

# READER

March 29, 1973

SAN DIEGO'S FREE WEEKLY



**San Diego's only complete  
guide to the Silver Screen**

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## THE DUKE & THE KING



"Good old Maggie—I'm trying to marry her. I'm 59 and she's 53. But she keeps sayin' she wants to marry some guy with bagpipes."

—Carlos Bey—

The Duke of Mission Hills said to come over right away. The World Harmonica King was taking a bus up from Horton Plaza, "and should be here any minute." The Duke's house, north of Washington Street, in the center of Mission Hills, wasn't a very typical home inside; the entire living room was crammed with bookcases loaded with books that looked like they had been bought at garage sales. On a make-shift coffee table lay a copy of *Dardanis* and a copy of the Amherst alumni magazine.

The Duke, or Jay Gardini, or Roberto—he goes only by aliases and says he's "getting his name changed to a number"—said he met the Harmonica King on the bus from San Ysidro. "He was playing like crazy, keeping the whole bus entertained. He was great. I asked him if he knew Lou Adler, and he said sure but



he was far better than Adler. So I invited him to come over so I could tape him." The Duke would do something like that. He has been advertising his Universal Life Church weddings every week in the *Reader* and said he was uniting a couple at Wind 'n Sea beach on April first. "They planned it for March 31st, but I talked them into April Fool's Day."

Both the Duke and the King looked grandfatherly, but they were dressed a little differently. The Duke with a green, v-neck sweater and slacks and snowy white hair. The King in a mismatched plaid coat, striped shirt and striped pants, and long grey hair ("I grew it long when I was in jail—now long-haired kids are real friendly to me.") On the King's lapel shone a golden Marine Corps emblem.

The King started talking excitedly about his troubles with the law. He'd been in jail for using bad language up at the Butcher Shop on Hotel Circle and said he'd caused KSDO some kind of trouble. But "now I can't get

arrested. No one would arrest me now." He explained how he had been a master sergeant in the Army and the Marine Corps, but recently had called Copley Press-ex-Marine general Victor Krulak some names because Copley Press had mistreated him. He became less acerbic when he began playing his harmonica.

Before he started playing, he boasted that he "didn't read no music" but still he was "the best". First he did "The Skaters' Waltz", then what he said was his theme song, "The Waltz You Saved for Me."

"That was Wayne King, wasn't it?" the Duke asked. "The Aragon Ballroom in Chicago, wasn't it?"

Not responding, the King dared us to make requests for songs. "Oh, here's one I recorded to forty-one years ago in the Marine Corps. Don't know the name of it." After that, he played the Air Force, Army, Marine Corps and Navy hymns and "America the Beautiful." "I wanna play the national anthem on T.V. some day. The only one who has done it good so far is Eddie Fisher, and he's only done a halfway good job. I'm the best in the world, I'm the best. You know, 'Chet Atkins' I put him to shame on buses."

Buses seemed to be the King's most important stages. He showed me his San Diego Transit \$10 a month pass. "Yeah, I play Spanish songs on the buses to San Ysidro. I play 'La Paloma' and 'Marta Helena' and the people on those buses give me standing ovations. You know the woman bus driver driver Maggie? She drives the G Express up to Miramar. I ride her bus all the time and play for her passengers. I played for a bunch of 22

schoolers on it the other day. You know what their favorite song was? 'Happy Birthdays'. Yep, that's right. Good old Maggie—I'm trying to marry her. I'm 59 and she's 53. But she keeps sayin' she wants to marry some guy with bagpipes. What would she want with a guy like that for? You can only play bagpipes in a war."

The King handed me a bunch of notes to prove to me that the law was wrong to lock him up for 60 days. But among the papers were some statements from the D.A., saying the King had "suicidal, possible homicidal" tendencies.

The King was showing us his variety. He went from Spanish songs to Italian songs to "Too-ra-loo-ra-loo-ra, An Irish Lullaby" to some country and western songs to something by Elvis Presley.

"Yeah, kids I love to play for kids. I can't resist when a kid's around. A Filipino sailor in the hotel where I live recorded some of my songs to get his kids to sleep. Another lady—a lady bartender from the Lark Bar on 4th and F—Rena's her name, or is it 'Mrs.'? She's half Filipino. She had me over for Christmas dinner at two a.m., after she'd closed the bar. Her house was full of people, sleepin' everywhere. I played 'Silent Night' for them."

The King went on and on, telling stories about how he played for restaurants and card rooms and groups of kids that happened to meet him walking around Broadway. But asked about his life as a dealer in the Las Vegas casinos or about when or why he had come to San Diego, he was very close-mouthed. "Someday I'll write a book about it. Someday I'll be real famous. Everyone'll know the Harmonica King. □

# MOVIES

## READER'S GUIDE TO SAN DIEGO MOVIES DUNCAN SHEPHERD



**Angel with Dirty Face** — Boyhood film. Capron and O'Brien go to this side of the law and meet up again in the later future. Good work with Humphrey Bogart and Ann Sheridan, directed by Michael Curtiz, 1939. Co-billed with Vincent Sherman's working-class heart-fingerer, SATURDAY'S CHILDREN with John Garfield, 1940. (Cinema Leo)

**Bad Company** — David Newman and Robert Benton, authors of BONNIE AND CLYDE and THERE WAS A FLOODING MAN, are the smart alecks of Hollywood, cutting through history's mist to remind us of our unexciting pettiness. Their promising story of a good Chi town lad, who leaves from the Civil War draft and falls in with a ratty gang traveling West, is misread about the ruthless realities of the prairie. The authors are probably accurate, but nothing more. Backgrounds of endless, event-tempered Great Plains, contribute a sense of magnanimity that does the movie no harm. (La Paloma, through 3/25)

**Bloody Mama** — Roger Cornman's highzard retelling of Ma Barker's career. Despite the guilt-ridden leeching off of BONNIE AND CLYDE, there's some serious acting down in Sheriff De Niro and Don Stroud.

In addition, or in abundance, there is Shelley Winters, who may or may not be serious, but she is certainly the most immoderate of actresses, 1970. (Speekee, Rancho Drive In)

**Cabaret** — Liza Minelli acts as an awkward adolescent, as a Carnegie Hall entertainer, as it's asking a lot, the time and setting of 1932 Germany contain an inherent moodiness. And it was a good idea to use the painted face and nihilistic jokes of a vaudeville emcee (played delectably by Joel Grey) as a reaction to all the personal and societal decay. It was a bad idea to remove us to an area unexcitingly, this version of Annette Bening's look-alike novel has recently traded its X for an R. Any worries about possible compromise of integrity will be disappointed. It's a good idea to see a film that seems to be wholly a cynical pander to the "youth market." Kubrick's gimmicky, arm-waving direction seems positively distraught. (LA Cinema 3)

**Diamonds Are Forever** — The most recent Bond film was Conroy's return to action, if not to form. Almost all of the series' individuality has evaporated from this awkward run of crude topical gags — homosexual gaffs, cop gags, race gags, crude broad gags. The main setting is set up in a series of even sillier, you would not expect from Godard's regular accomplice. A gentle, subtle, open vulnerable. To treat this subject in the way he's not easy (although the dotting concentration on children's faces perhaps makes somewhat) the photography is fine, which is exactly what you would expect, 1970. Co-billed with RED DETACHMENT OF WOMEN. (Unicorn)

**Everything You've Always Wanted to Know About Sex (But Were Afraid to Ask)** — Woody Allen's sarcastic spinoff from Dr. Reuben's slow witted sex parody is set up in a series of seven blue-joke skits, each done as a guide to the "sex" film genre. Allen directed a motley cast including Reuben, his own wife, and Roy Scheider, but Reynolds, Louise Lasser. (Aero Drive In; South Bay Drive In)

**The Family** — Bronson is again an assassin for hire in this Italian-made Sergio Sollima, director's thriller, shot principally in Louisiana. (Fox, Big Sky Drive In)

**The Fox** — Diagrammatic adaptation of a Lawrence Scott novel admits very few unstrutful moments, such as the one about coming in from the cold and savoring a simple cup of coffee in a simple country kitchen. Most of the time the small Canadian farm is forced to seem terribly sinister, and Sandy Dennis is the last person in the world you want to observe portraying sexual repression. (UA Cinema 3)

**The Getaway** — Sam Peckinpah's unrelentingly on-the-lam action-adventure is a familiar and familiar territory, train depot, third-rate hotels, the open road. There is relatively little action but when it comes it's overcooked. McQueen acts straightforwardly with some marvelous hand gestures. All

## movie theatres

Academy	3721 University	284-1000
Ace Drive-In	8015 Imperial, Lemon Grove	448-5328
Aero Drive In	1470 East Broadway, E. 7810 E. Cajon Blvd.	444-8868
Alamo	665 6th	233-6723
Babco	4th & A.	233-3328
Big Sky Drive-In	2245 Main, Chula Vista	423-3377
Broadway	Broadway at 8th	233-8473
California	1152 4th	234-8259
Campus Drive In	6147 E. Cajon Blvd.	582-1717
Capri	3812 Park	298-0577
Center 3 Cinema	2193 Camino del Rio North	444-8868
Cinema Leo	944 Garnet, Pacific Beach	488-3353
Cinema 21	1440 Hotel Circle North	291-2121
Claremont	1440 Hotel Circle North	444-8868
Claremont	1410 Claremont Mesa	274-0901
Claremont	6303 E. Cajon Blvd.	286-1455
Claremont	7730 Grand	459-5404
Claremont	Highway 5 at Via de la Valle	755-8757
Claremont	330 West Main, El Cajon	444-3272
Claremont	110 El Cajon Valley	941-4404
Claremont	1818 Garnet, Pacific Beach	274-0400
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# I didn't chew my rice enough



him that *meatless and vegetarian* cooking are different — uh — concepts ("Why no tomato or eggplant?") "Too much yin, or yang ...") but I basically agree with my friend.

I don't mean to be condescending, for I take regimens of healthy eating very seriously, but there has been, in the vegetarian restaurants I've tried, a pretension to righteousness that makes the carrot cake — no matter how good — sog in my throat. But many people I know and like have recommended The Prophet, on University Avenue; it seems to have a subculture following of many different San Diego people, and since recommendations of good eating are few, I thought I'd try it. The comments about the restaurant were, as I remember them, "amazingly successful eclectic decoration — primary folk art," "good vibes — you haven't been there"; "the cook is fabulous — the dishes are really awful — it's amazing what you can do with vegetables"; "my artochoke was cold"; "There were others I don't remember, about the communal pleasure of watching the idea of The Prophet take form with the work of a woman and her friends, about the clouds painted on the ceiling, and about the pun available in its name."

I asked for a dinner of stuffed mushrooms, and was served a visually beautiful dish of dark circlets sitting in white glistening sauce, six of which bean sprouts grew like hair.

—Jeff Weinstein—

I have never liked restaurant vegetarian cooking. As a friend of mine has said, "Some of the best things in 'normal' cooking are meatless — like cheese souffles — and they are never used in these places that have 'wholesome' stuff only." I tried to explain to

tell "the place means well, but the food stinks"; the Kitchen is the King restaurant, you know. I did write reviews, but I hate food, and that wouldn't do, would it? I like to drink though."

At which point she suggested that I begin the review with a conversation between a bean sprout and a brussel sprout sitting in a refrigerator, waiting to be made into dishes yet unknown.

Next door The Prophet is a room set up for meditation, with an enormous red rug, an altar, and some Goodwill overstuffed chairs. This room was empty, but the restaurant itself was in full bustle, a large rectangular room with a high ceiling painted light blue and streaked with wispy cirrus — not neoclassically accurate clouds. It was not hung with imitation persian rugs or latty tapestry; it was rather bare, and so the noise reverberated and the clatter was at times uncomfortable, but also reminiscent of "activity", of people actively talking, eating, enjoying. The menu called The Prophet "A Restaurant And Cultural Center" ("Yoghurt Culture" comes to mind, and the culture could be described by some of the contents of a set of shelves in the room: Prof. Arnold Ehrlich's *Maculosis Diet Healing System* (book), a mechanical canary, a pair of comfortable-looking sandals, I assume for sale, *And It Is Divine* (magazine), and *Sadhana*, which is a "Journal of Social and Spiritual Progress." There are two pieces of juxtaposable sculpture: one a plaster white near-Eastern figure, and the other a classical pitcher-holding woman integrated into an actively gurgling fountain, the basin of which contained pennies and dimes.

The waiting people — and especially the friendly and interested woman who took care of seating and general organization the night we were there — were fine and helpful. They were dressed, however, in dreadfully offensive white "purity" costumes. The menu was large and divided into categories: sandwiches, dinners (which are

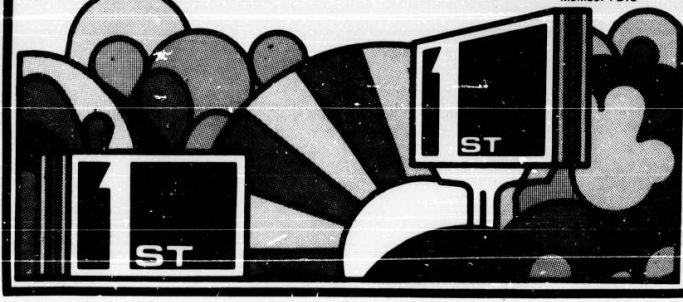
announced each evening), appetizers, juices and shakes, desserts, other things, and we ordered largely to see what it was all like. We had an appetizer of hummus (which, if I remember correctly, is a paste made of garbanzo beans and spices) on pita (syrian bread) which was not particularly well-prepared but O.K. I asked for a dinner of stuffed mushrooms, and was served a visually beautiful dish of dark circlets sitting in white glistening sauce, out of which bean sprouts grew like hair. This came with good brown rice and a sweet golden yam. It was, at best, exotic. The white sauce, however, was sweetish and slightly sickening to me, and did not enhance the fresh herbs of the gluey mushroom stuffing. It was apparent with this and with other dishes at our table that there was real concern about the appearance of the food — the textures, the colors, the confluent smells — and this is satisfying, but the tastes and temperatures were not so carefully considered. All the parts of my assortment were at the same tepid temperature, and I felt like I was eating an extremely exotic T.V. dinner. A plate of "slightly seamed" vegetables was fatally overcooked and lukewarm. The sandwiches we tried were good — a little heavy handed sometimes, but good — and the soup was rich and tasty. The small rolls (beet-bread) served with the meals were excellent, and for dessert there was an absurdly rich flavorful cheesecake, which contrasted perfectly with the dry predictable carrotcake. The shakes were thick and tasted well of that self-declaring "I-am-freshness" which to me always typified the food and attitude of such restaurants. I felt less than fresh upon leaving; someone mentioned that perhaps I didn't chew my rice enough, and I was probably right.



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# television

## THURSDAY MARCH 22

DESIRE, Marion Brando, Jean Simmons, 8:30 P.M.

AN AMERICAN FAMILY, more with Paul McCracken, former chairman of Council of Economic Advisors; Rep. John Byrnes (R-Wisc.) and Charles Schulze, senior fellow at Brookings Institute, Channel 15, 10:30 P.M.

## FRIDAY MARCH 23

TOM SAWYER, new dramatization of Twain novel, Channel 8, 8-9:30 P.M.

POINT COUNTERPOINT, drama, final episode in series, Channel 15, 9:00 P.M.

## SATURDAY MARCH 24

FROM CAN CAN TO BARCAROLLE, an opera, 10:30 to 12:00 a.m., Channel 15, 7 P.M.

SUNRISE AT CAMPOBELLO, Ralph Bellamy, Green Garden, Channel 39, 8 P.M.

FESTIVAL FILMS, student films from University of Maryland film festival, Channel 15, 8:30 P.M.

SAWDUST AND TINSEL, one of Ingmar Bergman's earliest films, Channel 15, 9:00 P.M.

## SUNDAY MARCH 25

SAWDUST AND TINSEL, repeat of Saturday's film, Channel 15, 4:00 P.M.

AROUND THE WORLD IN Eighty Days, Part I, Channel 8, 7:00 P.M.

THE PRINCE, Part I, first of six-part BBC adaptation of Henry James' novel, Channel 15, 9:00 P.M.

FIRING LINE, William F. Buckley's syndicated political commentary, Channel 15, 10 P.M.

MIDNIGHT SPECIAL, Dr. Hook and Medicine Show, Channel 10, midnight.

## MONDAY MARCH 26

FIRING LINE, repeat of Sunday's show, Channel 15, 7:00 P.M.

DANCE THEATRE OF HARLEM, a performance under direction of Alvin Ailey, Channel 15, 8:00 P.M.

MANDOLINIST, Frank Wakefield's diuergas music by talented mandolinist/guitarist, Channel 15, 9:00 P.M.

A TIME FOR LOVING, the historical novel about King Solomon by Herbert Farr, is reviewed, Channel 15, 9:30 P.M.

LEWIS MUMFORD at 77 talks about democracy, cathedrals, machines, and morality, Channel 15, 8:30 P.M.

BUCKMINSTER FULLER is guest of Owen Newton on Speaking Freely, Channel 15, 10 P.M.

## WEDNESDAY MARCH 28

THE MAN WHO SHOT LIBERTY VALANCE, Part I, John Wayne, James Stewart, Channel 8, 9:00 P.M.

ONLY THE VALIANT, Gregory Peck, Barbara Peyton, Channel 39, 7 P.M.

THE SELFISH GIANT, based on Oscar Wilde story, 8:30-9:00 P.M.

FESTIVAL FILMS, repeat of Saturday's show, Channel 15, 9:00 P.M.

LOVE NEST, Marilyn Monroe, Frank Fay, Channel 39, 11 P.M.

# events

Actor's Quarter	480 Elm	234-9355
California State Univ.	San Diego	266-5204
Cassius Carter Theatre	Balboa Park	239-2255
City College Theatre	14th & C Sts	239-7854
Coronado Playhouse	Silver Strand, Coronado	239-8510
Crystal Palace Theatre	3785 Ocean Front Walk	488-8001
Fire Arts Gallery	Balboa Park	232-1931
Folk Arts	3743 Fifth Ave.	291-1786
Jewish Community Center	4079 54th	583-3300
La Jolla Art Association	3917 Grand Ave.	526-2250
La Jolla Museum	700 Prospect St.	454-0183
Madison Playhouse	3960 Mason, Old Town	295-6453
San Diego Theatre	San Diego Art Institute	239-2250
Palomar College Theatre	Palomar College	744-1150
Patio Playhouse	373 Hale Ave., Escondido	746-6669
San Diego Art Institute	San Diego Art Institute	234-6646
South Area	3500 Sports Arena Blvd.	236-5800
Town and Gallery	Balboa Park	239-5548
USO	La Jolla	453-2000
USO	350 Cedar Street	239-0391
USO	Pl. Loma	224-2211
Valley Music Theatre	1340 Broadway, El Cajon	442-9473

## MUSIC

SAN DIEGO OPERA, Beverly Sills in "Daughter of the Regiment," San Diego Civic Theatre, Friday, March 23, 8 P.M. and Sunday, March 25, 2:30 P.M.

FRANK ZAPPA and the Mothers, the Double "Brother" Sports Arena, Saturday, March 24, 8 P.M.

E. POWER BIGGS, First Methodist Church, Sunday, March 25, 8 P.M.

CLARINETIST Juan George, pianist Keith Humble, percussionist Ron George, Grossmont College Fine Arts Recital Hall, Wednesday, March 28, 8 P.M.

ROBERT JEFFREY, Bonnie Jefferson and the Rick and Joe Show, bluegrass music, Folk Arts, Friday and Saturday, March 23 and 24, 8 P.M.

PIANIST RICHARD ROBINSON, Southwestern College, 8:00-8:15, Sunday, March 25, 3 P.M.

## SPORTS

GOLF, USD vs USIU, Stardust Country Club, Thursday, March 22, 1 P.M.

BASEBALL, USD vs Oregon State, USD Field, Thursday, March 22, 2:30 P.M.

BASEBALL, Aztec vs Fresno State, Smith Field, SDSU, Friday, March 23, 2:30 P.M.

BASKETBALL, Virginia Squires vs Conquistadors, Sports Arena, Friday, March 23, 7:30 P.M.

BASKETBALL, Aztec vs Fresno State, Smith Field, SDSU, Saturday, March 24, 12 noon.

BASKETBALL, Carolina Cougars vs Conquistadors, Sports Arena, Sunday, March 25, 3:30 P.M.

BASEBALL, USD vs California Baptist, USD Field, Tuesday, March 27, 1:00 P.M.

BASKETBALL, Indiana Pacers vs Conquistadors, Sports Arena, Tuesday, March 27, 7:30 P.M.

## LECTURES AND TALKS

CAPITAL PUNISHMENT, Clinton Duffy, former California state executioner, USD, 8:00 P.M., Fine Arts Auditorium, Thursday, March 22, 12 noon.

## SHOWS

VICTOR BORGE, Comedy in Music, Civic Theatre, Monday, March 26, 8 P.M.

## THEATRE

THE CYRONIC STATE, Crystal Palace Theatre, Fridays, Saturdays and Sundays, 8:30 P.M. through May 15. Tickets \$2.00, reservations 488-8001.

EXPERIMENTAL THEATRE, original one-act plays by faculty members, San Diego State Experimental Theatre, Thursday through Saturday, 8 P.M.

INDIAN, Old Globe Theatre, Balboa Park, Tuesdays, Wednesdays, Thursdays at 8 P.M., Fridays and Saturdays at 8:30 P.M., opens March 27.

AND THE DEEP BLUE SEA, Patio Playhouse, Escondido, Fridays and Saturdays through March 31, 8:30 P.M.

DON'T DRINK THE WATER, by Woody Allen, Southwestern College, Mayan Hall, Thursday through Saturdays, closes March 31, 8 P.M.

THE MOUSETRAP, based on Agatha Christie's story, North County Community Theatre, San Marcos, Fridays and Saturdays, 8:30 P.M., Sunday, 2 P.M., through April 15.

OHI SUSANNA, a play for children, Valley Music Theatre, Saturday and Sunday, March 24 and 25, 2:30 P.M.

BUS STOP, by William Inge, Actors Quarter, Saturdays through April 14, 8:30 P.M.

HERMAN AND THE COWARDLY CAT, Actors Quarter, 2 p.m. Saturdays and Sundays through April '5.

CINDERELLA (a musical), San Diego Civic Theatre, Casa del Prado, Balboa Park, Friday, March 23 at 7:00 p.m., Saturday March 24 at 8 p.m., and Sunday, March 25, at 7:30 p.m.

FLOWER DRUM SONG, Valley Music Theatre, El Cajon, at 8 p.m., Thursdays through Saturdays and p.m. Sundays through April 1.

GETTING MARRIED, Cassius Carter Center Stage, Balboa Park, Thursday and Sunday at 8:00 P.M., Friday and Saturday at 8:30 P.M., through April 1, (Matinee Sunday, March 11 at 2:00 P.M.)

HOW THE OTHER HALF LOVES, Coronado Playhouse, Fridays through Saturdays only, 8:30 P.M.

## GALLERIES

THE EUROPEAN SCENE, San Diego Public Library, opens March 26.

JUDY GARLAND FILM FESTIVAL, La Jolla Museum of Contemporary Art, March 28, 8 P.M.

PRE-HISPANIC MEXICAN ART from Jies Berman Collection will be on exhibit in the Fine Arts Gallery, March 17 through May 6.

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## In El Cajon

—Jonathan Saville—

If you enjoy musical comedy, you are likely to have a fine time at the Valley Music Theatre Association's production of *Flower Drum Song*, which opened last week in El Cajon.

This valuable theatrical group, under the general direction and inspiration of Thomas Datz, offers a continually changing repertory of musical comedies throughout the year, in productions that are always compelling.

EUGENE AND HIROKO, "KAWAOKI" of Cal State at El Cajon display jewelry exhibit, Cal State U. Art Department Gallery, 10:00 A.M.-4 P.M., daily, March 19-30.

BRUCE BEASLEY, lucite sculptures, Fine Arts Gallery, Balboa Park, through April 1.

MAX BECKMANN GRAPHICS, German expressionist, Fine Arts Gallery, Balboa Park, through April 8.

HUNG HSIEN, contemporary Chinese woman painter on the Fifth Moon Group, Fine Arts Gallery, Balboa Park, through April 8.

KIBBY LINAWEAVER AND SUZI FITZPATRICK, mixed media pieces, San Diego Art Institute, Balboa Park, through April 8.

ANITA STORCK, paintings and drawings, San Diego Public Library, through April 15.

ALLAN MILLER, Paris and Accessories, photographic works, La Jolla Museum of Contemporary Art, through April 15.

LES LAWRENCE, ceramic sculptures, Boehm Gallery, Palomar College, through April 15.

GRAPHICS AND PAINTINGS, Dorothy Stratton, USD Founders Gallery, through April 15.

THE LUMINOUS SHOP COLLECTION, of Barbara Taylor Ross life tiles, landscapes and portraits at 855 1/2 Turquoise Street, Pacific Beach.

SURVEY 1973, juried craft's exhibition, Cal State Univ., West Commons Gallery, through April 20, 10:00 A.M. to 4:00 P.M. Free.

Please submit items for the READER events calendar by calling 276-3866 or type them on a 3x5 card and send to: READER P.O. Box 80803 San Diego, California 92138

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**The Palace Complex** 4025 Pacific Hwy. San Diego, CA 92161. Phone: 454-3655. (Raffle of the night, Sunday 10:00-11:00 P.M.)



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