ORCHIDS & ANTHURIUMS FOR EASTER



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If Geoffrey Chaucer were writing today, he just might grab his tape recorder, hop aboard a bus, and call his masterpiece

THE GREYHOUND TALES



enny Tony was a long way from home. Only ten days ear from home. Only ten days ear from home of the had stood, shivering, under a gray New York City sky, his big bones cold. Now huddled in line to buy his ticket from Los Angeles to San Diego. Benny Tony said he remembered way back: "Ten years ago! Climbed off the bus in Manhattan from down South." he said. "I kneeled and kissed that ground." Now that Benny Tony was in California, his hands and feet had warmed up. But he missed Manhattan and the garment district where he sewed collars on raincoats for seven years. While the Greybound bus, heaving gears and shuddering, pulled out into Los Angeles's downtown streets. Benny Tony said he missed New York. "like a mama misses her baby."

ses her baby."

The passenger who got off in L.A. had left a brown paper bag on the seat in the back of the bus where Benny Tony sat down. Benny Tony satuck his big hand into the bag. He rattled an unopened sack of pork rinds and lifted out one-half a Butterfinger. 'I don' cat rinds.' he said. "They breaks down your teeth. An 'I don' cat sweets, neither." He opened his jaws wide. Gold flashed in the dark gape of his mouth. He closed his jaws and drew down his full bottom lip and

pointed with a pale fingernail to gold dots inset into his front teeth.

What brought the twenty-nineyear-old Benny Tony west, sleeping and waking and sleeping cramped into his bus seat through Pittsburgh. Columbus, St. Louis; through Amarillo. Flagstaff, and Phoenix, was his boss is heart attack. "He died." Benny Tony said. "and then his wife fire me. Hr trusted me. I had keys to the whole place. She what give him that heart attack. She a pure devil." While the forty-foot-long Greyhound bus swayed down along 1-5 from L.A. to San Diego, filled to

winter the forty-troot-long (Jevehound bus swayed down along 1-5 from L.A. to San Diego, filled capacity with forty-three passengers. Benny Tony talked about all the devils he'd known. The first wa. his father, a white man he'd never met. Benny Tony's mother, black and part-Indian, died in childbirth when he was ten. No one in his family wanted him, he said. "They thought I was retarded. I got took to an institution. The officer that drove me there, he said. "We're justaking you where some nice boys and girls are." "Benny Tony laughed. "To me my family is no family. They jus-

Benny Tony's throaty bass

when the portable radio blared, one scat behind, his voice carrying words like kieked gravel on country roads, while the white-haired woman grasped the restroom. When the bather time or whined open, a black man botted out. Benny Tony shook his hig head and, gurgling laughter, said, "That brother have a head smell."

The bus honked, idled, then zipped ahead, then slowed, blocked repeatedly in L. A.'s late afternoon traffic. Up through the twenty-add rows of seats in front of Benny Tony, passengers' profiles had already turned nose to nose. Mouths opened and closed, oppring still-sporadic and introductory talk. Above the murmuring conversations jumped words and phrases, like popcorn hitting the top of a closed pane. Sentle, "My husband died," 'Her laughter, you see, had three-childran," 'If broke my glasses in

By Judith Moore

City Lights

The Towers Becomes The Hill

A full-page advertisement in the real estate section of the April 15 San Diego Union heralded the "grand opening of Tiffany Hill, a new luxury high-rise of forty-four condominiums priced from \$155,000 for a two-bedroom unit to \$600,000 for the two tenth-floor penthouses. The ad entices readers by asking them to ''suspend your sense of disbelief. You're about to see elegance and all-erabracing value San Diego hasn't experienced in decades. If ever." It goes on to promis such features as two-way wet bars, whirlpool baths, onyx bathrooms, and dramatically angled window walls that smile down on the bay and city below " from the complex's location on the northeast corner of Albatross and Laurel streets, high atop Banker's Hill. What the ad neglects to mention, however, is that Tiffany Hill is not a new complex after all, but simply a new name for the ill-fated Brittany Tower, which during the year following its "grand opening" in January of 1983 sold a total of eight out of

fifty-two units.
In November of 1981, three months after the project's ground breaking, original developer Alex Tucker Development Corporation of San Diego brought in a partner. Home Life Insurance of New York. At the time, the veteran insurance firm was getting involved in various similar projects nationwide. Within a



was ordered. Noni promptly shut down the building for year, though, slow sales had caused the relationship between the two firms to sour and effective February 1, 198 Home Life dissolved its partnership with Tucker on Brittany Tower and another condominium project, not yet built, called Laurel Terrace and located one block farther west on Laurel Street, Home Life Tower, and Tucker wound up with the land on which the ty firms had been planning the second project. Then Home Life called in the Noni Corporation, a marketing company based in Maryland that works with problem real estate all over the country. A

eight weeks, during which time it changed the name of the high-rise, slashed prices (from \$199,000 to \$155,000 for the least expensive units, and from \$849,000 to \$600,000 for the larger of the two penthouses), introduced an appealing low-interest financing plan (9.9 percent) that only required a down payment of five percen and spent more than \$600,000 on a variety of structural and reports sales manager Scott Foster, eight more units were

"The name Brittany Towers had taken its lumps as an unsellable project," Foster

kitchens. Dining room chandeliers were hung. Mirrors were put on walls. Base paint was added to the previously chalk-white walls. The front and back of the complex were relandscaped. Floor safes were drilled open and resurfaced because another drainage problem had caused many of them to be flooded. Sixteer whirlpool motors in the bathtubs had burned out and were replaced, as were eight more than a year. And a tiny two-desk sales office tucked away on the seventh floor was moved into larger, more plush offices on the ground floor, which houses all the complex's for people to buy when you don't give them the chance. Foster says. "And we're out to do just that." Foster smugly notes that in one day Tiffany Hill sold as

many units as Brittany Towers had in more than a year, and the units have continued to sell. Residents who had purchased the original eight units are nonchalant about the fact tha they paid a lot more for their condos than more recent condos than more recent purchasers. "I never worry about those things." philosophizes Patricia Bailey, who in October of 1983 paid \$299,000 for a two-be suite on the fourth floor. "I bought it when I needed it. I wanted it, and I found it. And now I'm delighted, especially by the sunsets and by the fact that in the last few weeks they're finally finishing the rest of the building."

-T.K.A

Keel Or Be Keeled

Though it may be a throwback to the age of scaplanes, which it was originally designed to test, the odynamic tow tank just off Harbor Drive behind the Lockheed Ocean Laboratory has remained useful for boat designers. Twelve feet wide, six feet deep, and as long as a football field, the tow tank is one of only a few such technological oddities in the country. And along with thes other strange testing tanks, the one beside the bay has on the East Coast suddenly become important to

a select group of people: competitors for the America's Cup sailing trophy. All bets, and all gloves, are off, now that the infamous winged keel of victoriou everything for twelve-meter racers. It is known that this revolutionary keel was tested in a tow tank in the Netherlands, a tank whose 830-foot length. thirty-five-foot width, and eighteen-foot depth puts the local one to shame. It is assumed that most entrants in the America's Cup race off Australia in 1987 will feature enormous budgets of time. money, and research. Dave Carroll, who manages the local tank for a National City-based shipbuilding company called



complete house-cleaning job

Carroll explains that within his esoteric discipline runs an ongoing debate over the relative advantages of testing big tanks as opposed to small tanks. His is a small tank, which means he tests models of hulls scaled to one-sixth or





says. "The prices were too high for the San Diego market.

and there was no financing available except for the first few weeks after it went on sale

Plus the building was never

Among the tasks accomplished during Noni's two-month renovation: The

exterior walkways were sloped and tiled to eliminate the puddles that formed on their

waterproof surfaces. A

second-story planter, without

plants for more than a year

because plumbing had neve been installed, was covered

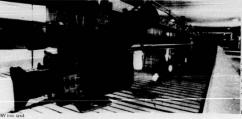
with rocks. Twenty washers dryers, and trash compactor

place were fully installed. Refrigerators were put into the

really finished.

one-seventh of full size. The East Coast tank, at the naval ship research center in Carter Rock, Maryland, is ten times as long (3000 feet), twice as

Models there are tested at one-third scale. So a twelve-meter racing sailboat tested here is scaled down to about six feet long; a twelve-meter tested in the



larger tank can be about twelve feet long. The debate centers on the accuracy and applicability of data gained from the different-size model 'The problem of scaling the data up in order to predict what 'll happen on the actual boat hasn't yet been complete solved for any scale." says Carroll. "On power boats, you can be off by one-tenth of a But on a twelve-meter, being off one-tenth of a knot can los

In RMI's favor is the extensive testing done at the local tank on the famous twelve-meter Intrepid in 1973. Another factor, Carroll says, is the fact that thorough testing at the larger tank can cost three

City Lights

Scallops Lifted



Developments

Neighborhood organizer Steve Temko and 200 of his midcity loyalists certainly got the city council's attention last February. These residents of North Park, Normal Heights. and other neighborhood Park Boulevard east to Fifty-fourth Street had demanded a moratorium on Their council woman, Gloria McColl, was forced to support the building halt because she'd promised to do so last year during a heated election campaign. And Mayor Roger Hedgecock — who listens to ommunity groups because heir members tend to vote in

promised his help for the crowded neighborhoods. On March 19 McColl and Hedgecock joined other members of a city council moratorium in several midcity neighborhoods. But support for the moratorium began evaporating before it could be approved by the full council this month. Neighborhood

sed his help for the

Councilman William Jones, a frequent fence-walker on development issues, wouldn't promise his vote for the onstruction ban. Without Jones's support, Temko realized that he didn't have the votes for the moratorium, so he possible" by negotiating concessions from the building

acted as the intermediary, bringing together Temko and construction industry representatives for a series of private bargaining sessions. The two sides eventually foot a big increase in development fees. Those fees, which pay for the acquisition of park space, will jump from \$75 to \$660 per apartment/ condo unit.

Some midcity organizers though, aren't completely satisfied with the compromi satisfied with the compromise.

'It's a lot better than what we had, but it doesn't stop all this construction,' says Eric Duvall, a University Heights resident. Duvall and other resident. Davall and other activists insisted that McColl also agree to an "eleven-point plan" that would improve overcrowded schools, limit accepted the list and says the city is already working on all eleven demands, though Ternko claims there's no sign of action on at least four of the action on at least four of the issues. He's concentrating his efforts on the eleven-point list, but other midcity organizers say a building ban campaign can be reignited this fall. These organizers base their optimism in part on a meeting last week in San Ysidro, where activists discussed the idea of lobbying discussed the idea of lobbying for a moratorium in that area of

In North County Residents of the area surrounding Agua Hedionda Lagoon in North County apparently will stop at nothing

to serve speckled scallops at their tables. Even adverse publicity does little to deader their appetite for the plump little creatures all aswim in butter and parsley. In the pass month, officers from the California Department of Fish and Game have nabbed more than twenty-five of the area's locals, each in the possession of an average of twenty-five pounds of the endangered bivalves.

Art Lawrence of fish and game fumes over their gluttony for the scallops, which have been protected for the past thirty years and are just now comeback. Since starting to patrol the lagoon for scallop poachers a month ago, Lawrence has noticed a considerable decline in the animal's population. In an effort to make the public aware of the problem of the poaching and its consequences (taking scallops from the lagoon is a misdemeanor and carries a ximum \$500 fine), on maximum \$500 fine), on April 12 L*wrence appeared in news story on Channel 10. The story showed him citing four people — a husband and wife, and a father and son — who, in total, possessed more than a thousand scallops. However, the broadcast did little to help. At low tide three days later the poachers were at it again, blithely snatching up the helpless creatures from the celgrass where they lay, unable to flee. Bill Basom, another thousand scallops. The four were arrested rather than cited because they lacked sufficient

personal identification. Lawrence vows that his department is going to put an end to the poaching. Earlier this year the department was so pleased with the expanding scallop population that it was considering opening a limited season for the animals illicit snatching has posed such a threat that the chances for such a season are now very weak. "I just wish that they'd leave the damned things alone," Lawrence says of the poachers. "It's a lot harder now for them to fill up their buckets than it was a month ago. This is one of the few lagoons where there are an [scallops] at all left in the



Speckled bay scallops

he was grown. The phone conversation was brief, and

Custody Of Alexander After orchestrating and participating in a plot to kidnap her grandson from his wayward father in Central America. degree in organization development. At fifty-one, she may be the forerunner for what is possibly a new breed of grandmother — tough and grandmother cool-headed.

Murray's tale of intrigue began last October when her daughter Martha's husband skipped off to his native Costa Rica with their two-year-old son Alexander. Robert and Martha had been separated for about a year but had not filed for a divorce because Robert wanted to apply for U.S. citizenship. The couple shared custody of Alexander in an informal arrangement in Phoenix, Arizona. Their joint agreement to raise the child went well until late October of last year, when Robert failed to return the boy to his mother on the agreed-upon day. After several frantic phone calls. Martha discovered that Robe had vanished with Alexander One of his relatives living in Phoenix suggested that the

husband may have gone to Atlanta but denied having any conversation was brief, and Martha finally had to go to the State Department to compel Robert to give further Atlanta but denied having any sure knowledge of his whereabouts. Martha 's whesequent phone calls to friends in that city failed to produce any leads, and she continued to search for her son and his father by phone for the next few weeks. In mid-November she received a call from her ex-husband saying that he and her so n were both in Costa Rica, in a small town outside of San José, the Robert to give further information about her son's living conditions. (Robert told an investigator from the U.S. Embassy in San José that he had secured a job repairing video games and that Alexander lived with him in his neement.)

parents' house along with six other members of his family.) Betty Murray was irked by her son-in-law's insensitivity and distressed by her daughter's emotion



determined to dandle Alexander on her knee once again, even if it meant employing the services of a soldier of fortune, which she did. In late November she contacted Ralph Edens, who operated out of Hobby, Texas He was an acquaintance of a friend of a friend of Murray's and was well known in written and appeared on several occasions in Soldier of Fortune magazine. He agreed to help her retrieve her grandson for a fee of \$15,000, including

expenses.
They both left for Costa Rica in early December for a two-day stay in which Edens planned to nab the kid. The excursion proved to be a failure when Edens botched the attempt by breaking into the wrong house with two hired strongmen, only fifty yards from where the young child was actually staying. The whole affair nearly ended in disaster when the one engine on the plane Edens chartered to take them to Panama failed above the northern part of Costa Rica. After a tension racked half hour, the plane anded safely on a rural runway

and was subsequently repaired. Murray and Edens then flew to San Salvador, where she passed a sleepless night in the Sheraton Hotel before returning to the States the next

After arriving at her home in Serra Mesa, Murray decided that if she was ever going to get her grandson back, she was her grandson back, she was going to have to execute the kidnapping herself. She spent the next four months scheming and brainstorming with friends, and finally hit upon an idea she hoped would work. She wrote her son-in-law a long letter saying that she had gotten a job with Max Factor as a consultant for their plan outside of São Paulo, Brazil. She said that she was going to be training supervisors at the plant and would very much like to stop by Costa Rica on her way and see her grandson again. Robert, ignorant of



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VERIFIED

The Defense Writes

Having defended both columnist ack Anderson and local developer filed by Michael Aguirre, I've filed by Michael Aguirre, I've been able to form definite opinion about the questions you raised concerning Mr. Aguirre's motives and tactics. Since Mr. Aguirre's motives and tactics. Since Mr. Aguirre I have suppressed the urge to share those opinions with your readers. I feel compelled, however, to correct one matter described in your story ("Crime and Politics."

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Handful

Bob Dorn's cover story on Mike Aguirre was excellent. And although we still don't know what in the hell makes Aguirre run, we do receive a clue as to what makes

April 19). The "Washington Merry-Go-Round" column in issue did not accuse Lionel Van Deerlin of anything: Mr. Anderson merely reported accusations made

You Said A

Dorn's a real pro and whether or not we come away from his piece with all the answers is secondary to the fact that he always guarantees us a good read. Dana Blasi San Diego

Erratum

In last week's cover story.
'Crime & Politics.' an editing "Crime & Politics." an editing change resulted in the misimpression that La Jolla resident Allen Glick was associated with the La Costa associated with the La Costa. Resort Hotel and Spa. Glick has no formal association with La Costa. The Reader regrets this error.—Ed.

Dorn get up and go: the desire to grab a story by the you-know-wha

etters

and make it cough.

Low Marks For Quotation

Although in general your April 19 article on the Livingston-wheeler Medical Clinic was a satisfactory review of our work, the quotation from Helene Brown cannot be tolerated or accepted. To so would imply that I have in some way been described or wheeler wheeler with the control of the cont

"... because their own doctors have to tell them the truth and she doesn't. I think she's making a lot doesn V. I think she's making a lo of money. It's as simple as that."
She has never met me or visited this clinic. Such a statement is misleading and detrimental. It questions our competence and personal integrity and cannot be permitted to stand.
Virginia C. Livingston-Wheeler, M.D. San Diego

Tuff Enough

ongrautations on your cocclient and in depth article. "San Diego Princeyal" (April 5). There is indeed a plethora of interesting rocks in San Diego that keeps the rock is bounds busy. Your mention of the prince is bounds busy. Your mention of the prince is the prince in the p the boulders is at the entrance to the Penasquitos Canyonside Park off Black Mountain Road. Whereas some of these boulders are made of andesite, others. are made of andeaire, others, including the one at the Canyonside Park, are composed or volcanic congloment and againment a commented to the control of the and dip about sixty degrees to the cast. The shale layers contain ammonite and belemnite fossils which date the Santiago Peak formation as Jurassic, which is at the dawn of the dinosaur age. (Dinosaurs flourished in the next coloring to the Catacous.) the table to an automatic super-(Pinosaum Flourished in the next and the court, and then mysteriously disappeared.) Possal hunters should look on the north side of Perhasquisto Creek where the side caryons enter the creek bed below the falls. Good outcreps of basalt, andesste, dactie, and rhyolice are also well exposed there and for about a mile downstream. The boulders are in the felds on the falls and near the fower programment of the falls and near the fower programment. John Northrop

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4 APRIL 26, 1984

Straight from the Hip

Dear Matthew Alice: Can you tell me the origin of the expression Indian giver's?

Pacific Beach
The phrase would be more appropriate were it something like "federal giver," in view of all the broken promises and reclaimed "gifts" the U.S. government has given and then taken from the native inhabitants. But we can't rewrite etymology. and it is most probable that the phrase originated in Colonial days and was based in the settlers' belief that the Indians had a custom which dictated that one should expect a gift in return for giving one. Or so says the *Handbook of American Indians*, published by the Smithsonian Institution in 1907. The word "Indian" was commonly used as a pejorative adjective by Colonials to describe something new to them and seemingly bogus, such as Indian summer and Indian corn. I was able to find a quotaand Indian corn. I was able to find a quota-tion from as early as 1764 that used "In-dian gift" in the sense I describe. An In-dian giver is, of course, the giver of such a gift. Originally, the phrase applied to someone who expected a better gift in return, but over time the giver apparently lowered his expectations. Other explana-tions for the phrase's origins no doubt exist. I've even run across some unusual exist; I've even run across some unusua definitions, such as "repentant giver." But I'll accept the Smithsonian's word, for

Dear Matthew Alice: It's getting to be that time of year again. Sap's rising and soon all of nature will be caught up in a procreative frenzy. Yes, yes, hirds do it bees do it but why do they do it? At the risk of being indiscreet (it's really none of my business anyway), do animals other than humans experience, well, or gasm? I mean, do mice have tiny, squeaky mice orgasms? Do chickens experience "the little death"? Does the earth move



when goats make whoopee?

Dan Rapinco
San Diego
As the motel signs say, "No kids, no pets." Out of consideration for the more sensitive readers out there. I must ask that sensitive readers out there. I must ask that adults hide this week's column from the ever-inquisitive eyes of their youngsters. No telling what damage might ensue if the tykes read some of the naughty words to follow. And please, don't allow your pets to read it either — they are even more impressionable. So turn this column face down when you line the bottom of the

down when you line the season of shird's cage.

That said, let's get down to it. The idea that animals other than humans could experience orgasm was almost heretical even up into the late Seventies. Nonhuman primates were, not surprisingly, the first animals scientists suggested might have the especies for experiencing something simicapacity for experiencing something simi-lar to what humans do when, ah, inspired

by the more corporeal instincts. But it's a subject clouded by controversies, and the research is so skimpy and so new that no universal conclusions have been reached

Foremost among the debatable issues is the definition of an orgasm. Obviously you can't ask the animal if that was the real thing. (I'm speaking of females, for the most part; males are another story, as al-ways). I spoke to half a dozen scientists and all had their own definitions for what and an induction definition in the session of the session of the satisfied with defining orgasm as a "sense of exquisite pleasure," as one of my sources did. More acceptable are the criteria proposed by a couple of scientists named Fox: changes in blood pressure, respiratory patterns, and heart rate; changes in muscular tension (includ-ing contractions in places I can't mention here); hormonal changes; and

If you accept that definition, are chick-

scientists — but not all — would say ao. As far as I know, nobody has yet measured physiological changes in a bird during intercourse, so we have to infer the fowl's subjective experience from the external evidence we see. Some would say the bird's brain (and the brains of all lower animals) is too little developed to provide a feeling of orgasm. An analogy can be orgasms. Hormones make their worlds go 'round, not pleasure.



is having as good a time as we are? Most

made, they argue, in the case of a human male with a certain type of spinal injury. These people can have ejaculations, but These people can have orgasms, because the neural connections to the brain are lacking. Therefore, birds can't see fireworks at the appropriate time. Also, 5 me would say, intercourse is too brief to allow orgasmintercourse is to other to anow organi-producing responses in the female. But others would argue that the animals obvi-ously enjoy it, and we can't state un-equivocally that they are acting purely out of unfeeling response to hormonal stimula-tion. Still, the prevailing view at this time is that the lower vertebrates do not have

lieve, willingly partake of some of the finer things in life, unmotivated by mere chemicals. Again, I can't go into great detail here, but if you're really curious (or really kinky) I can direct you to two studies that attempt to prove female primates have orgasms: an article by D.A. Goldfoot, et al., in the June 27, 1980 issue of Science; an article by M.I. Allen and W.B. Lemmon in American Journal of Primatology, volume 1, number 1, 1981. Both articles show that what monkeys see and do seems to be somewhat similar to what we humans

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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THE INSIDE STORY

DEVELOPER DOUG MANCHESTER, WHO HAS built one hotel — the Inter-Continental - on downtown's Navy Field and plans to build convention center, did a masterful job last week of ilencing his most outspoker opponent, port commissioner Maureen O'Connor. O'Connor has spent the past year asking serious and sometimes embarrassing questions about the sources of Manchester's construction financing — specifically his relationship controversial Swiss investor who held a twenty-five percent limited-partner interest in the Inter-Continental project. O'Connor has also been critical of the port's convention center which are intertwined plans, which a with Manchester's hotel construction schedule. Though she didn't join or help fund the campaign last fall, O'Connor occasionally brainstormed with center opponent Fred Schnaubelt

When Manchester moved to was obvious, and very

Manchester attacked O'Connor on the sensitive issue of possible conflicts of interest possible conflicts of interest posed by the varied financial holdings of her husband, financier Robert Peterson. Hedgecock defeated challenge race in part because he claimed that Pererson's ownership interest in the downtown U.S. issues concerning adjacent found that Peterson and O'Connor have a forty percent interest in an Anaheim hotel located near the Anaheim

convention center. The mysterious researcher had all trust deed documents concerning the Anaheim hotel photocopied and hand delivered in unmarked envelopes early this month to at least four local newspapers, including the Daily Transcript. A Transcript reporter followe the anonymous tip with a call to the state's Fair Political Practices Commission (FPPC), asking if a public official (O'Con owned a hotel next to a convention center (Anaheim) might be forced to abstain from



the hotel "only when we read

the Manchester letter on Monday, April 16, she called

fellow port commissioner L Wolfsheimer to discuss the

Wolfsheimer recalls that

she felt was "an attempt to bring up the [Anaheim hotel

a new policy requiring port

commission approval of Manchester's limited partners

in the hotel projects. The commissioners were schedul

partners the next day (Tuesday), and Wolfsh

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ownership] to muzzle her."
O'Connor had planned to seek

conflict-of-interest questions.

O'Connor was angry over what

project in her own city (San Diego). The FPPC official told the *Transcript* that 'disqualification may be in order." and the paper, on April 10, published a front-page article headlined.
"Anaheim Hotel Interest May Bar O 'Connor Vote.' Two days later Manchester's attorney wrote the port distric citing the Transcript story and asking if O'Connor would be disqualified from voting on convention center issues and also on 'matters intertwined with the convention center." a reference to her desire to rule on Manchester's limited partners for the hotel financing. (Manchester spokesman Ben Clay says his firm had no part documents and says he learned

the Anaheim connection posed her absolutely no conflict whatsoever. At the Tuesday port meeting, the port's attorney essentially repeated Wolfsheimer's advice, and should be allowed to rule on the conflict question, the port attorney emphasized that O'Connor could participate in the convention center design selection. But O'Connor have "all along been trying to silence my voice . . . by taking away my right to vote," and she promised 'not to be silenced.' O'Connor then abstained on the design vote and left the meeting to catch a plane for Europe. (The port

to select the winning convention center design and discuss the approval of limited red O'Connor that he felt NE YEAR MEMBERSHIP FULL MEMBERSHIP FULL HOURS PLUS \$7 MONTHLY DUES FINAL DAY - MONDAY, APRIL 30 AT Over 1000 Aerobic & Slimnastic · Racquetball & Babysitting

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government? And why do our troops remain after the students are gone? The truth is the same for the remaining Soviet troops in Afghanistan — there's no difference! Now we are involved in the civil war in El Salvador, trying to start another in Nicaragua and training military troops in Honduras. Just what the hell are we doing? The truth is that the United States is conducting itself exactly as Castro and the Soviets would wish. We are supporting a government who threatens their people with "Death Squads". We are sponsoring a guerrilla war attempting to overthrow the Nicaraguan government and new pulling Honduras into the whole mess. Oh yes, Central America, we are your friendly helpful neighbors to the north—

just trust us.

The Reagan administration has now committed an act of terrorism by ordering the mining of Nicaragua's harbors. An act which Congressman Bill Lowery highly approves of But this latest intervention resulted in denouncement from our strongest allies, the British. And France has volunteered to undo the damage we have done. The World Court has adamantly protested our military action and our President is "stonewalling it". My God, what has happened to those American ideals I once cherished so much? There was a time when I was proud of the American contributions to the world — but not now!

contributions to the World — but not how. Surmandy so that we might be able to invode Grenada. American lives were not given on Iwo Iima so that we might be strong enough to control El Salvador's government. The struggle for Pork Chap Hill was done in a different spirit than the minning of Nicaragua's harbors. Please don't tell me that we didn't learn anything from the 50,000 American lives lost in Viet Nam. It sickens me to know that we are the world's largest military arms merchant. And man, can we stimulate business As I see it -

America's role is to discourage tyranny - not promote it To encourage the freedom of mankind - not control it To elevate the human experience - not dominate it A wise wan once said,

I think that people want peace so much that one of these days governments had better get out of their way and let them have it." President Dwight Eisenhower

I couldn't have said it better Ike. David Hosteller





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meeting had been convened an hour early to fit O'Connor's schedule and allow her to vote.) O'Connor wasn't available for comment but Wolfsheimer says she abstained "out of an abundance of caution," and her desire to wait three weeks for the FPPC ruling on a possible

O'Connor's cauti

st Wolfsheimer dearly following phone conversations Monday with city councilmen Uvaldo Martinez and Bill Mitchell, Wolfsheimer decided to seek a week's delay in picking the design winner. Two other port commissioners agreed with him, but O'Connor didn't provide the necessary fourth vote, and the commissioners closed the competition by choosing a design submitted by the local firm of Deems/Lewis in

Marquardt & Nesholm of Seattle and Arthur Erickson of Los Angeles. So O'Connor long out of favor with those who want quick construction of a center, also disappointed those who saw last week's vote as a way to slow the process and assure the best possible

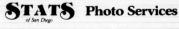
design.
Wolfsheimer, though, is convinced that O'Connor cares more about her recommendation that the por

approve or reject all of Manchester's limited financial partners in the Navy Field hotel deals. But Manchester aide Ben Clay argues that O'Connor's apparent Anaheim conflict should also prevent her from voting next month on that

issue. The port staff has suggested that only those limited partners with a ten percent interest or greater be approved by the

spokesman Clay says he's satisfied with that restriction noting that the controversial investor Rey now holds nine percent interest. Wolfsheimer nowever, says he'll support O'Connor's more stringent

O'Connor's more stringent requirement that all Manchester partners be subject to approval, regardless of the size of their holdings. If the FPPC rules that O'Connor can't vote, Wolfsheimer annears willing to earry her appears willing to carry her argument forward.



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THE INSIDE STORY

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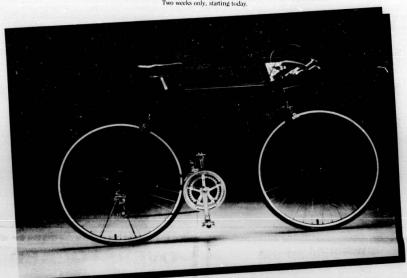
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Cheyenne." "Kate." "I should be de-clared legally blind." "I grieved." Six hundred years ago Geoffrey Chaucer wrote The Canterbury Tales The plan, or plot, of Chaucer's Tales has men and women riding to the shrine of Thomas a Becket ("that holy

oes not know how to read or write Not even the alphabet." he said Not no more than to sign my name. It's a hardship. After I got moved into New York. I tried ever thing to learn to read. I went to Red Cross, to the board of education, to the welfare. But I can't read nothin'. It hurts me. A lotta' parts of life all be dark to me. But I inderstand the basis of life. The street

Benny Tony is built big, and his long legs cramped up in the short space between seat edge and the back of the seat in front of him. When the aisle emptied he thrust his highstretched his huge-boned frame and sighed. He said he was six-foot-five and 220 pounds and his red velou; shirt was size extra-large. He had drawn out New York? I put it on a number and got



his savings and come to California after he got fired. But after five days in L.A., he said, he did not like the state He visited friends of New York friends. "They had nothin" but water in the refrigerator. That's pitiful. In L.A. peoples do nothin' but drinkin' and workin'. An' L.A. peoples is very country, very rural. Not like New York where they be fast movin' and fast thinkin'. L. A.'s not anything like New York. For instance, there's nothin' in L.A. for peoples to make money out of in the street with except drugs. There's no lottery and no numbers." Part of Benny Tony's money came from a lottery winning. 'I had jus' two dollars. What can you do with two dollars in

jus' plays it. What he wants is to go on the Phil Donahue Show to tell the nation "how the government misused my life." He would say he was not retarded. "I was scared. Because I got beat up at home. In that institution I growed up nex' to children who had big water heads and children who meowed and drooled themselves and dirtied. I seen some kids almos' billed. I seen 'em given the electricity. I seen 'em fed Thorazines like candy. I seen sex critnes. When they parents come to visit, I wanted to tell 'em. But I knew the doctors and nurses would git me."

Benny Tony would like to tell about

was the typical boy of parents who didn' care nothin' for him. All he had when he come in was epileptic fits. But he went out a dead man. Eddie, he got sick and got bed sores. I used to clean the maggots out of his rectum.

They say God answers prayers. When I was eleven the institution wrote my mother's sister to come get me. I prayed and prayed. But she never come. I felt I prayed too much in my life, too many nights, too many moons. Prayer never answered me.

Benny Tony said he would talk about racism on the Donahue show. no matter what race, they always been a stave. Benny Tony laughed again, a rich, wild rattle of a laugh. "I think white peoples hates blacks and Jews because they know all the shit we done gone through and we're still standin' up and bein' strong. . . But we all made outta the same mud.

"What I believes in is devils. One

time life was very beautiful. But peoples' minds is changing for the worse. You can see it in the way they treats womens. They call womens bitches, and I don' like that. A woman to go out in the streets needs a dog with her that bites and snips. There is no

The bus was an hour from downtown San Diego. Benny Tony apologized for talking so much. 'I haven't talked to nobody in two days.' he said. He looked out the window at the hills and houses and looked across the aisle. Out the smudged windows he could see the ocean frothing up and sun





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going down, orange on the breaking waves. 'This all used to be animals.' he said, adding that he was interested in nature. "You gotta be interested." he said somberly, "because nature's you. Many times in my life I wanted to die. But then I'd get out in the sun. I die. But then I'd get out in the sun. I takes care of my body. I won't never let no one operate on it or give me surgeries." Benny Tony rubbed his broad knee again. "God put me here solid. I want to die solid." He pointed to the hills rising above 1.5. "I likes those mountains," he said. "We don' have no mountains in Manhattan. It's all look down at the concrete, look up at the sky

Benny Tony said when he got to San Diego he would go to the zoo. Then he planned to head back to New York and take that devil woman's recommenda-tion letter and look for a new job. He said he'd go into buildings in the garment district and, starting at the top floor, he would work his way to the basement, knocking on every door. The sun had gone down, and clouds

that piled above the sea burned orange

on their undersides. Benny Tony looked out to the land side of the highway, sketching a circle on the glass with his finger. "I has a life," he said quietly, "but I don' have no future." Then he turned his huge head and spoke in a swelling, oracular voice that filled up the space as a church organ jamming out chords on the final hymn fills up a chapel. "But if I ever learns to read you can be sure I will write a book that is so true won' nobody not be able to believe it."

Inside the city, the streets had emptied. Benny Tony asked, "Where is the peoples?" as the creaking bus nosed into its slot behind the Greyhound terminal at First and Broadway The bus frame shuddered when the bus came to a full stop. The passengers stood up, still talking loudly enough to be heard over the engine. They were talking so loudly that their sentences boomed out when the driver cut the engine. When they heard themselves,

they giggled and began to speak normally. They scrambled in the bins above seats and rooted underneath for sacks, packs, coats, and pillows. Benny Tony stiff-leggedly climbed down out of the bus and stopped on the asphalt, kicking at the blacktop. He took in a long, noisy breath of the warm evening air. "It already be night." he said.

The gold dots in his front teeth sparkled when he lifted his head and pushed through the narrow door into the terminal. Benny Tony stopped by the wall of steel lockers stacked three high. His tight, oiled curls gleamed under the yellow light, and his round eyes were already resting on the dis-tance ahead when he said, in a voice that quavered, fractured, and then broke. "I may have no hope left, but I do got dreams." When he shoot hands, his palm was hot.

In Chaucer's day writers did not invent stories. They were not fic-

tionalists; they simply retold stories they knew. In his prologue to the Tales Chaucer writes that the author "Is bound to say, as nearly as he can, /Each single word, if he remembers it, However rudely spoken or unfit, /Or else the tale he tells will be untrue."
The Canterbury Tales is fourteenthcentury journalism in verse. Chaucer

century journalism in verse. Chaucer did not have a tape recorder, and did not take notes. But he had a good ear.

The squat San Diego Greyhound terminal stands along the line of Broadway tattoo parlors, hotels, top-less bars, and game arcades. It is shadowed by the surrounding highrises. Almost no one comes to meet arriving passengers. Some arrivals find the pay telephones inside the First Street entrance and dial relatives and friends, then turn back to the benches pile luggage as their feet, and wait, combing their hair and fussing with their lipstick. Departing passengers enter



MEN

Today, air travel cuts the hours, and days, needed to move from city to city. It has also cut short the storytelling. But on the bus, people have time to tell tales. And they do.



two nonpassengers who carry battered suitcases, boxes, and plastic bags. The traveler heads to the ticket counter, and once his ticket is in hand, he cuts diagonally across the green tile floor and checks his cumbersome luggage in the baggage room.

The small terminal is waiting room and marketplace, with a twenty-four hour lunch counter, a gift shop, the always-dark and mysterious Stage Tavern, a side door into the Pickwick Hotel, and a game arcade where video games snap and fizzle even when not in use. Mike Ryan, Greyhound's day-shift Pinkerton guard, said his entire round "takes no more than ninety sec-onds, and that includes the parking lot where people drive in to pick up

Ryan came to San Diego in April of 1982 from Springfield. Illinois, where he was employed as a social worker for the state. He has been at the terminal only since February, and his uniform,

tailored for a bulkier man, bags on his slight frame. He is, like the Inn Host in The Canterbury Tales, "a merry-hearted man... Bold in his speech and full of tact." And like that host. Ryan functions as the terminal's master of ceremonies. He keeps order, answers questions, directs passengers to the YMCA and senior citizens' hotels, points out the Traveler's Aid telephone

number, and settles disputes.

Terminal management, Ryan said, wants the area kept free of panhandlers, prostitutes, and street people. "To be in here." Ryan explained, "the general rule is that you have to have a ticket or to be spending money. Generally in the morning, right after the first bus leaves for San Ysidro and Tijuana, the terminal pretty well clears out and then I do a ticket check." He can tell street people from passengers. The latter he lets doze. The former he speaks to, softly. When they open their eyes and scramble up.

Ryan tells them, almost sadly, "You

have to leave."

He noted that "Lots of retired people come through. They come up to me and say. 'I haven't been here in forty years," and they tell me how dras-tically the city has changed. San Diego has lots of memories for people, espe-cially people who came here during the war years.

Ryan estimated that thirty percent of Greyhound's local business continues to come from the military. On weeken's, he said, when ships are in and the military has leaves, "lines for the L.A. bus — which leaves hourly - stretch out from the ticket counter onto the sidewalk on Broadway There's no place even to sit down

Normally, however, traffic through the terminal is sporadic. "It may be dead at the ticket counter one minute." Ryan said. "and then, all of a sudden, I see twenty people in line." When the

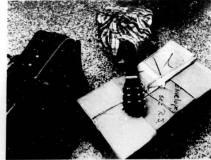
voice over the loudspeaker calls out — in English and Spanish — that a departing bus is ready, benches clear rapidly as the line forms at the desig nated door. Within thirty minutes the emptied benches and the black plastic TV-watching chairs (twenty-five cents for fifteen minutes' viewing) have filled up again with men, women, and children, boxes and bags piled in semicircles around their feet. Only aces change. "About three hours is the longest most in-transit passengers have to wait," Ryan said, "and that's for buses heading east."

Bus passengers are smokers. They light a fresh eigarette off the butt of the old, and more than one person can be seen deftly rolling a cigarette from a pack of Bugler, or just bumming a moke. Doris, a stout woman with a blackened eve and a bruised cheek. asked a woman by her, "Honey, how bout you give me one of them smokes?" pointing to the woman's pack of filtered Camels. By nighttime the cigarette machine is out of two or three brands.

An airport waiting room is a thicket of Wall Street Journals. USA Todays. and local newspapers. But in the bus terminal Ryan noted that he sees few people reading anything. Most bus passengers bide time, cracking knuck-les and idly stroking hands together, tapping fingers on knees, and staring into an eye-level distance as if watching a mildly puzzling or distasteful panorama unfold. Older women prick at small squares of needlepoint canvas or crochet. Their reddened, arthritic hands are circled with colored wools. and crochet hooks flash through the air. Women generally talk only with other women, and men seem most likely to initiate conversation with other men. If a man sits by an older oman, she will pull her skirts in

closer under her hips.

The terminal's interior is decorated in a nautical theme with ship's ropes, life preservers, anchors, spars, port-holes, and paintings of ships at sea. The name of the gift shop is the Gift Port Galley. A string of colored lights twinkle above the hissing, gurgling, flashing video games. A shockingpink vending machine puts out helium-filled balloons and shows, behind glass, a smirking kewpie doll.



The Gift Port Galley's windows are stacked with button-eyed bears and plush, stuffed dogs. At nine in the morning under the perpetually burning lights, the terminal gives off the air of a carnival on the morning after the

Although blue-uniformed Grey hound janitors push brooms hourly over the tiles, politely asking passengers to move their feet, and the bathrooms' sinks are scoured out with cleanser every few hours and the floors are scrubbed and the toilets kept flushed, the terminal - at any hour, at all times - remains dulled by a baze of defeat. Looking about at the nautical bric-a-brac and the balloon-extruding kewpie doll, one waiting passenger said. "Maybe they want to give us a Rassoun, one of the founders of a

local reggae band, the Rebel Rockers sat late in the morning on a bench waiting for his Jamaican drum to show up in the hold of the next bus. The drum he said, apparently had not arrived with him from the Santa Cruz terminal whence he had departed the night be exhausted. His trip down from Santa Cruz left him minus a night's sleep, and he was not happy. In fact, he was miserable. His six-month-old marriage had just broken up. He had his one-hundred-pound sea bag, jammed full "with all my knickknacks," but he could not show the photographs of his estranged wife because he had packed them. He didn't want to keep flipping

through them and be reminded Tall and slender, Rassoun (whose

name is Ethiopian) was dressed in pressed jeans and a red windbreaker onto which he had pinned a button emblazoned with a cannabis plant Rassoun's father was an American and his mother a Jamaican. He lived in Jamaica with his grandmother until he turned eleven. Then he came to the States. Even exhausted and depressed and down as Rassoun was, the lilting Jamaica-accented English that he spoke put a kick to words, a tricky backbeat rhythm and so much melody that simple sentences and mundane phrases shook with the rhapsody his intonations lent them.

Rassoun explained that he was a Rastafari, a member of the group that worships the late Haile Selassie, whom Rassoun hailed in magisterial tones as "the king of Ethiopia, the Lion of Judah." Because the Rastas. like the Hassidic Jews, follow an Old Testament injunction not to cut their hair. Rassoun and his fellow Rastas wear their hair in "locks" "dreads." Rassoun wears what he called a "Congo lock," unbraided and unbarbered hair that rises off his scalo. Also, just as do the Hassidic Jews, Rastas wear their heads covered. Rasoun had on a tam, crocheted with inverted triangles that formed a Star of David design. His tam not only serves as a head cover, Rassoun said while reaching up to touch it, but it is also a crown, a symbol of man's election by God.

The Rastafarian movement has helped black men "put back some self-esteem that has been stripped from them." he explained. Rastafaris, who ire mostly poor men and women, reject materialism. "So much is put into the material world." Rassoun said. but it is the spiritual world that keeps on going forever. Not the material. Rassoun spoke gently, making himself heard over the blaring loudspeakers and the yowling babies by careful enunciation rather than a raised voice. "When you have nothing," Rassoun intoned through the racket, his voice murmurous and soft, a wan smile crinkling his smooth brown cheeks, then all you have to share is your

Rassoun was heartbroken. He said so. His marriage had started to come apart when his wife, a schoolteacher. cut her locks and cut away from Rasta." That had been, it seemed, the beginning of the breakup. Rassoun had come to San Diego to stay with old. good friends — "ready," he said plaintively, "for something

orseback, canoe, bus, or airplane, one aspect of travel has always been the same. Once the traveler is on the road, he is suspended. He hangs in an ether between the past and the future, between good-byes and hellos, between here and there. He is not who he was when he closed the door on his room, and she will be changed when she arrives at her

Greyhound passengers who have traveled two and three days, eating and sleeping and spilling coffee and wak-ing and dozing off again on buses and in terminals, squashed shoulder-to-shoulder and knee-to-knee in bus seats, smell rank. Bodies have steeped in their own broths of eructations and gases and dews of sweat. Shirts and es, trousers and jeans, hair and hands and sweaters effuse stale deodorants and perfumes and after-shaves, tobacco smoke, hamburgers and fried onion with mustard, sourish tormented open-mouthed sleeps, bus fuels. From the mouths that have dried hatched rancid acid ferments, and the breath on which speech emerges comes on in hot and caustic spurts

A bus ticket from Los Angeles to San Diego costs \$12.60. A plane ticket can be twenty-nine dollars or thirty-nine dollars. An Amtrak ticket is seventeen dollars. Most people ride the

bus because it's cheaper. But a check of fares offered last month shows that on longer journeys a skillful travel agent might have found seats on planes that would have cost not much more than bus fare. With few exceptions people coming

and going through the Greyhound terminal have plenty of time and little money. They look poor. By middleclass standards their clothing is ill-cut and clumsily, carelessly sewn. The fabrics are sleazy. On younger men and women the clothing is designed to look sharp, even chic. But the poreless polyesters and plastic leathers, the botched tailoring, fail to grasp and hold the high style they emulate. The drape and hang of these tricky nylontrimmed blouses and crimped, stingy jackets express wretched, terrible pathos. Jeans — on both men and women — are often worn so tight that they show the bulge of men's genitals and the bifurcations of the women's, and the buttocks are separated and lewdly outlined. The effect is not tantalizing or sensual. This exposure which in women's jeans is surely not intended and which in some of the men's jeans bespeaks a swagger and bluster of masculinity, becomes, a

does the drape of the clothing, pitiable. On older people clothes are older too, and shabby, smelling of cedar chests, mothballs, cough medicine, and Vick's Vap-O-Rub. ("I put Vick's on my cat's nose," one elderly woman told the woman next to her on the bus.) The look is concocted out of grim conservation and fierce dignity. The coats. jackets, sweaters are heavier fabrics than younger people wear, and are but-toned up to throats and drawn snugly against chills around shoulders

The poverty of bus travelers shows in more than dress. It shows in at toward ticket sellers and baggage clerks and the manager of the Gift Port Galley, bus drivers, even the broom pushing janitors. Women and elderly people act humble, even obsequious. and often fearful. When making in quiries these men and women look up. as people so often look up to doctors and priests, with hopeful, widened eyes. But the younger men, especially urban blacks, take an opposite tack. They taunt clerks and Pinkertons, daring any authority to offend, to vex, to push their tensed, restless bodies one inch over an undefined line. Each question, every inquiry, loads up with



Guard Mike Ryan's smiling face emits a benevolence that is almost Zen-monkish in its gaze of undifferentiated good will. But when he glances passengers' way, heads may go down, eyes may quickly take off in another direction and let go their

When other passengers stride by. older women grip their purses. Street people ramble in from Broadway. mbling and slurping the terminal's coffee, talking in conspiratorial voices on the pay telephones, or depositing three more quarters into the storage lockers. In-transit passengers respond to their presence by pushing a foot down on luggage. Young mothers grab children tightly around the wrist. About the worst that happens — the

worst that Ryan says he's aware of, anyway — are duos of card sharks who strike up games of three-card monte with naive servicemen. "The agement wants them out." Ryan said. so I watch for them

rs have always existed in a peculiar relationship to one another in Chaucer's day, before then, and now. Those who journey from home are granted a quixotic dispensation that are granted a quixone dispensation that permits greatest intimacy in the short-est time. Not only do travelers exist in a span of that odd, emptied-out time-lessness, when each hour is bracketed only by the arrival of the next bus in the next town, but they know they will see each other only for one night or one afternoon, and then never again. A confessional tone falls over travelers

Deeply felt truths resonate between strangers that would not be whispered even among intimate, daily friends Travel also permits people to cast off the old shell of self and to offer up a wholly new person. This new figure may be only the better part of the old. But then too, he or she may well be some brave, entirely fictional self.

It was after lunch and the terminal was quiet. In one of the televisionequipped chairs, a man had pulled the ood of his sweatshirt up over his eyes and he snored and mouned, his head resting on the TV console. Doris, the cigarette moocher with a black eve. reached for a second eigarette from the woman at her left and broke off the Camel's filter. She lit the rough to-bacco with the flame of a kitchen match and told the cigarette donor — who had not asked — "I'm forty-eight

years old this coming month."

A puny, pinch-featured old man had plopped down at Doris's right elbow A cardboard tag tied to his peeling black bag read Abilene. Txas. "Not hardly, you ain't no forty-eight," he said to Doris. He cackled when he turned, peering around Doris's bulk, to say to the cigarette donor, "Don't be-lieve her. She ain't gonna be no fortyeight. Not never again." Thick white hair crested above his forehead and dandruff silted onto his suit coat White bristles poked out from his no trils and a two-day beard grizzled his cheeks and chin. His droopy trousers shining on the seat and pungent with urine, were cinched by a new belt that

gathered the excess fabric around his scrawny waist.

Doris frowned and drew up straight the 200 pounds she carried or, her five-foot frame. She breathed laboriously, her bosom heaving with each inhalation. The breasts rising out of her low-cut black Lurex leotard were deeply cleaved, and she had pulled a flowered skirt over the leotard and cinched the skirt at the waist with a wide plastic belt. Her battered face peered out from under a stiff black wig. Wisps of paler hair strayed out of the wig along her temples. Doris told a growing audience of eyes and ears turned her way that her swollen left eye "got socked with a fist." She made a fist and raised it as she said that. Her eye and left cheek had turned lavender and yellow-green. She had drawn a too-small cupid bow's mouth inside her own fuller lips. Doris had no teeth.

Doris had taken the bus from a town outside Redding, up north. She came to stay at her mother's house in San Diego "to get help," and was waiting for her sister to come for her. Her boy friend in Redding, she said in a rough voice, in babyish, lisping enuncia tions, had beat her up two nights ago and smashed her \$600 dentures with a rock. "A big rock." she said. "Ve-wy big." In retaliation she had poured a cup of sugar into the gas tank of his Toyota pickup. The old man whickered. Doris slapped her knee and guf-fawed, her belly vibrating under her skirt. The two laughed and wheezed and laughed louder, together.

Socorro sat in the row of chairs back-to-back against the row where Doris and the elderly man had perched. Socorro, almost seventy. thought she had heard everything in years she bagged groceries in East Los Angeles grocery store. But she clucked, and shook her grayed head slowly as Doris told her story.

"My name means help," Socorro ex-plained to the woman next to her, an older woman whose face powder beaded dark hairs shading her upper lip. "I don't regret not marrying."
Socorro continued. "It is less trouble for women not to be with a man." And as the woman agreed, nodding her hir sute upper lip and hairy chin affirm-atively. Socorro took out her needle point owl and began to dot the owl's still-blank eyes with yellow wool. "I came here for my nephew-in-law's wedding," Socorro said. "And you?"

Doris was saying she had not had



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teeth since she was twenty-three Socorro overheard the phrase "a pool of blood," and shook her gray crimped head. She pulled the yellow thread swiftly through the canvas. The el-derly man cackled and also shook his head side to side, while Doris talked in detail about the extraction of her teeth. He rolled his round, bloodshot eyes and scratched with his long nails at his trousers' legs as Doris told how the dentist had given her false teeth that would not "hang in right." But this pair, she said, "These that got beat? They were so good." Her battered, rubbery face fell in mourning and she said it again. 'They were so-oo

Another older woman, blue-haired and prim, on the elderly man's other side leaned around him to listen and to look at Doris. Doris was talking about the dentist. "I shoulda' sued his ass." she said, then asked her audience, 'Shouldn't I?" She didn't wait for, or expect, any response, and went on to say, "There I was, just a girl, twentyhree, and no teeth in my head.

Although Doris did not smell of liquor, Socorro suspected she had been drinking, and felt sure she was drunk when Doris began to sob, her be-ringed, plump hand covering her empty mouth. "She must be drunk," Socorro said to the woman next to her. They clucked. The elderly man's cackle stopped, and Doris, moving her hand to her bruised cheek, sought out each set of eyes — the old man. Socorro, the woman next to Socorro, and the blue-haired woman.
"Jack's his name," Doris said,

and he pulled me out of the motel court where he was for the night and he drug me aroun' some." Doris reached around to the underside of her bulging arm and twisted the hanging folds around toward her own face, bringing the bloody fingernail marks into her view and that of her listeners. "Then he grabbed out my plates from my mouth and put them down on the con-creek and beat them to little pieces with a rock "

'Poor creature." Socorro said tenderly, and looked at her needlepoint owl, frowning. Doris looked over her black Lurex shoulder at Socorro and

id. 'Thank you, woman.'

At that moment one of the newer video games in the room set off the alarm in the terminal. The sudden, high-pitched drone caused all of Doris's audience — and Doris — to jump. They glanced about, puzzled, at one another and at the terminal walls and doors until the alarm, as suddenly as it went on, shut off. Looking thoughtfully into her wide flowered apper open, spilling out a tarnished compact and the kitchen matches. Doris massaged her empty jaws be-tween her thumb and stubby fingers. Her jaws, without teeth, looked like an emptied purse, the skin slack and jaw-line fallen and her lips, painted in the center with the Cupid's bow, puckered

Drawing her souat frame up taller and squaring her massive shoulders, settling the black belt between rolls of fat that rose from her lap to beneath he jutting breasts. Doris addressed her crowd of four, her pink gums gleaming under frothy saliva inside her mouth. 'I bet you all can't guess what I do for a living?" None of them answered. Only the elderly man, running long stained fingers through his white crest. looked squarely into Doris's bruised moon face. 'I'm a country-and-western singer,' she said. The man chortled and coughed. Socorro, pulling her thread faster through the canvas, made a whistling sound through her front teeth.

"Sure as shit," the old man said. standing up and hiking his drooping. stinking trousers, and spitting a shred of tobacco stuck to his chapped lips onto the tiles. "You never been no singer except to yourself. Has she? looked to the others accusingly. one at a time. No one responded.

Doris stood. She loosened the folds of her full skirt from around her jiggling hips and, mouth wide open, drool sliding from the crimp at the corner of her lips, she cursed him. Socorro shook her head and slapped her needlework down onto her lap. "You old piss pants." Doris shrilled, her lips vibrat ing around her empty mouth, spittle flying. She punctuated the end of a hiss of foul words by spitting toward the her scraped blue Samsonite cosmetics case from the floor and, breathing stertorously and reddening, she leaned over to pick up her fallen white purse the matches, the compact, bloody balls of tissue, and dollar bills. With her rump in the air it seemed for a moment the old man might kick her.

Doris's listeners, except for the old man who remained standing, all di-rected their gaze back to the tiles. Walking slowly, hunched and wad-dling on swollen bare feet in terry cloth scuff slippers, her gait almost foolishly graceful, Doris crossed the terminal's green floor. Swaying, she cut through green floor. Swaying, she cut through rows of benches and past the Gift Port Galley's lighted display of dogs and bears, past the pink balloon machine and smirking kewpie doll, headed for

the pay phones.

Socorro, once again, told the woman next to her that she did no regret not marrying, "not ever," she emphasized. "Now," she said, "I have my own little apartment in Lo Angeles, and when I wake up in the morning, it is easy for me. I fix an egg. I do my needlework." She lifted the square up and showed the owl with its yellow seed-stitched eyes. "And I

watch my programs on television."
The mustachioed woman was telling Socorro, "My stomach is just all wore out," when the four o'clock bus to L.A. was announced over the loudspeaker. The group responded by grabbing up their shopping bags, their purses, and their suitcases, and struggling toward Door Two. "I hope." the woman said, nodding her head toward Doris, "that woman finds

Two seats down from where Socorro and the woman had been sit-ting in the waiting room, a newly shaved Marine in fatigues had just buddy. "It plays 'Happy Birthday every hour on the hour on my birthhe said.

The buddy replied. "Hell, if you don't have a Seiko, you ain't no-body," and seeing Socorro's struggie, he sprang up and rushed toward the two women. He hoisted up Sorcorro's suitcase and grabbed the other woman's shopping bag, lifting it in a swooping arc, and, smiling broadly at the two women, carried their bags to she thanked him.

When he sat down again in one of the black molded plastic TV-watching chairs, the young Marine said. "I got four rows of books my dad left to me, all about the Second World War. And I've got a story about the Cuban crisis. about the time when they had just dis

covered they had all that stuff over there. If we'd have backed them, you know, like we did in Grenada, could have Nicaragua, too."

'You know what history is?' Socorro's luggage-bearer asked his Marine friend, staring solemnly at him. The Marine shook his head, indicating that he did not know. "History is from yesterday." The young man furrowed his eyes down to points

furrowed his eyes down to points.

Back to the beginning.

Back Diego the bus trip lasts tween Portland, Oregon and the point of the point of the point of the point last strip lasts twenty-eight hours. From Dallas to San Diego the takes thirty-three hours, and from Boston to San Diego the trip is three days long. Those who come from long distances talk to each other about the trouble they have sleeping on buses. Sandy, Gene, and their ten-month-old babb. Treena, came nonth-old baby, Treena, came from Ohio, and in the terminal wom en's room. Sandy and two other women talked about nights on the bus.

"Gene slept," Sandy said, while she unpacked a green plastic garbage bag stuffed with what she called her summer clothes. "But not me," she snuffled. "I couldn't sleep." The other two women, one young and one past sixty, agreed with Sandy. They could not sleep. "The baby fussed," Sandy said, scrounging through skirts and blouses for an outfit to change into in which she would meet Gene's brother and sister-in-law for what she said was "the first time ever."

"I'd just about get to sleep," the younger woman offered, "then we'd pull into another town and all the damn ights would come on. And then some damned hamburger would go by you. Her face and upper body were re-flected in the mirrors. Someone — not recently — had scratched tattoos down her bare arms with a ball-point pen; an inch-high lopsided heart; "LUV"; "DOUG"; a squat sailboat with "D" printed in the triangular sail. Her olive skin was acne-scarred and the deep pits had etched purple blotches that turned a lurid violet unde the bathroom light. She had tipped back her head to drop eyedrops into her eyes, revealing on the underside of her chin a blue four-leaf clover that had been drawn, like the scrollwork on her

arms, with ball-point pen.
"The worst we had," Sandy said, holding a plaid skirt and shaking it out, holding a plaid skirt and shaking it out, "was when some hippie type got on?"
She looked to the reflections of the women. When the older woman said "Mmmmm" in acknowledgment and smiled helpfully. Sandy said, "This hippie, he sar right behind us and took off his boots and socks and put his feet up on the seat. That was a stink," she said, her thin sharp face rumpled with disgust, "like ... ah ... like dead people in the nursing home where I worked before I had Treena." She grinned, squirming into the skirt from the feet up.

The older woman, who had just

completed making up her face, brushed pink face powder off her navy polyester jacket. "In our bus coming down from Portland," she said, "a woman got stuck in the restroom and beat on the door and screamed until the driver stopped. After that I was awake all the way to Fresno."

Out in the waiting room, Gene had settled into a TV chair with Treena squirming on his lap. He combed out her thin blond hair while she suckled a pacifier. The clock on the wall read 5:15 and the Gift Port Galley had closed down for the day. The stuffed dogs and bears stared out toward Gene Treena from the dark window Next to Gene a plump sailor, his round thighs straining his white pants and his each stretching his middy, had

pressed his face into a backpack he had stuffed against his chair's TV console. The sailor snored.

Gene's hands had rough red scabs. Psoriasis," he said, looking at his scaled flesh. He had lost his job as a general laborer when he cracked his ankle. Because he worked "under the table for a nonunion outfit" and took his pay in cash, he said he couldn't get unemployment or worker's compe tion. He had come to San Diego to his brother who owned a nonunion paint-

ing outfit and who offered him a job.
"We've been living on money borrowed from Sandy's folks for three months. It ain't no damn good." He pointed to the green garbage bags, the boxes, the Styrofoam cooler, and the gray pasteboard suitcase in an arc at his feet. "We brought about everything we owned with us," he said, blinking in the yellow light, "and we stored the big stuff at Sandy's folks." The months out of work had taken a "toll on my nerves." he said, adding, "a wriggled. Gene cradled her cheek in his hand, thrumming his inflamed fin-gers softly on her fringe of blond hair.

We knew we couldn't afford to ea bus station food all the way from Ohio," he said. Sandy had packed bologna, mayonnaise, baby food, apples, corn chips, Oreos, oranges, rye bread, a fruitcake from Christmas Treena's cereal, cheese, and pressed ham and cheese loaf. "We pretty much ate on that all the way." Gene said.

He looked forward to seeing his younger brother. "He's done good out here," Gene nodded while rearranging Treena in his arms. "And he's willing to spread his good around."

Each adult ticket gives the

Greyhound passenger free cartage for two pieces of baggage to be checked. The total weight is not to exceed one hundred pounds. Bus travelers make luggage from boxes, using a Hitachi crate or a Bacardi rum or Bran Flakes carton and wrapping and securing it with rope. Some packers contrive han-dles from wire and dowels and attach these to the crossties on boxes. The these to the crossites on boxes. The heavier-gauge green or black plastic garbage bags and the lighter-weight white bags are gathered at the top and wrapped with string and used to carry clothing. Smaller white bags go on board and the larger bags get checked. Stacked around the feet of passengers waiting in line and on benches are rolled-up blankets cinched with belts, sleeping bags, pillows, backpacks, shopping bags, Styrofoam coolers, scarred and scratched and dented suitcases left over from the hard-

the pay phones. Next to him was a suitcase, a Bible, and a box that he had tied with clothesline rope. When he returned to one of the TV seats, dragreturned to one of the 1V seats, crag-ging the box, he retied the rope, which had slipped loose. Bud said he was born in National City and went to Sweetwater High. He had been away from home for two months, at Teen Challenge in Bakersfield. "A Christian Life center," he explained. "They teach you to be a Christian and to walk a victorious Christian life." He said he was glad to be back. "I love the sea. I was raised up around it and it always draws me back to it. Every time I go, I

have to come back."

Bud's flannel shirt pulled tight over his chest, and his cheeks showed he had spent some days in the sun. "I may not look like it," he said, "but I've done twelve years of hard drugs. I started when I was only eight or nine years old. Satan deceives you as such a young child." Bud spoke, then, as if

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from the vantage of fifty years. He looked across the suddenly crowded terminal, glanced at a screaming baby. looked out toward the Broadway door all the while shaking his large head in an exaggerated negative. 'The older people are doing drugs and they tell ou it's cool. But they themselves are being blinded by Satan." Almost as an

aside he said. "You can't believe in

heaven if you don't believe in hell.

and then he blinked and laughed.

Bud's parents came to San Diego when World War II started. When Bud was ten they broke up, and he started following his older sister. "She was hanging around with hippies and I was tagging along. A lot of the older hippie guys, they were so wasted, they didn't even know what they were doing." But Bud said, emphatically, that he did not blame anyone — not his parents or his sister or older people — for his involvement with drugs. "No one tied me down and forced me. I'm not proud of my past. I just praise God I never

His childhood marijuana smoking led him to use other drugs, he said cocaine, booze, crystal methedrine, amphetamines. "Basically I was a speed freak." During his two months at Teen Challenge in Bakersfield he had gained weight. "Eating regular," he laughed, patting his stomach. "But

it don't bother me to be a little heavy." Bud got his drugs through working. he said. He worked concrete constrution. He had friends for whom he sold drugs. "I even sold my plasma." he said, "but I never got into stealing and I got no police record. I lost more jobs than I can count. I didn't show up for



wrong move on the street and you're

dead. To survive, I became a real psy-

chiatrist to my own mind."

When Bud left the San Diego termi-

nal for Teen Challenge, he said, he was 'really a mess.' Bud chose on his

own to go to Teen Challenge, but some

people, he said, "are probated by the

court to the program. They basically turn you around and set your life go-ing. They got me off drugs." Bud frowned, kneading his brown Leath-erette Bible. "They don't want you to

talk of no worldly things at all while you're at Teen Challenge, which

means nothin' about your past life.
Their basic mind plan is to take your

whole old life and throw it away and start from brand-new Day One. An'

basically, that's an okay plan." But a

dismay threading Bud's tone indicated

work or I got fired or I quit or I made mistakes. You feel so high on the drug. you think you're Superman, you think I can handle anything.

He was waiting for his sister's husband to get off work so that they could come downtown for him. "Back two months ago," he reflected, "my vocabulary was basically fifty percent cussing. I was basically like any street person. You lie and you hustle and you grab a few bucks." Bud said that he had lived in his car off and on, and pointed to a bearded, long-haired man in a worn brown overcoat and shoes without socks. "Like that. Even if you are not an actual bum, after two or are not an actual ourn, after two or three days you look like a burn. It's a hard life. I look upon a lot of people out in the world as just hungry wolves. The street can be a dangerous place. People don't know how thin the line is out there between life and death. You just have to get dizzy or make one

above a rising clamor in the terminal. there's a let of your old life that ain't I that bad. I've had some good times I don't want to throw all that away.

The terminal had filled with yet another new rush of hurrying passenrs, men and women encumbered with suitcases, plastic bags, boxes, greasespotted sacks of food. Two, three even four babies cried. One of the tod dlers' mothers flapped at the young ster's sagging diapers with a folded magazine. His furious screams added an anguished, violent undercurrent to the increasing volume of pande-monium. Through individual cries, shouts, mutters, accusations, through the exhalations of exhaust and grinding of gears on a bus outside, the splatting loudspeaker announcement cut through: Buses boarding for Sacamento, San Francisco. For San Ysidro, Tijuana.

Pointing to the swirl of people around him, Bud said, "This is another one of those continuous atmospheres, one of those continuous places that is constantly changing never the same. There's whole blocks

of this kind of thing now in big cities
... change, change, change."
At Teen Challenge Bud had been
involved in daily Bible study. "One
preacher told us, "Wouldn't you call somebody a pervert who peeped around the neighborhood into people's windows when they were makin love? Well, that's what the TV's do ing." Bud patted the glass face of the console attached to the TV chair. That's what the old boob tube is do-'That's what the old boob tube is do-ing," he sighed. "People get so down and they turn to television, radio, drugs. It takes their mind away. But they should be figuring out what to do for their troubles."

Bud's Bible study convinced him

that we are definitely living in Revelations times. A lot of those old prophecies are really coming true. Too nany things are coming at us." He mentioned homosexuality, sexual perversion and pornography, crooked politicians, increased drug use by older and younger people. He talked about the sinfulness of cities, and compared Los Angeles to Sodom and Gomorrah. "Some people think Sodom and Gomorrah is one city," he said, "and I used to think that. But it's really two cities, sister cities or twir cities, like Minneapolis and St. Paul.

"Cities are so full of lonely people. My heart really goes out to the young people who run away from home and end up in the gutter. I ended up that way too many times, on my face and nmed. My heart goes out to old people too," he said, glancing toward a trio of elderly women rushing under heavy loads to take their place in line for the bus to Los Angeles. "They have too many lonely nights. I know what that's like

What Bud would like to do, he said, was to get a nice old forty-foot boat and turn it into a retreat for Christians. "Just to get away, cast a few rods, cast off from the hustle and bustle."

Now that Bud was back in town and off drugs, he planned to avoid his old friends. He was afraid that he would "get sucked back in. Until I get spiritually strong enough to handle temptation, I am going to keep to my-self. I want my life to bear good fruit. I'm tired of falling on my face. I'm going to pray to God and hit the streets - tomorrow morning - looking for work." Smiling in an ear-to-ear grin that left him looking not much older than fifteen, he said, "This is a good

Three years after Chaucer began

The Canterbury Tales, his patron John of Gaunt, returned to the English court and restored the author to fav Chaucer never finished the tales. He originally planned for thirty pilgrims to tell two tales each on the way to Canterbury and two tales coming back. At the story's end, all thirty pilgrims were to select the best tale and its eller was to be awarded a feast. What Chaucer wanted to do in The Canter. bury Tales was to create a portrait of an entire nation: the rich and poor, old and oung, educated and ignorant. Among his pilgrims were a few poor people

the miller, the yeoman, the cook. Almost everyone in the bus station and on the bus was poor.

At four in the morning a warm breeze was coming in off the bay. Camped just inside the Broadway entrance, his possessions around him, was a skeletally thin, bearded young man wrapped in layers of cast-off clothing. He drew on a large sketch pad. A friend, spilling coffee as he walked, brought him hot coffee from the terminal lunch counter. They sat together, backs against the wall, looking at the drawing and sharing the coffee. What the young man had drawn was a tall man, thin and bearded like himself. Loose, full robes fluttered around the man's sandaled feet, and the sketcher had drawn an intricate jeweled crown on his head.

Across benches and sprawled in the TV-watching chairs, under the lights that are never turned off, sleepers slumped holding heads in hands. Heads fell back on the TV chairs and eyes were closed and mouths were open. In such a public place the dark O's of mouths, looked at as other passers-by looked at them, seemed

A sailor punched at a video game. A

muscularly built man, past fifty. aluminum-frame backpack hiked high on his shoulders, bought a candy bar from the vending machine, frantically stripped off its wrapper, and ate the candy in only two bites. Two plump vomen on a bench, scarves tied over their salt-and-pepper hair, talked, in Spanish, and leaned wearily on each other's shoulder.

Two black men in pinstripe suits pestered a tall Hispanic woman. Walking away from them, a square suitcase in her hand, she said, "Everybody has their own way of doing things. This is mine." The scene gave off a terrible menace.

A woman paced from the Broadway entrance through the waiting room staring into the opened snoring mouths, to the First Street exit. Then she circled the block and came back, again and again. Her fists clenched and unclenched, and her grinding jaws made a ghastly crunching sound as upper and lower molars scraped. She was shuddering and her frail body rattled.

When the bus from L.A. pulled in at five-thirty, a heavyset woman, heavily made-up and not much past twenty, in a red shirt, tight jeans, and black spike heels, strode into the terminal with a bearded man in a cowboy hat scooting right behind her, yelling. He loudly accused her of taking his mone Sleepers sat up and rubbed their eyes and yawned. He said she had taken all of his money — \$300 in twenties — from his wallet while he slept. She said that she had not touched his wallet, that he was drunk and got fresh in the bus's back seat and now would not leave her alone. Two police cars drew up at the Broadway entrance. Everyone in the terminal, by then, had heard the story. "It's his word against hers," onlookers said

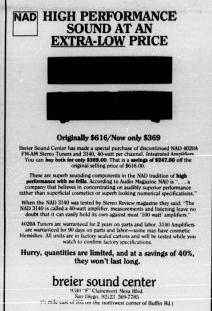
Downtown buildings began to pick up orange from the rising sun. The San Diego edition of the Los Angeles Times and the San Diego Union were being tucked into boxes, and taxi drivers, parked out front all night, were still pecking into the terminal door, looking for fares getting off the L.A.

The cowboy sat in one police car and the red-bloused woman in the other. The growing crowd along the street discussed the situation. As the sky turned from dark to pale, the cowboy, shaking his head, emerged from the car where he had talked with a policewoman. "All she's got in her purse," he said to the twenty people clustered around the terminal, hugging themselves against a stiff breeze com-ing up, "is \$300 worth of twenties. And that's all I had."

He had come from Oakland for a week's vacation, he told the crowd. and had been sleeping, stretched out across the back seat, when the woman t on in L.A. and asked to sit next to him. He made room for her, he said. and then went back to sleep. He slept - soundly - until the bus pulled into San Diego. Then he noticed his wallet was gone and that the woman, whom he again pointed out still sitting in the back seat of the second police car, had moved to another seat nearer the from

A husky blonde woman had been outside the terminal most of the night. A Greyhound janitor, standing outside gypsy car driver. She turned to the cowboy, pointed to the terminal walls, and said. "If you'll give me one hundred out of the three, I'll put her face into those bricks and grab her









Opportunity Sings



JOHN D'AGOSTINO

"See that house over there? Supposedly that he last place Jimmy Hoffa was seen the last place Jimmy Hoffa was seen the second-story verands of the high-ceilinged. Spanish-style manse which he shares with his day. Connie, and her four kids. The ancient Greek who invented the word panorame must have been inspired by a scene like the one from this balcony. Perched on a bluff in the posh residential hills above La Costa, the house lords over an unobastraced view of million-oblar estates and a natural, receily marsh that fans takes and a natural, receily marsh that fans can be a stranger of the state of the state and a natural, receily marsh that fans on the state of the state

"In fact," Meadows persists, "if you look closely you can see a slab of cement near the sidewalk that's a different color than the rest of the driveway."

arrow to a squinting slit, and I truly hope

not to see what I'm looking for. Suddenly, Meadows convulses in a hearty laugh, and for once I feet relieved and glad to have been had. "C'mon, let me fix you some breakfast." Ho offers, still laughing, and we re-enter the house, weaving throughing, and we re-enter the house, weaving throughing, and maze of musical instruments and amplifiers that takes up an entire room. Once in the kinchen—a space into which seemingly the average one-beform of partners or the service of the silver of the service of the service

Meadows's story is made peculiar by its context. Every week there seems to be an article in one of several local publications including this none) about the travails of this or that San Diego-based new-rock or opp band and the boulders that obstruct its path to success in the record industry. For whatever reasons, one rarely reads the second of the s

able as much for its jarring twist and accelerating curves as for its ups and downs, in Medical curves and the second consistency of the Medical curves and Medical

vision movie.

The youngest of five children in a musical family, the thirty-two-year-old family, the thirty-two-year-old family, the thirty-two-year-old to the property of t

doesn't no over too well in a Baptostouch." When his parent showed in 1958. Meadows's mether took the five older brothers. Reland, soon took up with a rough rowd, and his mother subsequenly shipped him off to Boston to live with his father, who had recently moved there. The move did Roland some good, as to son formed a tooal in with how he suggested to the control of the control of the string of the control of the control of the control of the string of the control of the control of the control of the string of the control of the control of

and John Studies. Meadows: worldly singing habit is found favor with dad, neither was it well received by his older torthers and their friends. "I wanted so badly to sing with them, but whenever I riced to throw in a harmony they' get mad and say. 'Go on, get outla here, Mark.' "It was an inauspicious beginning for someone destined to make music a career, but fortunately Meadows had other talents with which to occupy his time. A good state of the studies of the same state of

white horsing around on the track field one day at Kennedy High. Meadswas made a pass at the high-jump bar, something he'd never tried before. He landed awkwardly, with most of his weight going one way while his knee went another, and in an instant his sports career was past tense. "The football couch was so mad," he re-

members. "The doctor who examined my knee told me. 'If you're ever late trying to catch a bus, you'd better just wait for the next one. 'cause you won't be able to chase

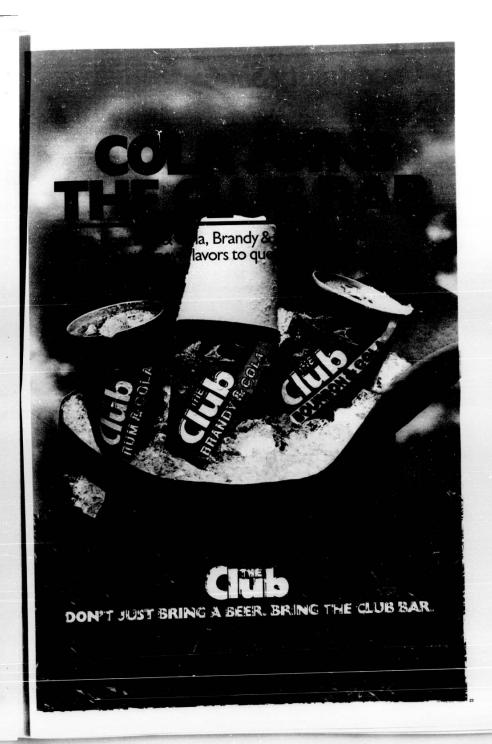
acctione. Scales you won't be able to chase anything on this knee."

The knee injury gave Meadows little choice but to divert his energies to school-work and music, the former of which was not a popular undertaking in a neighborhood in which academic ambition was not a popular undertaking in locked upon as less than manly. "Where I lived, they'd beat you up if they caught you carrying school books, pome. Each special power of the control of the control

The church choir remained Meadows's musical anchor, but he also sang in his high school choir, performed in talent shows, plays, even light opera, and formed an a cappella vocal group, the Motifs, with







Opportunity Sings



"See that house over there? Supposedly that's the last place Jimmy Hoffa was seen alive." Mark Meadows is pointing from the second-story veranda of the high-ceilinged. Spanish-style manse which he shares with his lady. Connic, and her four kids. The ancient Greek who invented the word removatory must have been invoiced. word panorama must have been inspired word panorama must nave been inspired by a scene like the one from this balcony. Perched on a bluff in the posh residential hills above La Costa, the house lords over retrace on a butt in the posh residential hills above La Costa, the house forth over tates and a matth? receipt math that from the control of the control of

not to see what I'm looking for. Suddenly, Meadows convulses in a hearry laugh, and for once I feel relieved and glad to have been had. "C'mon, let me fix you some breakfast." he offers, still laughing, and we re-enter the house, weaving through a maze of musical instruments and amplifiers that takes up an entire room. Once in the kitchen — a space into which seemingly the average one-bedroom apartment could fit with room to spare — Meadows sets about preparing one of his many culinary specialties, made-from-scratch waffles, as he relates the personal maze of musical instruments and tage of one of San Diego's best-kept musi-cal secrets.

Meadows's story is made peculiar by its context. Every week there seems to be an article in one of several local publications dritic in one or several notar purchasing including his one) about the ravails of this or that San Diego-based new-rock or pop band and the boulders that obstruct its path to success in the record industry. For whatever reasons, one rarely reads to the record industry. For whatever reasons, one rarely reads for that Meadows sings, writes, and performs contemporary rebrith and blues instead of punk, new wave, or rock and roll is not what differences his tale from those of dozens of other artisst; the pattern of disappointments, rejections, near-misses, and intermittent, regionalized notoriety that can drive young artists to distraction—and worse—is color-blind and tone-def. But if Meadows is not unlike most struggling artists who have ridden an emotional roller coaster in pursuit of the big time, his particular ride has been remark-(including this one) about the travails of

able as much for its jarring twists and ac-celerating curves as for its ups and downs. In Meadows's career, the fates have per-formed a frenzied dance in which first good fortune and then bad buck have taken the lead, each determined to dominate. the lead, each determined to dominate. Together they have conspired to dangle major success tantalizingly just beyond Meadows's reach. In fact, were it not for the caprices of the record business, the fickleness of chance, unfortunate timing, and unforesceable developments that in-clude the meteoric rise of another singer and Michael Jackson's recent brush with diseases major they are the season of the diseases major they are the season of the diseases major they are they are diseases. disaster, you might have been bearing Meadows on the radio for the past several months. What is paradoxical about Meadows's situation is the fact that while he toils in the relative obscurity common to

so many aspiring musicians, he enjoys a lifestyle that would be considered opulent by most standards. How Meadows came to sit in the lap of apparent luxury without benefit of the musical success that continues to elude him would make a good television movie. ues to elude him would make a good tele-vision movie.

The youngest of five children in a musi-cal family, the thirty-two-year-old Meadows was born in Roanoke, Virginia to a Baptis minister and his wife who soon moved the brood io Fhiladelphia. It was in Fhilly that young Meadows a musical in-clinations first came to light, but in a wuscal in-clinations first came to light, but in a whole of hat did not pless his father. 'I had a good hat did not pless his father.' I had a good hat did not pless his father.' I had a good the woyl sang.' he had it "Everbody said I sang too much like 'the world,' which doesn't go over too well in a Baptist church." When his parents divorced in 1958. Meadows's mother took the five children to Cleveland. One of Meadows's older brothers, Roland, soon took up with a rough crowd, and his mother subsequently shipped him off to Boston to live with his father, who had recently moved there. The move did Roland some good, as he soon formed a vocal trio with two other singers who would go on to achieve a fair amount of success — Teddy Pendergrass and Donna Summer.

and Donna Summer.

If the youngest Meadows's worldly singing hadn't found favor with dad, neither was it well received by his older brothers and their friends. "I wanted so brothers and their friends. "I wanted so badly to sing with them, but whenever I tried to throw in a harmony they'd get mad and say. 'Go on, get outta here, Mark.' "It was an inauspicious beginning for some-one destined to make music a career, but fortunately Meadows had other talents with which to occurae bit time. A good with which to occupy his time. A good student and athlete, Meadows excelled in basketball, track, and football, and by the time he had reached high school had taken a special interest in the last. "I loved foot-ball, and I was a good wide receiver. Liv-ing in Cleveland, I idolized Jim Brown [the Cleveland Browns' legendary running

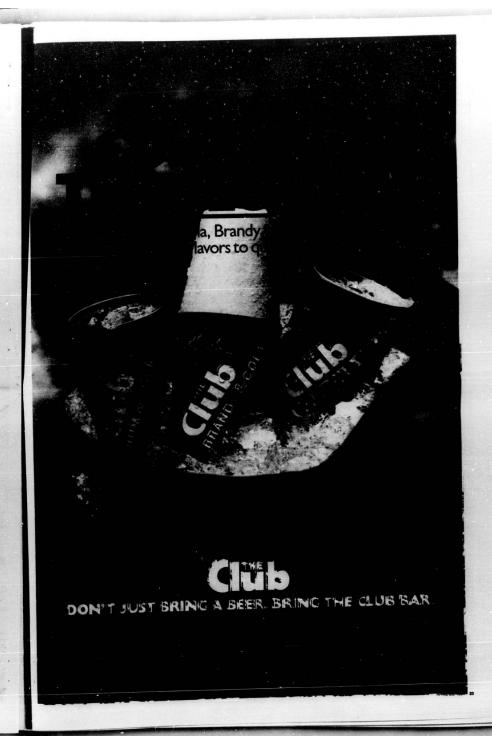
(the Cleveland Browns' legendary running back) and even studied and practiced his moves and legwork, hoping to be like him someday. Then I did a stupid thing.' White horsing around on the track field one day at Kennedy High, Meadows made a pass at the high-jump bar, something he'd never tried before. He landed awkwardly, with most of his weight going one way while his knee went another, and in an instant his sports career was past tense. "The football coach was so mad," he re-

instant his sports career was past tense. "The forbulat coach was so mad." he remembers. "The doctor who examined my knee told me. If you're ever late trying to each a bus, you'd better just wait for the next one. 'cause you won't be able to chase anything on this knee." "The knee injury gave Meadows little choice but to divert his energies to school-work and music, the former of which was not a popular undertaking in a neighbors work and music, the former of which was not a popular undertaking in a neighbors you have been a seen than many. "Where I lived, they'd beat you up if they caught you carrying school books home. Each year for a while I hadful let Whe teachers. Lelling them that I'd lost my books so they'd have to give me another batch. Then I'd keep one set at school and one at home so! could study." During this time Meadows was also developing both his chart would influence his leter work. "We had a black radio station in Cleviland that couldn't afford to broadcast around the lack program would stop—sometimes in the middle of a song or a D. J. sentence—and the station would switch to playing popo, rock, standards, even country, I came to like a variety of music because of that, expecially Beaton song."

The church choir remained Meadown 's heard of beat and sale a repella wocal group. the Molfifs, with continued on page 24/







another brother, Lloyd. Although his grades could have gotten him into any number of the state's better-known univer-sities, including Kent State or Ohio State. Meadows chose to stay fairly close to home and attend Hiram College, located only twenty-five miles outside of Cleve-land. At Hiram, Meadows majored in political science and economics and mi noted in music, but spent most of his spare ime involved in the latter. In addition to his ongoing participation in the church choir. Meadows sang in the college's all black student choir and with the school's jazz band, whose director was sufficiently impressed to arrange for Meadows to sing with the Maynard Ferguson orchestra when it visited Hiram in 1971. That per-formance earned Meadows two standing ovations and fueled his growing desire to sing professionally. By his sophomore car Meadows had decided that the West best place to pursue a mus cal career, but being a practical sort he knew that it would be self-defeating to nove to California without some means of support. He therefore enrolled in a man-agement training program at the Sears tore in Cleveland, working there every ammer until his graduation in 1974, by which time he had taken a wife. Within months after earning his diploma. Meadows asked for and received a transfer to the Sears in El Caion. The relocation

was not without its difficulties.
"That was what you'd call a culture shock," he said. "I had not even seen a bale of hay before, and here I was working and living in an area where the guys working and living in an area where the guys wore cowboy hats and stuff. The other employees at Sears tried to break the ice by telling racial jokes, you know, and the security guard even followed me around everywhere until I convinced him that I was an employee. It was different."

For the time being, the only audience for Meadows's musical talents was the rows of merchandise in the Sears stock room, where he would stood away to sing out to the search of the sear where he would steal away to sing at every opportunity. So at the suggestion of friends, Meadows entered the Mr. Black

third runner-up. His placement in the finals angered some of the contestants, who questioned Meadows's status as a "San Diegan." As a result of some hard feel-ings, the contest's rules committee thereafter made it mandatory for contestants to have lived in San Diego for at least a full year to qualify for the competition. But if Meadows's performance in that event had earned the enmity of a few individuals, it had also impressed a number of people including musician Melvin Patterson and fellow contestant Perman Rackley. Patter son and Meadows soon formed a band. Flash, with Meadows as lead vocalist Rackley, meanwhile, married a woman who was a first cousin to a family named Osborne, two of whose members - Joel and Jeffrey - would someday play major During the two years that Flash was

together. Meadows left Sears to become a

loan officer with a local branch of Hom-Federal Savings and Loan. By 1977 Flast was ready to seek a recording contract, but in the process of peddling its demo tape, certain of the band's members decided that Meadows was opportunistically selling himself to the industry, and in the midst of the ensuing discord Meadows left the band. Almost immediately Meadows booked up with a vocal group, the Force. that patterned its close harmonies after such top-selling groups as the Whispers, the Dramatics, and LTD. Within a year the Force found itself on the verge of inking a recording pact, and when the well-known producer who was orchestrating the deal assured the group that the signing would take place. Meadows quit his job at Homo Federal. But before signatures could be exchanged. Meadows discovered that the producer (whose name Meadows would prefer to keep out of print for legal reasons) was running a "write-off" operation in which monied interests were laying out huge sums of cash to sign and record acts they had no intention of developing or promoting, simply to create deficits for tax purposes. Disheartened, the Force contin-ued to perform in and around San Diego.

when during a show at the Sheraton Hotel Meadows got a particularly excited response to one of his solo spots. Tempers flared and Meadows ended up leaving the band. Suddenly Meadows found himself with no recording contract, no job, and no working band. It wasn't long before his wife of six years left him, exasperated by Meadows's persistence in the face of a career that seemed headed nowhere Pulling himself together, Meadows teamed in the fall of 1978 with local female musician vocalist Cori Cobb, and the duo.

calling itself Spirit, began performing reg ularly at such San Diego watering holes as the Holiday Inn, Harpoon Heary's, the Black Angus, and at various private porties in the city's swankest hotels and ballrooms. Drawing on his own celectic listen-ing tastes. Meadows mixed Top 40, funk, black MOR tunes like Lou Rawls's You'll Never Find," and casy-listening standards like "As Time Goes By" into his repertoire, stamping each style of song with his own interpretation. As half of a duo, Meadows could showcase his talents better than he'd been able to as part of a larger group, and because of the reaction he elicited from an audience it was not unusual for the host or hostess of a private party to offer the singer hundreds of dollars to keep performing past the agreed-upon hour. Occasionally Meadows would sing until he had neither the strength nor the

Toward the end of his five-year tenure with Spirit. Meadows's luck took two dramatic turns for the better. At one private party, a member of the staff of Tuesday party, a member of the staff of fuesday Productions, the locally based firm that has cornered a huge chunk of the national commercials market, heard Meadows and offered him work singing jingles. Before long. Meadows's smooth but muscular tenor could be heard on commercials for Channel 51, the Padres ("Catch the winning spirit . . ''). Domino's Pizza, the Ice Follies, the Navy Drug Abuse Program. Ten Jeans, and on an award-winning jingle for Buffalo. New York's Channel 4. Then, in December of 1982. Meadows met Con-

ons was a very successful busi-

tate magazine enterprise had attracted the attention of a nationwide realty firm. (She requested that her real name not be used in this article) In San Diego to meet with the company's executives. Simmons was stay-ing at the Holiday Inn in Mission Valley ing at the Honay Inn in Mission Valley and happened to drop into the hotel's lounge white Spirit was playing. "I had never heard or seen anyone as good as Mark," she recalls, "not on records, not with a significant of the property of the proon the radio not anywhere." introduced herself to Meadows that night. and soon found herself flying down from Fresno every weekend to take in his show. After a few months, during which time Simmons became convinced that Meadows was a major talent just waiting to be discovered, she approached the singer with a proposition. "I told him, 'I'm not with a proposition. "I foul nim, I in not sure what I can do for you, but I'm in the printing and advertising business. Maybe I can do some brochures for you or something." She did much more than that, eventually investing time and money in Meadows while their relationship grew into something more personal. Simmons relocated from Fresno to La Costa, and by the time Meadows moved in with her last year, she had underwritten a demo tape of two original songs ("Love Again" and "You and Me") at a cost of nearly

Rackley, who had become a close friend of Meadows since they'd competed in the Mr. Black San Diego contest, had his wife deliver a copy of the finished tape to her cousin, Joel Osborne, whose brother Jeffrey was working on his own debut album for the A&M Records label. When Jeffrey heard the demo, he placed a call to Meadows expressing his enthusiasm and asking for the masters so that he could consider remixing the music to his personal satisfaction. Osborne was so confident of Meadows's potential that he was willing to pursue a record deal for Meadows once he had a chance to tailor the tape to meet industry standards. When Meadows reluctantly turned the masters

re-entered the picture.

August of last year, the first single from Osborne's forthcoming album had already been released, and within a couple of weeks. "Don't You Ost So Mad (About ID." was a bona fade hit. Although he was nesswoman whose Fresno-based real esstill interested in working with Meadows Osborne was soon forced by the un-Osborne was soon forced by the mey-pected success of the single and new album to divert his attention solely to his own career. In the fall of 1983 Osborne embarked on a tour of Europe to promote the album. Stav with Mc Tonight, telling Meadows to remain patient. Realizing that Osborne would be preoccupied for some time. Meadows and Sin mons went on their own trek to Europe, with Meadows performing a sort of minitour of France, Germany, and Switzer-land, all the while trying to interest Euro-pean record labels in the demo. Back in the States in early October, Meadows performed the song "Love Again" on a local television program (from which perform-ance a video is being prepared), and peri-odically phoned Osborne. But by Christmas Stay with Me Tonight had yielded two

only two recordings by black artists to have sold at least a million copies as the New Year approached. The other album was Michael Jackson's *Thriller*. In January of this year, despite com-mitments to produce two other artists and write a song for singer Teddy Pendergrass. \$18,000. That's when Perman Rackley

Osborne seemed eager to resume the Meadows project — on the condition that he could book time at his favorite recording studio, Soundcastle, where he had done tracks for his own album. But there was a catch: Michael Jackson and his brothers had already bought a block of time at Soundcastle to record their firs group album in four years. Osborne and Meadows offered to buy any unused time at the facility, even if it meant doublebooking (paying for time for which the Jacksons had already paid but weren't going to use). But after January 27, when Michael Jackson received a severe scalp burn during the filming of a Pepsi com mercial, all future time at Soundcastle was

more hit singles (the title track and "We're Going All the Way") and Osborne's debut

was well on its way to becoming one of

effectively locked up so that the studio would remain undisturbed while lackson recuperated. Jackson was willing (and obviously able) to pay the \$2000 per day fee to keep the studio closed to other arrists indefinitely. And Osborne wouldn't consider recording anywhere else

lays. Meadows got his masters back a couple of months ago and is having "Love Again" and "You and Me" pressed into singles at his own expense. I've heard the demo and it's exceptional. The songs—one ballad and one "up" tune—are well-written and imaginatively recorded. and Meadows exhibits on them a remarka-ble emotive and stylistic range. In its lower register Meadows's voice assumes a mellifluous, Johnny Mathis-like pojenance yet his supple tenor is capable of soulful stretches that put him in a class with the likes of Luther Vandross, James Ingram. Greg Phillinganes, and, well, Jeffrey Os borne. It would seem just a matter of time before all the pieces fall neatly into place.

Simmons have been working lately to or-Simmons have been working lately to or-ganize a one-time-only San Diego concert presentation that will serve as a showcase for Meadows's performing abilities (we won't count his singing of the "Star Spangled Banner" at the final Clippers' home game recently. The concert, which will be attended by producers and record company executives from 1. A. will be company executives from L.A., will be company executives from L.A., will be presented this Friday night in UCSD's Mandeville Auditorium, and will feature a crack, six-piece band (with ex-Flash cohort Melvin Patterson on bass), two backing vocalists, seven dancers, and various lighting and visual effects. With potentially se much relians on this prefere. tentially so much riding on this perform ance, I asked Meadows, between mouth fuls of his delicious waffles, if he wasn't taking a huge gamble on such an elaborate

"Of course," he said, again crupting in a robust laugh. "But then, if I've learned anything over the last ten years, it's that when you really need a helpine hand, the best, the most reliable, and the closes

Understanding of Osborne's situation but frustrated by all the setbacks and de To expedite that process, Meadows and

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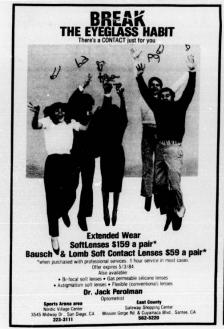
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Country Living-Past Tense

Valley Center will never be the same

few years back, from the tops of several hills in Valley Center, one could see the Pacific Ocean some twenty miles away in the west. If it were clear.

Mt. Palomar would be visible to the

were a dusty green color much of the year. The coloring was a suble combination of sage, caks, manzania, some less srominent plants, and gray, lichen-covered boulders. Eventually the rains would come, washing the flora on the hills into a darker green, making the brush look deceptively plush and

As I looked out on this scene as a child almost two decades ago, I looked hard among the hills, hoping to see Indians or wild animals. At that time, deer moved throughout the area in herds numbering as many as

By Brandon Cesmat

fifteen, bobcats menaced ranchers, and golden eagles would glide over valleys to their aeries on a remote ridge

ridge.
Today, climbing these hills to a valley some 1300 feet above sea

new trees terraced up the hillside. A home in one of these groves has a private feeling. Being hidden from the eyes of the world, but still having the room to expose one's self to the earth and sky — that's the attractive feature of the homes in this "unspoiled' area. Although the orchestration of plants into rows isn't nature's way, growing food is compatible with the countryside in a

Weather changes have brought increased rainfall to Southern California. This has been great for the trees, which vividly respond to rain, but bad for the Metropolitan



Water District, which can't sell as much water as it had anticipated. The result will be an increase in pumping costs that will make its way to the Valley Center Municipal Water District. As it is, increasing water bills have forced some landowners to stop growing fruit and start trying to turn their land into mobile home extates, a fancy term for trailer parts. Unless a grower has a well, he s in for a rough time. As one local cirrus grower says. "Next year we'll be growing houses instead of avocados."

I've wanted to make acorn mush since Mrs. Johnson took her kindergarten class over to some boulders in an area now known as Adams Park. Undermeath some large oaks lie the boulders with holes worr into them. According to Mrs. Johnson, these holes were made by Indians as they ground acorns into

means a deely global actions more after the mean for their mush. The park is a quarter mile or so. The mean for their means of Valley Chen and the measured of Valley Chen and the center of activity in Valley Center, but the Indians have since disappeared into a canyon along the northeastern edge of town. Through this canyon runs what's left of the San Luis Rey River, where most of the Luiseno Indians lived. Those who weren't already settled there were moved into the area shortly after California was onened un to





claim-staking after the Mexican-American War.

The Euro-Americans took the

The Euro-Americans took the Indians and the land by surprise. Being somewhat normadic, these Indians found the idea of Iand ownership frivolous: "We don't own the land, the land owns us." Well, I guess we showed them. The Indian now, like the white man, has his own land, but it certainly isn't his land by, choice.

John Ind., but Incenting Islam Islam by choice.

Annual Sepandaria Came to what is known as Pala. Ive miles north of Valley Center, with plans for building a mission to introduce the goopel to the Indians. Whatever else the two cultures shared, the mission appears to be one of the most enduring contributions. Since 1816 the mission has beful a fiesta which has brought people together for one of the most people together for one of the biggest events in North County. The music, brightly dressed dancers, aromas of food cooking, flowing wine, builtights, and horse mose created a scene of old California that

would live in the memory of Abel Davis with Governor Pio Pico himself as the main character. As Davis mentions in his memoirs (entitled Valley Center), one day around 1883 he was admiring Pico's horse at the fiesta at the Pala mission. He was stroking the bay's shoulder when the governor himself walked up and complimented the young Davis on his "fine hand for horses." At this time, a local gentleman named Louis Wolfe proposed a race between the bay and a gray he had brought back from Kentucky just to race Pico, who suggested a wager of ten head of cattle. Wolfe agreed and Davis took a place right beside the finish line, where a crowd was gathering. As the horses started, it looked like the gray had the jump, but the bay was soon running side by side with was soon running side by side with the gray down the stretch. It was a good match, and by the time they crossed the finish line Davis was sure the race had ended in a dead

feontinued on page

Country Living-Part Tense

heat. The judge had a different opinion, though, and decided in favor of Wolfe. At this, Pico just laughed, congratulated the victor, and told him to come pick up his winnings any time and they'd have a fiesta of their own. Although Pio Pico attempted to

insure that the Mexican land grants would be honored in the peace treaty negotiations in the 1840s, few of the many Mexican descendants living in California today own land. Most of them are laborers. The conditions in which these men and women live is omething less than lower class by U.S. standards. Many of the worker live in shacks or little more than a windbreak. No electricity, no trash service, no septic tanks, but they are usually able to get access to a faucet at the end of a row of trees in the grove. The last week of November. the body of an illegal alien was found near the Valley Center grade. The sheriff's blotter in a local paper reported that the cause of death was probably a drug overdose; the word in the grove is that the Mexican died of exposure

Despite the poverty some of these people live in. I have found them to be as generous and as gracious hosts as I imagine Governor Pico to have been. Last summer I retrieved a few cases of cold beer out of the walk-in cooler for some migrant workers who came into the Pala Vista market where I worked. The man buying the beer was so thankful for the extracold beer that he offered an

invitation to dinner. Making the arrangement wasn't too easy with my broken Spanish and his broken English, but I think our smiles patience, good intentions, and heavy use of the word "amigo" helped us find some common ground. "Ah. that's Friday, Yeah, I don't work that night. I mean: no trabajo en la noche de viernes. Oh yeah, uh . . . carne asada es muo bueno con cerveza, uh . . . , yeah. I like beer, I mean cerveza . . . er . uh . . . ?que hora menzamos? ?Quarto media? So

early? ?Tan temprano? ?Tu casa no tiene electricidad? No problemo." At 4:30 on Friday I sat in my car

at the end of a dirt road, waiting for Alfonso and Alfredo to lead me to their place. A few minutes late, my friends came spreading dust in a well-used pickup. We waved "Hola" and took off down some grove roads that finally led to a learing among the citrus trees. In the clearing stood a shack that had two rooms the size of a tool shed with three cots in each room, and a little trailer that had once been white but now was in the process of returning to earthen rust and

Alfonso unloaded a roast that had been cut into thin slabs. Alfredo grabbed a case of beer, and I broke out some ice and a case of Schlitz Malt talls that I had brought. About eight Mexican men of all ages gathered around the junked ice box in the middle of the camp and started talking so rapidly that I couldn't eatch half of what was being said. except that it was funny. My host asked if I liked hot salsa: I said I like salsa hot, but not too hot. Alfonso sent a boy who couldn't have been

older than fifteen to get some lemons, but all the fruit within arm's reach had been picked, so he started knocking lemons out of the top branches by throwing a beer bottle at the fruit. Soon half of one of these lemons was added to half an onion. three tomatoes, and some jalapenos all being ground in a pan with the bottom of a jar. We cooked the meat and heated the tortillas over a fire pit in the center of camp, slapped it together, and made carne asada. So simple, just drip some fresh salsa over a taco just off the fire; no dishes to wash, just streamlined eating.

We'd soon eaten everything More and more people arrived, some women and children. I learned that many of them were planning to spend the winter in Mexico, where they'd been sending their pay all summer. A few were staying here all winter. One old man was spending Christmas at the camp, leaving his nine children behind in Mexico. His face had such lines in those sunset shadows; the creases were probably from the work in the sun, but I imagined it was the estrangement from his family.

Soon there was music. A shy mar gave in to the crowd and sang Rosa Maria. By this time the night had fallen and we were in the middle of a full-blown fiesta. Suddenly some headlights came swinging through the grove; everyone stopped talking and looked toward the road. It took me a moment to understand why an approaching car should stop all conversation, singing, and laughte then I realized that these people were illegal aliens. A border patrol raid could mean another difficult and oftentimes dangerous border crossing. There had been a raid in

the local market a couple weeks before. It was an easy job for the border patrol — just wait outside any afternoon and six or seven illegals are bound to come out carrying their sacks of tortillas, peppers lard, and beer. This particular day one illegal tried to hide in the produce section. but the patrol came in and caught The headlights were switched off,

the car door opened, and the silence around the campfire disappeared. Our new guest was somebody's cousin or everybody's cousin. I couldn't quite make out which. By this time they had me singing Jambalaya . All I could remember was one verse and the chorus, but my hosts were too happy to care.

n Valley Center the problems begin with water. More rain than usual has fallen recently; growers are buying less water and people are starting to conserve. The

decreasing demand for water has reduced the generation of sufficient funds for the operating costs of the Metropolitan Water District, which sells Valley Center its water. To compensate, the Metro District has raised its fees. Valley Center follows by passing those increases along in the form of rate hikes, one in January of this year and one to come in July. Depending upon the pumping charges, the increases could range from fourteen to thirty-two percent. Whether the increases are contrived or unavoidable can be known only by those at the top, wherever that may be. For the families of North County who have relied on the groves as sources of income and buffers to maintain privacy and a pleasant. uncongested environment, the

increases in the water rates may turn their groves into very expensive luxuries.

Not all growers would suffer by selling. Along with water rates, the price of property has also been on the rise. This offers a chance to get out of a thankless and risky business The great risk in agriculture is primarily that of natural disaster. In rder to bring in a little more money and to become "the market" on a rop, growers will hold fruit on the rees for as lone as is safe, and sometimes longer. A strong Santa Ana could knock a crop off the trees

As a tough business gets tougher, rowers are considering their intions, and many feel that the best choice is to get out. One grove at the corner of Mac Tan Road and Valley Center Road has been left idle for a couple of seasons. The owner wants o put in a trailer park. After letting the land go for so long, the loss sustained, unless the land were developed, would be staggering. If it is developed, the action will mark another step toward the end of

Valley Center as a rural town. The community plan and county supervisor recognize the need for low-income housing, which this trailer park would be. Unfortunately across the street sits a chicken ranch. a small herd of cattle, and a herd of goats. I suspect that the residents of this new neighborhood would soon

ranches, just as the residents of Valley Parkway Mobile Homes made life difficult for the owners of the Songer Ranch in Escondido. The Songer Ranch has been a working stockyard for at least thirty years. run by the same family. In the late 1960s a trailer park was built next door. The new folks in town became annoyed by the scent of the country air and they complained. Being protected by a grandfather clause in the zoning laws, the Songers have been able to stay on, but their tenur-has not been without troubles. The given Songer instructions to have down his driveway, put trucks and tractors in barns, and generally made

The grove at Mac Tan and Valley Center roads will probably be replaced with housing of greater density than Valley Center is accustomed to having. There are, no doubt, other landowners who haven 't vet publicly expressed their desire to make their land pay off. Should these land developments transpire the words of the community plan will be prophetic, though certainly not surprising. The agricultural base of the community has shifted over the years as urban sprawl pushed out agriculture in other

nearby areas."
Until now, growth in Valley Center has been slowed by a septic tank moratorium initiated in October of 1980. A high water table combined with heavy rains had

caused the failure of several septic systems, and the San Diego County Department of Public Health responded by imposing the moratorium and closing several businesses in the latter part of 1980. Four years later the moratorium is still in effect, while the Valley Center Municipal Water District struggles to plan a sewer; state funding is expected to arrive by this October. With outside funding likely, the plans are nearly completed. The sewer system has solutions to their problems. To support a sewer would open up the valley to an explosion in

Valley Center. When I was young Loften became carsick as the family station wagon swerved back and forth on the grade that climbed into Valley Center, A small child, I couldn't always see which direction the road would turn next. My ungrounded taken advantage of as the road unexpectedly twisted, tossing peanu-butter and bile up the back of my throat. I must have thought that the difficult access would keep my home secluded: Valley Center, a lousy In the mid-Seventies this began to change with the construction of an improved three lane grade. The county is now making further plans

onstruction and population. Aloha

to improve access and circulation to the town of about 9000, a town with no traffic lights in sight. Among the plans are the widening of the Valley Center grade and a bridge, which should help circulation, and an improved intersection at Lilac and Old Castle roads, which should make for safer access to I-15.

As the county goes into action to improve circulation. I have doubts that all the new residents will drive out of the valley to work. Once the agricultural industry is moved our

the top of one of the hills above Valley Center. When the weather was clear I could see the lights randomly scattered on the valley floor. Tonight from the same view I see my house as a light in the twinkling grid taking shape along the roads of the valley. As the drive to Escondido grows shorter and shorter each year. I'm shopping at the new stores by Lyle Songer's ranch out on East Valley Parkway. My family moved here and I stayed for many of moving here today. The only difference is that I lived here while it was still country and not a rurally landscaped housing development of two-acre plots. Looking at mysel I'm part criminal, part victim, and a not-so-innocent bystander whose testimony can only incriminate



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When Body Is Soul



JONATHAN SAVILLE

Some thoughts on dance inspired by the absorbing and often beautiful tenth anniversary concert of Three's Company last

Dance embodies universals

sonality, the events of our own life. We are members of a species, in all categories of and experience completely analo-to all other members of the species.

in the dance theater is tenuous: frequently it disappears. It is a rare dance work that shows us a specific person, with all the habits, tastes, reactions, memories, and contingencies that give him his idiosyncrat ic uniqueness. The most we can usually expect is a Prince Siegfried or a Giselle. But these are merely local habitations and names for generic masculine heroism and passion or feminine ethereality and vul-nerability. The effort to specify individuals weakens as the characters recede into names such as "The Girl," "The Man," "The Woman in Violet." Finally, as in all six dances performed at the Three's Company concert, there are no names to the "characters" at all. In Betzi Roe's Dances

language we speak. There are, presuma-bly, a million different happinesses, and a million different ways of experiencing each one, but they all result in that banal stretching of the lips and baring of the teeth Klos, the dancers enact anonymous components of visual compositions in-spired by Klee's paintings. In Patrick Nol-let's Valse Triste, we see a male and a female mask from the commedia dell'arte a Pierrot and Columbine perhaps, not indi-viduals but traditional types. Jean Isaacs's that we call a smile.

male and female roles in a traditional cul-

ture (Japanese) where manners and at-titudes are rigorously prescribed, regard-

less of personal traits and inclinations; the

four women and six men usually dance in

unison groups, rather than as individuals. James Penrod's Octet for One (a solo danced by Betzi Roe) and Jean Isaacs's

Glassworks (for large ensemble) are

Grassworks (for large ensemble) are abstract, plotless, character-free realiza-tions of the repetitive, hypnotic, uterly depersonalized music of Steve Reich and

Phillip Glass. Patrick Nollet's three

person Triad is a psychological explor-ation of generic Man and the warring

forces within him; the persons and action

of this dance work, evidently rooted in the

tobiographical elements and raised to the

ersonal experience of the choreographer ave been pruned of all specifically au-

rsal status of Juneian archetypes

All six dances tell us that the individual is an illusion. What is significant and real

in an individual is the universal speaking

Dance flees the natural

largest sort of resonance. Each of us is veryone. Yet because this is, in a deep

way, true, we run the constant risk of merely doing, thinking, saying, being what everyone else does, thinks, says, is;

we risk falling into the cliche, the routine, existing as an echo or a reflection rather than as a true self. So it is with the body. As

in the case of our hopes, fears, aspirations and destinies, our bodies are all fundamen-

tally alike. My arms, my legs, my torso are particular instances of the universal human shape. When the soul moves thoughtless-

without self-awareness, it becomes a

machine is even easier; indeed, it is

thoroughly natural. Our walk, our ges-tures, our facial expressions, those spe-cific outward signs of what we consider to be our unique internal life, are as routine, and as little our own, as the grammar of the

In dance, the body is the soul; the body is the only representative of the soul; we see the soul only through the body. But all art is a flight from the cliche; it is an image of our struggle to be rather than merely to echo or reflect. So, in dance, the vitality of the self, its possibilities of truly existing are shown in the abnormality of the bodily movements, their distance from the way people ordinarily walk and stand and turn and express their intentions and feelings. In ballet, the vocabulary of unnatura movements is narrow, purified, idealized. In modern dance, there are no limits, ex-cept in the downward direction: the movements must never become normal natural, hence routine and meaningless The arm is raised and bent in a way anatomy allows but no conceivable actual circumstances in ordinary life would moti vate. A gesture suggesting yearning is abruptly terminated, replaced by a trembling of the limbs, which just as incontinently dissolves into a leap. No real succession of inner emotions could bring this succession of movements into being: the movements have a freshness, an independence, a bizarreness, that propels us away from the dulled comprehension of commonplace statements to a puzzled. risk-taking, liberated speculation on meaning. What was clear and dead becomes

ing. What was clear and dead becomes mysterious and alive. Consider Betzi Roe's exquisite dancing no Verte for One, itself a bagatelle with little structure and nothing much to say, with the dance negligible, the dancing becomes everything. Miss Roe's simous grace, the continual flowing from one most continuation of the continual flowing from one most continuation of the continuation mantra-like monotony of the Reich music the preciosity of the hand and arm move-ments (like the ritualized gestures of Balinese dance lifted free from their tradition), the utter control that rounds every edge, smoothes every corner, dissolves every transition — not a gesture or a movement here imitates real life, all is artifice, yet in those few enchanting mo-ments the dancer is so much more real,

more present, more there than any crowd of people walking through a city street, their every motion of muscle and joint to-tally natural, totally uncontrived, totally unselfconscious, and totally mechanical This dancing shows us that the body car live; and the implication — far more dar ing — is that the soul can live, too.

Dancing is acting In the late Nineteenth and Twentieth centuries, all the arts seem to have longed to be something else. Poetry, as Mallarme to be something else. Poetry, as Mallarme suggested, aspired to the condition of music. Cezanne's paintings aspired to the condition of architecture. Gaudi's architecture aspired to the condition of architecture aspired to the condition of mystical experience. Zola's novels—only proposed proposed to the condition of sociology. In Busicia tone rival schools of crime.

In Russia, two rival schools of acting arose, divided by their notions of the some-thing else that acting should become (since the climate of opinion forbade that acting should merely remain itself). Stanislavsky wanted the actor to experience the charac-ter's desires and emotions as his own; there must be real joy and real grief in the actor's heart, as he moves about the stage in the guise of Chatsky or Vershinin. Meyerhold wanted the actor to become a superbly guise or chanky or venamin. Reyemous wanted the actor venamin as superbly wanted the actor to become a superbly proposed actions that make sense only in the theater. For Stanislavsky, acting aspired to the condition of dance. Modern dance is acting at the Meyerholdian extreme. The personal feclings of the actor-dancer are irrelevant. What counts are the physical movements, in all their craftly unnaturalness. We are not meant to empathize with the inner emotional adventures of the persons we see on continual adventures of the persons we see on the persons the

modern dance, it is no wonder that choreog-rapher Jean Isaacs. like Meyerhold be-

fore her, was drawn to the extremely cave, then it is all too easy to attain this stylized, objective, and unnaturalistic theatrical arts of Japan. The Mist Leaves into a state of meaningful activity, true No Scar is perhaps her most impressive selfhood, responsibility for one's being composition, because it realizes so fully and with so classical a sense of proportion, the impersonal power of acting in the tradi-tions of Noh and Kabuki. The three secjobs. The task of becoming human is hard because we are — paradoxically — both completely individual and completely uni-versal, and because being individual can tions of the work are devoted to the women, hieratic, erect, deliberate, lofty (and costumed with luminous strength and grace by Carol Riordan); the men, aggressive, crouched, frenzied, near-naked, so easily be corrupted into narcissism and being universal can so easily be corrupted into stereotypes. In life, as in dance, the self-absorbed, isolated narcissist and the bound to the earth; and the reconciliation of the two, as women drape the men in scarves and enlist their vital energies in the mechanical imitator of cliches both with draw themselves from the spontaneity, challenge, danger, and excitement of au-thentic, engaged existence. Such life and such dance bore us, leave us with a feeling mysterious and transcendent ritual with which the dance concludes. The unison dancing of the groups represents the ulti-mate of nonaturalistic. Meyerholdian act-ing: in their mutually identical moveof lifelessness and tedium; they are pre cisely the condition we aspire to get away ments, the dancers express not their unique inner feelings but the feelings of the group, the gender, which exist in an objective way outside any individual psyche. Yet this is not a matter of mechanical subservience to a norm, a routine, the mindless conformity of a mob. The actor-dancers realize them-

selves most completely by their conscious, intentional, freely willed fusion with the group will, which, in this ennobling ritual,

becomes more real, more permanently meaningful, than the will of any single,

meaningful, than the will of any single, isolated person could be, even with such a person's vast, detailed, Stanislavskian repetorier of personal whims and quirks. So each member of a rowing crew is most himself, most essentially alive, and most the Meyerholdian actor, when his objective and the trained dancellike artivities of

tive and the trained, dancelike activities of

tive and the trained, dancelike activities of his muscles are identical with those of his fellow athletes, for he has willed himself to take on their common aim, rhythm, and self as his own. This is the profound lesson of human existence that The Miss Leaves No Sear, intentionally or not, teaches us.

Dance aspires to the condition of ontology.

ontology.

The subject of dance is the struggle to be human

If to be human means to be weak, inauthentic, a shadow, an inhabitant of the

It is only natural that dance - and modern dance, above all — should be centrally concerned with this issue. In Jean Isaac's works, ritual and unison movement are the means by which we are imaginatively induced to find our true selves: through reladuced to find our true selves: through rela-tions with others, and through merger with a cause, a self, a being, higher than that of any single individual. In one of Betzi Roe's Dances to Klee, the one evidently inspired by the painter's playful, sinister, enigmatic The Twittering Machine, the dancers are both birds and machines, seither humes. neither human nor even organic, and so trapped in their subhuman status that their trapped in their subhuman status that their intermittent struggles to free themselves and become real can only take the form of mechanical gestures. The humor of this typical device of modern dance and of Meyerholdian theater — the human being as machine — is darkened with pathos, for subhumanity desperately and vainly struggling toward being human is no joke but rather the definition of suffering.

Patrick Nollet's dances make this them explicit. The masks in Valse Triste are like straw-stuffed puppets, attempting to en-gage in a real human romance, but continually tumbling into the clichés of con-

to love and to be loved, but the only access they have to these experiences is through the inept imitation of rhetorical acting (it-self an inept imitation). As they bumble through the stereotypes of balletic court-ship, we laugh at them because they are so awkward, so "subhuman," but here too there is great pathos (as there always is in modern depictions of commedia dell'arte figures: Picasso's Harlequins, Stravinsky's Petruchka), for the irroulse to live by imitation and the ineptitude such inauthen-ticity engenders are inherent in our own state of aspiration toward being and re-peated failure to attain it. Mr. Nollet's em-bodiment of the theme is so convincing that we are equally made aware — once and forever — of the banality and false rhetoric of Sibelius's familiar music, which the dance devastatingly mocks.

which the dance devastatingly mocks.

There is a moment when this clichestrangled mime seems suddenly replaced
by true feeling. The Columbine dies, and
the Pierrot sinks over her, as though grief had finally dragged him up from his mechanical subhumanity into a real ex-perience of loss, all his own, not an imitaperience of loss, all his own, not an intia-tion but the hing leief. It is a moment that might well be described by the lines Mr. Nollet appends to his Triad, which is equally about the struggle to attain whole-ness as a human being: "I suffer most! am real." But the struggle is too demand-ing, for Pierrot as so often for us. The dancer lifts his head, his mouth agape, and throws his hands into the air with fingers spread wide. The real emotion, the real experience of being human, has almost exaggerated, sterotyped posture of con-cusagerated, sterotyped posture of con-custed the sterotyped posture of con-tended the sterotyped posture of con-custed the sterotyped posture of con-tended the sterotyped the sterotyp touching work lies not so much in the death of the beloved as in the image of our own inevitable inadequacies. We swim like a fish in the dark sea of nonbeing; we muster all our moral energies and for an instant thrust our head above the surface; but that strangers to the truly human self we ought to have become.











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Something Old, Something New



DUNCAN SHEPHERD

Without having stood in the street to onduct what the political analysts this season refer to as an "exit poll," but with just keeping ears open. I have gotten the distinct impression that the majority opinion holds The Man Who Knew Too Much to be less good than Vertigo, and Vertigo to be less good than Rear Window. The trend downhill would suggest that the strategist at Universal Studios who ed the current Hitchcock series (and while I think of it, let me protest that it violates my sense of movie history to see the Universal logo on what had always the Universal logo on what had always been Paramount productions, but at least the people at Universal were not so deceir-ful as to put their 1950s logo on them)— the trend would suggest, I had begun to say, that somone at Universal knew well what he was doing, and it augurs ill for the one entry in the seriest I have never been able to see: Rope is being held back till last, one supposes, so as to discourage the fewest number of customers from a return. Of the others, the only ones I honestly felt Of the others, the only ones I honestly felt a need to re-see ran out after the first two. But it is my sworn duty — well, my paid assignment anyway — to point out that in addition to placing *The Man Who* on a vertical axis with the rest of Hitchcock's work, where it would fall in the middle to upper-middle range, and in my view a bit above the 1934 version of the same title. above the 1934 version of the same title, we must not forget to place it also along a horizontal axis in relation to the rest of the movies now around. It will be seen to stand

clever and active a movie mind not to be able to bring off an effect here and there. The insert of the hero's thumb riffling through the pages of the phone directory

head and shoulders above most of that

book blowup of a tiny part of a total canvas
— is the sort of telling detail with which Dickens is so generous. And speaking of Dickens, the author with a cab driver's privity to Unknown London might come to mind again when we are led to that out-ofthe-way spot, off an untrafficked street, through an anonymous wooden gate, and down a red-brick blind alley, which is so splendid a locale for a taxidermy shop that might also be a den of assassins, but which, when it proves to be only a taxidemy shop, is still a splendid locale for some of that genial morbidity at which Hitchcock excels. And who but Hitchcock when the actual assassin in the Royal Albert Hall lobby spots the American lad-tourist who could identify him, would think to have the assassin go against all assassin instincts, and rather than try to duck out of sight, stride right up to her and engage her in conversation? Who again

ground-floor windows with one of the

abundance of chairs. But sure enough, the view from the church rooftop and the crowd of onlookers drawn by the clanging

of the bell make it seem not such a bad idea

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was not an ex-entertainer, but a crack markswoman who took the rescue of her child into her own two hands.) There are plenty of other incidental bonuses as well. One is the on-screen ap-pearance of musical scorer Bernard Herr-mann as the conductor of Arthur Benja-min's Storm Cloud cantata in the Albert Hall scenneger. This believed again by his Hall sequence. This, helped again by historical hindsight, emerges as a nice tribute in advance to the composer who was so important to so many Hitchcock movies, but to only one (The Trouble with Harry) would think to throw in such a detail as having the assassin's date-of-convenience follow along in the printed musical score like any other concert buff, while her box seat companion awaits the cymbal crash that will cover his gunshot?

Hitchcock's ingenuities of construction are far more often "purely" cinematic than (even partly) narrative: built onto, that is, rather than into, the plot. And time before this one. The performance of James Stewart, untouched by any self-consciousness about American male chauvinism, or plain American chauvinism, has the usual Stewart number of bonuses, especially the bit of physical comedy whereby a befuddled Dodsworthian tourist tries to get comfortable around a Moroccan restaurant table. Doris Day and her couple of renditions of the Academy Award-winning song "Que Seras, Sera." first at fullaby volume and later at cavalrytic the restriction of the control of and again unswallowable situations mus consequently be coaxed down through persuasive technique, like aspirins in a spoonful of iam. No director has shown a greater confidence in his ability to over-come any obstacle through sheer tech-nique, and thus he lets pass, and frequently even seeks out, the silliest ideas — as, for example, when the hero escapes from a locked church by climbing the bell rope rather than by smashing one of the

States through four miles of abandoned

scription for better movies in general merely a judgment on which is the better movie of the two, to say that the point at which El Norte comes closest to that other and dryer. That is perhaps also the point a Mexico, for instance, is an occasion to

what perhaps amounts to the same thing not to complicate. It is this, with all its

But Nava never seems more naive than in his supposed ophistications, never more outside the characters than when he attempts to enter (or put thoughts into) their heads: the Junior Buñuel dream second with the dead fish in a flower basket; the well-meant movie is sometimes so ridicu-lously far outside its characters as to lose sight of them completely. Even their gruel-ing crawl through the rat-patrolled sewer between Tijuana and San Diego is interrupted by suspenseless cross-cutting to the activities of the border guards on the far side. And just after their emergence from this tunnel. Nava switches to a night-time aerial view of downtown Los Angeles to approach it in his own private

to-the-rescue volume, will be some brother and sister who enter the United

Vertigo, such a thing as acrophobia, there must also be acrophilia or at any rate ac-

kidnapped boy (the most uncharismati

suitcoat, his hair molded in Brylcreem, as if to be photographed for the family

Christmas card) depends on the mother'

iming of the pistol snaking in from outside the doorframe, and by the slow descent at

As in Vertigo and Rear Window and any

number of others. I find it hard to look past

dance. The domineeringness of the hero, which the sophisticated are so ready to see

seems to me one of those inevitable bonuses of historical hindsight. It to

gether with the heroine's cheerful subordi-

nation of her singing career to her hus-band's Indianapolis medical practice.

gains greatly, especially comically, from the wealth of scholarship in the intervening years on male chauvinism: 'I make my

living knowing when and how to adminis

ter medicine." expounds the hero as he forces a couple of sedatives down his wife's throat before he will let her in on the

fact that their son has been abducted by

international terrorists. (It might be in-teresting to note that in the Thirties — that hotbed of feminist nostalgia — the heroine was not an ex-entertainer, but a crack

romania, and Hitchcock must have it.) Similarly, the climactic plan to rescue the is the high point of the movie: a suburban L.A. housewife's head-spinning instruc-tions to two Spanish-speaking maids on how to operate her multiple-option washer child ever seen on screen: dressed up in a and dryer. That is perhaps also the point at which the viewer, unless he happens to be a household-appliances salesman, comes closest to a shared experience with the ability to belt out a parlor song with such lung power as to travel up several flights of stairs and through a locked door — and then on the child's ability to whistle the aliens. Director Gregory Nava, an Amer-ican, starts from a standpoint well on the outside of the people and their culture, and makes little headway toward narrowing then on the child's ability to writte the tune back at equal volume. This foolish-ness is very nearly justified by the ascend-ing shots of the staircases, by the perfect the gap. This can have certain advantages, as in the amount of anthropological, or just touristic, documentation done by Nava. The Guatemalans' passage through substantiate every myth you have ever heard about the Mexican bus system. But are these myths as much Guatemalan as such shoddy, maybe-nobody-will-notice plot ideas to the purported moral ideas that Hitchcockian zealots find in such abun-Two hours and twenty minutes is time enough to have made the two siblings into something more than stick figures - and

something more than sitck figures—and perhaps one ought to say peppermint-stick figures, for these two sweetest of people are more like candy flavors than fleshand-blood. Much of the lack of progress in the movie, of any more than a geographical type, would seem to stem from its posture of spokesmanship, a posture de pendent on carefulness not to offend and

inevitable naïveté, that must have prompted Nava to give his characters lines like
'They treat their animals better than us'
and to invent far more melodramatic motivations for them than are needed to mobilize most illegals: their father machine-gunned and beheaded, their mother imprisoned, the bruther pursued by the militia for a self-defense killing. It is this, too, that must have prompted Nava to look, by his own admission, for visual equivalents to the prose of Gabriel Garcia Márquez, a semi- or sometimes-surrealistic imagery, buoyantly it and col-ored, well-ventilated and sweet-scented. But Nava newer seems more naive than vations for them than are needed to

'poetic' shots of the moon in its various might have been clipped from a housing-development brochure. Difficult, really, to dislike, in fact no fun at all to dislike, this





Overdressed



ELEANOR WIDMER

The Restaurant: Visions
The Location: La Jolla Village Inn., 3299
Holiday Court, La Jolla (453-5500)
Type of Food: Continental nouvelle

Price Range: Dinner entrees, \$9.75 to \$15.75; fixed-price gourmet meals with wine, \$22.50

Hours: Open nightly, 5:30 p.m. to 10:00 p.m.

Often when I attend an event that re-Often when I attend an event that re-quires formal attire, I am amazed at the way some woman has put her ensemble together. She may be wearing a red taffeta dress with ruffles at the throat and hem-line, a black sequined jacket, a tan beaded purse and, as a final dissonant note, white leather high-heeled summer sandals. The leather high-heeled summer sandals. The woman has undoubtedly given great care to her appearance. She has taken time to make these purchases, was unstituting in the amount of money she spent, assembled everything with diligence, and dressed herself with great anticipation. But the results are middly grotesque because therefore the production of the pro

They may contain costly ingredients, been given much thought, and are expected to

create a stir. But after a moment you dis-cover that the combinations are wrong, that this well-dressed plate has less merit than one which is simpler but better prepared.

The particular restaurant which I am

The particular restaurant which I am comparing to an overdressed woman is Visions, located at La Jolla Village Inn. Visions is a planelid name and its logs of a wildflower listing over an open-mouthed V in the name Visions shows greater than usual concern with ment graphics. The ability of the concern with ment graphics are abiled as the properties of the properties of the properties and because of their high, enclosed sides, they are also private. Tall windows allow glimpset of the iridexect sky which characterizes these long spring nights. I gampses of the irluescent sky white, characterizes these long spring nights. I wouldn't say that the room is the most elegant in San Diego, but for a hotel dining room it certainly provides ease and com-fort without offending. Both times that I dined there the restau-

rant seemed short of help and we had to wave to get service. Still, the waiters were dedicated and hard-working. Visions makes special demands upon them be-cause when you are served the waiter holds the edge of the blue earthenware plate with a folded towel whose other end is held a totace tower whose other chu is fact stiffly up in the air. It's hard to imagine who dreamed up this style of presentation because you soon discover that these heavy blue dishes which you assume to be hot to the touch are, in fact, stone cold. Both times we had to request that the food be reheated. But I am jumping ahead of

Visions offers fixed-price gournet din-ners nightly at a cost of \$22.50. Don't be ners nightly at a cost of \$22.50. Dor't be put off, as I was, by the phrase 'forty-five dollars a couple.' With two dining, one may order the gournet dinner while the other selects from the regular evening menu. Menus for the gournet dinners change every week and include four courses plus lives glasses of wine. The first glass is served with the appetizer and the second with the entree. The wines are from respectable vintners, such as Clos du Bois

respectable vintners, such as Clos ou non-and Callaway.

On the night we had the gourmet dinner, the menu consisted of pasta with smoked salmon and golden caviar; endive and watercress salad garnished with poached egg and warm bacon vinaigrette; soft-shell orabs with Time camer butter sauce; and crabs with lime caper butter sauce; and melon and fresh berries covered with Sweet Nancy Callaway Riesling. Doesn't that sound good? The concept of the menu was fine; the execution less so.

For one thing, the pasta arrived cold. It was presented in a blue earthenware "pan" which we assumed was sizzling ecause the waiter gave it the stiff-towe held-upright treatment. Both the dish itself held-upright treatment. Both the dish itself and what was in it proved cold. My friend was so hungry that she began to eat her pasta, but after I assted mise I asked that it be reheated. As a result of reheating the golden caviar tasted briny and the sauce dried up. The smoked salmon on the pasta was an inspired idea and worked heartifelil.

beautifully.

The salad of endive and watercress was The salad of endive and watercress was good, though the poached egg was super-fluous. But the major fault with the dinner lay in the treatment of the entrie — soft-shell crabs — a delicacy whose basic na-ture was violated by the manner of preparation. Soft-shell crabs are freshly molted and because the carapace is pliable, we are able to eat almost every part of it. But to do so the crab and its shell must remain tender. The simplest preparations of soft-shell crabs — broiled or lightly sauteed — are often the best. At Visions, the crab was heavily breaded and deep-fried until it was dark brown. When I sampled it, the deli-cate flavor of the crab was entirely lost and the heavy breading overwhelmed the win-

the heavy breading overwhelmed the win-some crustacean.

There were generous portions of vege-tables (carrots, zucchini, cauliflower) but they were drenched with butter sauce and were served with pasta. Since we had were served with pasta. Since we had begun our dinner with pasta, this was re-dundant. The dessert was a relief; fresh melon balls in Sweet Nancy Callaway

Riesling, named for the wife of the vintner. When I had finished dinner, I felt great compassion for the chef. How much

money and effort had been lavished on this production! How well-meaning was the attempt! How dead wrong was a tepid pasta dish and deeply breaded overcooked soft-shell crabs! I felt like going over to the chef and comforting him for his valiant effort and his less-than-glorious results

On my next visit I was determined to order from the regular menu. I had an excellent piece of broiled fresh salmon fil-let — the best I'd had this season (\$12.50). The salad that came with it was good, the sourdough roll fair, and the vegetables many. The salmon arrived smothered in a rich cream sauce that contained capers and fresh tomatoes. So this is what I did: I scraped the sauce off the salmon and off all the vegetables and I enjoyed the entree a great deal. If you are wary of heavy sauces, order the salmon plain and ask for a slice of lemon instead.

My friend had the yeal and avocado with

Chardonnay sauce (\$15.75) again a bit of a mish-mash; the yeal had a strong flavor, a mark of western rather than eastern yeal which is delicate and gentle.

One of our party had the gourmet dinner of the week; the entrée was broiled duck breast with dark rum, bananas, and kiwis. Apart from the fact that it arrived so tepid that it had to be reheated, you have only to read the ingredients to recognize that the disparate elements may not work. Duck, and rum, and bananas. Kiwis on top. Duck and rum, maybe. Duck and kiwis, rhaps. Put it all together and you don'tow whether you're having fruit salad or know whether you're having fruit salad or foul. This is my opinion. The friend who ordered it liked the novelty and complained only because the entree want' hot enough. We ended our meal by sharing a frozen cappuccino souffle that was covered with too much whipping cream and too little chootale sause. We asked for and received more chocolate sause. If you ask for anothing extra own should said at wask for anothing extra own should said at ask for anything extra you should add at

least a dollar to your normal tip.) My friends and I felt kindly tow My friends and I felt kindly toward the management because of their efforts. It would be nice to have a good dining room in that particular area of La loll as where so many visitors to San Diego spend time. And surely Visions would like to enjoy a reputation for its gournet food. At present it hasn't learned to achieve it. The restaution of the control of the control overcooks, oversuces or overfulth them. The room, the service, even the prices are fine. What's lacking is the integrity of the final product. A beautiful woman does not final product. A beautiful woman does no need adornment. A beautiful piece of fish or fowl or meat doesn't either.

seated at Visions, how anxious the management is to please. You know, from the first forkful, that somehow this concept of

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Snow Rises



JEFF SMITH

I'm sure there are a jillion economic and contractual reasons why it could never come to pass, but every now and then I have this pipe dream that won't go away. It has to do with the brief lives of bona fide hit shows in San Diego. And the demoli-tation of the Lyceum Theatre. And the frus-tration if feel when I see a wonderful pro-duction, urge others—at perspoint, and sometimes more forcibly—to do the same, only to discover that the show is sold out or that its run will not be extended, and that these people will not be able to catch

Were this the best of all possible Leib-nitzian worlds, San Diego would have a theater that could accommodate these shows — a Lyceum-size, 400-seat house

into which local companies could move their most successful productions when they had to get on with obligations to season subscribers and stage the next play in their series. Before it was bulldozed into shards of memory, the Lyceum Theatre served this function for the San Diego Repertory Theatre's gigantic hit Working. After a successful run at its Sixth Avenu After a successful run at its Sixth Avenue playhouse, the Rep moved Working into the Lyceum. The move enabled the Rep to continue its regular commitments, and it gave this excellent production a much-deserved longevity. In recent years, the Gaslamp Quarter Theatre's Semini, the Rep's current production of Beyond Therapy, and several others, could have lived on and several others, could have lived on and several others, could have lived on were such a space — and money, and tem-pered equity contracts, and those jillion other reasons — made available. San

Instead, the production — which con-cludes its run on the twentieth of May — is almost sold out. Only "limited seating" is available (along with a newly added matinee on Thursday. April 26 at 3:30 p.m.). One other alternative is to go to the Globe early on the night of a performance and hope for cancellations. Hardly the best of all possible worlds, and neither is the one the three characters of Strange Snow inhabit at the beginning of the play.

A first look at Fred M. Duer's set — a kitchen and living room decorated in nou

ve and delight audiences indefinitely

veau dreary — makes this point even be-fore the characters arrive. Both rooms look like a battlefield where tidiness is losing a daily war with sloth. The furniture is bargain basement, somewhere between hand-me-down and swap meet, and its once-bright hues have long since begun their descent into a common denominator fungus brown. A television set and rum-pled beer cans dominate the living room. In the fully-equipped, slightly neater kitchen (neater, that is, if one overlooks pockets of tucked-away garbage so old they have lost their odor), reading glasses sit atop homework of some sort on an all-purpose, faded formica table. The set tells purpose, faded formica table. The set tells us much about the characters and their lives. The beer cans, ashrays, coffee and nives. The ober cans, assurays, cortice and sugar containers suggest personal addictions, for example. And what's missing is equally eloquent. There are no house plants, no favorite paintings or colorful posters on the walls. Save for a collection of tarnished trophes in a small glass case, the rooms contain few reminders of the mast, and their respects condition wereas on past, and their present condition verges on fifth-stage entropy. In this environment, a smile must be as rare as a wax job on the kitchen floor.

Martha and her brother Dave Flanagan

live here. Barely. Their emotional lives, a truce between excitement and lethargy that guarantees each a minimum of feeling, are subsistence level. And their customary activities and pain-numbing habits have been going on for quite some time. A veteran of the Vietnam War, Dave drives a truck an undemanding, "milk run" of a job — during the day. On Saturday night he goes

Diego has become a theater town. And yet for the dedicated theatergoers who cannot afford season tickets and who are thwarted by sellouts, it is too often the case that they

by sellouts, it is too often the case that they are unable to see the shows that would uplift them most of all. The latest source of my admittedly wild imaginings is the Old Globe Theatre's production of Stew Metcaffe's Strange Snow now playing at the Cassius Carter Centre Stage. This is a deceptively simple, ugly duckling of a play — at first — about the intertwining of three lives, about wounds from the war and elsewhere, and about the crossist. Of sheddism consequences is the stage of the consequences of the consequence of the consequen from the war and elsewhere, and about the necessity of shedding long-worn, psychological cocoons. It is also a love story, one that sneaks up on its audiences, like a thief, and gently firsks even the most hardened of hearts. The production is excellent and, were there a Lyceum or its

out looking for action. But this too has become a routine patrol to the nearest tavern for a few chilly lagers, and a brawl or a woman — though these latter are never the kind he would take home to meet Martha. And, unless Dave has been able bully one of his buddies into taking his plain, very shy sister out on a date, home is where Martha will be on a Saturday night. correcting her students' biology papers, eating too much fudge, and, in the midst of a withdrawal so ingrained she is no longer aware of it, probably convincing herself that things could be - or have been

winter, Joseph "Megessey comes cascading onto the scene early one morn-ing. Megs is vigor personified, a dervish of whirling energy who has arrived, un-announced, to take his fellow Nam vet amounted, to take in serious warm vet Dave trout fishing on opening day. After she has come downstairs to see what all the commotion's about, and after she has threatened to report the maniac banging on the living room window to the police. Martha finally invites the stranger (to her) into the house. Together they look like two halves of an unsynthesized Hegelian sys-tem. Martha is drab and reserved, and her frumpy bathrobe is no sight to behold. And vet Megs, bouncing around the room and yet Megs, bouncing around the room and checking out every object as if it were a priceless relic, is jazzed by every word she says — something Martha does not fail to perceive. But this guy, who looks like a young Sam Shepard on the happiest day of his life, can't be for real, can he? His enthusiasms — for Martha, for trout, for a kitchen he thinks should be featured in House Beautiful — all appear far too excessive for the objects they appreciate. And the scars on his right hand, which he tries to conceal, indicate there's more to this man than rabid joy.

One of the admirable features of Met-

calfe's writing is that the occasion," open-ing day," serves as a controlling metaphor for what happens to the three characters. for what nappens to the three Chalacteristics of the Stript takes place. Martha, Megs, and Dave slowly — and painfully — open up, to themselves and to each other. But rather than the beautiful three than clobber home his metaphorical talisman with a sledgehammer. Metcalfe simply treats it lightly and leaves room for the audience to append thematic significance to it. Strange Snow is not without imper-fections, however. Megs's and Dave's rec-ollections of Vietnam — centered around guilt over the death of a close friend named Bobby — often power. Bobby — often sound second-hand, only partially believable. Metcalfe strains unnecessarily for his effects at times, but these lapses fade quickly. And the play's many strengths — initially unpromising but surprisingly g-nuine and likable char-acters, a delicate mixture of repressed hurt and possible redemption, and the tender love that grows between Megs and Martha — are captivating throughout. They re-main so long after the curtain has come down. many strengths - initially unpromising

down.

The Old Globe's production of Strange
and the more so Snow is praiseworthy — all the more so since it begins with a huge, seemingly insurmountable risk. Duer's accurately desurmountable risk. Duer's accurately uc-tailed set is an eyesore, as are Sally Cleveland's equally depressing costumes. The eye has no place to go for relief, and the mind begins to estimate how many seats mind begins to estimate how many seans will be empty after the intermission. The Flanagans' emotional stasis also prompts such tabulations. All combine to create an atmosphere of pervasive gloom. It looks as if director Warner Shook and his designer have intentionally stacked the deck against this production. They have flatly refused

to make a single visual compromise touches of glamour here and there — to lure viewers into the play. What Shook has done, instead, is to trust the script to work its endearing wonders, and to trust his fine cast — like the three characters they por-tray — to overcome the handicap of bleak

mother who blossoms from a wallflower to

surroundings.

Though he could coil a little longer be-fore striking into rage, actor Bill Geisslin-ger is consistently solid as Dave, the cyni-cal brother determined to block not only his guilt but also his sister's freedom Barely taller than the refrigerator — and initially about as attractive — Annabella Price is excellent as Martha. Dave's den

a potential rose in the course of the eve ning. Price, who is able to communicate her character's thoughts without saying a word, traces Martha's progress in gradual, seemingly imperceptible ways so effec-tively that one can almost hear the audi-ence rooting out loud for Martha to take the next step — toward Megs and toward a richer life. Actor Brian Kerwin rounds out the cast with one of the finest per-formances of the season. Where Dave swallows his past at the neighborhood pub.

Kerwin's Megs goes to the other extreme He's a nonstop joyaholic, sincerely de-voted to optimism in spite of a life that should contradict the impulse completely scene - and practically every moment he shows that the degree of Meg's unabashed hope is in direct proportion to the magnitude of his pain. For all his chipper extroversion, Ker-

win's Megs is actually as timid as Martha
— and as unable to erase his memories of
the war as Dave. But with Megs as a catalyst, all three characters begin what will be a lengthy process of recovery. To his credit, however, the playwright has built in no guarantees that the three will live happily ever after. Strange Snow concludes with humble gains. Dave has finally started to face his past. Megs and Martha may have begin something together. But hold everything. There's no way these two will last. Dave sin't going to give up his mothering sister without a struggle. At the first sign of trouble with Megs. Martha will dive back into a pile of biology papers. And Megs's anger—a computation to shatcatalyst, all three characters begin what And Megs's anger—a compulsion to shat-ter glass with his right fist when provoked — won't just disappear of its own accord. Sure, each has awakened dormant, pos-

titve feelings in the other. And that's achievement enough. So come on. The likelihood of their staying together is as remote as San Diego's ever having a thea-ter to accommodate great productions like this one for extended runs. Megs and Martha don't have a prayer. But then again — and this is the magic of the Old Globe's production - maybe they do.



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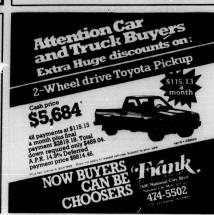
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OUARTER NOTES



BERNARD RANDS

The coupling of UCSD omposer Bernard Rands with Dr. Seuss in the headlines last week had a delightful absurdity, for though both live in San Diego and both won (and deservedly won) Pulitzer Prizes, the two men belong to quite different worlds istically. Dr. Seuss is everyone, but it is worth saying a few words about Mr. Rands's achievement and what it means in the history of contemporary

That history has not been a happy one, for modern music has been widely treated as an alien thing not only by the general public but even by a great many serious music lovers. The musical avant-garde, throughout the past eighty years continually looking for new ways to be original, new sounds and structures to experiment with, new modes of expression to explore, inevitably has fallen into the habit of pursuing radical ideas to their shocking extremes and ignoring the needs of audiences. I do not mean the need to hear familia harmonies in comfortably old-fashioned forms, but the

much more legitimate need t achieve insight into the self and the world through the experience of a work of music. Much music in the past few decades has been so intrigued with abstract structural matters (serialism, for example) and material techniques (the development of new sound sources) that it has lost sight of the moral and cultural fur

the art. Mr. Rands's musical career

has had its forays into this

barren territory, but in its main outlines and direction it has been saved from sterile formalism and morally empty avant-gardism by a number of prominent elements in this composer's musical personality. There is, first of all, a penchant for a special modern type of music-drama theatrical performance works in which a real human perience is embodied in both sounds and action. The real world, real feelings, and a real relationship with a living audience are inherent in the nature of this form, however enigmatic its individual elements may be. One of the first works of Mr. Rands I piece: a requiem for his teacher Bruno Madema, which I found

omprehensible and unlikable at first, but the memory of which has ontinued to haunt me growing more powerful through the years. It was this work and others like it (including Mr. Rands's performances — as conductor — of similar theater pieces by Luciano Berio) that gradual taught me to understand and value one of the few really important modern innovation: in musical form: the musical theatrical event.

Mr. Rands and his audiences

have also benefited from his respect for the music of the past, his recognition that the continuity of musical tradition is too precious a heritage to be demolished for the sake of originality. In such works as his Madrivali, which he conducted here with the San Diego Symphony, this completely nodern composer reclaimed the heritage of Monteverdi. affirming his debt to the great masterpieces of the past while at the same time creating a work of music fully new and fully relevant to the hun condition in our time. Finally there is Mr. Rands's literary interest, his love for poetry in numerous languages, and his fascination with the problems of weaving a unified artistic experience out of the different

expressive modes of words and

These varied impulses — for the dramatic, for a reaffirmation of the past, and for vocal music — came brilliantly together in the two most recent Rands compositions which we have had the fortune to hear performed in San Diego, the Canti Lunatici and the Canti del Sole (it was the latter masterly work for which he was awarded the Pulitzer Prize). Without abandoning his knowledge of, and commitment to, the discoveries and tendencies of twentieth-century music as a whole, Mr. Rands in these

vorks (actually two parts of a single work) decisively broke with the dogmatism. fanatacism, and rootlessness underlying so muci, of the past few decades, and created beautiful, expressive, and profound music precisely in the center of the humanistic tradition. This is music concerned with hope, joy grief, death, and nature, accessible to any attentive listener, and offering what only major works of art can offer: a comprehensive view of human life, knowing, wise, compassionate, and honest. We are lucky to have Bernard Rands in our midst, not because his Pulitzer Prize has helped to put San Diego on the map culturally, but because we are likely to get first hearing of



many of the works this fin

composer has yet to create

MICHAEL INGHAM

was in town for a few days at UCSD to offer recitals of Lieder by Liszt and Schuman in collaboration with pianis Carolyn Horn. I heard their performance of Schumann's Dichterliebe, which mixed understands that Lieder singing understands that Lieder singing is basically a form of acting, that this music, however small its scope, is dramatic and must be performed that way. Dichterliebe, in particular, with its loose but nonetheless compelling dramatization of compelling dramatization of moments in an unhappy love affair (the texts are by Heine),

requires strong dramatic and emotional commitment on the part of the singer if it is to be effective. That commitment was certainly there in Mr. Ingham's performance, and there were many moments of powerful dramatic ommunication, when words. music, and the presence of the singer came together to convey an intense. lived experience But there were also many moments when a desire to make a dramatic effect, or an insistence on vocal-emotional interpretation of every nua within a line, resulted in a mannered performance, in which the listener was conscious less of the meaning of the text and music than of the singer's histrionic virtuousity in contriving that sudden pianissimo or that shocking change of vocal color. Mr. Ingham's model is doubtless Dietrich Fischer-Dieskau (there is even a similarity in the timbre of the two voices), who also at times has a tendency to become mannered, to overinterpret the detail at the expense of the overall dramatic and lyrical structure, but Fischer-Dieskau usually turns even his mannerisms into expressive emotional devices, while with Mr. Ingham, they often detract from the dramatic truth of the

in this singing as well as an interpretive mannerism. Mr. Ingham has a tendency to shap a large majority of his phrases with a loud arch in the middle and a radical falling off at the end; far too many of his phrases, in all sorts of songs, end with the voice thinned down to nothing. This mannerism results in the lopping off of most of the "en" endings so common in Heine's verse at the end of of verbs and the plural of many

enunciating the text (which nust always be fully understood, in Dichterliebe and in Lieder in general) and also distorts the shape of the vocal line by repeated dropouts. There were other disappointments in this performance as well, such as the singer's decision not to take the high note in "Ich grolle nicht," thus decisively weakening the dramatic and musical intensity of that agonized cri de coeur. Miss Horn, in contrast, played the elaborate accompani this song cycle with impeccable expressiveness, echnical mastery, and a sense of decorum and proportion; it was unfortunate that the piano was out of tune.

DOWN IN THE VALLEY

Kurt Weill's "American folk opera," Down in the Valley. was given one of its rare was given one of its rare performances in KPBS's "Great Performances" series last week. It is a poor opera, and the production, directed by Frank Cvitanovich, was even poorer. But these failures are useful in that they can teach us competitive about what care is

something about what opera is and what it is not; and there is

real poignance in what they reveal about the sad career of

not much material for an opera here (or for any kind of drama) and librettist Arnold Sundgaar seemingly had no idea of how to develop the germ into something viable. He left the characters in all their single-minded simplicity, he-added no complications of motive or plot, and he was not even able to flesh out the bare story with illustrative episode exacerbations of the conflict. or delaying tactics. He merely showed the three or four dramatic highlights of the plot, giving all the explanatory and developmental material to a narrator. This libretto is

jail to have one last duet with

willingly goes to his death on the scaffold. As it is, there is

nnie, and then surrenders and

Down in the Valley takes its suggestions in the folk song of that title. Young Brack Weaver down in the Southeast somewhere, loves beautiful Jennie Parsons. A rival wooer attacks Brack at a dance and Brack accidentally kills him. The Anglo-Saxon legal system apparently does not function in that part of the country, for Brack is condemned to death He breaks out of

> dreadfully deficient in action, and particularly in those dramatic actions which engage the will and feelings of the characters to the point where they must inevitably reveal their whole being in an outpouring of words and music. In short, this is no opera libretto at all.

Weill's music is deficient in its own way. It consists almost entirely of simple strophic melodies based directly on Appalachian folk songs. This sort of music, whatever its virtues (and they are undeniable), is incapable of expressing character or of embodying dramatic situations It is pure lyricism, and can be used successfully in the

occasional decorative adjunct In the PBS production, this musical style did give the one decent singer in the cast, Linda Lou Allen (as Jennie Parsons) the chance to sound and look pretty and heartfelt, though rom the point of view of vocal expressiveness one would have preferred to hear Judy Collins

But even in its own, lyrical nondramatic terms, the musical style proved uncongenial to Weill's talents. In the European part of his career, before he was driven out by the Nazis, he had composed those clever, acerbic, cabaret-song operet in collaboration with Bertolt Brecht: The Threepenny Opera and the like. In America, he felt compelled to come to term with the American commercial musical theater, and he tried to adapt himself to what he thought was the American popular style. He entirely abandoned his own style -

abandoned his own style — narrow, but wity and effective — and rather than listen to the promptings of his own musical imagination, went over to a wholetale imitation of fibertes Muzak. The choruses in Down in the Valley are positively embarrassing, with their soupy harmonies, superflows counterpoint, and general atmosphere of the Fired Waring chorus (though on PBS it was no less than John McCarthy's Ambrosian Singers performing

these inentitudes)

Occasionally, in Weill's later career in exile, the old talent came back, ripened and deepened, as in parts of Lost In the Stars. But Down in the Valley is musically unidiomatic and dull. The use of folk (or folklike) tunes to create a specifically American was nothing new in 1947 when the Weill opera was first performed as a theater work. It had been preceded by Porgy and Bess (1935), Oklahoma (1943) and numerous ballet scores by Aaron Copland, all of which offered a far more inventive and engaging (and original) use of the musical material than Weill's similar efforts. American folk music was simply a foreign language to him, and the foreignness is evident in every one of his settings.

Director Cvitanovich could

not do much with this not do much with this unpromising work. He filled in the long blanks between moments of action (and music) with beautiful, static, tempo-dulling scenes of forests and meadows. Lovely as these were, they interfered with what little drama there was, and they had none of the inherent dramatic quality themselves which was visible in the famous Walker Evans photographs shown as a filler at the end of the program.

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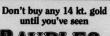
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City Lights

Keel Or Be Keeled

times as much money as similar testing in RMI's smaller tank. He believes the smart skipper might do extensive move to the larger tank for erification studies. But even if the local tank does sign Cor or one of the other syndicate leaders, Carroll says he probably wouldn't admit it to invone. Just the fact of where a skipper is doing his testing, and for how long, would be a valuable piece of information to racing competitors.

If RMI does twelve-meter

testing, it will concentrate on the area of "speed made good to windward." All twelve-meter courses are triangular, with the first leg going upwind. The boat must tack upwind exceedingly well, and here's where the winged keel paid for itself. The wing reduced the drag on the boat created as water passed from the high-pressure to the low-pressure side of the keel. (This pressure differential is created when the keel resists the sideward push of the sails.) The dynamics of water as it moves around the keel can be measured in the tow tank. where sophisticated electronics and underwater photography are applied in controlled

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conditions. The tank can even

Custody Of Alexander

Murray's previous attempt to take his son, believed her and extended an open invitation in a letter saying that she was welcome to visit Alexander when she arrived.

when she arrived.

Murray's original plan was
to lure her son-in-law to her
hotel room with her grandson,
where she would offer Robert a
drink laced with something that
would put him to sleep so that
she could make a getaway to
the airport. She later. the airport. She later abandoned this plan when she was unable to find anything in San Diego or Tijuana that was

safe and fast-acting enough for her purposes. She called her daughter in Phoenix and told her that it would be best if they both returned to Costa Rica to see what they could arrange

on March 28, and her daughte Martha was to follow her a week later. Murray booked a room in the Plaza Hotel and spent the next six days meeting with Robert and her grandson, going to amusement parks and for walks, gradually gaining her son-in-law's confidence. Carefully skirting the potentially volatile issue of his breakup with her daughter. Murray consistently steered their conversations to more neutral topics. When Martha arrived at the end of the month, the two began to search for someone, preferably an ex-GI, willing to lend his brawn for a fee to help them carry out their mission. They didn't have to look far. A middle-age Texan staying at the Plaza Hotel, offered his services for \$500 after learning of their plan from Martha. Murray made reservations for the Sunday, April 8 flight to Panama City and called Robert, asking to meet with him and Alexander

on that same day.

Murray met with her son-in law and grandson late Sunday morning. She suggested that they visit a local amusement

his mouth with the tape park, but warned that she had Murray rushed to her daughter's aid and shoved a towel into Robert's mouth, as John securely tied the man's arms and legs. When all three were satisfied that Robert could neither move nor scream, they collected their belongings, checked out of the hotel, and made a dash for the airport.
They arrived with only ten
minutes to spare. Murray,
Martha, and the child left for

Panama City, leaving John behind as planned. Alexander is now safely with his mother in Phoenix, after a brief transitional stay with his grandmother in Serra Mesa. brief transitional stay with his grandmother in Serra Mesa. Robert remains in Costa Rica. Robert remains in Costa Rica. Murray says that the boy is now bilingual and hopes that he'll continue to speak Spanisk with his mother, who speaks the language fluently. When asked if she thinks that the harrowing event will somehow affect Alexander emotionally, Murray worlies. "No. I think Murray worlies." No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worlies." No. I think Murray worlies. "No. I think Murray worl loudly with Robert to signal her co-conspirators of their arrival. Murray, holding her grandson and entered the darkened room, Robert following behind her. The accomplice, John, leaped out from behind the door, knocking Robert to the ground; Martha, the estranged wife, trotted out of the bathroom Murray replies, "No, I think he's resilient enough. When he speaks of what happened, which is seldom, he says that his father fell down. To me the with a strip of packing tape and several lengths of nylon cord. Mayhem ensued as Murray crouched with the child in a corner. Robert resisted violently as John struggled to pin his arms behind his back. had to take him like we did, or Helpless, he started to scream but was cut short when John suggested that he may not live to tell of the event if he didn't leave him in Costa Rica

Paul Krueger, Neal Matthews, Thomas K. Arnold, and Randy Opincar

be back to her hotel room 'expecting a call from her boss" in California. The three passed a pleasant afternoon at the park and returned to the hotel a little after 6:00 p.m. Murray inquired at the desk if she had received any calls. The clerk told her that she hadn't, and Murray suggested that the three go to her room to wash up three go to her room to wash up before going out for dinner. Robert agreed. On the way down the third-floor hall on the way to her room, Murray chatted loudly with Robert to signal her co-conspirators of their arrival.



keep quiet. Although effectively silenced, he severely bit his wife several

times as she attempted to cover

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Off the Cuff

Where did



San Diego For the last few weeks I've been sleeping here, among the trees. You want to pick a concealed place with a flat surface and steep incline. It discourages people who might want to bother you. I put this very thin mattress out and spread twigs around. I've got two pieces of plastic — one for my pillow, one for my blanket. This is a trash bag. I cut a hole in the top and on the sides and I slip into it at night to keep slip into it at night to keep warm. During the day I wash up at the park. People are not always friendly. I say. "Hmm, this is Hie." But you can always pick up enough cigarette butts to roll your own. Today a lady gave me a peanut butter sandwich. I would never eat at the Mission. I have more privacy in the woods. Who knows what's next? If I could see the future. I might not be



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San Diego

The airport. It wasn't intentional. I walked a friend Some people call it a hole in the ground, David calls it hell, it's been called a cave. I call it there and we didn't arrive until midnight. Recently I've been camping around here. Please don't say where "here" is; I home. I dug it out with my own hands. One wall's dirt and the other wall's made of whatever I could find — wood and stuff. It's in the sticks behind the hope to have a job before the police do a sweep. You never plan on being this unfortunate. farm where cucumbers are I was a private and commercial investigator in Italy for nine years before this. I had a wife. I wanted to return to grown. I've got everything I need in there. Bed. Firepit. Dragged in a lovescat. My five dogs are in there most of the time, too. You could fit eight people in there comfortably. Don't pay rent. Use what California, but unfortunately I all. It was partially pride but it money I make to buy food and batteries and loads of candles. Water's the only problem, but we have friends who let us use was also frightening at first The fourth night I conked out. Most people have a street buddy. It's safer that way, theirs any time we need to. The although I haven't seen any violence. I don't feel desperate anymore. Under ordinary place is completely camouflaged by trees and bushes. We add fresh stuff all circumstances I'd love to camp out — in Yosemite. I don't like living like this. the time. And you never have to worry about air conditioning, it's always nice



Edward Fitzgerald Unemployed San Diego

I slept at the Mission last night. It was pretty crowded. I've been there about thirty nights. You just go in and sleep; they've got mattresses on the floor. I've been giving plasma and I worked a plasma and I worked a temporary job as a dishwasher, but it's hard to save. Do you know of any jobs? I'll work for minimum wage. I suppose you want to know how I got this way. I deserted. I had had it. The pressure: I needed a rest. I went AWOL, and spent sixty days in the desert letting my hair grow, then I went to L.A. The LAPD arrested me for sleeping at the beach under a bridge and that was it — a Felony, for military desertion.

Spent time in the brig at Long
Beach and I was discharged
from San Diego. Now all I really want to do is save enough money to buy some good backpacking equipment and travel around. Start again.



an Diego

Right there on Fourth and I right along the curb. You're not alone. There's four, maybe five of us. We've got a few old carpets from Carpet Barn, a few blankets, Got out of the hospital last October. hospital last October. Expensive surgery. Can't go no place, can't work. My other friends, they're street people — they take care of the old man. They call me Pops. I survive sellin' old newspapers and cans. Price just went up, too! It's kind of fun, you know. And I'm lucky, I really am. Today I found a pack of Kools. Most of the time the police are nice, but sometimes they say. "Move." Where the hell am I goin? I've been in San Diego thirty-eight years. Raised my family, done and gone. Wife died. There's no such thing as vagrancy. No law against bein poor. My philosophy is, if you can't help, don't harm.

- Lin Jakar

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Section 2 Events, Theater, Music, Film

Camival of Culture

The San Diego Festival of the Arts, like similar institutions Arts, like similar institutions around the country, is basically a means of calling attention to local arts events. For the three-week duration, from April 27 through May 20, it will help to publicize those local and visiting purificate frose total and visitin organizations that would be performing here, festival or no (the Dance Theatre of Harlem, Cinco de Mayo activities, the San Diego Symphony, the Old Globe, and so on). But it will also offer some events of its own, including theater and gallery tours, a \$150-per-person masked ball at the Hotel Inter-Continental, and a reproduction of Copenhagen's Tivoli Gardens at Seaport Village, with various performers and exhibitions. It may all sound like a bit of a ragbag, and you may have the

same feeling when you hear that one of the two main events of the festivals first week will be a blockbuster porporur; "Carnival Parade of the Arts" in Balboa Park, with some sixty participating groups. The parade really belongs to San Diego State's Center for World Music, which would like to "bring out of the woodwork some of the arrand cultures in San Diego fliat people don't know about vet." as one of the two main events of people don't know about yet," as the center's director explains. "The parade will show that the arts are for everyone, that almost

it or not. Break dancing or pupper making, just for fun, is as much an art form flying fish, floating jellyfish, and two whales (mother and child). as ballet or the symphony." In the general breakdown o standards and values that this prorted on ten-freet bambas es. There will be roller ers doing fancy steps. There attitude represents, there will also no doubt be a lot of vill be first graders portraving figures in the African folk tule, Aansi the Spiderman. There will be Chinese lion heads, accompanied by drums, gongs, and cymbals to scare away evil also no doubt be a lot of amusement, of a sincere or cynical sort, depending on who you are. The overflowing fullness of this collection of popular-art paraders will include dancers of all types and from a host of cultures a Brazilian dancers, Slovak dancers, dancers from six different states of Mexico, a Danish marching group, Portuguese American, Japanese, German, and spiris (if they have not already flown the coop). There will be a turn-of-the-century brass band, a Renaissance ensemble, live bunnies, a bubble machine, clowns, unicyclists, jugglers, and

Armenian dancers, and even a bunch of Turkish belly dancers, complete with bellies. But the imagination of those coming ou of the woodwork will not be

stilivalkers. What this has to do with the arts is nobody's business, but it ought to make one hell of a parade, even of the the other major even of the serious, and has nothing to do with break dancing, weedshorts for bubble machines. This is a tribute to film director Bills Wilder, including a live appearance by Wilder at the eight of his most famous films at Spreckels Theater, a showing of eight of his most famous films at the Hotel del Coronado, where Some lake it Hote was filmed twenty-five years ago. These events often tilm buffs a chance to see The Forume Cookie.

The Street South Cookie of the S omparable to his "I never met a

comporal le to his "I newer met a woman as uttelly mean as Marthin Monroe — mer as fabulous or the screen."

The Carnival Parade of the Arts will began at 1/0.7 pm. on Sinday, April 29, at Juniper Street and Sisth Avenue, It will then move west to Firth, northro-Upas Street, east to Sixth, and south to Laurel, Ethinic foods will be sold in the part on Sixth will be sold in the part on Sixth week. The screen are sent to Sixth, and south to Laurel, beganning at 1884 and 1884 beganning at 1884 be

beginning at moons of the further information on the parade call 265-4243. Billy Wilder's films will be shown free in the Manchester Room, Horel del Coronado, S Saturday, April 28 from 9-00 (continued on page 7, co



whether they know

samba troupe, Greek folk dancers, North African dar kilted Scottish highland

Auschwitz Legacy

Yom Hashoah is a day of remembrance for the six million Jews killed by the Nazis in World War II. Why remember these awful events? Would it not be awful events? Would it not be better to bury the past, along with the dead? It would certainly be easier. But those who do not remember the past those who do not remember the past to the compelled to repeat it. It may be that continual reminders of the horrors the human race has been capable of committing will keep capable of committing will keep again. It may be a support to the past of the past of

construction of killing installations, which were to contain two major

improvements. The first of these was comparense. Note shalf his installations as combination units, each of which contained an antenome, agas chamber, and an over he had played, Jecond, he over he fresh of passed, Jecond, he the carbon monoside method was not very efficient, "Accordingly, he introduced in his camp adfrerent type of gas; quick-working hydrogen cannide (prussic acid — commercial name, Zskin B). Unified earlyon monoside, however, this gas was major administrative effort, stretching out over a period of years, was required in 500% seemed the was required to solve some of the complicated problems arising during he erection of the special combination units and the establishment of a dependable gas supply. . . . The killing centers supply. . . . The killing centers worked quickly and efficiently: a man would step off a train in the

morning, and in the evening in-corpse was burned and his clothes packed away for shipment to Germany. In three years the incoming traffic reached a total of close to three million less. The most striking fact about the The most striking fact about the killing center operations is that, unlike the earlier phases of the destruction process, they were unprecedented. Never before in history had people been killed on on 'assembly line' basis."

The Destruction of the European Jews. Rual Hilberg.

One of those killed on these assembly lines of death was

ssembly lines of death was a young German-Jewish artist named Charlotte Salomon. The named Charloffe Salomon. The six million sometimes seem faceless, without identity, a statistic. Charloffe was no statistic, but a real person with a rich, complicated, warm, (continued on page 8, col. 1

Rosarito Dreamdays

Every American's daydream of Every American's daydream of Mexico includes a warm little town like Rosarito Beach. As he slogs his way along the freeze slogs his way along the freeze at rush hour, he pictures the long, empty noal that sweeps around brown (or green, or wellow, depending on the season) pastures at the northern approach to this Mexican dreamtown. As the American chokes down as admittation of chokes down a sad imitation of Mexican food outside Taco Bell, he tastes the scrumptions pork and fresh-made torillas in La Flor de Michoacan, the ideal carnitis place in his ideal cown. The phoniness of yet another "atmosphere" bar in La Jolla reminds him of the beach bar at



the Rosarito Beach Hotel, where cane chairs and tropical drinks cane chairs and tropical drinks
ease the sea view toward sunser.
As the American punches his
time clock on Friday afternoon
and slinks past his boss. he sights
such a Mexican apparation really
exists, and it's holding a place
for him.

Twenty minutes south of
Tunna, where the actions

Tijuana, where the curling waves spray little rambows along the shore, Rosarito beckons the footsore, the harried, the burdened. It doesn't ask for your huddled masses, who are looking for a way to make a fast buck, it look a way to make a fast buck, it asks for your energetic few. looking for respite from oppressive freedom. State, the rental horses are broken-down fugitives from the glue factory, and the roads, dirt and otherwise, are adventures in themselves, and the famous red on page 8, co). 4)

READER'S GUIDE TO LOCAL EVENTS

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style in an evening of freeform, rec-teational dancing every Friday night, 9 p.m., 3255 Fifth Avenue.

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MMICHELOB STREET SCENE

in the Gaslamp Quarter A part of the San Diego Festival Of The Arts Saturday, May 12

2 stages of continuous music · Rockin' 5th Ave, between J & K from 5 to 10 pm



Los Lobos





Joey Harris

·The Blasters ·

King Biscuit Blues Band Rebel Rockers

TRUBSEAT > locations. Call 283-SEAT for information. Hosting the MMICHELOB street scene will be #// Cu3 Russ 1. Nailz. Steve West, Jimmy G. and Mad Max. Oct adventure, rain or shine. No bottles or cans allowed. Gates open at 4 pm. Produced by the San Diego Jazz Festival, Inc.

The San Diego Jazz Festival wishes to thank MICHELOB & Coast Distributing, the San Diego Festival of the Arts. 1/X and the Gastamp Quarter Council for motion this area.

5 hours • 5 bands • 5 bucks

Ad paid for by Gaslamp Quarter Council



Discover SDSU's New Tradition



May 4 & 5 Aztec Bowl

- Food
- · Rides
- · Games
- Entertainment

Welcome to Spring Fiesta

San Diego's largest student-run event. The "new tradition" will prove to be the highlight of the year for all ages. This two-day celebration will include carnival rides, food & game booths, displays, entertainment, plus fireworks! You are invited to join in this fun and worthwhile event. All proceeds benefit Camp Able—a summer camp for handicapped youth and adults.

For More Information Call 265-4632-Tickets available at Ticketron outlets. Aziec Center Box Office, or at gate. General \$2.00, Children (under 12) \$1.00

Friday, May 4 6:00 p.m. to Midnight

Saturday, May 5 12 Noon to Midnight







READER'S GUIDE

"Music before 1450," a program of Medieval music performed on a productions of instruments from the period will be offered. Findo. April 27, 7, 30 p.m., Stratted Cen-ter, 1407 Stratford Court, Del Mar, 481-8896.

Guitar Concert, George Svobsda and Ron Sherred will perform works for the classical guitar, Fri-day, April 27, 7-80 p.m., Habitar

Symphony Concert, the San Dies

Folk Concert, Minnesota singeter lerry Rair will perform. Finday, April 27, 8 p.m., 1268 Robinson Acoma, Hallerest.

Harp Recital, student harpists will

FREE

LECTURE &

EXPERIENCE

You are cordially invited to an

Saturday, April 28 & May 5 10:30 am-12:00 pm S.D. Public Library, La Jolla-3:30-5:00 pm Public library—downtown. Conducted by the local Sahaja Yoga Group. For further information

Harpsichord Concert, Jennifer Ball sail pertorn works of Frescher John Harder, Goluppe, Frescher, and others, Saturdov, April 28, 86 pp. 88, Parl Fepresopt Chief-2728 Suth Avenue, Hillerest, and Sundov, April 29, 2 pm., Lieb Auditorium, 503 South Cosst Esuicond, La Jolla, 272-8825 st 206-752.

Organ Concert, Jared Jacobsen of fers a program entitled, "Music of Our Times Exotic and Otherwise," Sunday, April 29, 2 p. m., Sprec-kels Organ Paython, Balboa Park,

Free.

Chomber Concert, the SDMA
Chamber Ensemble, featuring
Maggaret Rose, planist; Karen
Duks, vielimist; John Stubbs, twaBist, Markis Timbeell, cellest; and
Peter Rofe, bassist, will perform
Dehnamy's Sreaude and the Trout
Quinter of Schulbert, Sanday,
April 29, 28b. Diege, Meesum of
Art, Bullson Park, 232-7931.

Choral Concert, the SDSU Con-cert Chort and Chamber Singers will include works by Bach, Mozar, and Poorak, as well as folk songs, spittruals, and pop selections in their annual spring concert. Sunday, April 29, 3 p.m., Smith Recital Hall, SDSU, 265-5204.

Jazz Concert, th., thite and piano program by L. at Bell and Dave Mackay will offer a variety of jazz classes, Sunday, April 29, 5 p.m., Music Room, Villa Montezuma Museum, 1925 K Street, Golden Hill. 239-2211.

Oboe and Guitar Duo, Opus II will feature works of Mozart, Handel, Faure, Albeniz, and Bach, Sunday, April 29, 7 p.m., United Church of Mira Mesa, 8081 Mira Mesa Boulevard, Mira Mesa, Free, 578-2150.

Chamber Orchestra, the San Diego debut of the Italian Chamber Orchestra, 1 Musici, with violin soloist Pina Carmirolli, will feature a program of Vivaldi, Bach, Mozart, and Van Wassenaer, Mon-

Special

"Neofest" continues with poet Jesone Rothenberg and contrabas soloise Bertan Turetkey perior-ing That Dada Strain, Friday, April 27, 8 p.m., writer and actrees Jo Harvey, Allen presents poems, sources, and bus of interviews from Jordan Strain, Friday, April 28, 8 p.m., Subh, 485 Eighth Avenue, Johnston, 235-8460.

Festival de Primavera de Rosarito Pestival de Primavera de Rosarito opens with parades, theater, dance, gallery shows, softball games, surf-ing competition. Mexican rodeos, a polo tournament, a bullfight, and a Puerto Nuevo Lobster Day, Fri-day, April 27 through May 6, Rosarito Beach, 1-706-2-13-51 or 428-5923, box 675.

"A Very Special Arts Festival," visual art, stage performances, face painting, dance, and music are fea-tured in the third annual arts festi-val for handicapped children and adults, Satt.day, April 28, 9:30 a.m., Spanish Village, Balboa Park, Free, 292-3800 or 292-3688.

Flower Show and Garden Tour, the Coronado Floral Association hosts its fifty-ninth annual show, Saturday, April 28, 115 p.m. and Sunday, April 29, 10 a.m., Sprec-kels Park, Orange Avenue, Coronado. 435-8785.

FREE INTRODUCTION THE MIND REVOLUTION

3 workshops June 8-11 with Mr. Anthony Robbins featuring the technology of Neuro-Linguistic Programming & Models of Success

Tuesday, May 8, 1984 7-9 pm Old Town Learning Center 2425 San Diego Ave., Old Town

Learn to use tools and techniques that enable you to establish instant rapport with anyone you meet achieve desired objectives in personal & business life eliminate resistance or objections to your proposals change your state of mind & physiology at will turn any fear esperience into one of total confidence

Whether or not you intend to register for the workshops, you are invited to learn skills and information you can start using immediately in your life. For more information del Metavox 488-5515

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JAZZ TAP ENSEMBLE

"WHEN THE Jazz Tap Ensemble comes to town again. I'd like to buy out the theatre for one night and invite all the people I know who need more happiness in their lives or people who need their faith in the powers of dancing restored."

Deborah Jowitt, Village Voice

GA \$10.00, UCSD Fac Staff St. Sr. 58.00, UCSD St. 56.00

MAY 6 SUNDAY, 8:00 P.M. MANDEVILLE AUDITORIUM

UCSD Box Office & Ticketron: 452-4559

Jan Garbarek Group with Eberhard Weber



Friday, April 27, 8:30 pm

1st program of Foreign Exchange: Four Part Series Tickets available at all Teleseat locations For further information call 459-1404.

Presented by the San Diego Jazz Festival in association with the La Jolla Museum of Contemporary Art.

Jan Garbarek Group latest release on ECM: Waylarer, ECM 1259 **ECM Records**

TO LOCAL EVENTS

three-week festival opens this weekend; upcoming events include a Camivai Parade of the Arts, Sunday, April 29, 1 pm., Juniper Street and Sixth Avenue (265-4243), and an appearance by Billy Wilder, sponsored by the San Diego Film Society, Sunday, April 29, 12:30 p.m., Spreckels Theater, 1239-2381.

Philippine Folk Art, a spring cele-bration featuring music, folk songs, embroidery, and an enactment of the legend of Maria Clara will be held Sunday, April 29, 1 p.m., F.A.V.A. Hall, 2926 Market Street, 233-1586.

Frog Jumping Contest, the thirty-first Jumping Frog Jamboree trials begin Sunday, April 29, 9 a.m., Del Mar Fairgrounds, Del Mar. 292-0055.

Chili Championship, fifty entrees will be judged in this severith an-nual cook-off, Sunday, April 29, 10 a.m., San Luis Rey Downs, Bon-sall, 745-0690.

Underwater Easter Egg Hunt, the San Diego Council of Divers pre-sents the fourth annual underwater egg hunt (and a terrestrial search, for landlubbers), Sunday, April 29, 10 a.m., Kellogg Park, La Jolla Shores, 283-6131.

Sports

Velodrome Racing, opening night of the spring bicycle racing season is Friday, April 27, 7:30 p.m., San Diego Velodrome, 2221 Morley Field Drive, Balboa Park, 298-1570.

Baseball, the Palres host the Los Angeles Dudgers in a weekend series, Friday, April 27 and Satur-day, April 28, 705 p.m., and Sun-day, April 29, 1,05 p.m., San Diego Stadium. 283-4494 or 283-SEAT.

Bodyboard and Swimfin Contests, the "Fifth Annual Mary Webb Morey Boogie Bodyboard and Churchill Swimfin Contest," with team bodyboard competitions, bodysufing events, and a sand cas-tle relay begins Saturday, April 28, 7 a.m., the foot of Thomas Street in Pacific Beach, 439-0900.

Destruction Derby for super and street stock cars take place, Satur-day, April 28, 7:30 p.m., Cajon Speedway, El Cajon, 443-0942.

Championship Boxing, Mexican heavyweight champion "King Kong" Diac faces Orlando, Florida's Ed "Savage" Turner, Saturday, April 28, Caliente Racetrack, Caliente Boulevard, Tijuana. 298-4i05.

·Radio/TV

"Star Wars," the radio adaptation of this intergalactic saga continues Thursday, April 26, 7:30 p.m., KPBS-FM (89.5).

AUTHORIZED *

TELESEAT

"Some Like it Hot." Wilder's class Marilyn Monroe airs Friday, April 27, 9 p.m., XETV, Channel 6.

"Best of Sullivan," excerpts from "The Ed Sullivan Show" are featured, Saturday, April 28, 8 p.m., KPBS-TV, Channel 15

Miniseries, winner of eight Em-mies, "Holocaust" returns for five consecutive nights, beginning Sunday, April 29, 8 p.m., XETV, Channel 6.

"Chapter Two," Neil Simon's comedy with Marsha Mason and James Caan airs Sunday, April 29, 9 p.m., KGTV, Channel 10.

ALL **MEDIUMS** NIGHT

FIRST SPIRITUALIST CHURCH APRIL 27th, 7 00 pm Psychic Art • Tarot Astrology • Psychic Reading

CIRCLES (Mini-readings) Every Mon., Tues., Thurs. 2 pm. Fn. 7 pm. 3777 42nd St • 284-4646

EXPERIENCE The San Diego Symphony David Altherton, Misso Director

MATTHEW GARBUTT ZINA SCHIFF

the Swiss-born American composer Ernest Bloch. Civic Theotre: Thurs., April 26, 7 pm. Fri., April 27, 8 pm. East County Performing Arts Center: Sat., April 28, 8 pm.

RICHARD HICKOX **JERRY FOLSOM**

Civic Theatre: Thurs., May 3, 7:00 pm. Fn., May 4, 8:00 pm. Sun., May 6, 2:30 pm.

REMINDER: SEASON SUBSCRIPTION RENEWAL DEADLINE -- MAY 1, 1984

Tickets: \$8.50 to \$19.50

Charge your t. i.ets. Call 283-SEAT. Tickets also available at Ciric scatte. East County Portcare.



KFSD-FM941



Foreign Exchange: 4 Part Series



The Jan Garbarek Group with **Eberhard Weber**

Norway • Fri., April 27, 8:30 pm "Garbarek's present group takes a house by storm."

—New York Times
"The quintessential ECM artist, Jan was making ECM music before the label existed."—Musician Magazine



Dusan Bogdanovic Yugoslavia Sat., April 28, 8:30 pm

San Diego debut.

All tickets \$5.00 for this performance only Reception immediately following

L. Subramaniam, India • Fri., May 4 Henry Threadgill Sextet, USA • Sat., May 5

Tickets oralicate of TELESCAT * locations
\$10 general admission, except where noted (\$30 general admission)
\$3 LJM.C.A. & \$5.D.F. members (\$25 LJM.C.A. & \$5.D.F. members (\$25 LJM.C.A. & \$5.D.F. members)
\$4 LJM.C.A. & \$5.D.F. members (\$25 LJM.C.A. & \$5.D.F. members)
\$5 LJM.C.A. & \$5.D.F. members (\$25 LJM.C.A. & \$5.D.F. members)
\$5 LJM.C.A. & \$5.D.F. members
\$5 LJM.

*Copyright 1979, 1984 San Diego Jazz Festival, Inc.

READER'S GUIDE

"Breaking the Silence: The Gen-eration After the Holocaust".di-

Science Fiction, the continuing dramatication of Ray Bradbary stories features "Kalendoscope," Tuesday, May 1, 7-30 p.m., KPRS-FM (89.5).

Lectures

Supernatural Birds and the role of winged creatures in the Chost Pance a trutal of Western Indians in the 1880-will be the tope for Sundra Brice. Thursday, April 26, 7, p.m., auditorium, Museum of Man, Ballsea Park, 230-20M.

"The Artist as Reflection and Prophet of Change," Ben Harard will discuss the arts as a vehicle for communication between individuals and ethnic communities. Thursday, April 26, 8 p.m., norm

The Mexican Political System: "The Mexican Political System: Prospects for Survival," patiessor Richard Sinkim will discuss issues of Social, and contoning, stability. Thursday, April 26, 8 p.m., Forum Hall, second level, Genesee Av-enue and La Jolla Village Drive, University, Ioane Centre, Reser-vations 2 (FeIII).

Poetry, reading from their work Poetrs, reading from their weld will be loan lundgern. Durselson, April 12e, 7 p.m., Bookworks, Bower Half (Centre, 126) Vivile it Valle, 12e Mar (155 15/18), Allen Mandelmanties – Budaling, UCSD (432-676e), Leidan Feters will near the state of the major poets of the Source Limon, Monday, Mar 1, exposured by the SPSU Computation of the SPSU

Kowit, Magne Jaffe, Joe Duemer and Paul Dreeman well rest, welmeshow Mr. 2, pm. 8, senges Cottage, SISSU, Free (298-8822), anopen pserv reading will be held. Thurstay, April 2e, 7, p.m., spon-sored by the San Diege Poerry Forum, Multicultural Arts Inst-tute, 425 Market Street, Jown-town, Free (236-1520).

Drama Critic Frances Bardacke will share her knowledge of the theater in a lecture sponsored by TheaterGoers of Sun Diegos Mon-day, April 30, 7-30 p.m., au-ditorium, Sun Diego Gas and Elec-ric Company, 101 Ash Street, downtown, Free, 365-PLAE "Islamic Values and Western So-ciety," Dr. Maher Harbout of the Islamic Center of Southern California will speak, Friday, April 27, 7 p.m., Salomon Lecture Hall, USD, 291-6480 x4296.

"Architectural Tea Time," the "Nuclear Issues in the 1984 Elec-tions," the San Diego chapter of Physicians for Sscial Responsibility sponsors a symposium featuring Nobel laurente Dr. Lima Pauling, Rear Admiral Eugene Carroll, Rev-erred Joseph Lowery, and other neted speakers, Saturday, April 28, 12, 235 p. 1992. As Amphylica. "Architectural Tea Time, the historical association between architecture and the decorative arts will be discussed by Frederick Koseper, in conjunction with the museum's newest exhibit, "Architecture in Silver," Tuesday, May 1, 8 p.m. Serverocal Auditorium, La Jolla Museum of Contemporary 12:30 p.m., Open-Air Amphithea-ter, SDSU, 265-6974 or 565-9947. 454-3541.

lecture series on "The Viennese Tradition in Music," Monday, April W. 730 p.m., Athenseum Music and Aris Library, 1808 Wall Street, La Jolla, Free, 454-5872.

Galleries

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

"Found Photographs," an exhibi-tion of the work of Boyd Rice will be on display from Friday, April 27 through May 26, Richard Peterson Studio, 71 Eighth Avenue, down-town. 236-0284.

"Architecture in Silver," an exhibition of silver tea and coffee

TO LOCAL EVENTS

Museum of Contemporary Art, 788 Prospect Street, La Jolla, 454-3541.

"The Prints of Barnett Newman," the artist's lithographs, etchings, and squatints will be on view beginning Saturday. April 28, continuing through June 10, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541.

Works on and of Paper by more than thirty San Diego artists will be shown through April 28, Maple Callery, 2400 Kettner Boulevard, downtown, 234-2151.

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

"Subway," Bruce Davidson's pho-

"Photographic Narratives," hand-colored prints of props at ranged for the camera by George Legrads will be on view through April 29, LaJolla Miseum of Con-temporary Art. 769 Prospect Street, La Jolla, 454, 3541 or 454-4267.

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

April Foolery, the first Annual International Humor in Art exhibi-tion continues through April 50, A.R. T. Beasley Gallery, Suite 16, 2802 Juan Street, Old Town. 295-0075.

drawnes by survivors of Hirodiuma and Nagasaki, will be on display Monday, April & through Mrs RV, Grove Gallert, Revelle Campus, 13CSD, 452-2021

New Paintings by Paul Knotter may be viewed through May 5, Party Aarde Gallery, 660 Ninth Averuse, downtown, 233-9242.

Figurative Paintings of Frank Dixon will be displayed through May 5, Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

"California Fibers," the twelfth annual exhibit of fiber art is on dis-play through May 10, Baehm Cal-lery, Palomar College, 1140 West Mission Roodl, San Marcos. 744-1150 x2302.

Art Retrospective, "Eric Orr. A Survey from 1964-1984" is on exhibit through May 12, Univer-sity Art Gallery, SDSU. 265-5171

Young Art '84."

Carnival

icontinued from page 1) a.m. on, and on Sunday, April 29 from 10:00 a.m. on. Some Like It Hot will be shown there a 3:30 p.m. on Saturday and 5:00 p.m. on Sunday. For

p.m. on Sunday. For information on the film showings, phone Thomas J. Morrow at 522-8040. The Some Like It Hot anniversary dinner (\$150 per person) will take place at the Hotel del Coronado on Strucke, Acrol 28, wark. Saturday, April 28, with no-host cocktails beginning at

6.30 in the hotel's central courtyard, followed by dinner and dancing. For dinner reservations, phone Debbie Brown at 232-0124.

"An Afternoon With Billy Wilder," sponsored by the San Dego Film Society, will take place at the Spreckels Theater on Sunday, April 29, beginning at 12:30 p.m., and it, too, will conclude with a screening of conclude with a screening of Some Like It Hot. Tickets are available through TeleSeat and at the Spreckels box office on Sunday. For further information. phone Stephanie Harwood at 239-2381.

Upcoming events in the San Diego Festival of the Arts will be included in subsequent issues of the Reader. For more information on the festival phone Lynne Walker at 296-8145.

— Achilles Hertz



- *1st 100 cars free, others only 994
- (reg. \$2.99)

 Free "sundae" desser

 Free live entertainment —
 music, dancers, robot & clowns

 994 special hot brunch served by
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JEWISH SINGLES 25-38

HOLIDAY INN

MISSION VALLEY Saturday, April 28, 8:30-midnight Further information 578-3999

UCSD Events Office presents



VINCENT PRICE

THE VILLAINS STILL PURSUE ME

A HISTORY OF VILLAINY VINCENT PRICE returns in an all-new program with an old title. We urge you to get your tickets early. GA \$7.00, UCSD Fac Staff St. Sr. \$5.00, UCSD St. \$4.00

MAY 3. THURSDAY, 8:00 P.M. MANDEVILLE AUDITORIUM UCSD Box Office & Ticketron: 452-4559



A studio Healing ... designed for dancers and for those

"Healing in the New Age"

A one-day symposium on psychic surgery, laying on of hands, spiritual mind healting, exorcism, healting with nexth and light, and crystals and healting. Hear and mee Rev. Alicia Morgan Light... the healer whose life story was featured in the movie "Resurrection"... and five other experience.

9:00 am-5:30 pm this Saturday, April 28
Old Town Education Center
2445 San Diego Are.
520 whole day, 835 C.E. credited nurses.
Single lectures 50:00 8 37-50.
Cull 280-0310 for more information or see classification of the seed of the

Friday-Sunday, April 27-29 only 10:00 am-6:00 pm

Antique Sale

Just arrived.

A large display of furniture. Mahogany salon grandfather clock from 1780, mahogany display booksea and chest plous mirros. Doe huge roll-top office desk—must be seen Bound Isplit out salber with 15 chars. Pite arranges, chests and other furniture. Also, collection of she's an amount of the collection of she's an amount of the collection of she's a man experis. Everything in mint condition.

1264 Nautilus St., La Jolla



Bonni Marie Dance Studio 1000 Eighth Street, Coronado, 435-2200

who always

wanted to dance.

Rod Rogers Dance Company



Friday, May 4, 1984 **UCSD Mandeville Center** Auditorium, 8:00 pm

UCSD students \$5. UCSD staff/faculty/others \$6. general admission \$8. Tickets now on sale at UCSD Box Office and Ticketron Outlets. For more information please call 452-3103/4559.

Physicians for Social Responsibility and SDSU Cultural Arts Board present Nuclear Issues ELECTION THE FREEZE.

LINUS PAULING, PhD. Nobel Laureate (Peace and Chemistry)

Saturday, April 28 12:30 p.m.-4:00 p.m. San Diego State University Open Air Amphitheater

ADMIRAL EUGENE CARROLL (Retired). Center for Defense Infor The Arms Race Out of Control

PROF. ROGER FISHER, Harvard Law Sch Can We Negotiate Better Relations With the Russians? REV. JOSEPH LOWERY, Ples. So Christian Leadership Conference

(Successor to Dr. Martin Luther King Jr.)

Beating Swords with Plowshares JOSEPH J. BOOKSTEIN, MD, vice President PSR/San Diego Post Nuclear Human Extinction
The Medical Evidence, Some Policy Implications

DANA ANDREWS, Fem Star My Country Right or Wrong BIBI BESCH, M.C., Action

Thoughts Before "The Day After ACADEMIC CREDIT —One unit SDSU Extended Studies 265-5821

Ticket prices: \$3.00 general: \$2.00 SDSU students

one: 565-9947 & the SDSU Aztec Center Box Office: 265-6947

READER'S GUIDE TO LOCAL EVENTS

escape Nazi persecution, she remained there until France was securied by the Natis, when she was sent to Auschwitz and her death. It was during this period that she painted 700 autobiographical paintings, detailing her life before and at the death camp. She added narrative and dialogue, creating a unified work of composite art. The paintings were eventually

Hashoah. The pictures bring home with cumulative power the life, the mind, the heart. that were destroyed at Auschwitz. One among "O the chimneys On the

isly devised habitations of death When Israel's body drifted like smoke Through the air—

The exhibition Charlotte Lafe or Theater? will open on Sunday. April 29, at the Astor Judaica Library of the lewish Community Center, 4079 54th Street, East San Diego, The Street, East San Diego. The library will be open that day from 10:00 a.m. to 4:00 p.m. and the exhibition will run through May 4. For further

information, phone librarian

Community Center, 2725 Jefferson Street, Carlsbad, phone 729-0921), and the Seventh Annual Holocaust Seventh Annual Holocaust Symposium, this year devoted to "Child Survivors of the Holocaus" (Wednesday, May 2 at 6:30 p.m., and continuing Thursday, May 3 at 8:30 a.m., Manchester Conference Center. University of San Diego; for registration information, phone 232-6113 or 582-2483).
— Ben Sira

Rosarito

(continued from page 1) hotel is fast becoming an expensive parcely of itself, but that's all part of the escapade

Rosarito's first (they hope) annual spring festival, those old days, when only surfers, retirees, days, when only surfers, retirees and local tanchers passed through the town, are becoming a little more dim. In an effort to attract the Americans who skip Attract the Americans who skip Rosarito on their way to New Port for lobster or Ensenada for fish tacos, local burghers have assembled an eleven-day fest that's sure to offer something to

have a sal pain of the exception of the sal pain of the sal days.

And with the inauguration of

every person within a three-hundred-mile radius. You say you're a polo fanatic! Saturday, May 5, No, wou're into motocross! Present vourself May 5, at 1:00 p.m., in front of the Rosanto City Hall for a motocross demonstration. You're runner? Five- and ten-kilometer exhibition of painting and sculpture on May 3 in the Rosanto City Park, Surf. Rosarto City Fark. Suit enthusiasts will witness a surfing contest in the front of the big hotel (or at K38) starting at 600 a.m. on April 28. You're a charro freak! Mexican rodeo begins at 130 p.m. on the 29th, in the Rosarito charroring. But you just want to dance, eat, watch parades, take in a bullfight, enter a beauty contest. enter a sack race, enter a floral arrangement in competition, observe folklorico dancing? Step right up, amigo. Oh yeah, there will be an international soccer tournament for kids, and a

tournament for kids, and a special recognition of Glendale, California, Rosarity's sister city. So between Thursday, April 26, and Sunday, May 6, Rosartos Beach will be trying to put itself on the map. But any demander to its image as grines dreamtours will be morimal, dreamtours will be morimal, dreamtours will be morimal, the state of the and you'll still be punching a time clock. For information and festival schedules drop into the mayor's office in Ro (some events have admission charges), or call 1-706-2-13-51 or 428-5923, box 675. — Neal Matthews

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BARBERSHOP **HARMONY SHOW**

Friday & Saturday, May 11th & 12 at 8 p.m.

Downtown Ciric Theatre (2nd & C Streets)

Call 295-5542 or 236-6510 for ticket info.

2 Free Cruise Tickets To Ensenada
on the S.S. Azure Seas will be given away
each night courtesy of Western Cruise Lines
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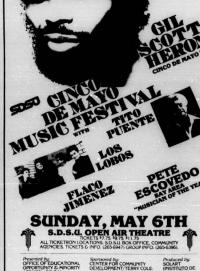
PETE DO ESCOVEDO ESCOVEDO PRAME PRAM SUNDAY, MAY 6TH

S.D.S.U. OPEN AIR THEATRE

ALL TICKETRON TO CREES \$7.5, \$7.5, \$1.1.75

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AGENCES TICKETS 6.1107 (2.18) 69.417 (2.10) (1.10) (2.10) (2.10) (2.10)



Listen to Jazz 88 FM/Salsa Fever 96 FM. Sat. 8:00 nm

READER'S GUIDE TO THE THEATER

self-smite commenting is ecompacted in self-smite commenting is a swarthan Switte and Jeff Smite. Information is accurate according to material given us, but it is always insternal given us, but it is always to see the properties of a possible of the courts to students, see seeing effects of the courts to students, seeing effects of the courts to students. senior citizens, and the military; ask at the box office.

AN ALMOST PERFECT PERSON
The North County Community Initial own see construction, on animal initial own see construction, on the initial seed of the initial s

BEYOND THERAPY

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856 EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon

EDUCATIONAL CULTURAL COMPLEX THEATER

FIESTA DINNER THEATRE 9665 Campo Road. Spring Valley 697-8977

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego

LA JOLLA STAGE COMPANY
Parker Auditorium. La Jolla High School
750 Nautilus Street. La Jolla
459, 773

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

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD

FOX THEATRE 720 B Street, downtown 233-6331

View Boulevard, Southeast

If you have ever been accused of laughing in all the wrong places, then the San Diego Repertory Theates fine production of Christopher Durany's hilarious satire is your play. It offers harmot that different receives of the audience will respond Loude, to different parts of the play Louestudy (Agreed Persips) as show three and (Agreed Persips) as show three and the audience will respond persips and persistent pers

result is comic mayhem. Along the way, psychiatry gets a thorough roasting, as do the practical applications of its buzz terminology and the fast-food courting behavior

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His solid and caries out the resplania. we yell-critically have regularized the responsibility was perfectly the year specific better with moral trades and class for the proper consists of your file, then proper consists of your file, then high Paperal Thorapy, its depths are want a finite proceduring above — with increase to longly any time yout choose—then you were files? Theyarry, the year of the year of the proper file property files that the property files of the State of the State Thorapy, it is a warmer (Pales file. State Thorapy, it is a property file of the State Thorapy, it is a property file. State Thorapy, it is a property file. The state of the State Thorapy file. The state of the s

BING AND WALKER
The South Coast Reporting Theating
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Food Tarmet's thems, which is not in the
sourcest shop and which interfaces
the lives of four characters. Marin
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Theater Directory

LEMON GROVE PLAYERS

MIRACOSTA COLLEGE

OLD GLOBE THEATRE

OLD TOWN OPERA HOUSE 4040 Tunggs Street, Old Town 298-0082

PALOMAR COLLEGE Palornar College Theatre.

PINE HILLS LODGE 2960 La Posada Way, Julian

Salomon Theatre 3900 Lornaland Drive. Point Lorna 222-6474 x248

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balbos Pari

PATIO PLAYHOUSE

Little Theater
One Barnard Drive, Oceanside
757-2121 x236

NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lorian Santa Fe Road, Solaria Beach

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724, Mal J.

LYRIC DINNER THEATRE
7578 El Cajon Boulevard, La Mesa

CIGARS AND STRIPS; ITEM
CIGARS AND STRIPS; ITEM
COURT COMPANY TO A PROPERTY OF THE CONTROL AND OTHER CONVENTION

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

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

SAN DIEGUITO LITTLE THEATRE Dei Mar Fairgrounds, Dei Mar 755-7154

SCRIPPS RANCH COMMUNITY THEATRE Wangersheim Jurior High School Auditorium 02/0 Gold Coast Drive. Mrs Mesa 106-7300 s216.

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

UNITED STATES INTERNATIONAL UNIVERSITY

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Mair Theater,

UNIVERSITY OF SAN DIEGO Carrino Theater, Alcala Park Linda Vista Road, San Diego 291-6480

WAY OFF BROADWAY DINNER THEATRE

Zatilir Theater 10455 Pomerado Road, Scripps Ranch 271:4300

THE BOORS
THE GRIS Setses of Performing and Visual Arts is storging the Ease of by Visual Arts is storging the Ease of by Visual Arts is storging the Ease of the Eaghteenth Century Director John of Child Greech the production, which controlled a Greech of Child Greech the production, which controlled a Greech of the Child Greech on the Child Greech of the Child Gr

CATSPLAY
Reviewed this issue.
Old Globe Theater, through May 20;
Tuesday through Saturday at
8:00 p.m. Sunday at 7:00 p.m.
Matinee Saturday and Sunday at
2:00 p.m.

CIGARS AND STRIPES: THE

CINDERELLA
The San Diego Auritor Theatre
presents the classic fairy tale — music
by fischard Rodgers, book and lyics.
by Oscar Hammerstein III — about a
wicked stepmother, two mean salers,
a fairy ophorother, glass shippers
price Charming, and a young
the company of the company of the company
and to be company of the company of the company
and its lorty four person cast. Ed.

music at director, (Sm.) Casa del Prado Theatre, Balboa Park, Friday, April 27 through May 13, Friday at 7.30 p.m. Saturday and Sunday at 2.30 p.m. Additional performance Saturday, May 12 at 10.00 a.m.

CRITIC'S CHOICE

The Alpha Ornega Players begin their thirty-eighth continuous season with the cornedy, by lia Levin, about the differential a New York drama critic faces when he is forced to review a play — reputedly a disaster — his wife has written. Walter Kerr, husband of playwright Jean Kerr and one of American Beater's most ashate cates. American theater's most astute crit served as the prototype for this cornedy, Jack G. White directs the

AN EVENING OF ONE-ACTS

inversity Playwrights featured in the how are Lonford Wilson, John Coure and David Campton, Actress Marion toss will make a special guest ppearance, and a reception will

follow the plays.

Charter Theatre, Monday.

THE FANTASTICKS

THE FANTASTICKS
The Lytic Dimer Theatre is staging, the popular reasonable by Marwey Schmidt and Tom-Acres (still running in New Mish, it will celebrate its Uniform the May). The theatre of the May). The theatre of the May) is the control of the May). The theatre of the May is the control of the May is the control of th Remember: (Sm.) Lyric Direct Theatte, through April 29, Thursday through Saturday, dimer at 6:00 p.m., curtain at 8:00 p.m. Sunday, diener at 9:00 p.m., curtain at 6:49 p.m. Mattere Sunday, lunch at noon, curtain at 1:45 p.m.

THE GLASS MENAGERIE

The Marquis Public Theater preser Tennessee Williams's "memory pli-Set in St. Louis, Missouri, during th



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SEMINAR BY THE BAY

CHYS AND DOLLS

he Lawrence Wesk Visign staging the popular musical — music and knos by Frank Loesser, book by and arise by Frans Loesset, book by Nee Burrows and Jo Swerling — based on Damen Rungens short story. The Iddi of Miss Sarah Brown. The musical tells how Miss Sarah of the Sare-a-Soul Mission tends to the souls of Broadway rithraff and loses her heart to gambler Sky Masterson, it features such songs as. The Oklest Established, "Ill Know, "ive Never Been in Lave Before," Luck Be A Lasty, and the title song. Cast members for the production include Last Solmison as Miss Sarah Brown. Lasa Rubenson as Mass Sarah Brown, Maris Handford as Sky Masterson, Harvey Gold as Nathan Detroit, and arms Lifely as Miss Adelaide, (Smr), Jowenson West Willage Theather, Eurosph June 3, Tuesday and Thursday through Saturday at 1600 p.m. Mattines Tuesday, and Sunday at 1621 p.m.

AW FEVER
The care significant Constraints,
The care significant Constraints,
The care significant care in the care HAY FEVER

May 12, and Thursday, May 17 through Saturday, May 19 at 8:00 p.m.

Del Mar's Stratford Center for Education and the Arts presents a reading of John Mahoney's chama about the corruption of dreams and ideals as a university faculty finds itself caught up in the annual fixes and

VALUE

Fantasticks

LYRIC DINNER

Wednesday through Sunday 7578 El Caion Blvd. La Mesa 464-1196

50 SE == AFT

Mary

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

Special benefit performance for "Save Our Shuttle Program: May 3 Dinner at The Spot Dius show \$25.00. Box office hours: 12.00 to 6:00 pm Parter Community Auditorium 750 Nautitus St. - La Jolla - Charge by phone 459-7773

future (Sm.)
The Startford Center for Education and the Arts. (407 Stratford Court. De).
Mar. Fridas, May 4 at 8:00 p.m. For information call 481-8896.

I REMEMBER MAMA Francisco in the early 1900s. Nota Rooper directs the production. Members of the cast include Lee Durnells, floot Blorgener. Fraint Eckert, Susan Herder, Phil Masser Hartman, Mare Lauren F. Freins, Karen Hartman, Mare Jacker Starpe, and Doug Blost. Lagiting for the production has Fern designed by Martha Erisson, 18m1 San Doughal Erith Frainter, through Me. 12, Frainty and Saturdiny of Coll pm. Marchaedy, May 10 at 800 pm. Marchaedy, May 10 at 800

J.B.
The San Diego City College Players are staging the verse drama, by poet Archibald MacLeish, that reaches into aire dataging the viewe damnis his poel die Book of Abb to ceanine the necessity of man's reconciling himself to the impatison of the unbrews. The 1958 porting a successful Airencean businessimm with a loning farmly which for reasons the cumon funderstand, to the control understand, to the control understand, to the control understand, to desirely those reasons. Lymni Saville directs the production. Saville directs the production. Saville directs the production. Saville directs the production. Chambers, vitale Hagland, Minna Radiotic, Massalle Radiotic, Nicola Radiotic, Palasalle Radiotic, Radiotic Radiotic, Palasalle Radiotic, Radiotic, Radiotic, Palasalle Radiotic, Radiotic, Radiotic, Palasalle Radiotic, Radiotic, Radiotic, Palasalle Radiotic, Radiotic,

JAILE
The USD Department of Druma presents Ingrind Bergman's interpretive adaptation of August Strandberg's daman Mass Judic In the plan, Judic in the plan plan of the plan



the probable, three of the women are or have been Ellie's lover. And the fourth — were she to share Ellie's sexual preference — looks to be the

south — were she to share Files exist preference — books to be the most appropriate make of all to 12 the present, and possibly future fowers in the cabin give the file of the present, and possibly future fowers in the cabin give the fibe exercise musches for the cabin give the fibe exercise musch for the present and possibly future fowers in the cabin give the present and present and present exercise for the present given to the present given to the present given to the present given to the present given the given given given the given given

enclosed be and a documed to be destroyed. While Strondern yas we be story as one of social climbing and follow, Bergins has emplayated the relationships of men and asserted in the stronger of the stronger understand her, and is doomed to be

A LATE SHOW

One of the most refereising things about the move funder Marcies is that if no point do the two central exhibitions to the control of the contr

have part time life into their roles shape, each of the fine trades with the meads in the fine darkers with 50 cm. All die fest rate work. And co directors—anded to Securi Lamete's effective added to Securi Lamete's effective lapting designed—have done a competent job with the production is which would find that the script were as strong as the feelings Stone and McCallum have been able to generate from their cast. (Sm).

Research Dende Harswalt May 13. Bowery Theatre, through May 13; Thursday through Sunday at 8:00 p.m.

AUFE.

The Plate Playhouse is staging the connect-durant by High Lemand, delaw one of the frauctions in Management of the Connection of Conn ALIEF

THE MIDDLE AGES THE MIDDLE AGES

Ihis new romance, by A. R. Gurney, Jr., is a play for the Eighties. The 1280b, And even the medieval romancers of that bygone age, who were never beyond warping the fruth-to fit their ahmmering lables, would find serious leadt with this play. While their heroes quested after Grass and Gueneweres, the romancers will row.

Matine Sunday of 200 pm.

MARY, MARY
The La Jolds Stage Company presents
the connectly by John First about a
fortion, tax brushered book publisher
who can the cent of the descree.

A brush of the cent of the descree
and brush of the Stage of the cent
and brush Starting of the cent
and Leaft Raften. Steve Box et al.

Leaft Raften. Steve Store is the set
designer, and Mark Dastrop is the
lighting designer. (Drs.)
April 22 Horough W1, 31 Friday,
April 22, Startuday, April 22 Horough W9, 31 Friday,
April 22, Startuday, April 22 Horough W9, 31 Friday,
April 22, Startuday, April 22 Horough W9, 31 Friday,
April 22, Startuday, April 22 Horough W9, 31 Friday,
April 22, Startuday, April 22 Horough W9, 31 Friday,
April 22, Startuday, April 22 Horough
May 13 and 23 Do pm.

READER'S GUIDE TO THE THEATER 8:00 p.m. Sunday at 7:00 p.m. Matinev Saturday and Sunday at 2:00 p.m. For information call 2:31, 1554

THE MOUSETRAP

case. The fairy codernals—to convene the transpared lovel and its setting (the toppin scent currently and the setting (the toppin scent currently and the setting the control fair coderns and the setting the control fair coderns are considered to the setting the control fair coderns are considered to the Peter Pan Syndrome—are pure fantasy. And its resolutions are facile beyond belef. The play and the Gastinep production are fairnes, seen production are fairnes, seen production are fairnes, seen production are fairnes, seen codes for the seen fairness and the seen fairness are seen fairness and the seen fairness are seen fairness. Observed Crome, cleverly plotted, quick mowns, armanus, and filled with levely birsh character types. He no protocout play, but it does not pretent protocout play, but it does not pretent audience's errottoms or to sair their minds but merely to keep them entretained for a couple of hours. The Filesta Drimer Therefor production does just that. After quite a good meal of roast beet, thicken, harm, and chemiscalar is particularly delicious, chemiscalar is particularly delicious, the audience may write back to watch the audience may write back to watch. whenever the manifold of the county of the address may with back to work of a group of excellent professional manifold of the address may within the town the substantial professional manifold of the county of the

to add up to a plausible, satisfying whole. In attempting to create centers for roles that lack them, the actors at the Glastings wersets with the script in the process. As Barrey, Bill Phases has important to the process. As Barrey, Bill Phases has important to the process. As Barrey, Bill Phases has important to the process. As Barrey, Bill Phases has more believable — but more believable — but more the important places of the process of the process

voice, energy, and anger weaken as her character ages. Jane Wenman.

her character ages. Jaine Wenman, who plays Elemon's rocussival richer mother, Myra, does what she can with Modica's Charles, Berney's Bahmin father, is a Curious cross between a dispilled symbol of the niling order and a TV game show host. Oveall, the single of limited to the niling order and a TV game show host. Oveall, the intelligent of Timberbell slowly dominates the Tagmentalny scenes and Behads one in the end (Sm.) Aume 2. Wednesday through Saturday Saturday.

MTZI CAYNOR
For eight performances only, the San
Diego Playpoers Series presents
popular performer Mtzi Gaynor in a
two-hour, ore-pesson show the
includes music, dancing, comedy, and
kish production numbers.
Fox Theatre, Tuesday, May I through
May 6. Tuesday through Saturday at

ACTOR

TRAINING

Ottle Nash,
Artistic Director of
The Aleph Co.
will accept a limited number of
rticipants for spring/summer classe
Body training/movement
for the actor
Scene study

to add up to a plausible, satisfying

THE PHILADELPHIA STORY The Heartland Theatre presents Philip Barry's cornedy of manners. The opcoming wedding of a Philadelphia opcompa socialização de Dissidelphas sociales—who beach an impossibly lefty set of moral standachs—brings a reported and a section at many confidence of the control of the

RAGGEDY ANN & ANDY RAGGEDY ANN 6 ANDY The Grossmont College Drama Department presents Patricia Thackary's full-length play about the adventures of one of America's most endearing — and enduring — look dolls, Clark G. Mires, a member of the design of the control of the control of the design of the control of the control of the design of the control of the control of the design of the control of the control of the design of the control of the control of the design of the control of the control of the design of the control of the control of the control of the design of the control of the control of the control of the design of the control of the control of the control of the design of the control of the control of the control of the design of the control of the control of the control of the design of the control of the control of the control of the design of the control of the control of the control of the design of the control of the control of the control of the control of the design of the control of the design of the control of the cont Westnessday, May 2 through Nat 12, Westnessday, May 2 through Saturday, May 5 Monday, May 7, and Westnessday, May 9 through Saturday, May 23 through Saturday, May 9, Sunday, May 6, and Saturday, May 12 at 230 perc.

SLASCAPI.

The South Coach Repressive Flootine in Mayor the Classial Affect delict about a cough or the lost in the own promotion of the Classial Affect delict accept to the lost of the Classian Coache and the Classian Coache and the Classian Cla

STRANGE SNOW

STRANGE SNOW
Reviewed this issue.
Cassius Carter Certire Stage, through
May 20; Tuesday through Saturday at
8:00 pm. Sunday at 7:00 pm.
Matince Saturday and Sunday at
2:00 pm. and Thursday, April 26 at
3:30 pm.

THE SUPPORTING CAST The Coronado Playhouse presents a new cornedy, by George Furth, about Ellen, wife of a successful author, who Charles Kray directs the production. Members of the rast are Warnes. Cranston, Pikhael Gardner, Phyllis Hoffman, Tamsra May, and Margael Tute. (Sm.). Coronado Phylhouse, through May 26. Thursday through Sunday at 8.00 p.m.

THE TAVERN
The Pine Hills Players present George
M. Cohan's farce about a motley
group of characters, among them a
mysterious vagabond, who seek
shelter in an old country inn on a Higher nor of Groundy arms in a higher nor of Groundy arms in a higher with Cohan water in pagence to a serious melodana by Cosa Takk Card in 1920. Members of the call for the production are thousand to call for the production are thousand Landa May, Bestara Kerestury, Sally Assolution, Web. Arts. John Howard. John Piper, Bernard Andrew, and Landa May, Bestara Kerestury, Sally Assolution, Web. Andrew driver precedes the show (Smr). Trikky and Sanning, dener at 2, Frikky and Sanning, dener at 7, 700 pm., curtain at 800 pm.

DANCE CONNECTION Directed by MARY FERREE



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READER'S GUIDE TO THE MUSIC SCENE

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

When a recently overheard discussion of music touched on the brand of mellow jazz played on late-night radio programs one local wag opined. "The people who listen to that stuff have blond hair that's styled to look shaggy, go skiing when it's too cold to sail, and drive brown Toyota Celicas." I am reminded of that amusing bit of conversation as I sit here at my humming Smith-Corona piccing together a composite of he imaginary "typical" fan e Norwegian saxophonist **Jan** Garbarek, I see a white, college educated male in his late twenties who wears his hair fashionably short and chooses his clothes from the "Weekenders" rack in the men's section of a major department store. A pragmatic chap, he has abandoned his liberal arts abshloned his meeta arts background to pursue a promising career in computers, and just recently opened an IRA account. On Sundays, he sips from a glass of white wine or a from a glass of white write or a mug of freshly ground coffee while reading the book section of the Los Angeles Times, after which he indulges in his avocational passion: amateur photography. He has many o his photos framed and receives compliments on them from friends and visitors. They especially like the one of the



that there isn't one Garbarek

sontary, ram-cappied red rose shot against an out-of-focus backdrop of sooty, imposing factories and warehouses. Of course it's entirely possible

fan who fits the foregoing description, but then the objective of such speculating not pinpoint accuracy. Rather this observation is useful in llustrating how easy it is to presume certain demographic characteristics of a person given no more information than his or her taste in music. The music we listen to — or rather the music we prefer to listen to — usually reflects our attitudes in other areas of life. The components of Garbarek's music would seem to appeal most to someone who favors

more conservative, more rational strain of jazz than that being played by avant-garde, "free," or new-jazz artists. There is an academic propriety about Garbarek's playing, a sense of order and serenity in his compositions that would find an audience among those who fancy understatement and clear thought, who believe that the simplest, cleanest lines and expressions produce the greatest beauty and elegance

Deutsche Grammophon, was

raised on chamber music, and his motivation for starting his

own label in the early Seventies was to provide an outlet for the sort of chamber jazz that

appeals to the gentler sensibilities. Although in recent

years ECM has opened its doors to more avant-garde artists, the company earned and still maintains its reputation with

the dreamy, soft-focus, almost

clinically impressionistic jazz in which Garbarek specializes. One

which Garbarek specializes. One of the earliest and most popular artists to record under the ECM banner, Garbarek perhaps more than any other musician defines the company's official policy of eschewing the rough. bornbastic, experimental approaches to jazz in favor of

greatest beauty and elegance.
One person so drawn to
Carbarek's music is German
record magnate Manfred Eicher,
the founder and producer of the
European jazz label, ECM
(Editions of Contemporary
Music). Eicher, a former
violinist and producer for the
aristocratic classical label

"gets to you slowly."
To describe Garbarek's sound, then, is to describe the "ECM Sound," and vice versa. A harmony instrument (piano or guitar) combines with a lyrical bass to produce a paradoxical ambience that is at once warm ambience that is at once warm and desolate. There are vast spaces in the music, but rather than create a light airiness, this spatial quality adds to the music's somber moodiness, a music's somber moodiness, a feeling relieved only slightly by percussion that usually emphasizes the glimmering, pinging hiss of a ride cymbal. Into this dark, monochromatic

into this dark, monochromatic color field, a melody instrument — in Garbarek's case a tenor or soprano sax or flute — slowly etches thin, melancholy designs, occasionally ornamented with precise grace notes, slurs, and bends. notes, sturs, and bends. Especially on sax, Garbarek produces an imploring tone with a serrate of edge. It is a reticent, introspective voice that makes concise statements in carefully chosen words and phrases. There is a static quality to Garbarek's tone pieces; there is no forward thrust or linear momentum, but instead only the subtle movement of sonorities within an oblique sonorities within an oblique frame. Likewise, his own playing makes no bold pronouncements, proffers no foreshadowings of improvisational abandon. The more excitable (and, perhaps, more exciting) jazz reedists





disturb one's sense of security with muscal eyel-frees that warn of impending controllation. The rattles heard controllation, the rattles heard controllation, the rattles heard controllation, the rattles heard carbareks plasming, it is a passive, implied menace, more that of ereit, serpentine tracks left in the desert sand than of the snake itself. Even Garbareks infrequent belong asside oil title opportunity padel tranquility of his compositions. In these externoprizations Garbarek

comes as close as he ever does to what the puris would consider real jazz blowing, but in the context of his music Garbarek's occasional lapses of continuity are like the intermittent, fremzied littings of a fly that keeps returning to alight on the same, safe spot. Many jazz buffs have impugned the Garbarek/ECM

Many jazz buffs have impugned the Garbarek/ECM school of music for accomplishing nothing more fruitful than the establishment of a new, hip form of mood music. While their jibes are generally well-aimed — with exceptions the entire ECN citatiogue is a tibular to innocommittal ethercality—these crims tail to take into account that certain of the ECN aritists, including Garbarek, present a different picture in line performance than they do no record. Carbarek, for example, is known to play with much more intensity and to much more liberally in concert. We will see if that's true when Carbarek makes his San Diego debut this Friday night at the Shewcood Auditorium of the La

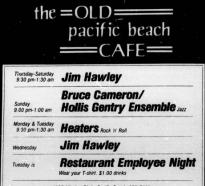
Jolla Museum of Contemporary

Art.
Joning Carborek for this
periormance, as he has so often
between the so that so often
between the so that so often
between the so that so the
between the so that so the
carborek trade is at mospheric
tone pointings, offers a fine
complement to Carbarek's
writing with his peetle base
writing with his peetle base
triggether, Carbarek and Weber
will perform the first
installment of a series
sponsored by the San Diego
Jazz Festival and entitled,

"Foreign Exchange: A Four-Part

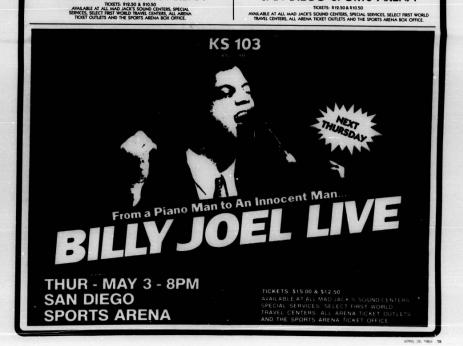
In a busy week that will bring thirteen concerts to town this weekend alone, the Scorpions and Bon Job are at the Sports Arent sonight. Thursday, while Walter Egan and Sancho Barnard are at the Belly Up Taven. Friday's schedule brings blues belter Big Mama Thornton to UCSB's triton Pub for an afternoon performance with Jeannie (CSB's) triton Pub for Manager and the State of the State with Jeannie (Loss Thirton Pub for an afternoon performance with Jeannie (Loss Thirton Pub for Manager and Manager and Manager and Manager and Manager Merik Inggand performs at











SPIRIT

Fixed cocktoils doncing girconditioned—21 on un-

THE RARE
THE CRABS and STRETCH

FRIDAY, APRIL 27
PENETRATORS

WITH MITHER CORNING THE HELLHOUNDS

South my Draw to me 1972 strings on draws—plus

WICKED FENCE

SATURDAY, APRIL 28
From England with their hit "Time For A Chan



URBAN UMBRELLA plus LAWS OF MOTION

TUESDAY, MAY 1
invasion of the Sax Maniecs, Part II

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JULY

MOJO NIXON

TOMORROWS May 3rd. ENF brings as 163.
TO CON REBERTS, and UNSTOPPABLE, May 3rd. Latest bot commodity from 1. 4—AMERICAN GIRES With Louise Conflict, Carole King's desupher, managed by Wither Concleand of 188.
When the Conflict Co

ROVING EYE MUSIC REPORTS: (nertie has a new be human to be through to choosing singles—heals to be band was setting ready to new he human to see the proof of the set of the set

(continued from page 14

SISU's Open Air Theater the Minute Men. Tex and the Horseheads, and Blood on the Saddle are across the SISU contemporar rinthm and blues artist Mark Meadows is performing a rare public concert at UCSD's Mandeville content in Section in Section and the SISU of the SISU of the Auditorium (see story in section one of this issuer; and Weather Report, who gave us one of

concert at USBS shardeoute concert at USBS shardeoute one of this issue; and Weather Report, who gave us one of 1982's most boring concerts when they appeared here as part of the proposed they are a part of the proposed they are a part of their previously well deserved reputation for innovative fusion in a double-header at Humphrey's. On Saturday night, the San

On Sattrady right; the sain blego Jazz Festols *Foreign bl

and Laws of Motion play at the Spirit.

A fine triple bill features Berlin, Mr. Mister, and Bill Nelson's Vistamix at UCSD's Gym on Sunday; and the week closes with a concert on Tuesday — Linton Kwesi Johnson, the Dennis Bowell Dub Band, and the Reggae Rockers at Club Roggae.

CONCERTS

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

224-4176.

Watter Egan and Sancho Barnard:
Belly Up Tavern, tonight, Thursday,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

Big Mama Thornton with Jeannie Cheatham: UCSD's Triton Pub. Friday, April 27, 4:30 p.m., University of California at San Diego campus, La Jolla. 452-7221.

Diego campus, La Jolla. 452-7221. Merle Haggard: SDSUs Open-Air Theater, Friday, April 27, 8 p.m., San Diego State University campus. 265-6947.

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: Sherwood Auditorium, Friday, April 27, 8:30 p.m., La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolia. 459-1404.

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

Weather Report: Humphrey's, Friday, April 27, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Subhumans and Red Scare: Fairmount Hall, Saturday, April 28, 8 p.m., 3670 Fairmount Avenue, East San Diego, 281-3657.

Dusan Bogdanovic: Sherwood Auditorium, Saturday, April 28, 8:30 p.m., La Jolla Museum of



Malin

R U S H



GRACE UNDER PRESSURE

VITH SPECIAL GUEST

GARY MOORE

MAY 28 - 7:30PM SAN DIEGO SPORTS ARENA

TICKETS \$13.00 & \$11.00

AVAILABLE AT ALL MAD JACK'S SOUND CENTERS, SPECIAL SERVICES,
SELECT FIRST WORLD TRAVEL CENTERS, ALL ARENA TICKET OUTLETS
AND THE SPORTS ARENA TICKET OFFICE

Contemporary Art, 700 Prospect Street, La Jolla, 459-1404.

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

Broken Edge, Urban Umbrella, and Laws of Motion: Spirit, Saturday, April 28, 9 p.m., 1130 Buenos. 276-3993.

Berlin, Mr. Mister, and Bill Nelson's Vistamix: UCSD Gym, Sunday, April 29, 8 p.m., University of California at San Diego campus, La Jolla. 452-4090. Linton Kwesi Johnson, the Dennis Bovell Dub Band, and the Reggae Rockers: Club Reggae, Tuesday, May 1, 8 p.m., 24th and Broadway,

What Is This: Rodeo, Tuesday, May 2, 8 p.m., 8980 Villa La Jolla Drive, La Jolla, 457-5590.

Billy Joel: Sports Arena, Thursday, May 3, 8 p.m. 224-4176.

Willie Nelson and Waylon Jennings: Sports Arena, Friday, May 4, 8 p.m. 483-6339.

Ella Ruth Piggee: UCSD's Triton Pub, Friday, May 4, 4:30 p.m., University of California at San Diego campus, La Jolla. 452-7221

Indigo: Serra High School Performing Arts Center, Friday, May 4, 8 p.m., 5156 Santo Road, 279-3096.

L. Subramaniam: Sherwood Auditorium, Friday, May 4, 8:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-1404.

Tom Browne: Humphreys, Friday, May 4, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

readdill Sextet:

Sherwood Auditorium, Saturday, May 5, 8:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-1404

Stephen Bishop: Humphrey's, Saturday, May 5, 6:30 and 9 p.m., 2303 Shelter Island Drive.

Cinco de Mayo Music Festival featuring Tito Puente, Gii Scott-Heron, Flaco Jimenez, Los Lobos, Pete Escovedo, and Califas: SDSUs Open-Air Theater, Sunday, May 6, 1 pm., San Diego State University. 265-6947.

The Robert Cray Band and the Nighthawks: Belly Up Tavern. Sunday, May 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Hal Crook Jazz Orchestra and the Palomar College Jazz Ensemble: Palomar College, Monday, May 7, 8 p.m.,nSan Marcos. 284-5240 or 276-0657.

"Jazz Live" featuring Jim Storey and Roadmap: San Diego City College Theater, Tuesday, May 8, 8 p.m., 14th and C streets, downform, 230-2481.

Judas Priest and Great White: Sports Arena, Wednesday, May 9, 8 p.m. 224-4176.

Twisted Roots, Kommunity FK.



FORTUNE PLAYS THE MUSIC SAN DIEGO HAS BEEN WAITING FOR!

Monday through Saturday 9:00 pm to 1:00 am No cover charge

Nightly drink specials Listen and dance to

Listen and dance to your favorites by: MCHAEL JACKSON, JEFF LORBER, HUEY LEWIS, LIONEL RICHIE

TUESDAY, MAY 1

CLUB REGGAE

CRICKET'S LOUINGE
HOLIDAY INN MISSION VALLEY

505 HOTEL CIRCLE SOUTH • 291-5720





BOBBY CHEVROLET & THE SHAMES WITH KING BISCUIT HORNS





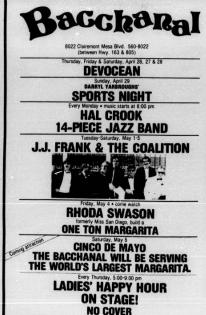
THE MANIAC BAND

ALL DRINKS 950

Thursday & Friday 2-8 pm, every drink in the house 950

Shrimp cocktalts \$1.25, 7 days a week, 2-8 pm







we're also adding other programming ideas you've suggested. But building a whole new radio station from the ground up isn't easy. So we still need your help.

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 Tup/Like Cola display in all Big Bear Supermarkets.

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 Supermort.





\$1.00

Tuesday, May 1

The 4th Annual Miss Legs America Beauty Pageant Grand Prize-trip for two to The Caribbean This week's special judge:

Jan Berry of the

legendary

Jan & Dean

Jan will also perform a few of his hits such as Surf City, Little Old Lady From Pasadena and Barbara Ann.

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

Wednesday, May 2

Amateur T-shirt Contest

Cash prizes: \$400

Nightly Specials: Tuesday through Saturday

50¢

well drinks, draft beer & wine

No Cover

\$1.00 well drinks all night

No Cover \$1.00 Vodka drinks all night

Thursday

\$1.00 Long Island Iced Teas all night

Agent Orange: SDSUs Backdo Friday, May H. 9 p.m., Actor Center, San Diego State 265-6562 or 265-6947.

The Hal Crook Jazz Orchestra: Southwestern College, Saturday, May 12, 6:30 p.m., 900 Otay Lakes Road, Chula Vista.

Theater, Saturday, May 12, 9 p.m., San Diego State University, 765-6947.

The Generation Band with Tom Scott, Robben Ford, and Victor Feldman: Humphrey's, Saturda May 12, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAI

The Beach Boys: San Diego Stadium, Sunday, May 13, following the San Diego Padres baseball game (the game should be over by about 4 p.m.), Mission Valley, 483-6339.

Meg Christian and Ferron: UCSD's Mandeville Auditorium, Tuesday, May 15, 8 p.m., University of California of San Diego compus, La

Stied Pulser of Set Gym, Wednesday May 16, 8:30 p.m., Iniversity of California at San Jugo compus, La Jolla, 696-9986 or 239-5439.

The Four Tops and the Temptations: Golden Hall, Thursday, May 17, 8 p.m., amunity Concourse, downtown

The Blonde Bruce Band: UCSDs Triton Pub, Friday, May 18, 4:30 p.m., University of California at San Diego campus, La Jolla, 452-7221.

The Hal Crook Jazz Orchestra: O'Farrell Junior High School, Friday, May 18, 8 p.m. 284-5240 or 276-0657.

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

John Denver: SDSUs Open-Air Theater, Friday, May 18, 8 p.m. San Diego State University. 265-6947.

Angela Bowle: Spirit, Saturday, May 19, 9 p.m., 1130 Buenos, 276-3993,

Joe Jackson and Howard Jones: SDSUs Open-Air Theater, Sunday May 27, 8 p.m., San Diego State University, 265-6947.

Earl Klugh: Humphrey's, Monday May 28, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Jennifer Holliday: Humphrey's. Tuesday, May 29, 6:30 and 9 p.m. 2303 Shelter Island Drive. 283. SEAT

Phyllis Hyman: Humphrey's, Thursday, May 31, 6:30 and 9 p.m., 2303 Shelter Island Drive,

CLUBS

Clus listings are complied by to bernings. If you wish to be included, please call 265-9282. Thursday afternoon or Friday before 5:00 p.m. The listings an

North County

Barr-X Ranch House, 119 East



BROTHERS

91X Sunday, April 29 DANCE PARTY OF THE '80s

with PAM WOLF spinning records, giving away prizes, and being bitchin'. With special guests



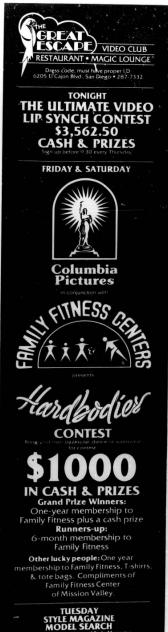
Tuesday, May I Adventures with Paradise WHAT IS THIS

Wednesday, May 2 Concept:

8:00 pm Simply the best in dance musi

SOUP, SALAD & **PASTA BAR**

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



Il be on cover of Style Magazine plus other prizes.

Belly Up Tavern, 143 South Cedros Hells Up Towern, 141 Smith Cydno We'van, Swhat Head, 181 19622. Walter Epint, pop rock, and Sanchs Bermad, rock. Purnsdir, the Rebel Rockers, rock and roggae, and the Sant Bego. Frindiad Steel Brad. Handle Bra intage rock, Wednesday, Afterna Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Chicago Six, Dixieland, Friday

Bobby G's, 485 First Street. Encintas, 436-7397: The Source, rock, Thursday through Saturday Network, rock, Sunday through Tuesday; the Echoes, '60s rock, Wednesday.

Bookworks/Pannikin Coffeehous Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Jeannie Cheatham and Holly Hofmann, jazz, early evening Friday.

The Bridge, 1103 North Hill Street nside, 722-1904; Denny Tymes country and contemporary, Tuesday through Saturday, Don Tennison, 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 Reo and the Countrymen, country, Wednesday through Saturday.

The Chopping Block, 10783 Jamacha Boulevard, Spring Valley. 726-8770: Live rock, seven nights, call club for information

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

The Cupboard, The Vineyard, 1535-6 East Valley Parkway, Escondido, 743-0421: The Tripp Sprague Trio, jazz, Friday.

Sprague Frio, Jazz, Friday.

Distillery East, 755 Metcalf Street,
Escondido. 741-9393: N.E-1, rock,
the Moderns, rock, and Luna, rock,
Thursday: recorded music, Friday
and Saturday: Urban Umbrella,
rock, and Four Soldiers, rock.
Sunday; the Drive-Ins, rock, and
Shelf Life, rock, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Bratz, rock, Thursday through Saturday, live rock, Sunday, call club for information; Notice to Appear, rock, Monday and Tuesday, the Reflectors, rock,

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

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Robyn Banx, rock, Thursday through Saturday: Bandit, rock, Wednesday.

Fish House West, 26:33 South Highway 101, Cardiff, 753-6438; Delene, contemporary, Thursday through Saturday. Clema's 380 North El Camin

Gizmo's, 380 North El Camino Real, Encintias, 942-1676: The Heaters, rock, Thursday through Saturday, comedy night, Sunday, Parl, rock, Monday, Random Sample, rock, Tuesday, the West Coast Twisters, rock, Wednesday

Henry's, 264 Elm Street, Carisba

Wind rose presents







presents Nostalgic Rock 'n' Roll





Wednesday-Saturday, May 2-5

DIRK DEBONAIRE

Every Friday at 7 pm



FASHION INTERNATIONAL You name the price! (Free giveaway every show)

The Windrose weekly drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1.25 Tuesday: Margaritas \$1.25 Wednesday: Stoly Kazes \$1.25 Thursday: Iced Teas \$1.25

223-2335

The best of live rock & disco in San Diego At Windrose, we serve fun! Banquet facilities available

Judy Arnes, contemporary, Tuesday through Saturday; the Belair Boys, vintage rock, Sunday and Monday.

Hill House, 2730 Via de la Valle. Del Mar. 755-6614: The Echoes, 60s rock, Thursday: Mike Chandler and Nan Cie, soft rock, Sunday.

Hungry Hunter, 1221 Vista Way. Oceanside. 433-2633: Steve Moris, comedy and music, Wednesday through Saturday; John Barker, Top

40 favorites, Sunday through

contemporary. Wednesday.

Jolly Roger. 1900 North Harbor Drive, Geanside, 722-1831: Russ Kirkpatrick and Dan Lehner,

Muhaney's, 340 East Grand Avenue, Escondido, 741-0935; Random Sample, rock, Thursday through Saturday; C.C. Mauck, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; the Features, rock, Wednesday. Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Michael Edwards. contemporary, Thursday through Saturday; Terry Scheidt,

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

rock, Sunday and Monday. Wednesday through Saturday

> Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Deborah Liv Johnson and Rick Erlien, blues, folk, and original Thursday: Jody Stecher and Kate Brislin, Southern Mountain and British Isles music, Friday; Cathie Whitesides and Tod Whittemore, New England and American fiddle music, Saturday; Raggle Taggle, variety — Renaissance to jazz,

Sunday; Old Time Hoot Night, Tuesday; Tom Cahoon and Dennis Ware, folk, Wednesday, Sunday Brunch Concert: Catherine Espinoza, Irish harp.

Pacific East Espresso, 235 North El Camino Real, Encinitas. 436-1248: Peter Sprague, John Leftwich, and Steve Kujala, jazz, Friday and Saturday evenings and Sunday morning.

Pancho's, 1309 Camino Del Mar.

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

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; Ambition, soft rock, Sunday and Monday, Miss D'Meanor, rock, Wednesday. Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880: Moviola, Top 40 dance music Thursday through Saturday.

• Fresh Catch of the Day

· Harpoon of Beef

The Triton presents

Bruce

Cameron Hollis Gentry

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: High Ralph and Eddie's, 390 Grand

Fresh Pacific Red Snapper
 Mahi Mahi

Your choice \$5.50

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00 pm, closed Monday,

Avenue, Carlsbad, 729-2989: Live rock, Friday and Saturday, call clu for information: Incognito, rock, Sunday. through Saturday, country dance lessons, Wednesday.

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

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho

Bernardo. 487-1611 or 277-2146: Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Joe Azarello Trio with call club for information; Peter Jay, contemporary, Monday through Wednesday. Linda Wakefield, contemporary and jazz. Sunday and Monday. Dining Room: Peter Robberecht,

RudFs Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Johnnie B., classical, contemporary, and ethnic music, Friday and Saturday.

Stage Coach Inn. 1865 Vista Way Vista. 724-9090; Coyote, country Wednesday through Sunday.

PACIFIC ESPRESSO



Pacific Espresso wil bring Steve Kujala to San Diego to Join Peter Sprague during his Iohn Leftwich, guest bassist

Steve Kujala, jazz flautist from LA. is just returning from world tour with Andy Gibb and has frequently recorded with Chick Corea.

. his tone, his improvisations, and namely him as a person make making murwith him one of the great events of my life . . . "-Peter Sprague.

Friday and Saturday, April 27 & 28, and Sunday, April 29, 8:00 pm-11:30 pm.



Sunday mornings are a special event at Pacific Esp Not only do we have the best contemporary jazz in rown with Peter Sprague and Steve Kujala, we also offer a great brunch, champagne, and a bright friendly atmosphere.

10:00 am-1:00 pm. Open Mon-Thurs. 6:30 am-9:00 pm. Fri. & Sat. 6:30 am-midnight. Sunday 9:00 am-4:00 pm

SEXTON'S Restaurant & Nightclub

Tuesday-Saturday in the lounge. Now appearing:

Chain Reaction

Tuesday Night

Ladies' Night 9:00 pm-1:00 am

Beer, wine & well drinks \$1.75

Hops & Schnapps Night
Light beer & apple Schnapps \$2.25 9:00 pm-1:00 am

Happy Hour Monday Friday 4:00 pm-6:00 pm Complimentary hors d'ocurres - \$1.00 well drinks, beer & wine

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

Jazz Ensemble

The Triton
6011 El Cajon Blvd., at College
Reservations for dinner: 583-3240, closed Mondays.
... truly distinctive seafood restaurant

oin', country, Wednesday

· Fish 'n' Chips

An undersea grotto ... Mustang Club Hawaiian Chicken

Rock n' Roll

"THE RENT"

contemporary, early evening Thursday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Penasquitos. 578-2144: Live music, Thursday through Saturday,



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

REFLECTIONS



TRILOGY V

in their first San Diego appearance. Tuesday-Saturday from 8:30 pm

The Best of the '50s Every Monday night from 8:30 pm

Happy Hour Thursday & Friday, 5:00-7:00 pm Complimentary hors d'oeuvres, with **Ducktall Revue**



Sheraton-Harbor Island East

Thursday-Saturday, April 26, 27 & 28



FIESTA NIGHT

Medican entrees and appetizers Margarine \$1.50 Tequila shooters \$1.25

ROCK & ROLL HAPPY HOUR TGIF

CIRCLES

Live Rock & Roll starting at 5:30 pm. Door open at 4:00 pm. Free food and drink specials.

Tuesday Sarorday, May 1-5 ipso facto

We're looking for courteous and friendly persons for oormen positions. Apply in person, Monday, Tuesday or Friday after 12:00 noon.

Magnolia Mulvaney's



Quest



ipso facto



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

MAGNOLIA MULVANEY'S

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

TORWARD MOTION



through Saturday

Jazz in the Valley every Sunday & Monday. This week **Ron Satterfield Quintet**

Thursday is Happy Hour all night

Fantasy Fashions auction every Tuesday

Tequila Flats, 7296 Mission Aven Occariside, 757, 7757, Bad Boys, That Pizza Place, 2622 El Cammo Real, Carlsbad, 434 3171; Brass Ers.

Valley Center Inn Saloon, 27555 Friday and Saturday.

Vista Entertainment Center, 435

Whiskey Creek, 14240 Poway Road, Powar, 748-7531: Live country music, seven nights, call club for information.

Whiskey Flats, 1260 West Valle, Parkway, Escondido, 745-8640;

Solata Beach, 735 0000, Precision, contemporary, Thursday, the Bob Long Band, boy, boogle, and lazz, Friday through Sunday, the Katoke Caberet, contemporary, Tuesday and Wednesday.

Elario's, 79% La Jolla Shores Dive, La Jolla 439 (541; Sandy Stewarf and Company, contemporary, Thursday through Saturday: Stone's Throw, vintage tazz, swing, and rock, Sunday and Menday: Isses Davis, contemporary, Tuesday and Wednesday. Haleyon, 4258 West Point Long. Boulevard, Loma Portal, 225-9559:

Chuck's Steak House, 1250 Prospect Street, La Jolla, 154-5425 The for Morello Quartet, nazz. Thursche through Saturday, Aubiev Fav., 122, Wednesday Four Eves, 1963. Hurtsday throu Saturdes, with the Flexies, 1963. Friday happy from figor Factor 1968. Thesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mastion Bar Drive, Mission Bay. 276-4016 People Movers, contemporary, Wednesday through Saturday, Triple Play. sitemporary, Sunday through

Avenue, Coronado, 435-6611: The Elements, contemporary. Tuesday through Saturday



FRIDAY • APRIL 27 • 9 PM





Hell comes to San Diego!

THE MINUTEMEN **TEX & THE HORSEHEADS BLOOD ON THE SADDLE**

SDSU students \$4.50. general \$5.50 Coming soon: May 11—AGENT ORANGE

Tickets available at all Ticketron outlets, Aztec Center Box Office and Off the Record. For more information: 265-6947 or 265-6562. Presented by the Associated Students of S.D.S.U. and Cultural Arts Board.

Beaches

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

Atlantis, 2595 Ingraham Street. Mission Bay. 224-2434: Gloria Michaels and Spring Fever. contemporary. Tuesday through 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 and belivered, 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, 222-6822: Yikes, rock, Thursday; Red Alert, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Easy Money, contemporary, Thursday: record music, Friday; Just Five, jazz, Saturday; Delene, ontemporary, Sunday; Kenny Anderson, contemporary, Monday, live or recorded music, Tuesday and Wednesday, call club for information.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Touch, contemporary, Tuesday through Saturday. Polynesian Lounge: Stevie Woods, contemporary, Monday through Friday happy hours.

Che Cafe, Revelle Campus, Torrey Pines Road, UCSD. 452-2311: Born Crosseyed, music of the Grateful Dead, Friday; Sanguma, music from New Guinea, lunch time,



Thursday, April 26 Rock to Riches winners

The Moderns and a special appearance by

Video Madness The biggest dance party in Southern California featuring our new D.J.

D.I. White

with V.J. Hollywood Hub



URBAN **UMBRELLA**

STAR SEARCH The Drive-Ins · Shelf Life · Guest Band

Coming next Thursday, May 3 from Hollywood

45 Wrave

All concerts minimum age 16. Mission & Metcalf, Escondido, 741-9393 8:30 pm until 1:35 am every night. All events subject to cancellation.





MICHAEL MARTIN MURPHEY



May 6, 2 shows, tickets \$8.00

THE BELLAMY BROTHERS



with special guests STAMPEDE

JOE STAMPLEY



May 13, 1 show, tickets \$8.00

Watch for national acts appearing weekly throughout the year.
Live music 7 nights a week.
STAMPEDE Thursday-Monday • WHITE LIGHTNIN EXPRESS Twesde LIVE music 7 nights a week.

STAMPEDE Thursday-Monday & WHITE LIGHTNIN EXPRESS Tuesday & Wednesday

FREE DANCE LESSONS Tuesday & Wednesday • CLOGGING LESSONS Monday & Thursday Steak • Seafood • Spirits
Lunch & dinner served 7 days.

Carmel Valley Road & Via Cortina, Del Mar 259-8833.



Islandia Hotel, Circle Fourige (1), j Queena Royal, Mission Bay 221, 3541, Sandee and the Rain Hand, vanely stage show. Firesday through Salurekay

Jose Murphy's, 1302 Mission Boulevand, Pacific Beach, 270, 2250 The Swers Boothers, tools, Thursday through Saturday, Bobby Chevrolet

La Wenida, 1301 Orange Wenne Corottado, 130 (262 Mixed Company, confernisonary, Picfay and Saturday

La Valencia Hotel, 1132 Prospect Street, i.a John Acid 0771, Bob Mackwol, piano and vocal cariety carly evering Tuesday, and Thinsday through Satur Loy

Le Chalet, 5046 Newport Avenue,



DANCING LIVE ENTERTAINMENT **7 NIGHTS A WEEK**

HAPPY HOURS:

WEDNESDAY, 8-9, 75¢ Schnapps THURSDAY 7-9, \$1.00 import beer FRIDAY 4-5, 95¢ well drinks MONDAY-SATURDAY 5-7, \$1.35 well doubles



ThrillSeeker

Thursday, Friday & Saturday April 26, 27 & 28





The blues are back. Sunday & Monday April 29 & 30



RED ALERT

Rock & Roll Tuesday & Wednesday May 1 & 2

Sat. & Sun. Pool Tournament 2 pm

5046 Newport Ave. • Ocean Beach 222-5300

McP's, 1107 Octube Avenue Commado: k25 (280 Esprés

Mexican Village, 129 Orange Avenue, Coronado, 335-1822: Third Degree, contemporary, Endar and Saturday, Cort Cobb, contemporary, Sunday through Thursday.

Mom's Saloon, 945 Carnet Avenue. Pacific Beach, 483-7737; Illusion, rock, Thursday through Saturday; Jan Berry, surf-rock oldies, Tuesday.

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

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7,383; Native Son, contemporary, Friday and Saturday.

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

Old Pacific Reach Cafe, 4287 Oil Pacific Beach Cafe, 4287
Mission Butlevard, Pacific Beach,
270-7522. Jim Hawley,
contemporary, Wednesday through
Saturday; the Bruce Cameron and
Hollis Gentry Ensemble, jazz,
Sunday; the Heaters, rock, Monday
and Theside.

Rodeo, 8980 Villa La Jolla Drive, La Jolla 437-5590: The Darmy Holliday Band, rock, Thursday through Saturday; This Kids, rock, Sunday; What Is This, rock, Tuesday; recorded music, Wednesday.

Rodeway Inn. 2901 Nimitz ard, Loma Portal, 224-3655; Piano Bar: Gary Narramore Tuesday through Saturday.

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234: Live jazz, Friday and Saturday, call club for information.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay Mission Bay Drive, Mission Bay. 274-3314: True Spirit, contemporary, Tuesday through Saturday, Take 3, nostalgia, pop. and blues, Wednesday.

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

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine It On, contemporary, Tuesday through Saturday, True Spirit, contemporary, Sunday and Monday.

Victor's, 1403 Rosecrans Street. Point Loma. 226-1871: Upstairs: Music Magic, contemporary. Thursday through Saturday: Thursday through Saturday, Norman Clifford, Sunday through Tuesday, Piano Bar: Louis Vasquez, seven nights, with Norman Clifford and Frankie Ferlin, Friday and Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The We 1 Coast Twisters, rock, Thursday through Saturday, and Tuesday; live rock, Sunday and Monday, call club for information; Dirk Debonaire, rock, Wednesday.

San Diego North

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



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2878 Camino del Rio South, Mission Valley 200, 2878

Clairemont, 276-2240; Flyweil, rock and roll, Tuesday through Saturday

Bacchanal, 8022 Claremont Mesa Boulevard, Kearny Mesa, 560-8022 music, Sunday, the Hal Crook Jazz Band, jazz, Monday, J.J. Frank and and contemporary. Tuesday and

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

The Blarney Stone Pub. 5617 Balboa Avenue, Clairemont, 279-2033; Irish music with Sean McVicker, Wednesday through

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

Carriage House, 7945 Balboa Conflor, country originals, Wednesday through Saturday.

El Rico. 5353 Mission Center Road

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Plano Bar: Jack Pollack, Thursday through Saturday, Sharon Skidge Friday through Monday, Kevin Melton, Tuesday and Wednesday.

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



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

Sunday and Monday: live

entertainment, Tuesday and Wednesday, call club for

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Jesse Davis, contemporary, Thursday through music, Monday; Mike Murphy comedy and music, Wednesday,

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-H0H Jawbone, contemporary, Thursday through-Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 2939-2828 Dirk Debonane, rock, Thursday through Saturday, with the Heroes, rock, Saturday through Tuesday; the Rion Bolton Band, rock, Tuesday and Wednesday.

Kearny Mesa Bowl. 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Triple Play, contemporary, Thursday through Saturday.

Monk's, 10475 San Diego Mission Monk S, 1047-5 Saft Diego Sissio Road, Mission Valley, 563-0060; Forward Motion, contemporary, Thursday through Saturday; the Ron Satterfield Quintet, 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 Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, Top 40 and oldies, Tuesday

Navajo Inn. 8515 Navajo Road, San Carlos. 465-1730: BBC, rock,

Pal Joey's, 5147 Waring Read. land, swing, and oldies, Friday

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Southwind, mporary. 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 Buenos Avenue, Bay Park, 276-3993: The Rare, rock, the Curbs, rock, and Stretch, rock, the Penetrators, rock, and Wicked Fenetrators, rock, and Wicked Fenetrators, rock, and Laws of Motion, rock, Saturday, rock, Urban Imbrella, rock, and Laws of Motion, rock, Saturday, "Peneur Botter of Blies, lam". Peanut Butter and Blues Jam' Night, Tuesday: the Heard, rock, Mojo Nixon, rhythm and blues. Claude Coma and the IVs, rock, the Shards, rock, and the Sons of Dan McLain, rock, Wednesday.

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

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

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

Wrangler's Roost, 6608 Mission









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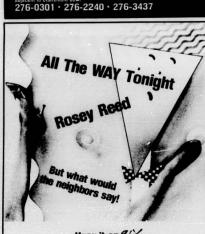
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Gorge Road, Mission Conge. 280-6263; Steer Crazy, country Tuesday through Saturday, Iro

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown 232-6358: The Ducktail Revue, vintage rock, Thursday through Saturday, Ricky and the Jets, vintage rock, Tuesday and Wednesday.

Aztec Bowl. Turquoise Lounge 4530 Hittleth Street, North Park 283-3135: Aardvark, contemporar Thursday; Fundi and Good Company, contemporary, Friday and Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Ricky and the Jets, vintage rock,



Lone Riders, rock, Wednesdov and Thursday, the Beat Faintees, rockabilly and country, Friday, Mitchell Cornish and the Hell Hounds, rock, and Lina, rock, Saturder, Bain Bain, rock, Sunday, the rock, Monday and Tuesday, call club for information. Cafe Angelique, 1578 West Lewis Street, Mission Hills, 299-3250; David and Francesca Swage, light classical, early evening Saturday and Sunday brunch.

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

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

Doc Masters, 2051 Shelter Island Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, '50s rock and comedy, Thursday through Saturday, live entertainment, Sunday and Monday, call club for

Doole's, 425 El Cajon Boulevard. East San Diego. 283 6581: Paul Grege, piano bar, Wednesday Hrough Monday, Patti Glenn, piano bar, Tuesday.

Drowsy Maggie's, 31st and

Latin American harp. Thursday:

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224 8242; J.J. Frank and the Coalition Orchestra, pop. the Zongoman Jazz Quartet, jazz, Friday through Sunday. University, North Park, 298-8584; San Diego Storytellers, tall tales and Hotel San Diego, 339 West olk stories, early evening Thursday Broadway, downtown. 234-0221: Juke Box Lounge: Skip Garcia, folk stories, early evening Thursday Raggle Pagle, variety— Renaissance to jazz, Friday, the Paradise Street Band, Irish and original music, Saturday, Tobacco Road, vintage jazz and boogle-woogle, early evening Sunday. Old Time Hoot Night, Monday, Peter Sornoue Tio, izzz, Tuesday. contemporary and originals. Continental Room: The Big Lattle Band, swing, Friday happy hour; Ir. Cobb's Jazzbo, Dixieland, early evening Sunday. Humphrey's, Half Moon Inc. 2241 Sprague Trio, jazz, Tuesday; Bluegrass Jamboree, Wednesday Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577: Bruce McKeithern, piano bar, Wednesday through Saturday: Alicia Thomas, contemporary, Monday and Tuesday, Larry Moore, contemporary, Monday through Friday happy hours. Early Evening Shows: Lynn Hall,

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

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

298-8066: The Invaders

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. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; the Blonde Bruce Band, blues and rhythm and blues, Tuesday and Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday. Hillcrest 232-1773: The Larry Foster Trio, juzz, Friday and Saturday.

Pacific Wine Bar and Bistro, 450 Market Street, downtown. 239-9839: Dining Room: Mel Good, jazz piano, lunch time and early evening Friday and Saturday.

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

Prophet Restaurant, 4461 University Avenue, East San Dic., o. 283-7448: The Orion Duo, classical guitar, early evening Wednesday and Saturday; Lori Bell and Friends, z, early evening Thursday; Lon Bell and Shep Meyers, jazz, early evening Sunday.

Salerno's, 3102 University Avenue North Park, 280-6163: Richard James and Friends, jazz, early evening Tuesday through Thursday





Tuesday and Wednesday

Bodie's, 6149 University Avenue East San Diego, 583-5700: The



At corners of Charsworth & vortice in 1-5 or 1-8, go right on Lyston, follow to Chatsworth. For more 226-4578. Doors open at 9:00 pm. Ages 17 and up w



Imperial House, 505 Kalmia (at

234-3525: Wayne Jure and Richard James, jazz, Friday and Saturday.

"The Invader," at the dock at 1066

Park Boulevard), Hillcrest

and Saturday

Spraque Thursday, April 26 7:00-10:00 pm

3681 5th Avenue Hillcrest 298-0119



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NETWORK

May 2-5

ECHOES

Sheraton Harbor Island, 138 Harbor Island Drive, Harbor Island, 291:2900: Trilogy Five, contemporary, Tuesday through Saturday: Ducktail Revue, vintag rock, Thursday and Friday happy hours and Monday evening.

Soledad's, 425 West B 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 Sunday: Donna Cote, contemporary, Monday and Duschy.

Top of the Park, Park Manor Hotel. Top of the Park, Park Manor Hotel. 525 Spruce Street, Hillcrest. 295-2181: Mardi Milligan. contemporary guitar and sing-along. Thursday and Friday happy hours and Saturday evening.

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

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Voyeur, rock, Thursday; the Us Band, rock, Friday through Monday; Messenger, rock, Tuesday; Presence, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Recorded oldies with D.J. Larry, Friday; Charter Flight, rock and

Tuba Man's No. 2, 7149 El Cajon Boulevard. East San Diego. 698-6042: Tobacco Road, vintage jazz and boogle-woogle, Thursday, recorded music, Friday, Monday, and Wednesday, the Chicago Six, Dixieland, Saturday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jarrett, oldies and newies, early evening Tuesday through Saturda

East County

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

Baxter's, 1025 Fletcher Parkway, 1 Cajon. 442-9271: Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: Diamond. rock

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Irish

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

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

Cabpso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron

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

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Piano Bar: Joey Chess, Wednesday and Thursday; Joey Chess and Stevie Adama, Friday and Saturday; Dale





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ALL REGULAR COCKTAILS 11:00 am until closing, 7 days a week. Hors d'oeuvres from 4:00-7:00 pm daily. Entertainment from 6:30 pm, Tuesday-Saturday

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\$1.25 tequila drinks Ladies' t-shirt night

\$1.00 well drinks, 75¢ beer & w Win a \$25 bar tab!

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



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

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

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

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

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

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

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

Lorenzo's, 596 Broadway, El Cajon 442-9696: Patsy and Prime Time, contemporary, Thursday through Saturday, Fro Brigham and the Preservation Band, Dixieland jazz, Sunday and Monday, Steve Mouzas and Finest Action, contemporary, Tuesday and Wednesday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Quest, rock, Thursday through Saturday.

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

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

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

Park Place, 1280 Fletcher Parkway. El Cajon. 448-4111. Prophet, rock. Tuesday through Saturday; Circles, rock, Sunday and Monday.

rock, Sunday and Honday.

Sexton's, 7353 El Cajon Boulevard.

La Mesa. 460-1500: Steve Mouzas
and Finest Action, contemporary,
Thursday through Saturday, live
entertainment, Sunday and
Monday, call club for information;
Chain Reaction, contemporary,
Tuesday and Wednesday.

Silver Spur, 7941 Mission Gorge Road, Santee, 448-4882: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

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.

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, Chuia Vista, 426-9200: The Baja Strings, Top 40 dance music, Tuesday through Saturday.

Bull Nº Stick, 608 Palm Avenue

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

Country Bumplein, 1862 Palm Avenue, Imperial Beach, 429-1161; Lanny Pruit, country, Tuesday through Saturday; Gail Lee and ecreek, country, Sunday and

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

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Broom WEEKEND WARMUP

Live Jazz Tuesday, Wednesday & Thursday 8:30-11:30 p

the Rent, rock, Sunday and Joey's, 415 Broadway, Chula Vista Joey S. 419 Broadway, Chula Vista. 420-4828: Louie and Pina. co::!emporary and Latin, Thursday through Monday: Tapestry, country Latin, and blues, Tuesday and Wednesday. Monday: RPM, rock, Tuesday and Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Rick Lyons, contemporary, Tuesday

National City, 474-3222: Bruce contemporary, Friday and Saturday Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday. Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953; Colin and Karen, contemporary, Thursday through Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313; Frank Dixon and Country Hutch's, 1463 Palm Avenue Imperial Beach, 423-3479: Country Comfort, country, Friday and Night Life, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Skip and the Cadillacs, rock, Thursday through

La Maze, 1441 Highland Avenue

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Colour, Latino, Thursday through

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

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Bonita Road, Bonita. 479-3537. Tony Irvine, comedy, country rock, and oldies, Tuesday and Wednesday; Wayne Gire, comedy, country rock, and oldies, Thursday; Tony Irvine and Wayne Gire, comedy, country rock, and oldies, Friday and Saturday

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

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

Lighthouse
East Coast: La Maze
East Money: Carlos Murphy's
Michael Edwards: Hungry
Hinter (Bancho Bernardo, El
Rico/Mission Valley
The Elements: Hotel Del Coronado
Espresso: Tio Leo's/Mira Mesa,
McPs

Fortune: Holiday Inn/Mission

Anchorage
J.J. Frank: Almoe's
J.J. Frank: Almoe's
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J. Frank: Harpoon Henry's,
Bacchand
Prestyle: Reuben's
Hundi and Good Company: Aztec
Bacel. McP's
Stig Garcia: Hotel Son Diego
Jim Geles and Sound Investment:
Monte of the Province from
Wome Glee: Old Bonita Store
Resistances

PERFORMERS

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

Contemporary/ Top 40

Aurhourie Letee Board
Ambitions Proving Mine Co.
Judy Ames Leerny S.
Kenny Andersons Carries Murphy S.
Kenny Andersons Carries Murphy S.
Kenny Andersons Carries Murphy S.
Amuss Challe Strings: Black
Amuss Challe String
Amus Challe String
John Barler and Melissa
McCrockens: July
Roger/Secoptry Villey
John Barler and Melissa
McCrockens
M

Restaurant Chain Reaction: Sexton's Mike Chandler and Nan Cle: Hill

Mike Chandler and Nan Cle: Hill House Charter Flight: Tuba Man's Norman Clifford: Victor's Clutch Cargo: Bull and Bear Colin and Karen: Hungry Hunter/Imperial Beach Rick Cosey, Mulemay \$/Coronada Costa V: Tio Leo's/Mira Mesa and Micrim Corner

Elario's

Delene: Fish House West, Carlos
Murphy's



m of Contemporary Art

Fortune: Hollady Francis Valley Forward Motion: Monk's Fran & Doran: Captain's

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Saloon Image: Vista Entertainment Center The Invaders: "The Invader" Tony Irvine: Old Bonita Store

Restaurant Jarrett: Viscount Hotel Jarvett Viscount Hotel
Jashone: Ishanis Lounge
Peter Jag: Rogue Stills
Justice: Monoglow
Just Us: Ramada Inn
Just Us: Ramada Inn
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Russ Kirkpatrick and Dan Lehner:
Jolly Roger/Occurside
Fred Land: Airnee's
Danny Lopez: To Leo's/Mira Mesa
Loule and Pina: Jong's

Rick Lyons: Dock's Cocktails Main Street: "Bahia Belle" C.C. Mauck:

Mulrancy's Escondido
Bruce McKeithen: Humn Gloria Michaels and Spring Fever

Mardi Milligan: Top of the Pork

Mard Milligan: For of the Park Mixed Company: A windai Jim Moore: The Houndarks Assurant Lary Moore: Humphrey's Rom Morin: Calgno Losting Stew Mouza and Finest Action: Sectory, Leventos's Music Magic: Victor's Gay Narramore: Hodeway Irm Native Son: Mulcaney's/Pacific Boach

Beach Neutral Ground: Antonio's

Nitetrain: Patrick's II

Nitetrain: Patrick S.II
Rex Paris: China Five Restaurant
Patsy and Prime Time: Lorenzo's
People Movers: Hilton Hotel
Precision: Winner's Circle
Eddie Prestor: Harnacle Bill's
Peter Robberecht: Rancho

B. Waller Lee.

Bruce Robbins: Boondocks

Restaurant, La Maze
The Rockaways: Smuggler's Inn
The Rondeau Brothers: Hungry Hunter/Rancho Bernardo Terry Scheidt: Hungry Hunter/El Cajon, Hungry Hunter/Rancho

Shine It On: Vacation Village Hotel Signed, Sealed, and Delivered:

Bahia Hotel Tony Soraci and Co.: Henry's Bob Sortillon and Key Largo: Our Southwind: Parillon Lounge Joe Stewart: Tio Leo's Mira Mesa

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vocals, the Escape Lounge Guy and Jackie and Gil Warner

Goy and Jackie and Gil Warmersuries, per to open. Mora Lios Bestaumant
Beb Meel.eed; juston and rocal
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original music, Drowsy Maggie's Jack Pollack: piano bar, Gold Coast

Against All Odds — The remake of Jacques Tourneur's OUT OF THE PAST needfit detain anyone longer than to diagnose it as part of the Hollywood grave-robbing epidemic, and to paint a large red cross outside the theater door. What would seem to have been an untransprutable Forties. and to pain's large red cross outside the filterate dock within would seem to storyine has, as in BODY HEAT, been storyine has, as in BODY HEAT been storyine has, as in BODY HEAT been and there have been emough other afterations and the partial red-ormation or the screen's most unitarities to understood and the partial red-ormation or the screen's most unitarities to understood with the comparation of the screen's most unitarities and bed in the screen's most unitarities with the original pointless. When all bad." No, but she comes closest?, so as to make comparations with the original pointless when and exhaust the screen's screen's

Allen — This creature-feature has and is, a good time, but it works very code to good time. But it works very code to have it. The question is, is it worth it? This question comes up not only because the movie seems much 1950-style monster move it essentially is but also because it gets too little actual use out it is advertious seet. The monster fixed it is not fur in its inflancy, but if it is hardly more impensive them. as milacy, but it is hardly more im-pensymment, but it is hardly more im-pensymment, but in the same as a THEV CAME FROM WITHIN and growth, its appearances become ar-noymen, our and in the same and in-monter. like the one in JAWs. is blidd. the camerasoit overwrught: the soundrace sadder, the computer the soundrace sadder, the computer contour drawing of the planets sur-face as the spaceho descends to a loundrawn signurery Wasver energies as the unexpected at a vi-

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bank away in the device comment of the comment of t eeting resemblances to Jane Fonda ther face and voice, ought to make in her face and voice, ought to make the feminists happy, and i not, it won't be for lack of trying. With Tom Skernt, Harry Dean Stanton, Veronica Cartwight, John Hurt, and Ian Holm directed by Ridley Scott. 1979. "(Casino, from 4:27)

CURRENT MOVIES

Blame It on Rio — Quits being a Blame It on Rio — Quist being a forching travelogie just often enough and long enough to be a forching sex forching the control of the control of forching the control of the control of size their fall (grown desphers on holiday one of the fathers has an affair with one of the daughters — not he own. This comes about (Dad blame with one of the daughters — not he own. This comes about (Dad blame forche Shreiday, writes her daugh in And, neckertally, writes her daugh in And, neckertally, writes her daugh in And, neckertally, writes her daugh in Carine, Joseph Bologna, Michelle Johnson, and Valene Marger — writen by Charle Peters and Larry Gelbatt forecast of the Shreiday of forching the control of forching the forching the forching the forching the forching the forching the forching for

Spring Valley, tron 427)

Breaking Avey — Ance subject, the tensions between the natives and the university students in the inclustral town of Bloomington, Indiana. The acute class-correctousness of the tension of Bloomington, Indiana. The acute class-correctousness of the Europeanized or Medevalized, owing presumably to en orgins of the Birish director. Peter Vales, and the Yugo-sia scriptivest. Sleve Teisch. Those who are all seen as university of the town of the acute of the acu

ates the director credit. It is hard to imagine anyone else on this project finding much to be happy about. The dotch hope underlying the thing was that the periodic doses of hardcore sex and sadistic violence would suffi-cently enliver a dull history lesson on Pagan Rome, or alternatively that the



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Guild, 3827 5th. Hillcrest (295-2000) The Man Who Knew Too Much

Fine Arts, 1816 Garnet, Pacific Beach (274-4000) El Norte

Lome, 3150 Rosecrans (224-3344) Greystoke: The Lagend of Tarzan, Lord of the Apres

Sports Annes Bizplex, 3350 Sports Anne Blind. (222-5333).
Theater 1: Finday the 13th: The Final Chapter Theater 2: Against AP Odds, from 427 Theater 2: Terms of Endeament Theater 3: Terms of Endeament Theater 3: They're Righing user Fine. from 427 Theater 8: Police Academy.

Strand, 4950 Newport, Ocean Beach (223-3141) Call theater for program information IA Glasshouse 6, 3198 Sports Arens Bvd. (223-25-9). Theater 1: Romancing the Stone Theater 2: Purple Hearts, from 427 Theater 3: Spissin Theater 5: Follow the Sun, from 4:27 Theater 5: Follow the Sun, from 4:27 Theater 6: Sports 1

Jobs Village Theaters, 8879 Villa La Jolle Drive. (453-7931) Theater 1: Romancing the Stone Theater 2: Iteman Theater 3: They're Playing with Fire. Non: 4-27 Theater 4: Terms of Endearment Theater 4. Terms of Endwarment Steel Chamae, 31th Mira Mean Bird. (566-1912). Theater 1. Footbook and Hard to Hold Theater 2. Sevent Doors of Death and Final Theater 2. Up the Creek and Where the Buys Theater 4. Figuro movies.

University Towns Centre 6, 4525 La Jole Village Dr. 65, 7766, 2005. The Logend of Tarzan, Lord of the Acos Theater 2: Apieses Ad Codes, from 427 Theater 3: Agents Ad Codes, from 427 Theater 6, Serg Shift Theater 6, Purple Heater, from 427 Theater 6, Spillar

attributed to an impersonal Kalka-esque entity identified as: The produc-tion. The script is proclaimed to be Adapted from an Original Screenplay by Gore Vidat, although adapted by whom is left a mystery. Vidat, whose name originally was meant to be a part of the movie's title, as in JACQUELINE

Center 3 Cinemas, 2120 Camino del Rio North

27-1885)
Theater 1: Romancing the Stone
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Zineme 21, 1140 Hotel Circle North (201-2121) This is Spinel Tap, from 4/27 Theater 1: Purple Hearts, from 4/27
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Century Twin, 54th and El Cajon Blvd. (582-7690) Call theater for program information Cinerams, 5889 University Ave. (583-6201) Greystoke: The Legend of Terzen, Lord of the Apes

Apisa
College, 6303 El Cajon Blvd. (286-1455)
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Theater 4: Seven Doors of Death, from 4:27

Ken, 4681 Ademie Aris. (285-5809) Liquid Sty, through 4:28 13th Tournes of Animation. 4:25 Seven Beautise and Swege Away. 4:30 Charont of Fer and Breating Away. 5:1 The Stationmaster & Wife, 5:2 through 5 State, 4712 El Cajon Boulevard (563-8050) Chinese moure

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Grossmont, 5500 Grossmont Cer (465-7100) Champions, from 4.27

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Thesian 2 Terms of concernment principal Thesians, 2300 Fletcher Parkinsy (449-7001) Survig Strill Thesian 2 Survig Strill Strike Princip Association of Series Driver in 1909 Woodsch Ave. Santee (440-7447) Against All Odds and a second test for the AST. Thesian 2 Serven Doors of Death and Final Terms from 4.27.

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(486-6533)
Gamel 1 on Ro. and Weekend Plass, from 4.27
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(440-0308)
Theater 1: Routenoing the Stone
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ema Plaza Theetre 6, 2565 El Cameo Jarebad (725-714): Theater 1: Petr's Dragon and Tron Theater 2: Romancing the Stone Theater 3: Orangions, Inni 427 Theater 4: Moscow on the Hudson Theater 5: They're Playing with Fise. The Rocky Asstract Placture Calipula, 427 and 38 m

Drest, 102 N. Freeman, Oceanaide (722-6561) Seven Doors of Death and Friday the 13th Final Chapter, from 4/27

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Richard Pryor Live on the Sunset Strip. Death
Wah, and Striking Back, 4.29 through 511

Wen, and Shiwing Black, 4-29 through: Vineyard Twin Cinemas, 1529-22 East Vefley Parkway, Escondido (743-1222) Theater 1: Swing Shift and Racing with the Moon Theater 2: Moscow on the Hudson Avo, Vista Way (726-3040) Tank and The Sting II, from 4/27 Bijou, 509 East Grand Ave., Escondido (743-9082) Spanish movies

Wegard Nas 2 20 North II Clarino Res.
Encrita (943-554)
Thasis 1, Agent Al Odds, from 427
Thesis 2 come
Thesis 2, Aprile Hears, from 427
Thesis 4, Aprile Hears, from 427
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Thesis 6, Aprile Hears, from 427
Thesis 6, Aprile Hears, from 427
Thesis 7, Aprile Hears, from 427
Thesis 6, April 1, April 1,

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CURRENT MOVIES

A WONDROUS

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Chariots of Fire Anglophilia on the rampage. The factual story concerns two rival British runners, one a Christian (and a charmer of an actor, Ian creates a somewhat dishlard doubse climat. If the moves seak where you climat. The moves seak where you were seaked to the control to we will be some a more and a way succeed in distorting their chosen how sports moves a minest always succeed in distorting their chosen longer tell why we were attracted to the sport in the less place, it is strong where most sports moves — most where most sports moved in the interest at all the characters fortuned interest and the characters of the characters are a particularly sharp-edged scene in which they in these characters has a particularly sharp-edged scene in which they in the characters are a particularly sharp-edged scene in which they in the characters are a pre-ticular to the characters and the characters are a pre-ticular to the characters of the characters are a proper the characters of the characters

The Dogs of War — Christopher Wal-ken as a soldier of tortune hired by oreign platinum investors to over-throw an Idi Amin-type African dic-tator. He's a bit delicate-looking to have survived the number of tilnesser, nyaires, and gurshot vounds he is supposed to have, or to handle the devastating WMB weapon of which much is made in the final shootout. But he's an almost perfect here focuse for muchis made in the Irral shootout. But he's an almost perfect here figure for the adolescent notions of manly glamour and comance that rule the day. Jack Carrolf's photography is nicely atmospheric, especially out of doors and after dark. With Tom Berenger and Colin Blakely, directed by John Irvin. 1981. "(Batbos. Iron 4/27).

sporse belong somewhere in the area belong somewhere in the series of the month of the some in the meding through control to the meding through control to arrange the meding of the control to around a simy, encephalic birdise around a simy, encephalic birdise restaure to the example of monster special effects, and one that the make the control to standard through the standard properties of the control to standard through the control through the control to the control to standard through the standard sta you with the feeling in the pit of your stomach that you are apt to have after stepping accidentally on a snail. 1977. 1977.
*(UA Glasshouse 6, 4/27 and 28

microght process of the minor side effects of the Soviet Union's continued to the Soviet Union's continued bad behavior jubble is that, despite the moral chaos introduced into synthesis of the social chaos introduced into synthesis of the social chaos introduced into synthesis of the social chaos into the social chaos introduced into synthesis of the social chaos in the social chaos

El Norte — Reviewed this issue. With Zaide Silvia Gutierrez and David

structure, a dark half in which the expchologically shaky plot sneaks behind the fron Curtain and a brighter four tess interestingh helf (or almost half) in which he takes light in the nijacked plane 1982 ... (Balbos Fronter Drive in Harbor Chee in New Valley Drive in: Star from 4.27).

Footbooks Tray in subside this demographics, calculated their with an addicated to stick out their necks and docided to stick out their necks on the bet that the move addience, contains more teenagers than Moral water of their strains that the there are the strains to their scheduler in private, is oblight strains that the total strains the strain strains the strains that the strai Footloose - They've studied the worthy of Clarence Darrow. The procupins-harded hero demonstrates that even the Good Book would ap-prove it a measure of how to the prove it a measure of how to the suddince, that, when the big night an-wres and director Herbert Rose has a chance to depict the efforts of lids been on a dance Book her lots out a chorus line of Broadway-Vegas professionals. 1984. 48 (Claremont Mrs. Mess. Coremas (Claremont Mrs. Mess. Coremas Santee Village 8. Sports Ancas 6. Sweetwater 6. Village, from 4.27)

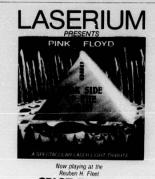
Greystoke: The Legend of Terzan, Lord of the Apes — An abecedarian, biographical approach to Edgar Rice Burroughts Sungis Man (news called John Calyno, Earl of Greystoke). This approach ensures some dull stretches, as we pick up the story be-lore birth, proceed through inflancy, childhood, and adolescence, bit all childhood, and adolescence, hit all he mapor milescense allong he way (the deaths of parents, both human the deaths of parents, both human adulthood hat strangely suggests a European tennis star of the Bjorn Borg and When you know that the narrative is eventually going to get around to arcestral Scother eatite (dentified on the soundtrack by the stirring march from Eigers First Symphony). the jungle suff sewins to be vasted or block, time. And the gibty realism ocpenited on that stuff seems to be wasted effort. There's some fun, it anally when he Ape Man attempts to a small type, as in 1ARZANS NEW YORK ADVENTURE of 1932. WHO Christopher Lambert, Raigh Richard-MacDowell, directed by Hugh Hudson 1994. (Cinerama Loma Oceanside 8 Riaza Boela Rancho Benardo 6 University Rome Certific.)

Plaza Bonta. Plancho Bernardo Se University Vorence Centre)

loeman.— Riy van Winkle mullipride of the Control of the Control

The Keep — The Medieval stronghold occupied by the Nazis on their Balket for fordier appears to be but be able to front, as if to keep someone in rather to the control of the strong of





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CURRENT MOVIES

recied by Michael Mann. 1983.
• (Frontier Drive In, from 4.27. New Valley Drive In).

do you think there could possibly be between UFOs and heroin? You'll never guess — or rather, you'll never know. Whatever it is that the extraterknow. Whatever it is that the extrater-restrials need with nacrotics (a need that is expressed in the psychedelic optics of the late Swise), it is satisfied just as well by a substance produced in the human brain at the moment of orgasm. But this is not the prime center of interest, if indeed, a center of interest can be proprieted. Amost the various extravalances of this New. attitude contract and the contract and t

The Man Who Knew Too Much
Reviewed this issue. With James
Stewart and Doris Day: directed by
Alfred Hitchcock.

" (Guild)

• (Ken, through 4/28)

Moscow on the Hudson — Paul Mazursky's move about a Russian circus musician who defects in Bloomingdale's is his most thematically even ideologically tangy to date in the long run, it is perhaps too intractibly 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

russan and the Columbia University Poll-Sci professor, the Russian and the Texas businessman, the Russian and the homosexual cruser. Ulti-mately, however, the shortcoming of the move—and there always seems to be one of those in a Mazursky movie is that the

to the normal and mere always sensor to be one of those in a Nacursky movie — is that the personal story never remotely comes up to the themsel level; the events, that is, never take on as large a presional meaning as a cultural steps as the sensor that the control of the sensor that t

from the Disney people, featuring im-becilic hillbillies and a melodramati-cally mustachioed huckster as vil-lains, a carrot-topped waif as a hero, and a too-cute, teardropilans, a carrict-topped waif as a here, and a loocute, teatrop-here, and a loocute, teatrop-caroon dragon. There's also Helen Reddy, a move debutante, as the steadfast, spiritual, lighthouse-keeper's daughter, a sort of myhcail-and surrounding scenery, like most old lighthouses and surrounding scenery, are charming. With Mickey Poorey, Red Dairors, and Jam Dale. (Cinema Plaza 5. Santee Village 8)

Video Jukebox' selection, but on a very large and very large has due, even allowing for the vast amount of loot-age run through more than once. Blood, dangling telespine receivers, pig-faced mass, more blood, vomitous ammation sequences, frenzied camerawark and culting, more blood, and so on, are meant to communicate the depth of anguland of a spaced out more than the communication of the depth of anguland of a spaced out more as a set and so on a 60 become fement Wast casually. Immaturity runs riol.

Parker 1982 • (UA Glasshouse 6, 4.27 and 28 midnight)

Police Academy Cornedy with Steve Guttenberg, Kim Cattralt, Bubba Smith, and George Gaynes, directed by Hugh Wilson (College, Fashion Valley) Oceanside 8. Pairway, Plaza Bonita Rancho Bernardo 6. South Bay Drive In Sports Arena 6. Urcversity Towne Contre. Wegand Plaza 6)

Purple Hearts — Romance am dat he Vertnam War, with Kon Wahl and Cheryl Ladd, drecised by Schrey J. Fune. (Balboa, Fashion Valley, Frontier Drive in Grossmont Mail Harbor Drive it New Valley Drive in Plaza Bonta, Rancho Benardo 6, Sareke Hange, 8, Sar U. Gasshouse e Lunge, 8, Sar U. Gasshouse e Draza 6, from 4-27).

Plaza 6 from 427)

Chaetrophoma. The cultural wartarb braceon the Mods and the Rodstarb braceon the Mods and the Rodstarb braceon the Mods and the Rodstar on early. Stokes England takes a backseat, most of the way, to the more tradicional warfare between the proving elders, which thords to blue the moves a dentity with any number of Angry Young Man and Swingurg The Mod-Roder phenomenon finally comes to flower in a brillamity staged not in the streets of Brighton. but prior definition, for the sake of the American audience, it not necessarily the Bridsh, and also for the sake of as-duced by the rods group. The Wind-whose self-aggrandizement in the form of a wall poater here, a on appearance on the telly enother own mentalities songs on the sound-place, an otto bothersome. But their commentative songs on the sound-place, an otto bothersome. But their commentative songs on the sound-blum, niept all desconart musical include.

and more almocrasing more and more like their rock-opera TOMMY as the movie draws closer to its comball conclusion. Directed by Franc Roddam 1979 (UA Glasshouse 6, 4-27 and 28 midnight)

Racing with the Moon - Pointless generation of teenagers who just missed out on SUMMER OF 42, RED SKY AT MORNING, BABY BLUE MARINE, et al. to a bowling-pin with a good harcuit is a bowling-pin setter, son of a grave-digger, and a trained classical plants who inclines personally toward biogle-woogle, the gir (Elizabeth McGovern, with a better harcuit is the daughter of a house-witaken to be the daughter of







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l Norté

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CURRENT MOVIES

ing at all like him, but that's not the nain reason a California bobby-soxer would not be saying so in 1942. With

(Oceanside 8 Sweetwater 6 from 4.27 UA Cinema 3 from 4.27 Vine-yard Twin, Wegand Plaza 6)

Richard Pryor Live on the Sunset Strip Not just live, but more im-portantly alive, and also importantly well, after his accidental self-incineration while fooling with drugs

Richard Pyor Live on the Sunset
Towns 4.29 through 5.11
Second Sevend status procurantly
The Right SEMT - Way go to enviprofit on the succedental settly
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and The Clean Marine to Sustain a move of average length, but not to sustain one twice that long Based on the book by Tom Wolfe with Ed Hars, Sam Shepard, Scott Glenn, and Den-nis Quard. 1983. (La Paloma, from 5-2). Romancing the Stone — The sweaty Western action, for openers, is not everyone's mertal image of a ro-mance novel — more suitable, one might think for Soicy Western ca. 1937. (The accompanying strains of Alfred Newman's HOW THE WEST

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Seven Beauties — Lina Wertmulier's loudy cynical freatise on the cost of actival to human dignly, By setting actival to human dignly, By setting and, ultimately, in a Naz preson carre, so he has facilitately in a Naz preson carre, been well accused in readty lately well and the provided present with a present setting the control of th seven leaveler. Link Wermanier conditions are the condition of the unmore of survival to human dignity, 89 setting her stagged, degli en flacts alteriore and unimately, in a Naci proto care, seven s

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damp greens of the forest study is Phrein the dayl groys of the emitar-prison. Vertimaller's star. Ganquier Gainnin, encysis some good moments on the Nables sunshine strolling of the star of the star of the star way. Institute, the star of the star of way, his hair and mistache natify waved and shreen his hat bern and yaved and shreen his hat bern a vacator can support the number of closurge that Gannenis expected to with his five burgery dog expression, with his five burgery dog expression, with his five burgery dog expression. With LIBS, is an inspired choice to play the budger gladed Nazi commence.

Splash Romance between man and mermaid — and the tail of the latter, which gives way to a service-able pair of legs when dry, will do quite nicely as a symbol for all the unramed

The Stationmaster's Wife Local

The Sling II Isn't there an old adage. Once stung, twice stry, or something like that "Well there should be Jackie Gleation. Mac Davis. Fer Garr, Oliver Beeck, Karl Maldern witten by David. S. Ward. directed by Jeremy Paul Kagan. 1983.

■ (Avo., from 4.27)

• (Auc, from 4.27)

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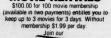
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Trail Americansis more and train a surface coming in which the heart of an expected to applying the heart of an expected to applying the heart of the expected to applying the service to complain advant to go to a brilliant of a brilliant of a brilliant to the applying the apply

though no spocial risight were called revent. Since the move chooses to concern steel not so nuch with the mother-daughter relationship as with hand, and the daughter's relation-hips on the other The generation gas, together with the geography page, and various other gaps, allows plenty of variety, at least, as we switch between two lives and five millious between two lives and five millious between two lives and five millious And variety's enriched, ha sense to a method of characterization that steed is 1 testion the popole with control of the property of public strongly steep and public strongly steep audional public strongly steep audional to the public strongly steep and the strongly steep steep and the strongly steep steep the public strongly steep ste

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Up the Creek
Tim Matheson, Dan Monahan, and
Stephen Furst, directed by Robert
Butter
(Ace Drive In, from 4.27 Carmine
Cinema 4. Mira Mesa Cinemas,
Sweetwater 6):

Secentialer (f)
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By Steco #PB450.
7 slide controls with
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The 200-Watt Amplifier 5-hand equalizer for car stered Unic model #RV81.

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Free raffle ticket served with every meal. Limit one per customer.

Drawing to be held May 5 at 9:00 pm

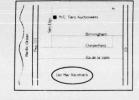
Prizes include: 1. Free catered party for 20

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Good through September 16, 1984.



"Home of the fresh tortilla 1951 San Flijo, Cardiff, 942-TACO



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WELDING TORCH, Chy & gauges, with small carks, 6 bits, and cutting head. 1200: 446-8770

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CNIE PEUGECT 10-speed racer, \$200, one large evenutive woodspain behaviored deal and matching chair, \$200, good conduction Match \$28,9887.

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Bling cabinet and chair, seeper couch, color TV with
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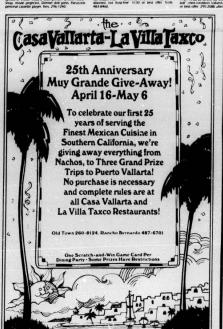
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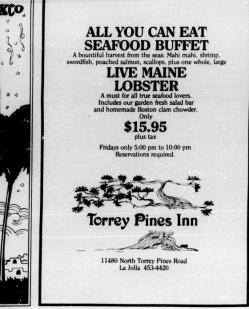
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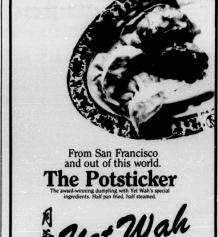
By putting your name and phone number on a coupon (available at Romaine's) you will become eligible to win 3 days -nd 2 nights in beautiful Cabo San Lucas (airfare and hotel). Plus prizes to other winners. Drawings will be held May 5 at 11:00 p.m.

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From April 26 to May 5, buy any item at regular price and receive a second item of equal or less value for 1/2 price.

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STEAK & SHRIMP DINNERS \$

2 for \$11.98

Includes entree, potato, piping hot bread and all you can eat from our famous salad bar. Coupon good only at participating Bonanza Restaurants

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2633 El Cajon Blvd. 8105 Clairemont Mesa Blvd. 3355 Midway Dr.
Good for everyone in party through 5 / 15 / 84. All Day · Every Day

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COX 1006 profes own rate processors (FE) Septiment with profession of the profession TYCO TRAIN SET, 325. Ash Croft, aidmain compressor, 550 or trade for 7 Two-main bout with everything, 520. Anthony 453-4630 after Spin.

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18

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SPECIAL

TWO COMPLETE

DINNERS

including a bottle of wine.

\$18.95

plus tax.

Each dinner includes a thick, jucy piece of succulent prime rib, soup and salad bar, baked potato or rice, bread and a bottle of house selected wine.

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Saturday night only, 5-10 pm.

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of recipie a Lamont, in garages, ris:

VARIOUS ITEMS beautiful like new solibed, glass coffee bale, 335. Series, 145. Servig machine, 325.

THIS SUBETIFICANT ration chairs. Good condition.

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organ, 3225-227-4497.
DOUBLE BED on registrant walnut frame. Mottess. for springs and breen, 1100-483-4517-3-7pm.
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EXCLUSITE DRESS Subtle rose coor Knit. Requires re-weaving due to few tray moth-holes. Size 10-12, 525 or make offer, 456-2569.

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8 SOFA EARTHTONIS, good condoon, 535 6 drawer dresser, 2 riightstands, Set 515, Brown vinyi chair and ottoman, 520, 263-8881, 462-4573.

MOVMS SEL Count, chain, coffee date, Leeps, an logue end date, ook end date bookseers, parts.

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Also, as always, lowest prices on our
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Chicken Teriyaki \$3.50 Yakitori \$3.99 Tempura \$4.25

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2837 Highland Avenue, National City 477-8343 (across from Sweetwater High School) Open evenings at 5:30 pm. Closed Monday.





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Free dinner. Buy one dinner, get the second for free. Our specialities include fresh soup or gene salad, vegetables. The falls frome potators, fresh hot bread & fruit gamids. Choose says of these dinners. - Quiche Lorraine \$4.95 - Chicken Wellington \$5.50 - Halibut \$7.95

Liver, bacon & on Special of the day



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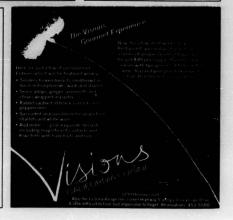


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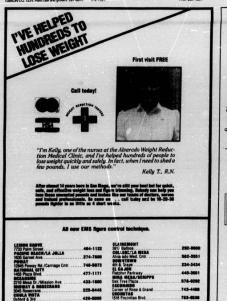
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MALE ROCHMATE into weightifting and sports to share 2 bedroom apartment with same. West of 35th Screet, 281-4348 after Barn.

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ROUNDATE WAVED DE Jachtourn home. Clare-mont, code to Makes Bay Park. Laursty. Jerg yald. Lauren onsurouer. \$290/month. plus. ublistes. Howe 2 dogs — no more pers. Debbie. \$75-8213.

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LARCE LIMINOLAS I bedroom 2-1/2 bedrooms media files (140 files). Section MATINE (AIT) to 140 files (140 files). The section media files f

SHARE 2 BEDROCKA T BASH HOUSE INTErcent opera-teriori Geovel. Over Holler, york garage, pet okay il well behaved. \$1.35 monthly and share utilities. \$62,594.

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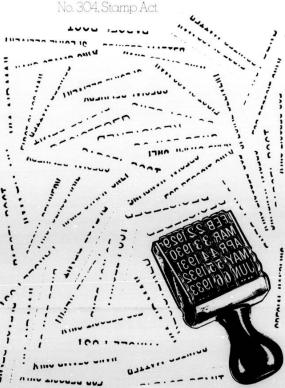
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5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

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1-2 Bedroom Condominiums

- Based on a purchase price of \$45,950. Down payment
25050. Loan amount \$47,900, Frest payment
25050. Loan amount \$47,900, Frest payment
25050. Loan amount \$47,900, Frest payment
25050, Frest p



Winners of and Answers to Reader Puzzle #302, Wired

Test drivers can examine our diagram for the correct solutions. And while you're at it, would you check the oil?

The parts, once again: 1) back-up light; 2) distributor; 3) parking light; 4) ignition switch; 5) spark plug; 6) starter; 7) horn; 8) radio; 9) taillight; 10) battery; 11) Seater blower motor; 12) license plate light; 13) generator; 14) ignition coil; 15) headlight dimmer switch; 16) fuse panel; 17) air conditioner; 18) compressor and clutch; 19) courtesy light switch; 20) headlight; 21) starter relay. Almost all of the 433 entrants knew how to get

The T-shirt winners are:
1. D. Hedberg,
Lemon Grove

- 2. Dave Ackerman.
- La Mesa 3. Merle Boileau.
- San Diego
 4. Richard Dell Pound.
- La Costa 5. Donald G. Gravalec San Diego



