is inseparable from aggression, that guilt is inevitable, and that we must hold ourselves responsible for even those acts we have committed unknowingly and in the grip of an ineluctable destiny. To learn these things, to experience them, to know them, is to become wiser and stronger, more capable of living in conformity with our true being.

What do we learn from these issues from Mr. Berkoff's version of Oedipus? In the extraordinary ending of *Greek*, Eddie, having discovered that he has killed his father and married his mother, affirms his continuing erotic love for his mother-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 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 very fabric of modern social life. Indeed, these two ways of life not only are antithetical but also constitute the only alternatives we have: the only way to transcend our impulses to destructiveness and degradation is to marry our mothers. This is, as you see, a bit different from what Sophocles was saying. It is hard to tell whether Mr. Berkoff 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 marvelously theatrical scene where father and son fight 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 express a bit of remorse, but he immediately forgets about that troublesome issue and rushes on to affirm the holiness of incestuous love.

Sophocles' Oedipus was driven by a less malleable 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 someone 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 lives, never to be resolved so long as the building remains unmodified. Incest is not the issue, and the age-old problem Sophocles addressed with such tragic grandeur is not to be solved by easy divorce laws and the birth-control pill. The issue is our unchangeable paradoxical nature 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 beings, and we cannot avoid moral responsibility for that is what makes us human. Seen in this light, the ending of Mr. Berkoff's play — and consequently the heart of it — is mere nonsense. Blazingly theatrical and emotionally compelling, *Greek* ultimately avoids the truth because the truth is too painful. It is like a marathon runner who sensationally leads the pack for almost the entire race and then drops out in the last eighth of a mile because he 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 — that encourage us in a weakness we already have in excess. □

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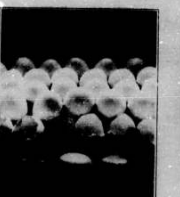


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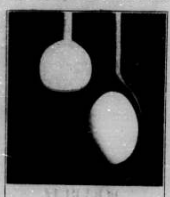
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JUNE 19, 1964

Under Eastern Eyes



Moscow on the Hudson

DUNCAN SHEPHERD

Paul Mazursky has a habit of biting off 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

sort of reception a Competitive Pancake Eater might expect: he was not apt to have them attend, and thus remind us of *Ten-pen 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 tithes not worth chewing, and who are in no position to reprimand Mazursky with the Golden Rule that anything worth chewing is worth chewing well.

His new movie, which has the immediate attraction of being not like any other movie you see these days, indeed the deeper attraction of being not like any other movie you see, is his most thematically, 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 show) without artistic freedom. Freedomlessness imposes itself elsewhere as well. An unmarried man, Vladimir lives with parents, sister, and grandfather in an apartment where the single bathroom never goes unoccupied during breakfast; and, like a teenager, he must borrow a friend's apartment for assignations with his girlfriend — 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 something 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 environmental features are much the same — the ban 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 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* toward 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 movement, never mind the rest of the picture, can pose a thousand words. The KGB chaperone watches only long enough

in the doorway to add (not with total conviction) the official party line — "What decadence!" — and joins the stampede. (Choices, choices: one patriotically censors member samples several perfume testers, with evident distaste, and finds the Windex on the glass countertop more to her liking.) The defection itself, or the hide-and-seek part of it, is less 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 between Essee Lauder and Pierre Cardin."

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 Moscow, 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 penniless (or kopecless) immigrant. And the amount and kind of freedom to be found on that avenue is a question legitimately raised and not easily answered. Certainly only a partial and superficial answer is suggested in the scene, very much in contrast to the way things are in Moscow, of Vladimir's first visit to an American grocery store. "Coffee line?" he inquires rather pleadingly of the clerk, and goes into paroxysms 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 cultural chemistry: the Russian and his Italian girlfriend, the Russian and his Cuban lawyer, the Russian and his FBI "shadow," the Russian and the Columbia University Poli-Sci professor, the Russian and the Texas businessman, the Russian and the homosexual cruiser. Long before the end, however, Vladimir reaches a

personal high, in a jam session on stage at the Apollo Theatre with his hero (a fictitious figure) Wild Bill Hawthorne, followed 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." Ultimately 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 unchewed) — 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 embraces 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 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 enough. The falling-out with the Italian girlfriend never justifies the space it occupies and the time it consumes.

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 chimp-like fur — perhaps seventy-eight percent, now, with the new beard. It is inarguable that he (or Mazursky) has suppressed much of the improvisational manicness 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 swiftness (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 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 becomes cause for Peter Sellers-ish caricature: the actor's difficulty with the accent passes as a Russian's difficulty with English), 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 deflected 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 crumbly 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 closings 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 salt 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 naming of Nicaraguan harbors) in Johnny Carson's sobering revelation that the Oscar show, Johnny Carson moseology and all, was broadcast to seventy countries around the world. I myself can hardly watch 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 (Liberty Lines) is thus a sort of cultural gauntlet and surprisingly painless: a democratically random and unshamed selection of everything from a Calvin Klein billboard to a bag-lady. Freedom, that is, not at its finest but at its dullest. 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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QUARTER NOTES

BY JONATHAN DAVILE

OLIVER KNUSSSEN & SAN DIEGO SYMPHONY

The San Diego Symphony, heretofore the stodgiest 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 *Two*



Sonatas 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 Knussen 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 the Wild Things Are*.

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

also featured the flashy Nizkowski transcription of *Pictures at an Exhibition*, a great pianist work inevitably vulgarized when the trombones set 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 voice, with its particular *testitura*, and the orchestra, with its own expressive sonorities.

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 contemporary opera and that constitute one of the reasons 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 in fact enhances it. This music seemed more suitable to a setting of a poem by Mallarmé or Saint-John Perse than to an opera about a little boy who, hungering for food and

maternal affection, learns to conquer his tantrums.

ATHERTON & BILLY BUDD



Maestro Atherton, in the meantime, was at the Metropolitan Opera conducting Benjamin Britten's *Billy Budd*, a performance San Diegans could hear on the Saturday 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 declamation of the singers (not much to listen to, but extraordinarily effective as an 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 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 Cassilly as Captain Vere, with a thin, harsh, overly pointed, quavery, and nerve-racking voice that

sometimes seemed like a grotesque imitation of Peter Fears, for whom the role was originally composed). But the real star of the performance (aside from those involved in the staging, whose work of

Spade's last week was remarkably effective in rededicating this opera from its own defects. Adapted from an economical, flawlessly dramatic story by Pushkin, the Tchaikovsky libretto retreats into cliché 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 solo, a duet, and a dance), 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 romanticized Pushkin's coldly objective psychological ghost story about compulsive gambling, so that it would contain a real love interest (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 drive.

The stage director of the production 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 writes 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 more important—gifted with true artistic insight. He decided 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*.

QUEEN OF SPADES

KPBS-TV's presentation of Tchaikovsky's *The Queen of*

Rustiana. Members of the chorus were thoroughly individualized as governesses or gamblers. Wonderful dramatic effects were realized out of the naturalism of the "extraneous" public scenes, as in the thunderstorm that scatters the strolling populace in the Summer Garden of the first scene. The musicale, though it necessarily remained 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 demonically obsessed hero.

And as to the utterly impressive pastoral, Menotti recognized that even the most resourceful stage director could not give it dramatic relevance, and he 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 heightened romantic realism of Slavic operatic productions rather than the true Italianate *verismo*.

There were also engaging, if



school Menotti's imagination 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 Romanian mezzo Cvetpeta Curca (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 great singing in the world would be greatly modified if we had more access to the hidden treasures of Eastern Europe.

There were also engaging, if

less idiomatic, performances by the veteran Regine Crespin (as the old Countess, the Queen of Spades herself) and by Allan 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 (harpist, 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 desert 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 basilica, with its rustic statuary and ornamentation, provided a perfect ambience for chamber 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 an orchestra, though with no loss of clarity.

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



German half and a French half, giving the audience an opportunity to compare the two national styles. Aside from 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 ruses, the decorativeness, and the popular dance forms of Boismortier, Rameau, and Couperin. In each case, the performances were characterized by rhythmic 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 so ravishing. The glories of the concert were matched, on their less lofty level, by the chessboards and chocolate mousse tortes served at the gracious party afterward.



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Letters

continued from page 7
defend his self, even though in revealing his identity as his waffling friend maligned in his brief article in the San Diego Bodybuilding Championships "Events Highlights" (April 12) lay myself open to further calumny.

The fact is that I was equally upset by that show of human physical performativity as both attended, and if I expressed doubt about Mr. Herz's capacity to turn successfully from Byzantine bronze to Herculean brawn, it was a canny skepticism, calculated to challenge him into seriousness, whether he meant to build his body or not. Had I said, "Sure you could do it if you wanted to," would he have believed me? Would he have tried?

I assure Mr. Herz that true skepticism is the farthest thing from my razor-sharp mind and faithful heart, and it needs no Xenocritian frost to cleverly though my image was to convert me into wishing well to any person whose effort is honest. Whether his body loses in the prelude or wins in the main competition, Mr. Herz already has my admiration. And if he doesn't appreciate having that kind of guy for a friend, let him try conversing about Byzantine coins with his muscles.
Nervy Pontier
San Diego

Remember The Recall

Mr. Carla Markham's letter to the Reader (April 12) re-raises two issues concerning Mayor

Hedgecock: a petition for his recall and the mayor's refusal to disclose his 1983 income while in public office. Mayor Hedgecock and all elected civil servants have to be similar to "Cesar's wife" above reproach and suspicion in their daily lives and ethical conduct while holding office. The post-Watergate era in America has brought to the fore important changes in our disclosure requirements for elected officials and the conduct of government, and in relationship to the people, that it be open to scrutiny all the time.

The refusal by Mayor Hedgecock to disclose his income for 1983 is contrary to the position taken by President Reagan and Governor Deukmejian because both have made public disclosures of their income for 1983.

Moreover, San Diegans can expect no less from their own chief executive officer, who is under fire for his financial indiscretions. Hedgecock's conduct is comparable to President Nixon's when Nixon refused to submit the tapes during the Watergate trial to the bars of executive privilege. This position was struck down by the Supreme Court. Roger Hedgecock must perceive himself as our imperial mayor, with the position of public office being self-serving, rather than serving. The "double standard" I referred to in my March 29 letter was that a non-elected public servant in government would have been dismissed had he acted in the same fashion that Roger Hedgecock has in his financial endeavors during his tenure in office as mayor.
Ms. Carla Markham's seal of approval and the proposed return

of Roger Hedgecock for a new term no less from their own chief executive officer, who is under fire for his financial indiscretions. Hedgecock's conduct is comparable to President Nixon's when Nixon refused to submit the tapes during the Watergate trial to the bars of executive privilege. This position was struck down by the Supreme Court. Roger Hedgecock must perceive himself as our imperial mayor, with the position of public office being self-serving, rather than serving. The "double standard" I referred to in my March 29 letter was that a non-elected public servant in government would have been dismissed had he acted in the same fashion that Roger Hedgecock has in his financial endeavors during his tenure in office as mayor.
Ms. Carla Markham's seal of approval and the proposed return

Dry Abruptness All Wet?

Here we go again. Same old theme: one man's oranges are another's vomit. Music critic

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

Jonathan Saville is certainly way above average as a writer for newspapers go, and I know from reading his reviews in the past that he has both musical scholarship and third-tier musical sensibilities. Hence my puzzlement over his comments on Lee Lavis's playing of Mozart's Piano Concerto #23, A Major, K. 488 the other night at the East County Performing Arts Center ("Quarter Notes," April 12). Albert Rodevald in the *San Diego Union* talked about a "musical experience of the rarest excellence," the audience was all but up on its feet cheering, and my 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 cake, or whatever it is you can't

get enough of. But Saville and Lavis was "less than fully satisfactory." Nor did he like the way Lavis "shaped phrases" the way he articulated motifs.

Cadential chords had a strange, dry abruptness, and the passage work lacked the shadings needed to give the music an inner life. "It cetera." We also thought the back and forth between solo piano and wind choir was something special, but Saville didn't say anything about that. Oh, well. For the record, Lavis has been a regular at Alexander Schneider's famous New School concerts in New York for years where he is adored by the audience.
Perry Sciffin
La Jolla

Aussie Holiday

Spotted John D'Agostino's recent article in the Reader.

"Reader's Guide to the Music Scene," March 29, about one great Australian group Mungus (Oh, glad to hear the enthusiasm).

As two traveling Aussies, we decided to see how the boys would go down with Americans and audiences. After popping from one bus stop to the next, we found the right bus on the wrong side of town. Reached our destination after running the last mile in four minutes. We put our way to the entrance only to discover that the concert had begun. Hearing the thrashing new rock beat pulsating from inside, we had to enter the hall. We knew our difficulties getting there were all worthwhile when we "lost our grip on reality."

This letter is to show our enthusiasm for Australia's musicians.
Diane Weaver
Vance Marshall

City Lights

Silly Editorial

(continued from page 3)
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 answers.

The following Wednesday night, Damon once again made her weekly trek down to

Qualtype, and once again she found her new assistant busy at work, scrutinizing both This Time Walsh presented both Damon and Qualtype owner Robert Ellsberg 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

(continued on page 3A)

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City Lights

continued from page 1
review will be held out of that week's issue. Walsh also proved a lot more scissor-happy than he had been the week before. He asked Damon to pull six articles, including a commentary lambasting the LaMantia petition drive, another commentary that referred to Senator Pete Wilson as a "right-wing ideologue," and a news story about accusations being leveled against the university for

alleged discriminatory hiring practices. Damon didn't stand idly by this time, however. She balked at pulling the copy, so publication of that week's *Vista* was found a day while she, Walsh, and Dean Burke discussed the administration's 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

paper, albeit in rewritten form, but the anti-LaMantia commentary and a comical spoof titled "The Ten Best Uses of the *Vista*" were still to be considered stories *non grata*. Damon, however, is not giving up; she will plead her case before the nine-member editorial review board on April 25.

Skip Walsh denies he has a 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 simply 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] might think there's censorship going on, but all of a sudden I found myself in the Quality 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, asking them to clarify what they mean, but until they do I'm in control."

—T.K.A.

Your Stubs

(continued from page 2)

Select-A-Seat 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 its position came when the Padres outgrew Select-A-Seat's outdated and limited computer capabilities and by mutual consent withdrew from their contract. Its biggest local client gone, Select-A-Seat left San Diego entirely in January of 1983, and Ticketron once again 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 Telesat. Initially, Ticketron could at least find solace in the fact that Telesat 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 Telesat began to offer potential clients a variety of benefits Ticketron never did.

Telesat offered the sponsor payment on the day of the event, a season ticket and mailing list service, and extensive promotional ads, including the running of ads in the *San Diego Magazine*, and the *Reader*. The local firm also boasted more outlets, currently sixteen (nine of which are at Bill Gamble's stores), with nine more scheduled to open by this summer.

By the fall of 1983, the defection from Ticketron had been more pronounced than ever before. Among those switching from Ticketron to Telesat were the San Diego Symphony, Marc Berman (now Southland) Concerts, Fahn & Silva Presents, the San Diego Jazz Festival, the Community Concours, and the Andy Williams Open and La Costa Tournament of Champions golf tournaments, which together account for nearly a million tickets a year. Telesat has also recently obtained exclusive contracts with Crown Cruises, the Clippers, and the Sockers. Now the entry of this third ticket service into the San

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 stores here, says Fred Rosen, chairman of the board of the Scottsdale, Arizona-based firm. Like Telesat's DeLay, Rosen believes his firm is more 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 normally hosts at least two 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 *Triangle*, and the *Reader* to counter those placed by Telesat, and is adding a similar season ticket mailing list service. Tart concedes, however, that Ticketron's 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 obvious problem and one we're definitely going to have to work on."

—T.K.A.

Off the Cuff

My favorite holiday recipe.



Rhiannon Morton
Future Wonder Woman
Age 4

Spaghetti with Dots
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. Do 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 berries; any old berries will do. You have to drive up to Disneyland to get 'em 'cause you can't find 'em in San Diego.

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



Joshua Lowe
Future Cook
Age 5

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
Crumble up some regular 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 sorry. Eat two of them with milk. You can have carrots on the side.



Sophia Strudman
Future Policegirl
Age 5

Far Strawberry Turkey
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
Smooth 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 in front with carrots in the middle.

Put the oven on 450° and cook the whole thing for thirty 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
Age 4

Pizza
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 turkey 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. That's all!



Ariel Sandler
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 done.

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

—Lin Jakary

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Section 2

Events, Theater, Music, Film

At The Painted Bridge

Beneath murals of strong, handsome people and heroic Technicolor gods, the disparate elements of Chicano culture will meet on Easter Sunday for the fourteenth anniversary of Chicano Park. There off Crosby Street, beneath the Coronado Row Bridge, at 7:30 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 speakers, dancing, and music. Despite the diversion provided by all the food, carnival rides, and speeches, the significance of

the park's founding, and what the park means to the people of Barrio Logan, should not be underestimated.

We arrive 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 simply 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 its founding stand as a landmark for a segment of our local and national population proving

their continuing efforts to mold events in America's history and to 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 Papandari" (four Indians from the Mexican state of Veracruz will spin, spiraling down from a tower more than eight stories high) will 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)



Chicano Park/Jose Arreaga

Harlem Highsteps

Had it been scripted for a television movie, the scene would have appeared the product of an overactive and rather sheltered imagination. But it was all too real. On any given day in 1970, the sidewalk outside the Church of the Master on 122nd Street in Harlem served as a midway for some of the most hardened of New York City's narcotics traffickers, many of whom brazenly hawked their wares while fully armed for defense against the area's more desperate junkies. A few short steps away, through the open door to the church's basement, dancer/choreographer Arthur Mitchell could be seen literally lending a hand to young dance students who struggled to remain on point, and barking instructions and encouragement to more advanced apprentices of the burlesque 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 impoverished street community had not immediately met with the neighborhood's approval, and for a while Mitchell and his pupils had to endure some rather vicious ridicule. What Mitchell's resilience 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 Fifties — and one of only a handful 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 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, col. 2)

A Decade Of Dance

Three's Company, San Diego's most important modern dance troupe, will be celebrating its tenth birthday this weekend with a broad-ranging retrospective of its work. Founded in 1974, the company for several years consisted of the three themselves: Jean Isaacs, Patrick Noller, and Betti Roe. They did the choreography, they did the dancing, and they handled the business end. Things are different now. The

anniversary concerts will feature fourteen paid, professional dancers — a "beautiful, trim, trained" group (as Jean Isaacs describes them), many of whom make ends meet by working in other local dance companies as well. The company now receives financial support from COMBO and the California Arts Council, and there are at last sufficient funds for the directors to hire a part-time, seasoned professional to take care of administration. With the burdens of running the company now a bit eased, Isaacs, Noller, and Roe have more time to concentrate on their art, to create and perform pieces that

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 it toward creative rather than disruptive ends. Certain differences in artistic taste and temperament remain as well. Jean Isaacs used to turn out four dances a year. Now she is satisfied 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 Philip Glass). Patrick Noller 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: *Valde Triste* (a duet to Sibelius's music) and *Triad* (a trio on Jungian themes to Noller's own tape-collage of natural sounds: crickets, birds, thunder, wind). Betti Roe's choreography will be represented by her *Dances to Klee* (music by Pia 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 Isaacs) is at its peak; she will perform a solo by James Penrod, *Order 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 pieces, but not Isaacs this time — she is eight months pregnant.

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

(continued on page 8, col. 4)



Jean Isaacs, Patrick Noller, Betti Roe

Photo by Jim Galt

READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to READER EVENTS EDITOR, P.O. Box 8863, San Diego, CA 92138.

Dance

New England Country Dancing to live music with caller Joseph Toulane 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 tenth anniversary with a program of their most acclaimed works, Friday, April 20 and Saturday, April 21, 8 p.m., 1355 Fifth Avenue, Hillcrest. 239-1713.

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

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 1355 Fifth Avenue, Hillcrest. 239-1713.

"Freedom 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.

Circle Dancing, meditative "Soft dancing" is conducted weekly, Mondays, 7 p.m., Mission Hills Congregational Church, 4070 Jackdaw Street, Mission Hills. 295-9677.

Dance Performance, the Dance Theatre of Harlem, in its San Diego debut, will offer performances, Tuesday, April 24, 8 p.m., Wednesday, April 25, 12 p.m. and 8 p.m., Thursday, April 26, 8 p.m., and Friday, April 27, 2 p.m. and 8 p.m., Fox Theatre, 720 B Street, downtown. 459-9788.

Film

For Children, films will be shown Friday, April 20, 3:30 p.m., Chula Vista Public Library, 363 F Street, Chula Vista. Free. 691-5176.

TO LOCAL EVENTS

Music

Political Film Series continues with David, based on E.L. Doctorow's *The Book of David*, Friday, April 20, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4450.

"Deep End," Polish director Jerzy Skolimowski's film about obsessive 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. 454-3541.

Guitar Concert, the Chon Duo will feature works for the classical guitar, Friday, April 20, 8 p.m., the Capband, 1515-2 East Valley Parkway, Escondido. 743-0421.

Folk Concert, "Texas Lil" and her Old Time Band will perform, Friday, 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 inside foyer, La Jolla Village Square, 9657 Villa La Jolla Drive, La Jolla. Free. 457-7552.

Folk Concert, Pete Seeger will perform a benefit concert, sponsored 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 Hendi conducting, will perform Mozart's Symphony No. 34 and Mahler's Symphony No. 6, Thursday, April 19, 7 p.m., Friday, April 20, 8 p.m., Civic Theatre, 202 C Street, downtown, and Saturday, April 21, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 283-SEAT or 239-9721.

Organ Concert, Jared Jacobson offers a program of variations, Sunday, April 22, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Chamber Orchestra, the Montevideo Chamber Orchestra will perform works by Mozart, Ives, and Mendelssohn in a concert featuring guest soprano Andrea Mas, Monday, April 23, 8 p.m., Old Globe Theatre, Balboa Park. 584-0204.

Choral Concert, the Allen Hancock College A Cappella Choir

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READER'S GUIDE

will perform, Thursday, April 26, 11 a.m., Goodwin Chapel, Point Loma Nazarene Chapel, 3402 Lomaland Drive, Point Loma. Free. 222-0474 x344.

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

Special

Skate Party, the third annual Civic Fibrosis Skate Party will be held Thursday, April 19, 7:30 p.m., RollerSkateLand, 9165 Mission Gorge Road, San Diego. 264-3352 or 298-0777.

"Neofest", Susi's second annual performing arts festival continues

with Michael Peppé's Acoustic Spectacle V, Region 1 and II, April 26, Thursday, April 19, 8 p.m., Nigel Rolfe utilizes various media for his *The River that Binds Us*. Make Them Free, Friday, April 22, 8 p.m.; Vanishing Green performs *Trick or Treat* and *The Last Jew in America*, Saturday, April 21, 8 p.m., Susi, 552 Eighth Avenue, downtown. 235-5466.

Car Show, the Cal Coast Car Club sponsors the championship judging, Saturday, April 21, 9:30 a.m., UAW Hall, 2206 San Diego Avenue, Old Town. 276-2862, 579-2254, or 454-8553.

Guided Hikes, bring water and a snack for a four-hour hike into a finger canyon along Penasquitos Creek, sponsored by the Los Penasquitos Cultural and Natural Resource Center, Saturday, April 21, 8 a.m., Sorrento Valley Boulevard (294-2926). Walkabout International sponsors a moderately paced exploration of the

washed campus of UCSD, followed by a trek to the La Jolla bluffs, Saturday, April 21, 10 a.m. (251-7325).

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

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

Puppet Show, the Kent family will enact *Bunty and the Bear*, through Sunday, April 22, 11 a.m., 1 p.m., and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 420-0794.

Festival de Primavera de Rosarito, Rosarito Beach inaugurates its first Spring Festival with dancing to popular music and gourmet food sampling, Thursday, April 26, 6 p.m., Rosarito City Park, Rosarito Beach, Baja California, Mexico. 1- (706-) 2-13-51 or 1- (706-) 2-12-75.

Storytellers of San Diego are invited to listen to or bring a tale of their own before the young Homer (Ward Smith) recounts episodes from the *Odyssey*, Thursday, April 26, 7 p.m., Thomas Magno's Cafe, 3080 University Avenue, North Park. 569-9199.

Radio/TV

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

"Glen Miller: Memory Maker", more than one hundred Miller records will be played in a narrated retrospective of his career, Saturday, April 21 and Sunday, April 22, noon, KPBS-AM (1360).

"Jesus Christ Superstar", the film

Baseball, the Padres 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, 1:25 p.m., San Diego Jack Murphy Stadium. 281-4494 or 283-SEAT.

Concert at Covent Garden, Shirley Verrett and Grace Bumbry perform solo arias and duets from *La Gioconda*, *Macbeth*, *Aida*, *Orfeo*, *La Forza del Destino*, and other operatic works, Wednesday, April 25, 9:30 p.m., KPBS, Channel 15.

Sports

Super and Street Stock Cars compete Saturday, April 21, 7:30 p.m., Cation Speedway, E1 Cation. 443-0942.

NEOFEST

THE SECOND ANNUAL FESTIVAL OF THE NEW ARTS
April 6-26, 1984 • Events at 8 p.m.
20 Friday • **BUCK HOLDS**, *The Rope That Binds Us Makes Us Free*. This live-action work delves into Ireland, combines documentation, narrative, original music, and visual media.
21 Saturday • **SUSAN MOSE**, *"The Last Jew in America"*. This solo performance is a cockamamie lecture of history, culture, and autobiography.
22 Sunday • **ANALYSE GREEN**, *"Trick or Trick"*. This heart-rending solo performance utilizes the setting of a family television room to explore addiction to alcohol, food, youthful bodies, and love. Discussion to follow performance.
23 Wednesday • **JAMES EMBURY**, *"A Slip of the Tongue"*. This solo performance combines exaggerated speech patterns and gestural movement with an original score.
24 Thursday • **CARLEA RABO**, *"No Cover, No Minimum"*. Talking through her nose 100 miles an hour in a Chicago drawl, Rabo impersonates an art instructor. Discussion to follow performance.
25 general admission • **63 South members**. Presented by South, Inc., 852 Eighth Ave. San Diego, CA 92101 • Information: 235-5466

Paranormal Healing...

Saturday, April 28
Old Town Education Center
2445 San Diego Ave.

"Healing in the New Age"
A one-day symposium on psychic surgery, laying on of hands, spiritual mind healing, exorcism, healing with breath and light, and crystals and healing. Hear and meet Rev. Lucia Morgan Light... the healer whose life story was featured in the movie *"Resurrection"*... and five other experts.

9:00 am-5:30 pm
\$20 whole day, \$35 C.E. credited surter.
Single lecture \$5.00 at \$7.50.
Call 260-0210 for additional info, & leave name & address for a free info!

3'S COMPANY & DANCERS

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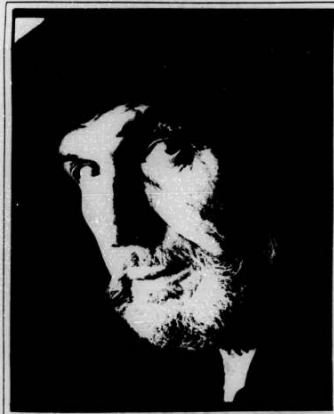


Notice: Triad is performed in the semi-nude

April 20 & 21, 8:00 pm. 2 performances only!
Mandeville Auditorium, UCSD

Call 296-9523 for reservations/charge-by-phone

UCSD Events Office presents



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May 3, Thursday, 8:00 p.m.

MANDEVILLE AUDITORIUM

UCSD Box Office & Ticketron: 452-4559

To Local Events

adaptation of the Broadway musical *Amadeus*, April 22, mid-night, KGTU, Channel 10.

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

Concert at Covent Garden, Shirley Verrett and Grace Bumbry perform solo arias and duets from *La Gioconda*, *Macbeth*, *Aida*, *Orfeo*, *La Forza del Destino*, and other operatic works, Wednesday, April 25, 9:30 p.m., KPBS, Channel 15.

Lectures

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

"Coronado: An Illustrated History", professor Steve Schuenker will present a slide show and lecture, sponsored by the San Diego Historical Society, Monday, April 23, 7 p.m., Manchester Conference Center, UCSD. 239-2211.

"Preventing Nuclear Proliferation", legal and political challenges will be discussed by University of Pittsburgh professor Michael Brenner, Wednesday, April 25, noon, faculty reading room, California Western School of Law, 150 Cedar Street, downtown. Free. 755-8581.

Poetry, open poetry readings will be held Friday, April 20, 7:30 p.m., Sears Savings Community Room, 345 West Broadway, Vista (722-5095); Friday, April 20, 7:30 p.m., 1925 Arroyo, Oceanside, sponsored by the North County Poetry Circle (722-5095 or 726-9195); and Friday, April 21, 8:30 p.m., Writers' Bookstore and

Haven, 3185 Adams Avenue, Normal Heights (282-3163); readings from their own work will be Jerry Rothenberg and Friends, Wednesday, April 25, 4:30 p.m., Center for Music Experiment, 408 Warren Campus, UCSD. Free. 452-6766.

"The Soviets as People", Professor Tim McDaniel will discuss the individual in Russian culture during a lecture and slide presentation, Saturday, 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 Bundy, in the continuing "New Views of Women" series, Wednesday, April 25, 3 p.m., room 221, Hepler Hall, SDSU. Free. 265-6524.

"Report from Nicaragua", Blase Borgione, senior research fellow on the Council on Hemispheric Affairs, will speak at a "Tools for Peace" portico, sponsored by

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

"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.

Enamel on Copper by Phyllis Wallen and "found art" creations by Paul White are on exhibit through Tuesday, April 24 through May 19, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9745.

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

Works on and of Paper by more than thirty San Diego artists will be

Galleries

"Encroached", an installation by Jean Habenschit may be viewed through Friday, April 20, Floe v Canto Gallery, Art Building, SDSU. 265-5324.

"Isermann, McMakin, Vaughn: Contextual Furnishings", exaggerated apparel and furniture with "shadow" kitsch are on display through Friday, April 20 through May 20, Mandeville Art Gallery.

"Black Artists on the Gaslamp Quarter", the work of five artists

FREE CAR WASH & FESTIVAL

Sunday, April 29, 10:00 am-4:00 pm
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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 talent, including Stephanie Dubois, Lowell Smith, Donald Williams, and most notably, Virginia Johnson. Originally an

all-black company, the DTH is now — like Harlem itself — multiracial and multiethnic. Building upon his own strong neoclassical training with Balanchine, Mitchell has over the last few years expanded his company's technique and repertoire to include several important American revivals.

classical works, and 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 Foundation, begins on Tuesday, April 24, with a program featuring *Serenade* (the first work created by Balanchine in America), which is set to Tchaikovsky's *Serenade* for Strings. Valerie Betts, Streetcar Named Desire, based on the Tennessee Williams play, and John Tarras' *Frieda*. The same program will be repeated on Wednesday, April 25. The program for Thursday and Friday, April 26 and 27, features the *Fa de Dix* from Petipa's *Rymondia* (set to music by Glazunov); Royston Makhomov's *Adagio*; #3 (set to the slow movement from Mahler's *Fifth Symphony*); Agnes de Mille's

classic, *Fall River Legend*; and Geoffrey Holder's *Douglas*. 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 presented at \$200 m. in the Fox Theatre, 720 B Street, downtown. There will be two matinee performances, on Wednesday, April 25 and Friday, April 27, at 2:00 p.m. Special group rates are available. For more information, call 459-9788.

— John D'Agostino

A Decade

(continued from page 1)
main characteristics of modern dance are its psychological intentions, its communication of the interior soul of the performer, and its expressive use of the torso in contrast to ballet, which in its pure form seeks the ideal more than the psychological, and emphasizes 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 livid during the summer). What do the directors look forward to ten years from now? All the dancers (they hope) will be on contract, they 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 develop a year-round 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 Saturday, April 21, at 8:00 p.m., in UCSD's Mandeville Auditorium. For ticket information, phone the Three's Company office at 296-9523, or the UCSD Box Office at 452-6467.

— Thomas Arne

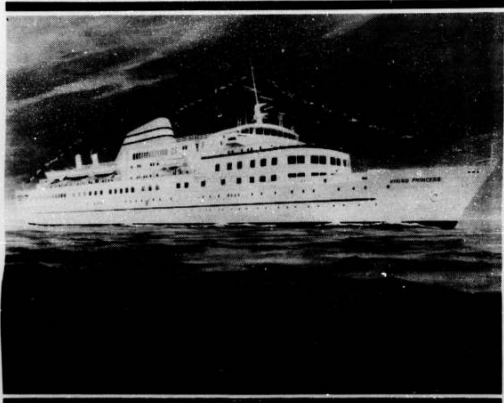
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The M/S Viking Princess proudly announces its maiden voyage. Round trip to Ensenada, Mexico, departing San Diego at 10AM and returning the same evening by 1AM. Round trip fare: \$85. Children 12 and under: \$42.50. For information and reservations: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

Public invited to preview M/S Viking Princess and M/S Princess of the Waves on Thursday, April 19, 9 AM-6 PM. Free. Open to the public.

Tickets on sale at all Ticket outlets, including Bill Gambles. Call Seat-Line, 283-5871

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Reservations Recommended

Thursday	19	BOLLY ENTERTAINMENT MICHAEL HEDGES WINDHAM HILL RECORDING ARTIST	7:00 & 9:00
Friday	20	COUNTRY, FOLK & SWING MUSIC THE BACKWOODS JAZZ QUARTET	7:00 & 9:00
Saturday	21	CAJON STOMP, BLUEGRASS HARRISON, JORDAN BLUES & SWING BLUE FLAME STRING BAND	7:00 & 9:00
Sunday	22	BLUEGRASS, COUNTRY, SWING THE UNSTRUNG HEROES	7:00
Monday	23	OLD TIME ROOT MUSIC	7:30
Tuesday	24	OPEN POETRY READING	7:30
Wednesday	25	COVER CHARGE NIGHTLY - BEER & WINE	

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, a San Diego resident. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military and the local office.

ACTIVITIES SPECTACLE V. REGION'S B. LOODED
As part of its "Needle Festival," the South Gallery presents San Francisco artist Michael Pope's solo epic, based on Popper's theory of "behaviorism": the concept that all possible behavior is musically composable, and includes language, movement, poses, hand gestures, signs, vocalizing, sounds, whistling and noise, hand-percussion on a drum and on the body. Musicalized local expressions and various "behaviorism sub-cultures." That Pope's solo performance includes eleven languages, contains twenty-eight major characters, eighty-nine minor characters, impressions, dialects, movie clichés, and forty-one jazz, rock, and pop songs, hymns, chants, and movement. A discussion will follow the performance. (Sm.) South Gallery, 852 Eighth Avenue, downtown, Thursday, April 19 at 8:00 p.m. For information call 235-8466.

BEYOND THERAPY
If you have ever been accused of laughing in a wrong place, then the San Diego Repertory Theatre's production of Christopher Durang's hilarious satire is your play. It offers abundant occasions for audiences to share, through laughter, those moments that serve a resonant chord in their own lives. The play and the

production are so jammed with humor that different members of the audience will respond loudly, to different parts of the play. Essentially, *Beyond Therapy* is about Bruce and Phredonia. They have lived their first three decades, like Rip Van Winkle, in prolonged and passive somnolence. The male awakening of the Rep. Bruce Oh has inspired in each the need for a male and a female, and for therapy. In the form of two deities, psychophysics (Helen Charles, Bruce's therapist, or Phredonia's Dr. Stuart Farmington for ads to living is like asking a bug about entomology). Throwing Bruce, and their two "therapies" together. Then add Bruce's male lover Bob, Bob's middle-aged mother. Sade on the phone, and a disarray, and the result is a comic mayhem. Along the way, psychiatry gets a thorough roasting, as do the practical applications of the buzz terminology and the fast-food counting behavior of the Egyptians. In the end, the play's resolution is murky. During offers neither solutions nor cozy resolutions, and throughout *Beyond Therapy* his central aim is to satirize those who claim to provide both. Ironically, were the show played the way Durang intended — a Mad magazine approach — few clods beyond hysteria approach. It could fall flat. What director Walter Schoen has done in the Rep's production is to temper the play's ferocity for the excessive. Schoen has trusted the individual scenes to work their comic wonders (and they do), and he has strategically toned down Durang's "lightened" characterizations, making each more realistic, believable, and sympathetic. His solid cast carries out the emphasis very effectively. If you require theater to bring with moral truths and clues for the proper conduct of your life, then

skip *Beyond Therapy*. Its depths are more ice cube than iceberg. But if you want a light entertaining show — with license to laugh any time you choose — then go see the Rep's *Beyond Therapy*. It is a winner. (Photo Ric Barri has replaced Sam Woodhouse in the role of Dr. Stuart Farmington.) (Sm.) San Diego Repertory Theatre, 34th Avenue, Playhouse, through May 6. Thursday through Sunday and Wednesday, April 23 at 8:00 p.m. Matinee Saturday, April 29, Sunday, May 5, and Sunday, May 6 at 2:30 p.m.

BING AND WALKER
The South Coast Repertory Theatre presents the world premiere of James Paul Farrell's drama, which is set in the background of a coastal Massachusetts seacoast town, and which intertwines the lives of four characters. Martin Bertram directs the production. Members of the cast are Terrence Beason, Troy Evans, Los Foraker, and Ann Heaton. The set is designed by John Gilles. The costumes are by

Barbara Cox, and the lighting is by Liz Stowell. (Sm.) South Coast Repertory Theatre, Second Stage, Wednesday, April 25 through May 13. Tuesday through Sunday at 8:00 p.m. Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

CATS'AP
The Old Globe Theatre is staging the tragicomic play by Hungarian playwright Istvan Orosz. The play takes place both in the present and in the past as remembered by two sisters. Eric, the youngest, resides in Budapest in modest circumstances. Her elder sister lives in Germany with a wealthy son and his family. In touch with her distant sister through letters and by telephone, Eric relies for company on a somewhat neurotic neighbor and a broken-down opera singer. Her female friend and former lover, Delighted to renew acquaintance with a loving admirer, Eric shatters the status quo when she introduces the friend to the opera singer. Jack O'Brien directs

the production. Members of the cast are Sada Thompson, Marion Ross, Phyllis Mott, Mitchell Edwards, Irene Tisdale, James Carpenter, Jonathan McMurtry, Joan Snyder, and Helen Page Camp. Kent Dorsey is the scenic designer. Noel Taylor is the costume designer and Robert Berman is the lighting designer. (Sm.) Old Globe Theatre, Thursday, April 19 through May 20. Tuesday through Sunday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

COARS AND STRIPES: THE OTHER CONVENTION
Todd K. Blakesley's Theatre: Research and Development, Inc., has returned to San Diego with its legendary brand of audience involvement theater. Written by Blakesley, Cigan and Stripes is a national sensation. It will involve the audience in voting, caucusing, backroom wheeling and dealing, and the nomination of a presidential candidate. Audience members will have the opportunity to

Theater Directory

ADAMS AVENUE THEATRE 3320 Adams Avenue, Normal Heights 784-1392	LAWRENCE NEAL VILLAGE THEATRE 8801 Lawrenceville, North County 794-3448	SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 725-2300/4236
THE BOWERY THEATRE 480 Elm Street, San Diego 232-4988	LEMON GROVE PLAYERS Lemon Grove Junior High School 3148 School Lane, Lemon Grove 466-9575/466-1445	SAN DIEGO PUBLIC THEATRE 311 Capitol Avenue, N. downtown 232-7378
CINE THEATRE 202 C Street, downtown 236-6510	LYRIC DINER THEATRE 7519 El Cajon Boulevard, La Mesa 464-1196	SAN DIEGO REPERTORY THEATRE Character: San Antonio, downtown 235-8023
CORONADO PLAYHOUSE 1750 Strand Way, Coronado 435-4836	MARQUIS PUBLIC THEATRE MARQUIS GALLERY THEATRE 3717 India Street, San Diego 298-8111	SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theatre Open at Amphitheatre 265-5941
EAST COUNTY PERFORMING ARTS CENTER 7101 E. Main Street, El Cajon 484-2277	MIRACOSTA COLLEGE One Barnard Drive, Oceanside 757-2121/4236	SAN DIEGO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7336
EDUCATIONAL CULTURAL COMPLEX THEATRE 4343 Ocean View Boulevard, Southeast San Diego 230-2800	NORTH COAST REPERTORY THEATRE Place of the Four Flags 1300 East Vista Way, Vista 724-3421	SCRIPPS RANCH COMMUNITY THEATRE 625 Teasdale Drive, Costa Mesa 714-957-4035
Fiesta Dinner Theatre 9600 Camino Road, Spring Valley 491-8977	NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421	SOUTH COAST REPERTORY THEATRE 625 Teasdale Drive, Costa Mesa 714-957-4035
FOX THEATRE 724-3421	OLD GLOBE THEATRE Old Globe Theatre 3450 La Jolla Village Drive, San Diego 794-3421	SOUTHWESTERN COLLEGE Anna Theatre, Mission Hall 900 The Lakes Road, Chula Vista 421-1180
GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-0983	OLD TOWN OPERA HOUSE 4301 Teasdale Drive, Old Town 298-0982	STANISLAW Sagehen Bowl, Balboa Park 232-3049 or 234-5748
GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1500/4110	PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8899	UNITED STATES INTERNATIONAL UNIVERSITY Zelle Theatre 10450 Friess Road, Scripps Ranch 271-4300
JEWISH COMMUNITY CENTER Front and Center Theatre 4071 Friess Road, San Diego 563-3300/326	PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6666	UNIVERSITY OF CALIFORNIA SAN DIEGO CSDS Theatre, John Muir Theatre Studio Theatre 452-4574
LA JOLLA PLAYHOUSE Ranch Vettes Center, UCSD 452-3990	PINE HILLS LODGE 2990 La Jolla Village Way, Julian 765-1000	REAR HILL Mandeville Auditorium, Mandeville 452-2380
LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High School 750 Nautilus Street, La Jolla 459-7773	POINT LOMA COLLEGE Salmon Theatre 3900 Lombard Drive, Point Loma 222-6474/4249	UNIVERSITY OF SAN DIEGO Carmelo Theatre, Mesa Park Linda Vista Road, San Diego 291-6490
LAVES PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-0542	SAN DIEGO CITY COLLEGE THEATRE Theatre and C. streets, downtown 239-7854	WEST COAST BALLETT THEATRE 3459 Imperial Avenue (at Broadway), Lemon Grove 696-6330
LAMPLIGHTERS COMMUNITY THEATRE Ben Pata Fine Arts Center 8033 University Avenue, La Mesa 464-4598	SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Park 239-8355	

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457-5305

READER'S GUIDE TO THE THEATER

he is involved as they are inspired to be. Blakesley says, and they may even end up as the candidate who is nominated. Roger Henderson is the technical director, and John McCoin has created the sound environment. (Sm.)

CRITIC'S CHOICE
The Alpha Omega Players begin their thirty-eight continuous season with the comedy, by Ira Levin, about the dilemma of a New York drama critic: how can he be forced to review a play — repeatedly a disaster — his wife has written. Walter Kern, husband of playwright Jean Kern and one of America's theater's most astute critics, serves as the prototype for this comedy. Jack O. 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 FANTASTICS
The Lyric Dinner Theatre is staging the popular musical by Harvey Schmidt and Tom Jones (still running in New York, it will celebrate its 10,000th production this May). The production is directed and choreographed by Brad Flanagan, with musical direction by Rick Caton. Members of the cast are Rick Perez, Jessica Browne, Dan Iggersell, Sean Sullivan, George Hutterbrunn, Chris Shaffer, and Bill Goan. The musical offers such favorite songs as "Soon It's Gonna Rain" and "I'm Ready to Remember." (Sm.)
Lyric Dinner Theatre, through April 29, Wednesday through Sunday at 8:00 p.m., curtain at 8:00 p.m., dinner at 9:00 p.m., curtain at 6:45 p.m. Matinee Sunday, lunch at noon, curtain at 1:45 p.m.

FOR EVER AFTER
The current production of two one-acts at the Lamb's Players Theatre combines *The Diary of Adam and Eve* (based on a short story by Mark Twain and a musical *The Apple Tree* by Jerry Bock and Sheldon Harnick) with Christopher Fry's sophisticated verse comedy, *A Phoenix Too Frequent*. A bird's-eye view of the two plays reveals similarities. Both are set in the distant past. *Diary in Eden*, Phoenix in Ephesus, an ancient Greek City in Asia Minor. They also share a common theme: the interactions between men and women, their joys, flash points, and mysteries. And both approach their subject from a comic point of view, gently touching on the fact that bird and blaster. But here connections fade. A closer scrutiny shows they are ultimately as similar as apples and oranges. Features have more weight than *The Diary of Adam and Eve*, which should be played as broadly as possible to conceal its fragile spine.

Which the Lamb's company does, and except for weak musical renditions of the musical's forgettable score — does well. But Fry's *Phoenix* — a comedy, set in a tomb about the resurrection of another — requires not broadness but a feathered touch to enable its insights into human psychology to resonate in the mind. Oscar Wilde, to whom Christopher Fry has often been compared, once said, "The Book of Life begins with a man and a woman in a garden... and it ends with Revelations." The format of *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 *Phoenix* lacks the refinement necessary for either a Fry or a Wilde. Instead of subtle psychological shadings and savories of the play's wit, blank verse lines, the Lamb's production is far too broad, melodramatic, and even shrill in spots, than need be. This choice, possibly an

attempt by director Robert Smyth to forge a common base for the setting, diminishes the play's verbal delicacies in favor of an ornate, splashy style of performance, more Classic Comics than urbane ingenuity. Their heavy-handed production of *Phoenix* is like watching a fly with Montana. (Sm.)
Lamb's Players Theatre, through April 21, Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

THE GLASS MENAGERIE
The Marquis Public Theatre presents Tennessee Williams' "memory play" set in St. Louis, Missouri, during the Depression, the drama explores the frustrated lives of Amanda Wingfield, her painfully shy and crippled daughter Laura, and Tom, her rebellious son, upon whose memories the play is constructed. Alvina Marquis directs the production. Members of the cast are Anne Richardson, Paulette Harvill, Sam Good, and Andrew Nichols. The

set design is by Phil Burns, the lighting is by Sean LaMotte, and the sound is by Chris Hanelle. (Sm.)
Marquis Public Theatre, through May 6, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

GOODSPEL
Tom Rusch Productions presents the musical — music and lyrics by Stephen Schwartz, book by John-Michael Tebbel — about the last days of Christ and containing dramatized parables taken from the Gospel According to St. Matthew, the Prodigal Son, the Good Samaritan, the Pharisee and the Tax Collector. Tom Rusch directs the production, which features such songs as "Day by Day," "Light of the World," and "We Boreach There." (Sm.)
The Don Room, El Cortez Hotel, 702 Ash Street, San Diego, through April 21, Thursday through Saturday at 8:00 p.m. For information call 231-4703.

I REMEMBER MAMA
The San Diego Little Theatre is staging the John Van Druten comedy about the vicissitudes of family life, as Mama tries to raise her children in San Francisco in the early 1950s. Hole Roper directs the production. Members of the cast include Lee Donnelly, Bob Blomgren, Frank Eckert, Susan Herder, Phil Madison, Laura K. Farris, Karen Hartman, Marc David Simmons, Katherine Charles, Valerie Sharpe, and Doug Brant. Lighting for the production has been designed by Martha Erikson. (Sm.)
San Diego Little Theatre, Friday, April 20 through May 12, Friday and Saturday at 8:00 p.m. Matinee Sunday April 29 at 2:00 p.m. Also Sunday, May 10 at 8:00 p.m.

ALATE SHOW
One of the most refreshing things



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, five women have become ensnared at Ellen's cabin. Through a number of coincidences that test one's sense of the probable, three of the women are or have been Ellen's lover. And the

fourth — were she to share Ellen's sexual preference — looks to be the most appropriate mate of all for Ellen. In any event, the intermingling of past, present, and possibly future lovers in the cabin gives the five women much to talk about. Unlike *The Days of the Blasts*, which is similar in several ways to Chambers' play, *Alate Show* is more concerned with the desire for quality in a relationship — regardless of gender — than it is with the issue of sexual preference. This focus gives the play a degree of universality. At the same time, however, the play has little new to say on the subject. And it makes its points in a dialogue replete with deep repressions and clichés. Chambers also dismisses three of the women, at the end of the play, as quickly as possible. This hasty spring cleaning makes room for the growing bond between the two remaining women. But its abruptness, as if they were no longer needed for the plot and thus completely expendable, makes one wonder what will become of the three rejected women. This impression is especially true in the Bowery's production, because all five actresses — Kathi Diamond, Gail West, Nancy Claire Bennett, Kathie Thackaberry, and Sherilyn Hicks — have put more life into their roles than exists in the threadbare, wordy script. All do first-rate work. And co-directors Dorothy Stone and Kim McCallum — aided by Sean Lamotte's effective lighting designs — have done a competent job with the production as a whole. Would that the script were as strong as the feelings Stone and McCallum have been able to generate from the cast. (Sm.)
Bowery Theatre, through May 13, Thursday through Sunday at 8:00 p.m.

A LIFE
The Pato Playhouse is staging the

comedy drama by Hugh Leonard, about one of the characters in Leonard's play *JA*. The play proceeds on two levels. Desmond Durkin, now sixty-four years old, lives in the present with Dolly, his loving wife, and also in the past, where he has courtship with Mary, who rejected him for the loveable but more dowdy Rosemary. Jo Rubin directs the production. Members of the cast are Will Baker, Gretchen Pitt, George Anderson, Lee Smith, Scott Aron, Sharon Corbett, Warren Harter, and Cynthia Metcalfe. (Sm.)
Pato Playhouse, Friday, April 20 through May 13, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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

THE MOKSHETAR
Kathie Christie's thriller about a murderer at large in an isolated rooming house during a snowstorm is, as one would expect from the Queen of Crime, cleverly plotted, quick-moving, amusing, and filled with lively British character types. It is no profound play, but it does not pretend to be one. It seeks not to arouse the audience's emotions or to stir their minds but merely to keep them entertained for a couple of hours. The Florida Dinner Theatre production does that. After quite a good meal of roast beef, chicken, ham, and appropriate trimmings (the theatre's menu is particularly delicious), the audience may settle back to watch a group of excellent professional actors skilfully playing their parts in a charming and believable set, projecting their eccentric characters (in most cases) a high degree of

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(continued from page 121)
out such an argument, since their music is eclectic 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 subsequent appearance on the UCSD campus, this will serve as the group's official San Diego premiere.

In a Brazilian-flavored week, other concerts include Brazilian jazz pianist Tania Maria at UCSD's Mandeville Auditorium tonight. Thursday: while *Chicken Legs '84* and *Buddy Reed and the Rockets* are at the Belly Up Tavern, *Chicken Legs* is a makeshift band put together each year by Califf Hodge, and features members and former members of well-known rock bands. The '84 contingent includes Paul Barrere of Little Feat, Cornell Dugree (Aethra Franklin, King Curtis), Catfish Hodge, Skip Van Winkle (Eric Burdon), William "Smitty" Smith (Bob Dylan, Ry Cooder), and Larry Zack (Jackson Browne, Rare Earth). If you like upbeat rhythm and blues, this gig's for you. Thursday night's 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 Nixon*.

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 Friday. Crook is a critically acclaimed trombonist and arranger whose charts have been played by such artists as Woody Herman, Doc Severinsen, and Artie Shaw. Crook's orchestra includes such local notables as pianist Art Reusick, drummer Jim Plank, trumpeter Gary Pack, and saxophonists Paul Sundfor, John Rekevis, and Dean Haskins. This concert series is sponsored by the JazzSchool and is free to the public. Later Friday night, the Brazilian trio *Azymuth* will perform two shows at Humphrey's.

Azymuth's blending of jazz, samba, and funk styles has a surface appeal that has made the band fairly popular with American audiences, but those familiar with the masters of Brazilian jazz recognize *Azymuth* for what they are—an enthusiastic and well-intentioned trio that doesn't quite make the grade. Friday's only other gig has the *New Markees*, Urban Unhenna, and *Wicked Fence at the Spirit*.

Country singer *Ed Bruce*, who penned the song that everyone associates with Waylon Jennings ("Mamas Don't Let Your Babies Grow Up to Be Cowboys"), will perform an open-air concert Saturday at the Big Oak Ranch in El Cajon. The proceeds from the show will go to the Wish upon a Star Children's Fund, the nonprofit charity that grants special wishes to terminally ill children in California. Pete Seeger, whose ties to the American Communist Party in the Fifties got him blacklisted 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,"

(continued on page 181)

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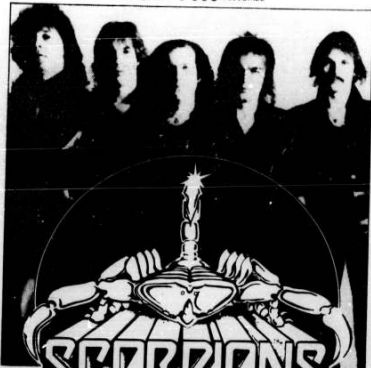


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(continued from page 18)

"Turn, Turn, Turn" will be joined by balladeers Los 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 Tavern.

Sunday's concerts include the 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 Junior High School on Monday afternoon for a public concert.

Tuesday the Chicago Six Disieland Band will perform at the La Jolla Museum of Contemporary Art as part of a series for seniors that will present various local artists on the last Tuesday of each month through May. That night, the annual fundraiser for noncommercial, all-jazz radio station KSDS-FM will be held at the Racchard 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 completion of the station's new air 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: UCSB's Mandeville Auditorium, tonight, Thursday, 8 p.m., University of California at San Diego campus, La Jolla, 452-4539.

Chicken Legs '84 and Buddy Reed and the Rockettes: 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: The Cafe, Thursday, April 19, 8:30 p.m., Revelle Campus.

University of California at San Diego, 452-2311.

Joey Harris and the Speedsters, the Heard, Bobby Chevrolet and the Shamers, and Mojo Nixon: Spirit, tonight, Thursday, 9 p.m., 1130 Buena Vista, 276-3993.

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

The Hal Crook Jazz Orchestra: UCSB's Triton Pub, Friday, April 20, 8:30 p.m., University of California at San Diego campus, La Jolla, 284-5240.



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Aymuth: Humphrey's, Friday, April 20, 6:30 and 9 p.m. 2383 Shelter Island Drive, 263-5831.

Ed Bruce: Big Oak Ranch, Saturday, April 21, 11 a.m.-12:30 p.m. Harbison Canyon Road, El Cerrito, 433-3447.

Pete Seeger and Les McCann: Mojave, California Theater, Saturday, April 21, 8 p.m.-11:22 p.m. Fourth Avenue, downtown, 232-5009.

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

Everytime and Real Life: SDSU's Open Air Theater, Sunday, April 22, 8 p.m., San Diego State University, 216-6947.

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, 238-6510.

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

The Chicago Six: Cleveland Band, La Jolla Museum of Contemporary Art, Tuesday, April 24, 2 p.m., 230 Prospect Street, La Jolla, 454-3541.

"Jazz Wild!" featuring the Charles McPherson Group, the King Biscuit Blues Band, and Jay of Sax: Baccarat, Tuesday, April 24, 8 p.m., 8022 Claremont Mesa Boulevard, 240-2481.

The Red Hot Chili Peppers: Roden, Tuesday, April 24, 8 p.m., 8880 Villa La Jolla Drive, La Jolla, 457-5890.

The Hal Crook Jazz Orchestra: Mission Bay High School, Sunday, 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.

Scorpions and Bon Jovi: Sports Arena, Thursday, April 26, 8 p.m., 224-4176.

Walter Egan and Sancho Barnard:

Belly Up Tavern: Thursday, April 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Big Mama Thornton with Jeannie Cheatham: USC's Triton Pub, Friday, April 27, 4:30 p.m., University of California at San Diego campus, La Jolla.

Merle Haggard: SDSU's Open Air Theater, Friday, April 27, 8 p.m., San Diego State University campus, 265-0947.

Mark Meadows: UCSD's Mandeville Auditorium, Friday, April 27, 8 p.m., University of California at San Diego campus, La Jolla, 452-4559.

The Jan Garbarek Group with Eberhard Weber: La Jolla Museum of Contemporary Art, Friday, April 27, 8:30 p.m., 200 Prospect Street, La Jolla, 459-1404.

Minute Men and Tex and the Horseheads: SDSU's Backdoor, Friday, April 27, call for time, Antec Center, San Diego State University, 265-6562 or 265-6947.

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

2302 Shelter Island Drive: 283-5847.

Angela Bofe with Broken Edge: Spent, Saturday, April 28, 9 p.m., 1300 Buena Vista, 276-3963.

Subhumans and Red Scare: Fairmount Hall, Saturday, April 28, 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., 200 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 Vita Mica: USCSD, Sunday, April 29, 8 p.m., University of California at San Diego campus, La Jolla, 452-4090.

Linton Kowal Johnson with the Dennis Bovell Dub Band, and the Reggie Boveil Dub Band: Tuesday, May 1, 8 p.m., 34th and Broadway, Golden Hill, 239-5339 or 690-9886.

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

Steel Pulse: USCSD Gym, Wednesday, May 16, 8:30 p.m., University of California at San Diego campus, La Jolla, 239-5339 or 690-9886.

Suicidal Tendencies, the Vandals, and Neighborhood Watch: Fairmount 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 265-9082. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

April 23 at the Belly Up
Purl's "Lost Weekend"
Las Vegas Giveaway



Admission to the Belly Up entitles you to one entry. Must be present to win. Prize awarded at midnight. Deadline April 23 1:00 pm. Purl's 942-1757 (942-1937)

OUR PLACE
LIVE MUSIC
Friday & Saturday
9 pm - 1 am
ERNIE HUGHES
Music of the 40s
2424 Fifth Ave. - 232-1773
(Next to Mexican Japanese Restaurant)

CLUB ZU
Thursday, April 19
San Diego's finest new band
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

WE'RE DEALING LIVE ROCK
TUESDAY THROUGH SATURDAY FROM 8:00 PM NIGHTLY

AT THE ALAMO

Tuesday is **\$3333.33 CASH LIP SYNCH CONTESTS**
\$150 weekly - \$495 semi-finals - \$750 finals. Entry blanks and info at the Alamo.

Wednesday is **\$200 LADIES' T-SHIRT NIGHT CASH PRIZES** Free tank tops to contestants

Thursday is **75c ANY DRINK IN THE HOUSE** from 8:00 pm to 9:59 pm

Friday & Saturday **\$1 LADIES' NIGHT SPECIAL** Drinks all night long

BIG FUN ROCK WEEKEND
Enter through Tuesday Thursday 52: Friday & Saturday 53
Must be 21 with proper I.D.

3093 CLAIREMONT DRIVE • SAN DIEGO
Adjacent to Glamour Bowl
276-0301 • 276-2240 • 276-3437

BODIES
Every Wednesday & Thursday
LONE RIDERS
Rock 'n' Roll at its best
Friday & Saturday, April 20 & 21

THE BEAT FARMERS
Sunny Roney - Boogie Blues - Boogie Dancer - Country Rock
North County's Entertainment Magazine nominees for Entertainer of the year - Best new music band - Best country western band - Best recording - Cash prize to best Country Dick impersonation.

MOJO NIXON
Sunday, April 22
4:00 pm-8:00 pm band auditions—call for info.
BAM-BAM
Rock 'n' Roll—starts 9:00 pm

SURPRISE BAND
Monday & Tuesday, April 23 & 24
Rock 'n' Roll.

DRINK SPECIALS
50¢ well - 50¢ 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

Belly Up
143 SOUTH CEDROS / 408 SOUTH CEDROS LA JOLLA 92025

TONIGHT, Thursday, April 19 9 pm

CATFISH HODGES' CHICKEN LEGS '84
and guests
BUDDY REED & THE ROCKETS

Friday, April 20: 27 9:30 pm
Caribbean Rock 'n' Roll

Saturday, April 21: 9 pm
State of the Art Rock 'n' Roll Music

LES DUDEK
and guests
JOEY HARRIS AND THE SPEEDSTERS
in their last B.U.T. appearance
Let him be heard one last time. There's a feeling... it's a night one. Come see this exciting, intimate gathering at his favorite place. You know, there's a chance this could be your last time... Read, so be prepared.

Enter Sunday Special 8 pm
THE FAMOUS CLARA WARD
and guests **THE WHOLLY CATS**
The Clara Ward Singers were here a year ago singing for Bessie N. Clark. They have been featured on national TV on Johnny Carson and The Tonight Show, been on 2 European greatest hits and performed with Johnny Oke. This show is guaranteed to resurrect your spirit!

Monday, April 23 9 pm
A special party with
PURL
Lost weekend—Las Vegas trip giveaway and other prizes!

Tuesday, April 24 9 pm
Reggae Dance Concert

FORWARD MOTION

Wednesday, April 25 9 pm

Rockin' Rhythm & Blues
BOBBY CHEVROLET
with **THE KING BISCUIT HORNS**

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

Pop/Rock Artist
WALTER EGAN
and guests
SANCHO BARNARD BAND

Coming:
Saturday, April 28 9 pm
JAMES HARMAN BAND and guests
Sunday, April 29 6 pm
CHICAGO 15 BIG BAND
Thursday, May 5 9:30 pm
GENE CLARK'S PLYBIRDS
Sunday, May 5
ROBERT CRAY BAND
THE NIGHT HAWKS
Wednesday, May 5
CHUCK WAGON and the WHEELS
Saturday, May 12
LOU LOU
Sunday, May 13
TAJ MAHAL

FREE AFTERNOON CONCERTS 6 TO 6 PM
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

Rancho Ranch House, 191 East Broadway, Vista, 724-6501 Elton, J.R., and the Count: Golds, country, Thursday through Saturday, dance instruction, Tuesday.

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 Joe Harris and the Speedsters, rock, Saturday; the Clara Ward Gospel Singers, gospel music, and the Wholly Cats, 4th swing, Sunday; Purl, rock, Monday; Forward Motion, reggae, Tuesday; Bobby Chevrolet and the King Biscuit Horns, rock and blues, Wednesday. Morning Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Chicago Six, Disneyland, Friday.

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

Bobby G's, 485 First Street, Encinitas, 438-7397 The Breakers, rock, Thursday through Saturday; Random Sample, rock, Sunday through Tuesday; the Source, rock, Wednesday.

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

The Bridge, 1003 North Hill Street, Oceanside, Don Tension, country and contemporary, Sunday and Monday.

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

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos, 744-4120 Wes Ruo and the Countrymen, country, Wednesday through Saturday.

The Chopping Block, 10783 Jambucha Boulevard, Spring Valley, 726-8770 Hip Pocket, rock, Tuesday through Saturday; live rock, Sunday and Monday; club for information.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860 New Country, country, Wednesday through Saturday; Live 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, 741-0303 The New Marines, rock, Manual Scan, rock, and the Beat Farmers, rockability and country, Thursday; recorded music, Friday and Saturday; the Danny Blaze Group, rock, Tel Aviv, rock, and Rara, 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 Foway Road, Poway, 486-3100 Don Tension, country and contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931 Blusion, rock, Thursday through Saturday; Robyn Barx, rock, Wednesday.

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

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

Thursday, April 19 9 pm presents THE ORIGINAL HAPPY HOUR OF THE '80s
starting **RUSS T. NAILZ** 6:00 pm-9:00 pm
254 drafts, 50¢ hot dogs, cheap wells and that 9IX cheese. T-shirts and a bloc of Padre tickets to be given away.
Plus the
Spinatop
PREMIER PARTY
Tickets, T-shirts, and hopefully a star.

DIRK DEBONAIRE
SPRING BATHING SUIT AUCTION
by FANTASY FASHION AUCTION
Friday & Saturday, April 20 & 21

DIRK DEBONAIRE
Sunday, April 22
CLOSED—HAPPY EASTER!
Tuesday, April 24
RED HOT CHILI PEPPERS
Wednesday, April 25
CONCEPT MOVEMENT
8:00 pm
Simply the best in dance music.

Winner of this week's "I WANT MY PICTURE IN THE NEWSPAPER" CONTEST
RUSS T. NAILZ

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 picture I.D. is required. Dress Code.

JERRY HERRERA'S SPIRIT

1120 Buena Ave. 276-3983
Food, cocktails, dancing, air-conditioned—21 on up

THURSDAY, TONIGHT

JOEY HARRIS

Plus THE SPEEDSTERS—going to rock & roll burial grounds.

THE HEARD, BOBBY CHEVROLET & THE SHAMES

Plus MOJO NIXON

Plus has loads of special guests
including: BEAT FARMERS,
DIXIE, PENETRATORS,
FOUR EYES, RICK ELIAS,
TOWNSEND, CLAUDE
COMA & IVY, and all the
usual pros, freshies &
VIP. Nobody that splash out.



Joey Harris & Speedsters

FRIDAY, APRIL 20

"She Won't Break That Color" &
"When We Were Young" themselves
that make you dance till you can't
stand—fun makers—THE

NEW MARINES



New Marines

URBAN UMBRELLA and WICKED FENCE

SATURDAY, APRIL 21

LAWS OF MOTION

Plus TOUGH SUBJECTS
plus introducing in their debut
SUBJECT TO CHANGE

TUESDAY, APRIL 24

RICK GAZLEY'S

"CIRCUS OF SINFERS & VARIETY SHOWCASE"
An amazing parade of celebrities of all kinds featuring original music
by DEAN HALL, DAVID LEE, and ICON TACT. Poetry readings by
CHRIS SHIMMEL & JANE BROWNE. Spectacular break dancing by
THE STREET STRUTTERS. Music by LOCH DAVID CRANE. And much
more! Performers of any kind welcome to join in. Sign up at 8:30.

WEDNESDAY, APRIL 25

THE SEVENTH with THE CURBS and THE NEAT

TOMORROW'S: Apr. 26th: ELAINE from CLERLAND's new
recent show at Chicago's Aragon Ballroom. Billy had reportedly responded
to charming fans by accepting a second round of dancing from L.A.
to lead the crowd in an acappella rendition of "Hotel Yell." Jim Gail has
repeatedly left the band. Steve Singleton has left ABC. A super cool judge
in L.A. has thrown out the "homosexual reference" ball by Scott Thomas
against Liberace. So you all can relax now. YESTERDAY'S: April 24: A male
hundred me—Evelyn Green was too loud. April 23: Mike & Mitch
Reichman Orchestra was quite impressive. Slazy, so loud and full of holes
they became quite fun. As for the match, the winner, us. They were bad.
April 22: One three hand debut: Bible Black exclaiming volume technique.
Joe Salen a close second and coming in last Band of Joy came in first
singing us from the shroud Marshall's volume disease. Friday, April 20:
Shelf Life began early at 9:00, drew three little party kisses and quantity
hugs to everyone for coming early and not letting her down. From L.A.
Institute 20 followed, displayed and demonstrated what \$40,000 worth of
equipment will do. Better than \$5000. L.A. Institute, announced
celebrated their first year anniversary. Darius & the Wagners are from S.F.
but moved to L.A. 10 months ago, are doing well and their performance
mysteriously pop. "specially" rock quite well, closed us down. Sat., April 21:
The Seventh performed quite well, and their music had a headache. The
Mick Cornish & the Hollands were off, their music had a headache. The
Heard gave me one and Kevin Leonard carried it further missing Joey Harris
& the Speedsters. So after two hours of trying to sleep, I could still hear
Speedsters in my ears. Congratulations to Sand Peterson of which Larry's
first, holy boy, was born. Hope that means I get twice the discount. Charles
just returned from Europe, looks the same, like he keeps fighting, from
slaying off. Sherry Jones returned, finally turned 21, looking great and
plenty, enough for all. Ralph from the Beaches, Trucky Jack, Subject
had moved to L.A. 10 months ago, are doing well and their performance
mysteriously pop. "specially" rock quite well, closed us down. Sat., April 21:
on the line free tickets. Margaret was asking why do the Heard have to be
true victims, louder than anybody else—ask them. Lorna almost lost her
wallet, but Robert saved it for her and the money for him. The original Ruben.
We're here so goodnight. And. Thanks All!

BROKEN EDGE plus also from England

ANGELA BOWIE—David's ex-wife

ROVING EYE MUSIC REPORTS

Following a recent show at Chicago's Aragon Ballroom, Billy had reportedly responded
to charming fans by accepting a second round of dancing from L.A.
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We're here so goodnight. And. Thanks All!

Saturday, comedy night, Sunday:
Punk, rock, Monday: live music.
Tuesday: call club for information.

Henry's, 264 Elm Street, Carlbad.
729-9241. Tony Soraci and Co. with
Judy Vines, contemporary, Tuesday
through Saturday; the Belair Boys,
vintage rock, Sunday and Monday.

Hill House, 2730 Via de la Valle, Del
Mar. 735-6614. Wheels, rock,
Thursday through Saturday; Mike
Chandler and Nan Gie, soft rock,
Sunday; the Bruce Cameron and
Hollis Gentry Ensemble, jazz,
Monday and Tuesday; the Echoses,
funk rock, Wednesday.

Hungry Hunter, 1221 Vista Way,
Oceanside. 433-2633. Steve Morris,
comedy and music, Wednesday
through Saturday; John Barker, Top
40 favorites, Sunday through
Tuesday.

Hungry Hunter, 11940 Bernardo
Plaza Drive, Rancho Bernardo.
565-2410. Michael Edwards,
contemporary, Thursday through
Saturday; the Ronkous Brothers,
contemporary, Wednesday.

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

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

Normandy Cocktail Lounge, 215
North Hill Street, Oceanside.
722-4771. Freeville, rock, Tuesday
through Saturday; Outta Control,
rock, Sunday and Monday.

Old Time Cafe, 1464 North
Highway 101, Leucadia. 436-4030.
Michael Hedges, folk, Thursday;
the Backwoods Jazz Quartet, country,
folk, and swing music, Friday; Blue
Flame String Band, bluegrass,
Cajun music, and rockabilly,
Saturday; the Unstrung Heroes,
bluegrass, country, and swing,
Sunday; Old Time Host Night,
Tuesday; Open Poetry Reading,
Wednesday; Sunday Brunch
Concert, Catherine Espinoza, Irish
harp.

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

Pancho's, 1309 Camino Del Mar.
481-0414. Recorded music,
Thursday; the Echoses, 90s rock,
Friday and Saturday; the Five
Careless Lovers, blues jam, Sunday;
recorded music, Monday through
Wednesday.

Pea Soup Anderson's, 890 Palomar
Airport Road, Carlsbad. 438-0800.
Moviola, top 40 dance music,
Thursday through Saturday.

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

Power Mine Company, 12375
Poway Road, Poway. 748-7296.
566-2070. Miss D'Menor, rock,
Thursday through Saturday;
Ambition, easy rock, Sunday
through Tuesday; the Johnny
Almond Rhythm Revue, rock and
blues, Wednesday.

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad. 729-2898.
Incognito, rock, Wednesday
through Sunday.

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

Rancho Bernardo Inn, 17550
Bernardo Oaks Drive, Rancho
Bernardo. 487-1611 or 277-2146.
Jim Gates and Sound Investment,
contemporary, Tuesday through
Saturday; the Joe Acavella Trio with
Linda Wakefield, contemporary and

jazz, Sunday and Monday; Dinning
Room, Peter Bobbrecchi,
contemporary, early evening
Thursday through Saturday.

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

USD ASSOCIATED STUDENTS & SIGMA PI FRATERNITY
present a
BENEFIT CONCERT
for
SUDDEN INFANT DEATH SYNDROME
Billy Vero's...

Thursday, April 26th
USD's Camino Theatre
8:00 P.M.

USD Students \$4.00 Proceeds Benefit S.I.D.S. Public \$5.00

DISTILLERY NIGHTCLUB
140 S. Sierra Ave. Solana Beach
755-6733
Tonight, Thursday, April 19

KGB-FM 101
Homegrown Party
featuring D.J. Jim McInnes
with live music by
FOUR EYES
No cover with KGB card.
Friday and Saturday, April 20 & 21

Distillery will be closed April 22 & 23.

Tuesday, April 24

RICK ELIAS BAND
Wednesday, April 25
9IX Big Wednesday Happy Hour
featuring 25¢ beer, \$1 wells, taco salad,
Hot New Surf Flicks and music at 9 pm from
Rick Elias Band
and
New Presidents
"9IX Rock to Riches"

Rogue Still, 9850 Carmel Mt.
Road, Pasaquitos. 578-2144.
Magic, contemporary, Thursday
through Saturday; Peter Jay,
contemporary, Monday through
Wednesday.

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

Stage Coach Inn, 1465 Vista Way,
Vista. 724-9090. Coyote, country.

Wednesday through Saturday.

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

Valley Center Inn Saloon, 27555
Valley Center Road, Valley Center.
749-1466. Rick Backus and
Harmoney, country, Friday and
Saturday.

Whiskey Creek, 14240 Poway Road,
Poway. 748-7331. Gail Lee and

Firecracker, country, Wednesday
through Sunday.

Whiskey Flats, 1260 West Valley
Parkway, Escondido. 745-8640. The
Siro Brothers, rock, Thursday
through Saturday; the Johnny
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
hours.

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

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

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

Beach Club, 1921 Bacon Street,
Ocean Beach. 222-4622. The
Johnny Almond Rhythm Revue,
rock and blues, Friday and
Saturday.

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.

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

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

Elarie'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.

Halcyon, 4258 West Point Loma
Boulevard, Loma Point. 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
Tuesday.

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

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

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

La Avenida, 1301 Orange Avenue,
Coronado. 435-6262. Double Disc,

MOM'S

276-4653
945 Garnet, P.B.
Live rock Tuesday through Saturday

Thursday-Saturday, April 19-21



POCKETFUL
Friday & Saturday
\$1.00 \$2.00
cover 8:00-8:30 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



Intuition
Rapidly becoming S.D.'s hottest band

Nightly Specials:
Tuesday through Saturday
50¢
well drinks, draft beer & wine
8:00-9:00 pm

No Cover Tuesday
\$1.00
well drinks all night

No Cover Wednesday
\$1.00
Vodka drinks all night

No Cover Thursday
\$1.00
Long Island Iced Teas
all night

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

Muhanev's, 4230 Mission

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

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

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

Marina Village, Mission Bay Park.
223-2335: The Ron Bolton Band,
rock, Thursday through Saturday;
live rock, Sunday and Monday, call

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

The Blarney Stone Pub. 5617

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

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

the **==OLD==**
pacific beach
==CAFE==

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

Jim Hawley

**Bruce Cameron/
Hollis Gentry Ensemble** *Jazz*

Sunday
9:00 pm-1:00 am

Monday & Tuesday
9:30 pm-1:30 am

Echoes *Rock 'n' Roll*

Wednesday

Jim Hawley

Tuesday is

Restaurant Employee Night
Wear your T-shirt. \$1.00 drinks

4287 Mission Blvd., Pacific Beach 270-7522

Ducktail Revue
 '50s Rock 'n' roll



Entertainment from 9:00 pm-1:30 am
 Tuesday through Saturday

Anthony's
Harborside

Directly across from Anthony's Fish U-boat, on Harbor Drive. For reservations.
 232-6358. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:30-10:30 pm.
 Happy Hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.

Baccharal

8022 Clairemont Mesa Blvd. 562-8022
(between Hwy. 163 & 805)

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

DEVOCEAN

Sunday, April 22

**DARRYL YARBROUGH
SPORTS NIGHT**

Every Monday—music starts at 8:00 pm

HAL CROOK

14-PIECE JAZZ BAND

Tuesday, April 24, 8:00 pm

**4TH ANNUAL
JAZZ WILD**

An evening of Blues & Be Bop

• **KING BISCUIT BLUES**
• **JOY OF SAX**
• **CHARLES MCPHERSON QUINTET**

Wednesday, April 25

**J.J. FRANK
& THE COALITION**

Every Thursday, 5:00-9:00 pm

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

**HELD OVER—LAST 2 WEEKS!
RICKY & THE JETS**



A high-contrast, black and white portrait of a young man with dark, wavy hair, looking slightly to the right with a serious expression. He is wearing a dark jacket. The image is framed by a thick black border.

Wednesday through Saturday, 9 pm to 1 am, at

**2nd
BEAT
HOUSE**

2040 Harbor Island Drive 291-8010

Concept:



every Wednesday night at

RODEO

corner of La Jolla Village Dr. and Villa La Jolla Dr. (just off Highway 5)

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

Islands Lounge, Harlow Hotel, 2271 Hotel Ave. North, Mission Valley, 297-1010, Columbus, contemporary, Thursday through Saturday, 7:30-11:30, contemporary, Sunday and Monday.

Keamy Mesa Bowl, 7595 Claremont Mesa Boulevard, Keamy Mesa, 279-1301, Triple Play, contemporary, Thursday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8081, Jose Davis, contemporary, Tuesday through Saturday, Bill Brackett, comedy and music, Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 297-2628, Ipsi Facts, rock and the London Brothers, rock, Thursday through Saturday, with Circles, rock, Thursday, the Rock Blue Band, rock, Sunday, Dirk DeBourne, rock, Monday through Wednesday.

The Magic Lamp, 3622 Miramar Road, Mira Mesa, 273-4200, Datta, control, rock, Wednesday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0969, Forward Motion, Top 40 dance music, Tuesday through Saturday, Ron Satterfield, jazz, Sunday and Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1628, The Twofaces, rock, Tuesday through Saturday, L.A., rock, Sunday and Monday.

The Mongoose, 4615 Claremont Drive, Claremont, 273-1022, Justice, Top 40 and older, Tuesday through Saturday.

Navajo Inn, 8515 Narajo Road, San Carlos, 465-1700, BBC, rock, Tuesday through Saturday, Quest, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873, Pro Brighams Preservation Band, Broadway, swing and older, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7211, Southern, contemporary, Tuesday through Saturday.

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

Spirit, 1130 Buena Vista, Bay Park, 276-3963, Joe Harris and the Speedsters, rock, the Heard, rock, Bobby Chevrolet and the Shames, rock and blues, and Mojo Nixon, rhythm and blues, Thursday; the New Mattes, rock, Urban Umbrella, rock, and Wicked Fence, rock, Friday; Lanes of Motion, rock, Booby Subjects, rock, the Brother Young Band, rock, and Subject to Change, rock, Saturday; "Peanut Butter and Blues Jam" Night, Tuesday; the Seventh, rock, the Carbs, rock, and the Neat, rock, Wednesday.

Springfield Wagon Works, 5255 Keamy Villa Road, Keamy Mesa, 565-2272, Jo Truener, piano bar, Thursday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 665-1461, Joe Stewart, contemporary, Wednesday and Thursday; Egreess, 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, 6908 Mission Gorge Road, Mission Gorge, 280-6261, Steve Lupo, country, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.



Win the Trivia Contest & L.A. buys the wine! Sundays & Mondays through May 8:30 pm-12:30 am

MONTEREY WHALING COMPANY

887 Camino del Rio San Diego • 291-1638

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RESTAURANT AND CANTINA 5193 Mission Center Road • Downtown San Diego • Tel. 597-1111

Now featuring

SATURDAY & SUNDAY LIVE JAZZ

and **MICHAEL EDWARDS NIGHTS**

Drinks specials all day - all night Late night Happy Hour Starting at 10 pm



SANDY STEWART Tuesday through Saturday 9:00 pm-1:00 am

STONE'S THROW Sunday & Monday 8:00 pm-12:00 am

Charlie's RESTAURANT Summer House Inn 7955 La Jolla Shores Dr.

Get Hideous with the Two Tones



Tuesday-Saturday Special this Thursday, Friday & Saturday—Stroh's Beer \$1.50 during entertainment

MONTEREY WHALING COMPANY

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BILLY JOEL

May 3
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 4
MITZI GAYNOR, May 16
VAN HALEN, May 20 & 21
DAN FOGELBERG, June 11
JOHN DENVER, June 19, S.D., May 16

BEACH BOYS/PADRES, May 13
JUDAS PRIEST, May 9
JOE JACKSON, May 27
GEORGE BENSON, S.D., Oct. 1, Irvine Oct. 7
MOODY BLUES, S.D. soon
RUSH, soon
42ND ST. & SUGAR BABIES, L.A. Theater
ALL PADRES, S.D. soon
DOGGERS & ANGELS home games
ALL HUMPHREY'S SHOWS

NOW ACCEPTING DEPOSITS FOR: Frank Sinatra, Michael Jackson, Queen, Culture Club, Journey, Rick Pined, Elton John, Rod Stewart, Springsteen, Cats, Willie Nelson.

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Your personal ticket agent. Phone orders accepted. 8650 Miramar Road, San Diego 92126. 578-7669 (Also a 24-hour concert line.) Open Saturdays & Sundays. 331 W. Broadway, San Diego 92101. 232-4166

LOOK FOR THE OPENING OF OUR NEW LOCATION

9ix Ron Sobel Productions presents **Adventures with Paradise** at the Rodeo featuring:

Red Hot Chili Peppers

Tuesday, April 24, 8:00 pm—Only 53 The Rodeo (corner of La Jolla Village Drive & Villa La Jolla Drive)

San Diego South

Anthony's Harborside, 1335 North Harbor Drive, downtown, 232-9038, The Ducktail Brothers, vintage rock, Tuesday through Saturday.

Artes Bowl, Tropicana Lounge, 1335 Tropicana Blvd., North Park, 297-0135, Double Dose, music and fun from the '60s to the '80s, Thursday, Music & Comedy, contemporary, Friday and Saturday, Andorak, contemporary, Wednesday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8810, Ricky and the Jets, vintage rock, Wednesday through Saturday; Tommy Becker, 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 information.

Cafe Angelique, 1578 West Lewis Street, Mission Hills, 296-3250, David and Francesca Savage, light classical, early evening Saturday and Sunday brunch.

Cafe del Rey, 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, Eliu Ruth Page, jazz and blues, Friday, Saturday, and Sunday; jazz jam session, Monday.

Doc Masters, 2061 Shelter Island Drive, Shelter Island, 233-2572, The Spud Brothers, 30s rock and comedy, Tuesday through Saturday; live music, Sunday and Monday; call club for information.

Doobie's, 4225 El Canon Boulevard, East San Diego, 283-6581, Paul Grigg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Drooney Magg's, 314 and University, North Park, 268-8554, Stan Jones and Friends, folk, blues, and comedy, Thursday; Raggle Taggle, variety—Renaissance to jazz, Friday; the Paradise Street Band, Irish and original music, Saturday; Pato Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Hoot Night, Monday; Samia Gael Celi Band, Irish music, and Dancing Bears, country and folk, Tuesday; Bluegrass Jambovie, Wednesday; Early Evening Shows, Lono Hall, Latin American harp, Thursday; Ken Backer, twelve-string originals, Friday; Ron Cawson, folk music and originals, Saturday.

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

Fat City/China Camp, 2117 Pacific Highway, downtown, 232-0886, Most Valuable Players, jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-9242, J.J. Frank and the California Orchestra, pop, the Zengarian Jazz Quartet, jazz, Friday through Sunday.

Hotel Inter-Continental, 1331 West Harbor Drive, downtown, 234-1300, Mike Wilford, Gummy Higgins, and Jon Plunk, jazz, Tuesday through Sunday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221, Jake Row Lounge, Skydancers, contemporary and originals, Continental Room, The Little Blue Band, swing, Friday happy hour, 10:30.

If you play, sing, or write music, or would like to, read this . . .

Understanding, performing and creating music involves many teachable skills. Talent helps too, and although talent isn't teachable, it can be awakened by sensitive, experienced and accomplished teachers—who care about their students' progress and growth.

To study with such individuals is a rare opportunity. To know where they teach is simple.

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Hal Crook, Director 284-5240

Sponsoring the **HAL CROOK JAZZ ORCHESTRA** Every Monday, 8 pm at the Bacchanal



IMPULSE

Friday & Saturday Enjoy a unique dining experience with a taste of San Francisco at

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

A Jazz Lover's Delight

Salmon House Presents **Shreeve Brothers Jazz Quartet**

Friday, April 20 & Saturday, April 21, 9 pm until closing. Great for listening and dancing. No cover charge. Dine and dance on beautiful Mission Bay.



Salmon and seafood specialties "Sweeping view of the Harbor" 1970 Quonset Road, Marina Village 223-2234

Bobby G's



WATCH THE 1984 BASEBALL SEASON ON SATELLITE AT BOBBY G'S Thursday, April 19 **EASTER PARTY EASTER EGG HUNT-FIND THE GOLD EGG AND WIN A \$10 BAR TAB**

Thursday-Saturday, April 19-21 Sunday, Tuesday, April 22-24 **THE BREAKERS RANDOM SAMPLE**

Wednesday-Saturday, April 25-28 **THE SOURCE**

Moviegoers: well drinks at Happy Hour prices with La Paloma ticket stub. Serving food 7 days a week

485 FIRST ST., ENCINITAS 436-7397

Concept:



RODEL

corner of La Jolla Village Dr. and Villa La Jolla Dr. (just off Highway 5)

457-5590

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

Islands Lounge, Haralee Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Columbus, contemporary, Thursday through Saturday; Trach, contemporary, Sunday and Monday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny 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 music, Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Ipo Facto, rock, and the London 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 Control, rock, Wednesday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0960: Forward Motion, Top 40 dance music, Tuesday through Saturday; Ron Satterfield, jazz, Sunday and Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: The Twotones, rock, Tuesday through Saturday; L.A., rock, Sunday and Monday.

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

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1738: RBC, rock, Tuesday through Saturday; Quest, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7874: Pro Brothers' Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7331: Southwind, contemporary, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-1770: The Rockwax, music and fun from the '50s to the '80s, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3963: Joey Harris and the Speedsters, rock, the Heard, rock, Bobby Chevrolet and the Shames, rock and blues, and Mojo Nixon, rhythm and blues, Thursday; the New Marines, rock, Urban Umbrella, rock, and Wicked Fence, rock, Friday; Laws of Motion, rock, Touchy Subjects, rock, the Brother Young Band, rock, and Subject to Change, rock, Saturday; Peanut Butter and Blues Jam 'Night, Tuesday; the Seventh, rock, the Curbs, rock, and the Neat, rock, Wednesday.

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

The Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary, Wednesday and Thursday; Espresso, contemporary, Friday and Saturday; Danny Lopez, contemporary, Sunday through Tuesday.

The 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 Monday; call club for information.



Win the Trivia Contest & L.A. buys the wine! Sundays & Mondays through May 8:30 pm-12:30 am

MONTEREY WHALING COMPANY

887 Camino del Rio San Diego • 291-1638

EL RICO
RESTAURANT AND CANTINA
297-8161
MEXICAN FOOD WITH THE SOUL OF AN AMERICAN
Now featuring
SATURDAY & SUNDAY LIVE JAZZ
with
MICHAEL EDWARDS
with Wednesday, Thursday, and Friday
NIGHTS

SANDY STEWART
Tuesday through Saturday 9:00 pm-1:00 am
STONE'S THROW
Sunday & Monday 8:00 pm-12:00 am
Clarice's
RESTAURANT
Summer House Inn 7955 La Jolla Shores Dr.

Get Hideous with the Two Tones



Tuesday-Saturday
Special this Thursday, Friday & Saturday—
Stroh's Beer \$1.50 during entertainment



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BILLY JOEL
May 3
AGAMANT, April 22
EARTHSHAKES, April 22
WEATHER REPORT, April 22
SCORPIONS, April 26
MERLE HAGGARD, April 27
OCT. 11, Irvine Oct. 7
BERLIN, April 29
WILLIE NELSON & WAYLON JENNINGS, May 4
NITZ GAYNOR, May 1-6
VAN HALEN, May 20 & 21
DAN FOGELBERG, June 11
JOHN DENVER, Irvine, May 19, S.D., May 18
BEACH BOYS/PADRES
May 13
JUDAS PRIEST
May 9
JOE JACKSON, May 27
GEORGE BENSON, Oct. 11, Irvine Oct. 7
MOODY BLUES, S.D. soon
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331 W. Broadway, San Diego 92101 **232-4166**
Open Saturdays & Sundays
LOOK FOR THE OPENING OF OUR NEW LOCATION

San Diego South

Anthony's Harborside, 1555 North Harbor Drive, downtown, 232-6158: The Ducktail Revue, vintage rock, Tuesday through Saturday.

Artee Bowl, Turquoise Lounge, 4356 Thornthorn Street, North Park, 283-3133: Double Dose, music and fun from the '30s to the '80s, Thursday; Mixed Company, contemporary, Friday and Saturday; Aardvark, contemporary, Wednesday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 299-8910: Rocky and the Jets, vintage rock, Wednesday through Saturday; Tommy Rucker, 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 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 Mero, 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 Pliginsk, jazz and blues, Friday, Saturday, and Sunday; jazz jam session, Monday.

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

Doddie's, 4225 El Cajon Boulevard, San Diego, 283-4841: Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Dorsey Magg's, 31st and University, North Park, 298-8564: Stan Jones and Friends, folk, blues, and comedy, Thursday; Raggle Taggle, variety—Renaissance to jazz, Friday; the Paradise Street Band, Irish and original music, Saturday; Poco Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Hoot Night, Monday; Sienna Cael Celli Band, Irish music, and Dancing Bears, country and folk, Tuesday; Bluegrass Jamboree, Wednesday; Early Evening Shows: Lynn Hall, Latin American harp, Thursday; Ken Baesler, twelve-string originals, Friday; Tom Calhoun, folk music and originals, Saturday.

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

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, 234-8242: J.J. Frank and the Coalition Orchestra, pop, the Zeigerson Jazz Quartet, jazz, Friday through Sunday.

Hotel Inter-Continental, 333 West Harbor Drive, downtown, 234-1500: Mike Wolford, guitar, flugel, and Jim Plank, jazz, Tuesday through Sunday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Jake Bon Lounge, Ship Garcia, contemporary and originals, Continental Room: The Big Little Band, swing, Friday happy hour; Ira

If you play, sing, or write music, or would like to, read this . . .

Understanding, performing and creating music involves many teachable skills. Talent helps too, and although talent isn't teachable it can be awakened by sensitive experienced and accomplished teachers—who care about their students' progress and growth.

To study with such individuals is a rare opportunity. To know where they teach is simple.

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Friday & Saturday
Enjoy a unique dining experience with a taste of San Francisco at
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425 West "B" Street, downtown San Diego, 233-7588
PRESENTED BY BRADY AND ASSOCIATES

A Jazz Lover's Delight
Salmon House Presents
Shreeve Brothers Jazz Quartet
Friday, April 20 & Saturday, April 21
9 pm until closing
Great for listening and dancing.
No cover charge.
Dine and dance on beautiful Mission Bay.
Salmon House
Salmon and seafood specialties.
Sweeping view of the Harbor
1970 Quivers Road, Marina Village
223-2234

Bobby G's
WATCH THE 1984 BASEBALL SEASON ON SATELLITE AT BOBBY G'S
Thursday, April 19
EASTER PARTY EASTER EGG HUNT-FIND THE GOLD EGG AND WIN A \$10 BAR TAB
Thursday-Saturday, April 19-21 Sunday-Tuesday, April 22-24
THE BREAKERS **RANDOM SAMPLE**
Wednesday-Saturday, April 25-28
THE SOURCE
Moviegore: well drinks at Happy Hour prices with La Palma ticket stub Serving food 7 days a week
485 FIRST ST., ENCINITAS 438-7397

Cobb's Jazz, Drexel, early evening Sunday.

Humphrey's, 545 Main St., 2241 Shelter Island Drive, Shelter Island, 224-3571; Bruce McKeethen, piano bar, Wednesday through Saturday; Alice Thomas, contemporary, Monday and Tuesday; Lory Moore, contemporary, Monday through Friday happy hours.

Imperial House, 505 Kalmia at Park Boulevard, Hillcrest, 234-3525; Wayne Lane and Richard James, jazz, Friday and Saturday.

"The Invader," at the dock at 1066 North Harbor Drive, downtown, 258-8096; 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 Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3077; King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; The Hurricanes, blues and

rhythm and blues, Tuesday; the Blonds, Bruce Band, blues and rhythm and blues, Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and Rita, jazz, pop standards, and Italian songs, Wednesday, and opera, Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773; The Eddie Hughes Trio, jazz, Friday and Saturday.

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

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

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; The Orion Duo, classical

guitar, early evening Wednesday and Saturday; Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

Salerno's, 3102 University Avenue, North Park, 260-0161; Richard James and Friends, jazz, early evening Tuesday through Thursday; Anna Harrison, Herman Salerno, and guests, opera highlights, pop, and show tunes, early evening Friday and Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900; Trilogy Five, contemporary, Tuesday through Saturday; Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

Soledad's, 425 West 8 Street, downtown, 232-7588; Impulse, jazz, Friday and Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110; Dusty and Melissa, contemporary, Wednesday through Saturday; Donna Cole, contemporary, Monday and Tuesday.

The Top of the Park, Park Manor Hotel, 325 Spruce Street, Hillcrest, 295-2381; Mami Milligan, contemporary guitar and sing-along, Thursday and Friday happy hours and Saturday evening.

Triton, 611 El Cajon Boulevard, East San Diego, 583-1240; The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; France, rock, Thursday through Saturday; live rock, Sunday through Tuesday, call club for information; the Us Band, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Gone Fishin', country rock and bluegrass, Friday; the West Coast Band, rock, Saturday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6842; Tobacco Road, vintage jazz and boogie-woogie, Thursday; recorded music, Friday, Monday, and Wednesday; the Chicago Six, Dixieland, Saturday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-4700; Jarrett, oldies and newies, early evening 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, 428-9200; RPM, rock, Thursday through Saturday; the Baja Strings, Top 40 dance music, Tuesday and Wednesday.

Bull N' Stick, 608 Palm Avenue, 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 Saturday.

Joey's, 415 Broadway, Chula Vista, 424-8628; Louise and Pete, contemporary and Latin, Thursday through Saturday; Tapestry, country, Latin, and blues, Tuesday and Wednesday; the Chicago Six, Dixieland, Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161.

China Five Restaurant, 569 H Street, Chula Vista, 424-5051; Rex Paris, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161.

The Severy Brothers, country, Tuesday through Saturday; live vintage rock, Sunday and Monday, call club for information.

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

Duck's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Rick Lyons, contemporary, Tuesday through Thursday; Jeff Brown, contemporary, Friday and Saturday.

Hungry Hunter, 1341 Palm Avenue, 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 Saturday.

Joey's, 415 Broadway, Chula Vista, 424-8628; Louise and Pete, contemporary and Latin, Thursday through Saturday; Tapestry, country, Latin, and blues, Tuesday and Wednesday; the Chicago Six, Dixieland, Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161.

China Five Restaurant, 569 H Street, Chula Vista, 424-5051; Rex Paris, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161.

Joey's, 415 Broadway, Chula Vista, 424-8628; Louise and Pete, contemporary and Latin, Thursday through Saturday; Tapestry, country, Latin, and blues, Tuesday and Wednesday; the Chicago Six, Dixieland, Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161.

La 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 Saturday.

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

Marisol, 1880 Broadway (at Main Street), Chula Vista, 429-9045; Colour, Latin, Thursday through Saturday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753; Verlie and the Orient Express, contemporary, Thursday through Saturday; Fortune, country, Monday through Wednesday.

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

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055; The Handband,

rock, Thursday through Saturday; Diamond, rock, Tuesday and Wednesday.

Harvey Stone Too, 7050 El Cajon Boulevard, La Mesa, 442-2263; Irish music with Brian, locally, Wednesday through Saturday; the Hunters, Irish folk music, Sunday and Tuesday.

Wild Turkey, 5080 Bonita Road, Bonita, 297-2556; The Blue Brothers, rock and roll, Tuesday through Saturday; dance to recorded oldies, Sunday and Monday.

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

Bull and Bear, 690 North Second Street, El Cajon, 440-5577; Chain Reaction, contemporary, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-8526; Ron Morn, contemporary, Friday and Saturday.

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

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

country, Sunday and Monday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0535; Southern Comfort, country, Wednesday through Sunday.

El Amigo, 1340 Broadway, El Cajon, 442-0537; Tom Barkley, classical guitar, Wednesday through Saturday.

Flinn Springs Inn, 15565 Highway 80, El Cajon, 443-9568; Free Rein, country, Friday through Monday.

George J's Restaurant, 9596 Murray Drive, La Mesa, 469-6158; Darryl Tepez, 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 Schmitt, contemporary, Tuesday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402; Shadow Riders, country, Friday through Sunday.

country, Sunday and Monday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0535; Southern Comfort, country, Wednesday through Sunday.

El Amigo, 1340 Broadway, El Cajon, 442-0537; Tom Barkley, classical guitar, Wednesday through Saturday.

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Friday & Saturday, April 27 & 28

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1983 BEST COCKTAIL WAITRESS CINDY
Free appetizers and champagne

Thursday, April 26
2nd GONG SHOW
Prizes • Bags of money • Celebrity judges
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Lakeview Hotel, 9840 River Street,
Lakeview, 443-5991. Red Lane and
Rumblin' Fever, country, Friday
through Sunday.

Live Oak Springs Resort, 041
Highway 90, Newstead, 765-2288.
Country Connection, country, Saturday.

Lorenzo's, 596 Broadway, El Cajon,
442-9606. Patsy and Prime Time,
contemporary, Tuesday through
Saturday; Pro Bingham's
Preservation Band, Dixieland jazz,
Sunday and Monday.

Magnolia Mulhany's, 8861
Magnolia Avenue, Santee,
448-8550. The Heroes, rock,
Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon,
447-4500. Huston and Beat with
Dave Sizemore, contemporary and
variety, Wednesday through
Saturday; Steve Morris, comedy and
contemporary, Sunday through
Tuesday.

Our Favorite Place, 8646 Mission
Gorge Road, Santee, 449-6240. Bob
Sutcliffe and Ken Largo,
contemporary and oldies, Thursday
through Saturday evening, and
early evening Sunday.

The Ox Bow Inn, 8616 Campo
Road, Spring Valley, 469-9606.
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.B., one-man band
variety, Sunday and Monday.

Silver Spur, 7841 Mission Gorge
Road, Santee, 448-4882. Jerry Bane
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

Performers 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
free.

Rock & Roll

The Johnny Almond Rhythm
Revue: Penny Nine Company,
Whiskey Flats, Beach Club
Ar Nova, Bantam's
The Bad Boys: Tequila Flats
BBC, Navajo Inn
The Beat Farmers: Bodie's,
Distillery East
The Belair Boys: Henry's
The Blitz: Black Angus/Mission
Valley
The Danny Blaze Group: Distillery
East
The Dixie Brothers: Wild Turkey
Bobby Chevrolet and the King
Blues: Horns: Billy Up Tavern,
Joe Murphy's
Bobby Chevrolet and the Shames:
Spirit
The Ron Bolton Band: Windrose
Brexit, Joe Murphy's
The Breakers: Bobby G's
The Brother Young Band: Spirit
Circles: Lehi's Greenhouse
Crystal: Dance Machine
The Curbs: Spirit
Diamond: Park Place

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The Roxy—ambient video, exciting live performance 454-0856
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The biggest dance party in Southern California
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8:30 pm until 1:35 am every night.
All events subject to cancellation.

Dick Debonaire: Rodeo, Lehi's
Greenhouse
Ducktail Revue: Shovaton Harbor
Island, Anthony's Harbor
Les Dude: Billy Up Tavern
The Echoes: Old Pacific Beach
Cafe, Hill House, Panchos
Rick Elias Band: Halcyon, Lehi's
Greenhouse
The End: Dance Machine
The Features:
Mulhany's/Escondido, Halcyon
Flywell: Alamo
Four Eyes: Halcyon, Distillery
Nightclub
France: Le Châlet
Freewill: Normandy Cocktail
Lounge

Joey Harris and the Speedsters:
Spirit, Billy Up Tavern
The Headband: Black & Blues, El
Cajon
The Heards: Spirit
The Heroes: Carmo's
The Heres: Magnolia Mulhany's
Cafe, Hill House, Panchos
Hip Pocket: Chipping Rock
Illusions: Morris Saloon, Pinckie
Lounge
Incongruous Rockers: Ralph and
Edgar
Ipsa Facto: Lehi's Greenhouse
Kicks: Baxter's
L.A. Carlos Murphy's, Monterey
Whaling Company
Laws of Motion: Spirit
The London Brothers: Rodeo,

Lehi's Greenhouse
Lone Riders: Bodie's
Manual Scan: Distillery East
Miss D'Meanor: Panchos Mine Co.
Morning Targets: Whiskey Flats
The Neals: Spirit
Network: Vista Entertainment
Center
New Marines: Distillery East, Spirit
Nightclub
Notice to Appear: Halcyon
Ottis Control: Normandy
Cocktail Lounge, Magic Lamp
Paris: Bull N' Stick
Pickett: Morris Saloon
Premonition: Tequila Flats
Prophet: Park Place

Park: Carmo's, Billy Up Tavern
Rave: Distillery East
Rebel Rockers: Billy Up Tavern
Red Alert: The Lantern
Red Hot Chili Peppers: Rodeo
The Rent: Mulhany's Cafe
Ricky and the Jets: Road House,
Distillery Nightclub
Hip Pocket: Chipping Rock
RPM: Black & Blues, Chula Vista,
Dance Machine
The Source: Spirit
Sera Brothers: Whiskey Flats
The Source: Le Châlet, Bobby G's
The Spud Brothers: Doc Masters
Status: Turquoise Lounge
Subject to Change: Spirit
Tel Aviv: Distillery East
Touchy Subjects: Spirit

Toys: Black Angus/Mission Valley
Transaction: Bull N' Stick
The Twosomes: Monterey Whaling
Co.
Urban Umbrella: Spirit
The West Coast Band: Tuba Man's
The West Coast Twosomes:
Windrose
Wheels: Hill House
Wicked Fence: Spirit

**Contemporary/
Top 40**
Aardark: Aztec Bowl
Ambition: Panchos Mine Co.

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May 18

JOHN DENVER
May 19

VAN HALEN JOE JACKSON
May 25, 26, 27

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June 1

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June 1

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Nightlife: Landmark Cocktail
Lounge
Ellen, J. R., and the Country
Golds: Barr A Ranch House
Fortune: New Trophy Lounge
Four Star Country: Asis Bar
Free Rein: First Springs Inn
Wayne Giv and Tony Irvine: Old
Bentley Store Restaurant
Gone Fishin': Tuba Man's
Goodall Boys: Palomares Star
High Steppin': Pomarado Club
Tony Irvine: Old Bentley Store
Restaurant
Russ Kirkpatrick and Dan Lehner:
Jolly Roger (Keweenaw)
Red Lane and Ramblin' Fever:
Lakeside Hotel
Gail Lee and Firecracker: Whiskey
Creek
Lone Star Country: The Country
Side Restaurant and Lounge
Ron Martin: Calypso Lounge
New Country: Country Side
Restaurant
Wes Ren and the Countrymen:
Charles's Warehouse
The Savory Brothers: Country
Bumpkin
Shadow Riders: Kentucky Stud
The Smith Brothers: Horseshoe
Tavern
Southern Comfort: Don's West
Steer Crazy: Wrangler's Roost
Joe Stewart: Tin Leno/Mesa Mesa
and Mission Garage
Supernova: Columbian Hotel
Tapestry: Andy's
Don Tomlinson: El Comal, The
Bridge
The Unstrung Heroes: Old Time
Cafe

Everything Else

Tom Backley: classical guitar, El
Anjo
Phil Beebe: guitar variety, Mille
Placers, El Fandango
Big Little Bands: swing, Hotel San
Diego
Anna Bjornson and Herman
Salmer: opera highlights and
pop and show tunes, Salmer's
Blue Flame String Band:
Bluesgrass, Cajon music, and
rockabilly, Old Time Cafe
Bill Brackett: comedy and music,
La Hacienda Cantina
David Bradley and the Wanda
Band: Jose Murphy's
Slamas Gael Celli Band: Irish
music, Droney Magg's
Catherine Espinoza: Irish harp
music, Old Time Cafe
Paul Gregg: piano bar, Double's
Patti Glenn: piano bar, Double's
Eddie Gold: piano, organ, and
vocals, The Escape Lounge
Gay and Jackie and Gil Warner:
variety, pop to opera, Mona Lisa
Restaurant
Tim Kewer: one-man band variety,
Section's
Bob MacLeod: piano and vocal
variety, Double Hotel, La
Valencia Hotel
Steve Norton: comedy and music,
Mr. Bill's Backroom Saloon,
Hungry Hunter Keweenaw
The Orion Duo: classical guitar,
Prophet Restaurant, the
Cupboard
Paradise Street Band: Irish and
original music, Droney Magg's
Jack Pollock: piano bar, Gold Coast
Lounge
Raggle Taggle: variety—
Renaissance to jazz, Droney
Magg's
Tommy Rocker: Beat House
Sundee and the Ram Band: variety
stage show, Islandia Hotel
David and Francesca Savage:
classical music, Cafe Angelique
Paco Sevilla and Rodrigo:
flamenco guitar, Droney
Magg's
Sharon Stidger: piano bar, Gold
Coast Lounge
Jo Treason: piano bar, Springfield
Hoguen Works
Lola Vasquez: piano bar, Victor's
Dale Vernon: piano and guitar
variety, Cafe del Rey More
Clara Ward Gospel Singers: Gospel
music, Holly Lip Tavern

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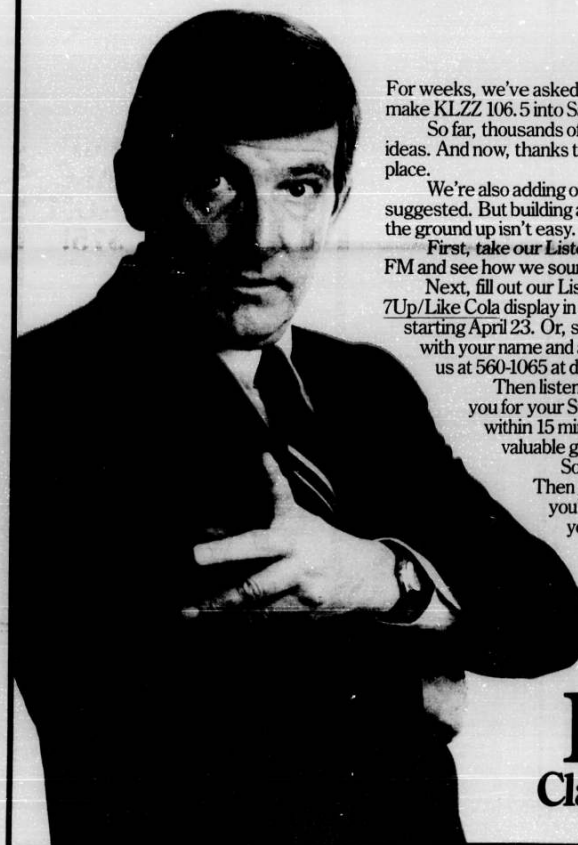
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First, take our Listen Test. Tune in KLZZ at 106.5 FM and see how we sound.

Next, fill out our Listener Survey, available at the 7Up/Like Cola display in all Big Bear Supermarkets starting April 23. Or, send us your suggestions, along with your name and address on a postcard. Or, call us at 560-1065 at designated times.

Then listen to KLZZ. If you hear us thank you for your Survey suggestions and call us within 15 minutes at 560-1765, you'll win a valuable gift!

So start with the Listen Test. Then give us your suggestions. And you'll be helping to build KLZZ into your kind of radio station. San Diego's Class FM.

KLZZ

Class FM 106.5

Complete contest rules available upon request at KLZZ studios, 8665 Gibbs Drive #201, San Diego, CA 92123, or on contest forms at participating Big Bear Supermarkets

APRIL 19, 1984 35

CURRENT MOVIES

better humor, but with some somewhat ponderous displays of newfound humaneness. Haskin's sleeker sharp characterizer gives you the best (closest, most mobile) seat in the house. Directed by Joe Layton. 1982 ** (Studio 3 Cinemas, from 4:20)

The Right Stuff — Why go to epic lengths — a three-and-a-half-hour duration, a sixteen-year time span, a \$27 million budget — and not also go to epic heights? Or to ask it another way, who wants to see a smart-ass epic? Phil Kaufman's portrait of the first American astronauts does not want to treat its subjects with anything near reverence (it leaves that attitude for the upstart test pilot, Chuck Yeager). But this means practically speaking that in order to preserve the Special Breed status proclaimed in the life, everyone else in the cast of characters must be reduced in proportion. Hence, character after

character in caricature after caricature gets chopped off at the knees. Or hips. Or upwards. There are perhaps enough good moments here — most of them revolving around John Glenn, a.k.a. Dudley Dornight, Harry Hamlin, and The Clean Marine — to sustain a movie of average length, but not to sustain one twice that long. Based on the book by Tom Wolfe with Ed Harris, Sam Shepard, Scott Glenn, and Dennis Quaid. 1983 (Sweetwater 6, from 4:20)

Risky Business — A when-the-cat's-away youth comedy boy meets calgirl and turns the family home, in his parents' absence, into a brothel for his schoolmates. Less vulgar than most youth comedies, but "vulgar" is still applicable. And although a decent battle is put up against implausibility, it is a losing battle in the same. (Are high-school boys really as starved for sex, and as flush in the

pocket, as cowboys at the end of a trail drive? Are there no girls in high school? If not, where are they? Notwithstanding a couple of dreadful dream scenes and a couple of sex scenes that only look like dreadful dream scenes, the visual style is the main asset: camera placements, cuts, fadeouts, all contribute to the humor. They contribute more, anyway, than the computer-programmed dialogue. "I don't believe this! I've got a frig. modern tomorrow and I'm being chased by Guido, the Killer Pig!" Newcomer Paul Brickman is responsible for both the direction and the script. With Tom Cruise and Rebecca De Mornay. 1983 (Frontier Drive Inc.)

Romancing the Stone — The sweetly Western action, for openers, is not everyone's mental image of a romance novel — more suitable, one might think, for *Spicy Western* ca-

1937. The accompanying strains of Alfred Newman's "How the West Was Won" awaken a thirst for something other than a spoof — not to be taken home here. Not is the place, but Katherine Mansfield-in-waiter every-one's idea of a "romance novel" — the same name of Joan Wilder. But she's just the person, or Kathleen Turner is just the actress to be swept up in it. In a Latin American adventure wider than Wilder's widest. Something, but not enough, and nothing at all complicated, is made of the relationship between the heroine's books and her real-life adventure. The popularity of these books in the *macho* market is one such thing, perhaps the best such thing. It gets her out of one jam, and doesn't get her out of another, and gets a laugh both times. With Michael Douglas and Danny DeVito, written by Diane Thomas, directed by Robert Zemeckis. 1984 (Center 3 Cinemas, Cinema Plaza 5)

Scarface — Brian De Palma follows the standard rise-and-fall gangster storyline from the 1932 opus of the same name. Roy Scheider of *Howe*, now in southern Florida has sanctioned the director to give the thing a GODFATHER slant — the migrant gangster as American Dreamer — as well as a Commies-to-GODFATHER slant. De Palma with fewer clichés than the epic-cloppesque Coppola epic. But working in order to reach epic proportions, stretch out the ones here as far as a tortoise-neck. It is the vilest, of course, who suffers most. As in so many other contributions to the New American Cinema (especially those of the New Italian-American Cinema, De Palma, Scorsese, Coppola), progress is measured chiefly in terms of the amount of profanity and/or gore that can now be injected, by endorser or, as here, by turkey-pacino, into the old formulas. With Al Pacino. 1983 (Fiesta Tavern)

The Silent Scream — A potentially scary movie to see for timid high-school girls who are reluctant about leaving home for college, or for protective parents who are reluctant on their own account about their girls leaving home for college, unless on both sides they are willing to take it in the proper spirit as nothing more than a sadistic practical joke. It took only a rudimentary knowledge and appreciation of horror movie history to think of hiring the inimitable Barbara Steele as the lobotomized killer. But it is not for nothing that this address has attained the status of a horror goddess in the eyes of horror fanatics, and here, performing purely in pantomime, she gives the fortune tellers, as well as the paying customers, far more than their money's worth. If looks could kill, she would have no use for the butcher's knife. With Rebecca Bading, Yvonne De Carlo, Cameron Mitchell, and Avery Schreiber. Directed by Denny Harris. 1979 (Babcock, Escondido Drive In, Harbor Drive In, Sanites Drive In, Star)

Silverado — Most people who will be interested in a movie about the and nuke many, Karen Silkwood, will be braced for the end. The more interested when, however, would do well to brace themselves additionally for the beginning, ought that to be pussyfooting? — around the hard issues en route to that end, as though the overriding issue were the avoidance of litigation. Here we encounter one of the many failures of taking a movie too directly from real life, especially from a life so open to dispute. In order, perhaps, to compensate for their reticence about the content of that life, the moviemakers have chosen to play up the superficial "realness" of it. And as scripted by Nora Ephron and Alice Arlen and directed by Mike Nichols, the movie is keenly observant about the texture of working-class existence, the dreary routine at a plutonium processing plant, the not always harmonious relations between co-workers, the housewife, the not always harmonious relations between housewives, including one of the more individual lesbian relationships seen on screen. But it would not be inappropriate to suggest that there is something ornamental about all this — just as long as that's not misunderstood to mean beautiful, pretty, or cosmeticizing. The movie never gets below, never takes shape beneath, its naturalistic surface. And here we come upon a wider and deeper pitfall of movies taken from real life: the resistance of such life — or of this life anyway — to submit to narrative form. With Meryl Streep, Kurt Russell, and Cher. 1983 ** (La Palma, 4:20 through 24)

Splash — Romance between man and mermaid — and the tail of the latter, which gives way to a serviceable pair of legs when dry, will do quite nicely as a symbol for all the unnamed something which one partner in a relationship worships that the other won't tolerate. It's a *Home Sweet Home* premise, but without any real feel for fantasy. (As the casting of a Miss Carolyn Bland — who would indicate the blase urbanity in its choice of a mermaid — would substitute the easygoing Tom Hanks is representative there). But all this is indred by the Steven Seidenberg an-

Frontier Drive In, La Jolla Village Ranch, Bernardo 6, UA Cinema 3, UA Glasshouse 6, UA Movies 6, Weigand Plaza 6)

Staying Alive — More embarrassing than an innocent onlooker should have to endure. Granted that a sequel to SATURDAY NIGHT NEVER was in the cards — but who would envision Tony Manero, weekend disco king, achieving a second disco in all-dancing no-dancing, no-taking an extravagance called SATAN'S ALLEY? What sort of comprehension would that indicate of the original? What sort of logical follow-through? One man, apparently, who does think that way is Rocky Stallone, who directed and co-wrote, and who excuses all of Manero's most despicable character traits as products of an almost imbecilic innocence. The finale alone — a triumphant opening night of dry ice, colored lights, and impulsive improvisation — is too much to stand but there are plenty of other tortures before then. The unwittingly ugly pool songs (many of them written and performed by Stallone's brother Frank), the savagely hacked-up dance numbers, and the countless clichés of the Travolta face, the glowering eyes, being up again and again how deeply he deserves our pity. If not also our love. 1983 (Mesa Cinema, UA Movies 6)

Sudden Impact — The resurrection of Dirty Harry Callahan, after seven years' peaceful slumber, is the first of Harry's adventures over which Clint Eastwood has designed to take directorial command, thus disrupting this pattern whereby Eastwood has tended to direct his most interesting projects himself, while the obligatory movie-making ones — the *EVERY WHICHES* and *ANY WHICHES* — have been turned over to his pupils. Certainly this already three-played role doesn't extend Eastwood's screen persona (which changes but little) into the new and revitalizing areas of *HONK! HONK! MAN* and *PIRECE*. But his older, more careworn, almost caustic look adds something new to it anyway. And the lack of pleasure he exhibits in his role, most particularly when dealing out pain and punishment, might almost be construed as a moral stance. Of course it could also be construed as the psychopathy of a Mickey Spillane hero. Or it could be construed as nothing more than boredom. With Sondra Locke and Pat Hingle. 1983 (Sweetwater 6, UA Glasshouse 6, from 4:20)

Swing Shift — World War II on the home front, with Goldie Hawn, Kurt Russell, and Ed Harris, directed by Jonathan Demme. (College: Fashion Valley, Flower Hill Cinemas, Frontier Drive In, Ocean-side 8, Parkway Plaza Bonita, Sanites Drive In, Sports Arena 6, University Towne Centre, Vineyard Town)

The Sword and the Sorcerer — The first half of the title refers to a triple-bladed trick weapon (two of the blades are push-button projectiles, and an additional, fourth blade is concealed in the hilt, and the second half to a gene in a light man who speaks at 10 rpm. Neither is put to very much, or very good, use. The nicest inspiration comes straightaway, faces carved on a sarcophagus coming to life when the tomb is violated. But you don't expect great things from special effects when the moviemakers can't even come up with passable wigs, beards, makeup. The actors who suffer these embarrassments (Lee Horsley, Richard Lynch, George Maharis, Kathleen Beller, Anna Boni, Nina Van Palland, on down to a sort of Brazilian soldier of fortune look and speak in too modern-day a way, and the script, as well, allows actors names like "Get to the point" and "You handle it" to be mixed in with "It matters not" and "We shall yet crush these rebel dogs." The sloppiness is so pervasive that it would seem the moviemakers were in a rush to get on to the optically announced sequel: *TALES OF THE ANCIENT EM-*

CURRENT MOVIES

Final — With the lovable alien having to take all the time in the world on one. Directed by Albert Pyun. 1983 (Bijou)

Tank — Anachronistic movie and man, a service comedy in which the hero isn't expected to apologize for being in the service (he does not think in that way). Such as the on-base disco. "I don't want to go to a disco I want to go to a bar." James Garner appears to have no problems with this role, and brings to it the weight of total conviction. Unfortunately, the built-in ambivalence of his character is not matched in his antagonists — the sadistic Southern sheriff of the collection. Liberal unconscious. The movie nevertheless fits in nicely with the tendency of Marvin Chomsky to do movies of small pretensions for the big screen and movies of big pretensions for the small screen. (HOLCAUST)

LAW AND ORDER (etc.), and up until the ending starts, it makes a nice companion to such bits of Americana as *EVEL KNEVEL MACKINTOSH* and *LOVE A LITTLE STEAL*. With C. Thomas Howell, G.D. Serrano, and Shirley Jones. 1984 (Crest, from 4:20, Mesa Cinema, Parkway Theater, from 4:20, Spring Valley, from 4:20, Strand, from 4:20, Studio 3 Cinemas)

Tender Mercies — For scriptwriter Horton Foote, this is a return to the milieu of *BABY THE RAIN MUST FALL*, a movie that conveyed to perfection the sensibility and the storyline of a country-western ballad — and long before it was fashionable to do so. But Foote has shifted away at the pit of the psychology at the social milieu, at anything to really grab hold of, until there is not much left. One possible benefit, however, of the austere policy in force here, is that the

viewer will decide (as numerous critics do) that there is a little else in the movie that there must at least be for the lack of entertainment. With Robert Duval, Tess Harper, and Betty Buckley, directed by Bruce Beresford. 1983 (College: La Jolla Village, from 4:20)

Terms of Endearment — James Brooks' first feature seems more that presumptuous, or maybe just overgeneralized, about the bond between a single mother and an only daughter (Shirley MacLaine and Debra Winger, respectively), as though no special insight were called for. None is called for very often, in any event, since the movie chooses to concern itself not so much with the mother-daughter relationship as with the mother's relationships, on the one hand, and the daughter's relationships, on the other. The generation

gap, together with the geography gap, the society gap, the sexuality gap, 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, by a method of characterization that tends to lessen the people with eccentricities, quirks, quips, quotable quotes, unique styles of dress, and other attention-getters roughly equivalent to the novelty-store arrow through the head. This method, which believes honest observation and bespeaks a nervous need to fill a prescribed "entertainment" quota — a reminder that Brooks' background is in TV sitcoms — specifically as co-creator of the moved-in-out ensembles of *TAXI* and *THE MARY TYLER MOORE SHOW*. The visuals of the movie, in contrast to its verbal, are at a level rather below a good deal of TV. Never mind the pretension as to mat-

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