

READER  
VOLUME 12, NO. 13, APRIL 7, 1983 SAN DIEGO'S WEEKLY

# ACROSS THE WATER AND INTO HISTORY

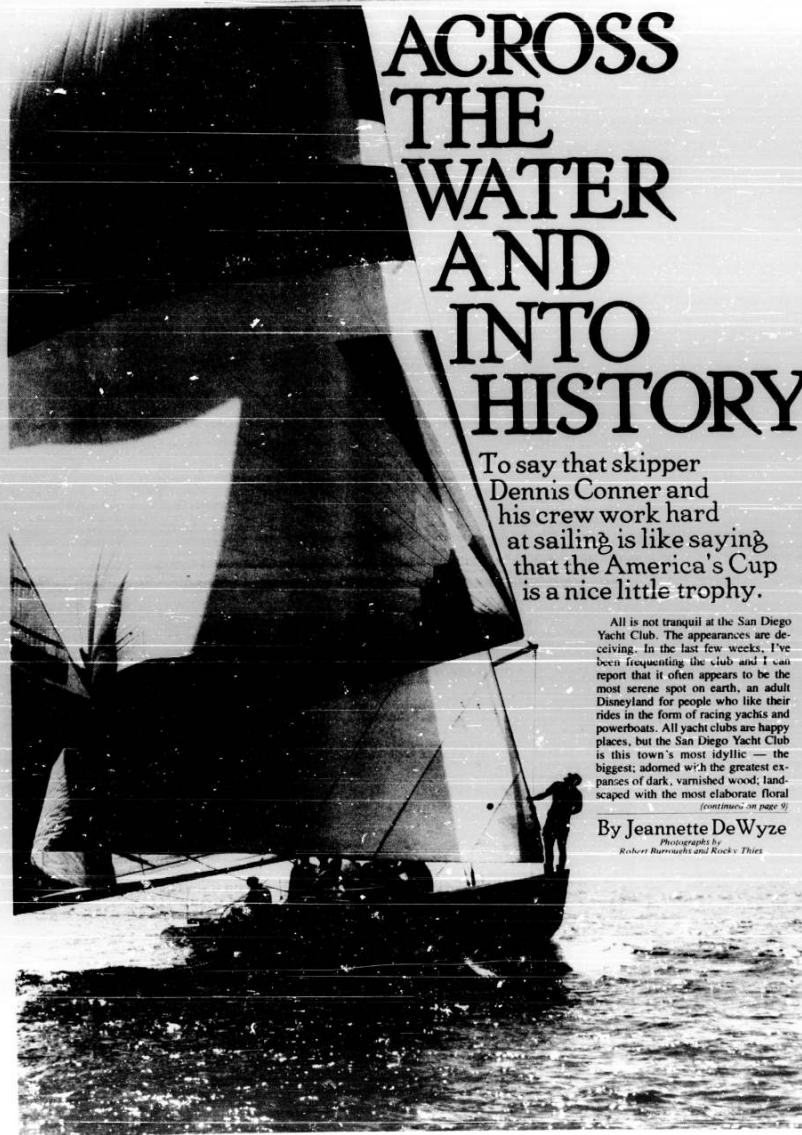
To say that skipper  
Dennis Conner and  
his crew work hard  
at sailing is like saying  
that the America's Cup  
is a nice little trophy.

All is not tranquil at the San Diego Yacht Club. The appearances are deceiving. In the last few weeks, I've been frequenting the club and I can report that it often appears to be the most serene spot on earth, an adult Disneyland for people who like their rides in the form of racing yachts and powerboats. All yacht clubs are happy places, but the San Diego Yacht Club is this town's most idyllic — the biggest; adorned with the greatest expanses of dark, varnished wood; landscaped with the most elaborate floral

(continues on page 9)

By Jeannette DeWyzé

Photographs by  
Robert Burroughs and Rick's Thies



# City Lights

## From Gavel To Gavel

Where were you in August of 1981? If your answer is: "In the jury box of Superior Court Judge Norbert Ehrenfreund's courtroom during the Fotomat case," you'd better stop reading right here. On the final day of testimony, last Thursday, in what has become the longest jury trial in American, if not world, history, Judge Ehrenfreund admonished the jury not to read this or any other story about the case. And as the proceedings entered their twenty-first month, the judge bid the jury adieu until April 25, when two weeks' worth of summations and closing arguments begin. Then, as has been customary throughout the trial, the bailiff ordered all to rise in honor not of the judge, but of the bleary-eyed jury members who filed out the door.

For the last year or so Judge Ehrenfreund has been telling the jury that this case might be the longest ever heard, but he hasn't researched it. However, one of the nation's recognized experts on these matters, sociologist and University of Chicago law professor Hans Ziesel, says that without a doubt it is the longest jury trial ever to take place anywhere. And he ought to know; he co-wrote the widely known book *The American Jury*, which is highly regarded in legal circles. Ziesel himself has expressed to Judge Ehrenfreund his interest in studying the jury members at once the case is resolved, and at least one local psychologist has also approached the judge with the same thing in mind. As for the other participants in the trial — attorneys, clerks, and Ehrenfreund — they're not talking much. It's not worth blowing a case that has consumed almost two years of several people's lives. But it is clear that the attorneys feel the sheer length of the trial has made the jury an unusually prominent factor in the eventual outcome. Says one of the trial's lawyers, "I think the jury is angry as hell, but at who? If it's me, we're in trouble."

All the participants knew in the beginning that it would be a long haul. It is an antitrust case in which twenty-three of Fotomat's franchisees are suing the parent corporation for breach of contract, anticompetitive conduct, and overcharging for supplies and services. To simplify an incredibly complex case, the franchisees are essentially claiming that Fotomat is trying to take corporate ownership of all its kiosks by driving the individual owners out of business. When the trial started, it was estimated that eight months would be enough to resolve it.

It began in the county courthouse, was almost immediately moved across the

street to the federal court, and early last year was moved again into the juvenile courthouse in Kearny Mesa.

One wall of the orange-carpeted courtroom is lined with fourteen file cabinets containing the 3100 exhibits that have been entered into evidence. Each juror has been given a fact sheet with a photograph of each of the 115 witnesses who've testified. The 230-odd volumes of trial transcripts contain more than 37,000 pages. Four jurors out of the original eighteen have dropped out, and one who walked into the jury box twenty months ago is now in a wheelchair. There have been breaks for juror vacations and auto accident injuries. When the case is finally decided to the satisfaction of all in May, the jurors will have to handle about 200 questions for each of the twenty-three plaintiffs. If Fotomat loses big, \$15 million in damages could be at stake, and that's before the jury decides punitive damages. For obvious reasons, attorneys on both sides offer nothing but praise for this jury, but privately they wonder: can the



Judge Norbert Ehrenfreund with Fotomat trial exhibits

huge amount of information offered in this case be absorbed and understood? Will the jury's anger or resentment color its

decisions? And given its entrance into the legal record books, and the concomitant attention their decision will

receive, can the jury possibly find that the plaintiff's case has no merit? —N.M.

## Union Takes Aim At Target

The local retail clerks union's attempt to get people to boycott the right new Target store is reaching its apex this week. Forty-five thousand "Boycott Target" bumperstickers were mailed out to the union's members, and six commercials per day are broadcast on KSDO's AM and FM radio stations, urging listeners to participate in the "invisible moral picket" against the Minneapolis retail corporation's local stores, located in recently refurbished and FedMart buildings. Thomas Vandeveld, president of the United Food and Commercial Workers Union Local 1222, says his union is irate because Target only hired "four or five" former FedMart employees, pays cashiers a starting salary of only four dollars per hour instead of

FedMart's \$4.85, and has a work force of which eighty-five percent are part-time, working five to twelve hours per week and thus not qualifying for health benefits. "Of the 3000 former FedMart employees, our records show that seventy-five percent applied for work at Target through newspaper ad applications," Vandeveld asserts. "But only four percent (of the applicants) were called in for interviews. We speculate when they saw on people's work applications that they had worked at FedMart, they didn't want to hire them. We have one guy with thirteen years of experience selling small appliances, and he got a letter back saying his 'qualifications don't meet' their needs. And when they screened the applications, they favored people who were recently laid off or unemployed so they could get federal tax breaks for hiring them."

Not true, argues George Hite, Target's vice president of public and consumer affairs, who is monitoring the effects of the boycott, which is scheduled to spread to Target's nineteen new Los Angeles stores by mid-April. Most FedMart employees did not meet the government qualifications which enable an employer to claim tax benefits for hiring certain workers. Target did check in with the federal government regarding tax breaks, he claims, but only after, not before, the hiring process had been completed. "And that's something every employer will do," he says. "In fact, most will do it before they hire people." The other charges, Hite says, are similarly groundless. Target has traditionally hired part-timers in its stores all over the country to keep operating costs — and prices — low. Besides, he says, wages paid to cashiers by FedMart and Target

can't really be compared because FedMart, unlike Target, had a grocery section and thus had to pay wages comparable to those paid by other supermarkets, such as Safeway and Alpha Beta. (Wages paid to employees of discount stores are generally lower than those paid to grocery store employees.) And regarding the number of ex-FedMart employees hired by Target, they number close to one hundred, Hite says, although the question "doesn't really mean a thing." Most FedMart employees wanted full-time work, he says, and since Target was looking almost exclusively for part-timers, very few were called.

Visits to two local Target stores — Sports Arena and Kearny Mesa — revealed that most of the clerks are young and many are students who, indeed, can't hold down full-time jobs and even prefer the chance to work part-time. Even when promised anonymity, not a single complainant could be found. Moreover, there was a certain amount of anger evident when the boycott was brought up. "We all knew it was going to be part-time before we were even hired," said one clerk who gave her name only as Kris. "This lets us go to school and keep a good job with flexible working hours on the side."

So far, Hite claims, the boycott has not hurt business, but Target's local district manager, Julius Jones, says the main reason for this at this point things are a little slower than we had anticipated. "And while Jones says the main reason for this is the weather, he admits that 'the boycott has helped us.'"

—T.R.A.



Sports Arena store

Photograph by Alan Decker

## Here, Go Buy Yourself A Prize

As land-use chairman of the San Diego Planning Group, Jerry Steel frequently talks with developers about the projects they have planned for the North County area bounded by Solana Beach and Leucadia to the west and Olivenhain/Del Dios to the east. When the developers want to build more homes per acre than is allowed by the San Diego community plan, Steel discusses ways they can make the project more palatable to his planning group. The developer and community group make compromises; for example, higher density might be approved if the builder agrees to set aside some undeveloped land bordering the project, improve access roads, redesign the landscaping, or dim obtrusive lighting. The planning group will often then agree to recommend that the county board of supervisors approve the project.

But last December Steel went further than usual when he met with a representative of the Meister Construction Company on the site of Meister's hundred-unit Cantabria housing project near Encinitas Boulevard and El Camino Real. Meister wants to build ten homes per acre on Cantabria instead of the 2.3 homes per acre called for by the San Diego community plan. Steel says Encinitas needs more parkland and recreation areas, and says he mentioned the idea of a parkland donation to the Meister representative, explaining that "as a public relations idea, [Meister] could offer to give the [San Diego] community a gift that would offset some of the negative impacts" of the density increase. While such a gift would "guarantee that the San Diego planning group would approve Meister's request for high density, Steel did tell the company representative that "it should influence the community."

The two then discussed some specifics of the possible donation, including the dollar amount of a Meister Company gift (between \$20,000 and \$30,000), and exactly what the money could be used to buy (a soccer field or baseball diamond, or the maintenance of an existing developer-donated park on H Street near the Encinitas coastline). The Steel-Meister proposal was still vague on December 29, when Steel told the planning group about his discussions with the developer. There was even talk that day of how the Meister Company might just turn over the money directly to the Encinitas-Leucadia Town Council, which

could then decide how it would be spent. But when planning group member Fred Schreiber heard of the Meister contribution, he rose from his chair and heatedly objected to the idea. "I felt it was a damn bribe," says Schreiber, an Encinitas resident. "It was an offer to bribe a whole community... to give something and get something in return." Schreiber says other planning group members objected to the simultaneous discussion of the Meister gift and the company's request for

a zoning-density change. After the meeting Schreiber took the Meister representative aside and said he would oppose the [density change] for no other reason than the company's offer of a cash contribution. The Meister representative told Schreiber that he had never suggested the contribution but had been approached by Steel and was distressed about the meeting. (In a follow-up letter to Schreiber, the Meister representative says he "did not offer, nor has the Meister Company ever felt the

necessity to offer contributions toward anything as insinuated by Mr. Steel." Steel agrees that he initiated discussions with Meister, but insists there was a voluntary give-and-take in the conversations.) Schreiber was upset enough to write the district attorney, county grand jury, and supervisors' voters Kruger Hedegcock and Paul Eckert, arguing that "the solicitation of funds... as a condition of approval [of a project]... seems at the least inappropriate, if not illegal." The D.A. and grand jury did

nothing, but Supervisor Eckert agreed with Schreiber and two weeks ago he convinced the supervisors to pass an ordinance making such cash contributions a violation of county code. Steel didn't attend the board of supervisor's meeting to argue against the prohibition, but he still believes that developer donations are "completely moral, ethical, and valuable" and should be "encouraged, not discouraged."

—P.K.



Bob Pettie

## Chopper May Be Axed

In mid-March, when Channel 39 helicopter pilot Bob Pettie eased his Bell Jet Ranger down too close to the maintenance barn behind the station on Kearny Mesa, clipping the rotor against the barn and causing \$26,000 in damage, news executives told him not to fret about losing his job over the incident. After all, it was the first serious mistake he'd made in his three and a half years with Channel 39, and besides, he was one of the most well-liked and respected people at the station. So it shocked newsroom staffers and Pettie himself when last Wednesday he was fired and handed two weeks' pay and told to leave. The reason: "Failure to exercise proper care and judgment in the operation of the helicopter."

"We're just blown away by this," remarked one anchorman. "Chins around here dropped to our knees. You can cut the depression with a knife." An emotional going-away party was held last Friday night at news stalwart Cathy Clark's home on Point Loma. There was speculation

that Pettie's firing was the convenient excuse the station needed to rid itself of the expensive helicopter altogether.

Assistant general manager Bill Peterson, who had tears in his eyes when he gave Pettie the bad news, says the station executives are in fact looking at the whole helicopter operation, with an eye toward junking it. Channel 39's news, a consistent third in the ratings behind Channel 5 and 10, recently began retrenching by cutting its 4:30 (KCNN) and 6:30 news segments. Storer Broadcasting, 39's parent corporation, owns seven stations, three of which once had helicopters. Channel 39 is the last.

—N.M.

## Will You Cash A Psychic Paycheck?

Publishing is a field notorious for its low wages, and the San Diego office of Harcourt Brace Jovanovich has been no exception; salaries for lower level editorial workers fall in the range of \$12,000 to \$14,000. However, HBJ employees point out that offsetting the low pay have been "psychic benefits": a shorter-than-average work week, weekly paychecks, not to mention the prestige of working for one of the country's largest publishing houses. Last week, however, the local literary laborers saw those psychic benefits docketed. Actually, rumors about a move to unionization in the company's work week began to circulate more than two weeks ago in response to a newly revised employee handbook which surprisingly listed hours of 8:00 a.m. to 4:30 p.m. (instead of 8:00 to 4:00). It was only last Wednesday, however, that supervisors within the San Diego divisions confirmed several changes, among them the fact that employees would be required to work the extra two and a half hours per week with no increase in pay. (Other changes included deletion of the President's Day holiday and a requirement that new employees work five years, instead of one, before receiving a two-week vacation.)

—J.D.

## The Finger

The district attorney has a suspect in the February 10 murder of San Diego policeman Kirk Johnson in San Clemente Canyon. The city treasurer, meanwhile, is sitting on a \$50,000 "Kirk Leland Johnson Reward Fund." But though the trial — and possible conviction — of suspect Charles Tyberg is several months away, police chief Bill Kolender last week told the press that he had decided to liquidate the reward fund and return the money to contributors.

Kolender told reporters that because the still unnamed informant, who confessed to his father, was a friend — and perhaps even an accomplice — of suspect Tyberg, the reward would be voided. But late that afternoon Kolender got a call from city manager Ray Blair, who had seen the Channel 5 news segment in which Kolender announced the return of the unpaid reward monies. Blair, who is Kolender's boss, politely reminded Kolender that he, Blair, administers the reward fund, and as city manager authorized the payment "with the advice and on the recommendation of the police chief." Blair called Kolender to a meeting this Monday in which he reiterated his control of the fund.

Kolender, who says he made the decision to return the reward money because he "wasn't aware" that Blair had final say on it, still believes that "there" no one who's "qualified" to get the \$50,000. He won't comment further on his distaste in seeing the money go to a friend of the suspect. Neither will Blair, who says, "I'm not going to face that problem [of whether to award the money] until I have to... and that's after the trial."

—P.K.

—Paul Krueger, Neal Matthews, Jeannette DeWyz, and Thomas K. Arnold





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Second class postage paid at San Diego, California. The Reader (USPS 336-730) is published weekly except the first and last Thursdays of the year. The entire contents of the San Diego Reader are copyrighted 1983, James Holman. All rights reserved.

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## Nice People Got No Reason To Drink

It's not possible for a "nice person" to get arrested for drunk driving. Nice people don't drive when they drink ("DWI," March 31).

My tax dollars are well spent putting people like Kites Schugum's friend in jail for a weekend.

Dean Smith  
Ocean Beach

## Looked At The Issue

I am writing to express my feelings regarding your KPCC advertisement on page twenty-four of today's issue (March 31). I find it extremely offensive, sexist, and degrading and am very surprised that the Reader would agree to run an ad which is so demeaning to your women readers. I am a die-hard advocate of free speech and a free press, but your running of this ad makes the Reader a knowing accomplice to blatant sexism.

I am very disappointed in your action. Please stop and think before you accept advertising of this caliber.

Janice D. Reiter  
San Diego

## A Name, A Style, A Monkey

John Theodore—who, with a name like that, a prose style like that, and punctuation like that, obviously does make a page—was entirely correct in the March

31 "Letters" section: "Monkey Sex" was monkey doo. G. Solov  
San Diego

## Burk's Law

Fulberto Rodriguez ("Letters," March 24) is full of his own biggest hot air. The term "redneck" is just as biased as "nigger" or "greaser." All three slanders are uttered with the same hateful tone by the ilk of Mr. Rodriguez. I am sure he considers himself a member of a maligned minority. His choice of words is doing nothing for his cause.

I would like to believe that his choice of language stems from simple ignorance of America, but maybe he is one of those immigrants who actually hate America and are here only to juice the system for what they can before returning to their native pestholes to join the local tyrants in local luxuries. If so, good luck, Mr. Rodriguez. But we don't need any more of your kind. The rest of us have been and are here for good.

James M. Burns  
Ocean Beach

## Memories Of Depression

This is a fun letter. My brother mailed to me a copy of the March 17 issue of the Reader. In that issue Amy Chu wrote a long, well-researched, and sympathetic article about A.W. Coggeshall ("Can You Spot the Millionaire in this Picture?"). My

brother knew I would be interested because in 1932 I practically lived at the rowing club. I had just graduated from Caltech but in common with ninety-three out of my ninety-five fellow classmates I had no job and no prospects of one. My girlfriend and I had parted and the club provided my main interest in life. It was only natural that I soon knew most of the athletes (even though they may not have known me except as a

## Letters

familiar face). Everything that Chu described about the rowing club in the article agrees exactly with my memories. She did a wonderful job of research, and found some men who have some excellent memories to tell her about the early days.

It would have been very easy for Chu to be rather disparaging toward Coggy because of his Spartan lifestyle, lack of enthusiasm for maintaining some of his properties, and so on. I'm glad that she maintained a very nice perspective throughout the whole piece. I would guess that she has considerable empathy for people who went through the Depression. It marked all of us in one way or another.

Glen J. Chamberlain  
Los Altos

## Possibilities Other Alternative

People's Alternative Radio/Friends of KPCC thanks Paul Krueger for his "City Lights" article of March 17 on our efforts to bring noncommercial listener-sponsored radio to San Diego County.

The article concisely described People's Radio and some of the challenges that will be faced in making it available to San Diego. There were, however, some errors in Mr. Krueger's article which we would like to correct.

While Marius Madsen, Chairman, is a long-time supporter of People's Radio locally, she is only one of several people who organized recently as People's Alternative Radio/Friends of KPCC to realize this goal. Also, there has been no decision at this time to raise \$10,000 for a translator to pick up Los Angeles' KPCC—90.7 FM. It is one of several possibilities that People's Alternative Radio is considering.

We thank you again for your interest in progressive radio programming, that will enhance the ability of people from different cultures to communicate with each other in a positive, constructive manner. Mr. Krueger's article generated additional community support for this project and we hope that as our plans advance, the Reader's readers will be afforded the opportunity to keep abreast.

Ellen B. Holman  
Imperial Beach

## That's A Lot Of Popcorn

Your paper is superb, wonderful, and dynamic! Congratulations. Your articles and comments are superb. Even your classified section is pretty good, but it could be improved a great deal, if you read the Los Angeles Recycler format (quite superior) where it is so much easier for readers to find out about items.

I do love your paper and I do enjoy it very much. However, I do have one true gripe: the commentator on "Current Movies," Duncan Shepherd. He must be joking! Either he must be under the influence of something while making the reviews or he must be doing something else. He should never have gotten that title, movie critic! There is absolutely no evidence that he can grasp what is going on on the screen!

Please forgive my bluntness. I do enjoy so much your paper page after page, but my stomach turns upside-down when I come to "his pages." He is ill-opinionated and not even up-to-date on his ridiculous comments. A film has too many facets that may be artistically evaluated. A narrow-minded individual can only see what he likes, which is obviously very immature!

Of all critics I have ever read (and I am sixty years old, and have been in the movies two or three times per week since I have been six, plus being editor and director of a monthly movie magazine), I have never read any critic with such poor concepts of movies.

Again, I will state if I did not like your superior paper a great deal, I would not give a hoop to write to you about it. But I do feel that "Current Movies" should be one of the most important pages to read, instead of feeling disgraced by the poor treatment that man gives to the films.

C. Ralph Campo  
San Diego

# SUNSHINE CLEARANCE SALE

March Rains Gone, But The Goods Are Still Here, And They Must Go By April 14th.



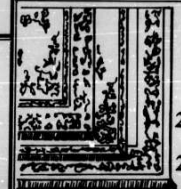
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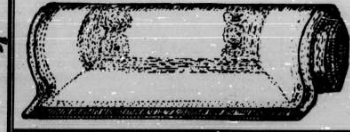


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## Straight from the Hip

Matthew Alice

Dear Matthew Alice: Sometimes there is pizza left over, which I wrap in aluminum foil and put in the freezer. However, when I try to thaw it out, it never comes out right. I've tried various schemes, it turns out that the filling is still cold, or the crust is burned, or the crust is soggy—never just right. I think all of us would be grateful if someone of superior intelligence would tell us how to get it to come out right. I know that purists would say that the answer is obvious—always eat the entire pizza and never have any left over. But it is always nice to have an extra piece around for that lunch or snack—provided that there is a way to get it back to some semblance of its former condition. Bill Bandes El Cajon

Nothing is too trivial for Matthew Alice. Not even pizza. But the all-encompassing mind of Matthew Alice had no solution for this problem—as many of my own meals of soggy leftover pizza attest to—so I asked a really superior intelligence, Dorothy Wheeler, home economist for the University of California Extension. First you must consider that pizza is a curious admixture of the moist and the dry—the topping and the crust will combine, if left to their ways, into a decidedly unhappy medium, the familiar sodden lump of tomato-infused dough. So the pizza is baked at a high temperature, which keeps everything in its place; the crust bakes through and the topping doesn't invade places it is not meant to. Commercial frozen pizzas probably have some kind of a starch mixture between crust and topping that acts as a barrier during the warming-up process. To reheat leftover pizza, you should follow the same principle: high heat. Turn the oven to 450 degrees and bake the unthawed remnants until heated



Illustration by Rick Gray

through. Do not keep the slices wrapped in foil, as that only seals in moisture, resulting in the loathsome waxy crust. Use the oven rack appropriate for avoiding a burned crust or scorched top. And buon appetito!

Dear Matthew Alice: What ever happened to sonic booms? When I was a kid growing up in San Francisco, we used to hear them, not regularly, but at least sometimes. I can't remember the last time I heard one, and surely jets are flying faster now than they were in 1962. And with Miramar Naval Air Station and Coronado so close, shouldn't there be more of them instead of fewer?

A concerned baby boomer North Park

The sonic boom, like the common cold and the hope that the Chargers will finally

get to the Super Bowl, will always be with us. But though there are now far more supersonic flights, both military and commercial, than in the first decades following Captain Charles Yeager's pioneering boom in 1947, we hear far fewer. The reason is, no doubt, the imposition by the Navy in the early 1970s of a thirty-mile restricted zone off the coast of the continental U.S., within which its pilots are prohibited from flying faster than the speed of sound. (There are also designated areas over the mainland where such flights are allowed—mostly over desert areas such as in Imperial County—but such areas are sparsely inhabited.) Most of the military's supersonic flights now occur at least fifty miles offshore, so under normal conditions only fishermen and seabirds hear them.

There are times, though, when San

Diego's windows rattle and shake. In such instances a temperature inversion layer in the atmosphere may have permitted the energy waves from a supersonic source to travel much farther than usual. The warm layer of air in effect bends the sound back toward earth, preventing the normal dissipation pattern, and the boom is ducted great distances—at times they can be heard a hundred miles and more from their source. And though the military has sophisticated systems which measure air temperature and pressure in an effort to predict the distance the noise will carry, sometimes the booms get away from them. Jet flights are not always the causes of the sonic booms we hear. In San Diego we sometimes hear artillery practice as the Navy blasts away at San Clemente Island; those low rumbling noises sound almost exactly like jet-created sonic booms. Thunderclaps can sometimes carry a long way, and even volcanoes can account for "sonic booms"—Krakatoa's eruption in 1883 was heard 3000 miles away. Many booms go unexplained. In October of 1972, for example, there were eighty-two reports of sonic booms in San Diego, and the military claimed that none of its planes could be proven to have caused any of the rumbles. Of course, they also said that about the boom in November of 1966 in which windows were broken all across the city. Ten days later an Air Force officer finally admitted that a top-secret spy plane had been flying faster than the speed of sound high above the city at the time of the disturbance.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80063, San Diego, California 92138.



## The Great San Diego Dinner Scam

A tale of good faith and bad checks

By William L. Spencer

Exactly one year has passed since Harper sat up at the bar and ordered a vodka on the rocks with a beer chaser. John Perkins had been working for the past couple of years as the day bartender at Alfonso's restaurant on Prospect Street in La Jolla. He remembers Harper as being about fifty years old, wearing casual but nice sports clothes. Of medium height and on the heavy side, Harper wore a thin mustache and sometimes put on gray hornrim glasses. His face was square and jowly, his brown hair was graying at the temples. He was actually sixty-one but looked younger, and he was vain about his age, often passing for fifty-five. If you had been asked to name his occupation, you would have guessed him to be a banker.

When Perkins was free, Harper beckoned him over. Harper held out a yellow pad of paper, the topmost sheet of which was headed *Memorandum*. Below the heading, the hand-written memo read: To: Mr. William Miller, Sales Manager. Subject: Dinner, P.R. Number of persons: 25 Time: 7 p.m. Date: April 14, 1982 Not to exceed \$20 per person including tax and tip. Ladies will join the party after dinner for no-host cocktails. C.O.D. Check parking.

At the bottom of the memo, also printed in ballpoint pen, was the word *Approved*. It was followed with some scribbled initials. Harper explained to Perkins how his (unnamed) company had authorized him to set up a dinner party. When he came to the part about twenty dollars per person, Harper patiently explained that last year the company didn't spend

the full amount for each individual, so they had to turn some of the money back in after the dinner. As a result, the budget was reduced for this year's dinner. "I want to be sure that we spend all of the twenty dollars per person," Harper said. "Can you do that?"

Perkins had to smile at such a request, a customer asking to spend more money than he needed to. "How about champagne?" Harper suggested. "Could we make up any difference on the twenty dollars per head with champagne?"

"Sure," Perkins said. "We can do that." Perkins booked the reservation and Harper ordered another drink and asked Perkins and a fellow sitting nearby if he could buy them a round. He was congenial, talking with the other people at the bar, making acquaintances. When it came time to pay, Harper told Perkins he was a little short of cash and he wasn't going to have time to make it to the bank before closing time. Would Perkins mind taking a check for, say, thirty dollars? The check was drawn on the Bank of Coronado. Perkins accepted the check without asking for any identification. After all, he knew who Harper was, didn't he?

A couple of hours later Harper was back, this time to discuss the details with Alfonso Ferro, the restaurant's owner. Alfonso sat down across a table from Harper and opened his reservation book. Harper handed him the memo on the yellow pad. As Alfonso copied the information, Harper sipped his drink and talked about the twenty dollars per person and the champagne. Then Harper added that the memo said twenty-five people, but there would probably be more than that, perhaps thirty or even thirty-five. Harper would keep him informed. Alfonso was doing the arithmetic in his head. Every time Harper added five people to the party, the tab went up by one

hundred dollars. It would be a nice piece of business, especially for a Wednesday night.

Harper scanned the menu judiciously. He said that most of the businessmen in his party would want either Steak de la Casa Alfonso or the Pollo Saonado, the two most expensive entrees. That and the champagne and appetizers—what would be available for appetizers?

When they were finished, Harper had only one more thing to ask of Alfonso: the bank had closed before Harper had had a chance to get there, would Alfonso mind cashing a small check, say fifty dollars? Harper took out a check for fifty dollars that was already made out and slid it across the table to Alfonso.

Alfonso still had his reservation book open. At the same time he saw the check he remembered that he had not written down a phone number for this Mr. Miller. He took the check and copied down the phone number that was under the Coronado address on the check. "No, no," Harper said, taking the pen out of his hand, "that's not the right number. You won't be able to reach me at home. I'm going to be traveling between the San Diego office and the San Francisco office. Here, let me give you the number." Harper scratched over the phone number that had belonged to the real William Miller when he had lived in Coronado, going over it again and again, making sure it was completely obliterated. Harper wrote down what he said was his San Diego office number. A week later when Alfonso called it, he reached the Bank of Coronado. He assumed the customer had gotten the two numbers confused.

The real William Miller was a carpenter who lived in Chula Vista and who did repair and remodeling jobs out of the back of his van. Miller's

(Continued on page 7)

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## THE INSIDE STORY

BY PAUL KRUEGER

THE SAN DIEGO BUSINESS JOURNAL'S biggest challenge is to make people stop talking about how good it was. *Business Journal* readers say the twenty-four-page weekly tabloid was full of local features and briefs — well organized and easy to read. They say it filled a hole in local business reporting left by the *Daily Transcript*, with its emphasis on downtown, and the *Union, Tribune* and *Los Angeles Times*'s grab-bag of business, financial, and consumer news. Journalism pros liked the *Business Journal*; two years in a row staff writer Bill Ritter won Press Club first-place awards, including a "best financial reporting" plaque for his report on the collapse of local American Federal Financial. But the *Business Journal*'s editor, thirty-one-year-old Denise Carabet, now admits she's getting two complaints for every compliment. Not enough local news, say critics such as Peter Davis, president of the Bank of Commerce. "What do I care about restaurants in Los Angeles or bankruptcies in San Francisco?" grouches Davis. But that's the sort of statewide advertising and editorial jumble that Davis and other readers are now getting from the once pleasantly provincial *Business Journal*.

The revamping was ordered February 25 when a squad of executives from the *Business Journal*'s parent company, Cordovan Publications, came to San Diego and told Carabet that the tabloid she helped start two and a half years ago would no longer be strictly local. Starting March 14, Carabet would assemble eight pages of San Diego news for delivery via air express to Los Angeles, where it would be combined with stories generated by the

Los Angeles and San Francisco *Business Journal* staffs and printed in a single, statewide tabloid that also shares advertising from the three cities. (All copies are printed in Los Angeles, with each of the three cities getting copies with its own name on the masthead and a local front-page story.) The Cordovan executives also told Carabet that half her local staff would be laid off. The employees were then called in one by one and bluntly told whether they still had a job or should start looking for work. By afternoon's end, Carabet had lost six of twelve staffers, including her advertising manager and two of four reporters.

Carabet knew the three California *Business Journals* were losing money for the twelve-paper Cordovan chain, but the sweeping reorganization and cutbacks took her by surprise. Sources say the *San Diego Business Journal* was handicapped by about 7300, financially was the healthiest of the three, and accounted for only about five percent of the statewide losses. Carabet won't talk specifics, but says she tried to convince her bosses to keep the San Diego edition independent, arguing that it could break even by mid-1984, and reminding them that the paper at times boasted six pages of paid advertising in a twenty-four-page edition, with the year-end issue hitting a thirty-three percent ad ratio.

The *Business Journal*'s drastic retrenchment was of little surprise to Carabet's former boss, *Union* financial editor Don Baader. "I told Denise from day one that it wouldn't make it," Baader recalls. He says the "crazy mix" of local businesses and the lack of a core industry to generate advertising were the



Denise Carabet and staff

*Business Journal*'s unseparable burden. "San Diego isn't a Seattle, where you've got a Boeing and aerospace, or a San Francisco with its banking and Silicon Valley," says Baader. "We've got some old aerospace, new high-tech and instrumentation, tourism, and military. Most of these executives don't care what's going on in other local fields."

Baader says the *Business Journal* was handicapped by the 8000-circulation *Daily Transcript*, whose listings of real estate sales, court proceedings, and construction contracts give it a "monopoly of the lawyers, real estate pros, and credit industry. . . (who) can't do without it." And weekly tabloids such as the *Business Journal*, which aim at a business elite and aspire to be what Baader calls "mini-*Forbes* or *Fortune* (magazines)," sacrifice the broad-and-better consumer advertising aimed at a more general readership. (This includes the local banks and savings and loans, whose expensive ad campaigns to woo new depositors have pushed the *Union*'s financial advertising up fifty percent yearly in recent

years, according to Baader.)

Carabet, who last year turned down a job as financial editor of the *Tribune* and who has a standing offer to return to the *Union*, doesn't dispute Baader's post-mortem. She claims, though, that the "new" *Business Journal* will hold on to its current readership and that local news coverage will slowly climb back to the fifty-percent mark. As for the subscribers who complain about the statewide coverage, Carabet says, "We've gotta train them how to read [the paper] again." But *Union* financial boss Baader isn't so optimistic. "It's just a desperation move," he says of the three-city merger. "The end is already here."

\*\*\* Tomorrow marks the eleventh meeting of the "Mayor's Downtown Task Force." Disregard any news reports about the session. The Mayor, Pete Wilson, has left town; the Task Force might just as well have left with him. It's fifteen months old and seven months behind schedule on its big task — a recommendation on how, where, and where a convention center should be

built.

Everybody's got an excuse for why nothing's happened. Superbuilder Doug Manchester, who wants the convention center on his Navy Field property, gripes that task force chairman John Davies is delaying. Davies pleads that city planner Mike Sogner is slow with his staff reports. Sogner says Port District chief Don May is three months late with his report on how a Navy Field convention center could be partially financed by the Port's \$65 million budget surplus.

What Manchester, Davies, Sogner, and May all know but won't directly tell the press (or what the press knows and won't print) is that the task force meetings are a charade. No negotiations will be started until later this year, after a new mayor has had a chance to settle in at city hall. And there's an excellent chance that the task force will be purged by one of those would-be mayors. For while Maureen O'Connor might retain chairman Davies — who's behind the O'Connor campaign — Roger Hedgecock would gladly accept Davies's resignation. □

## ACROSS THE WATER

(continued from page 1)

displays. Here the rich and powerful wear dungarees as often as they wear dinner jackets. People smile at each other often and sincerely.

But all is not carefree here. Off to one side of the main building, behind the Junior Clubhouse, Dennis Conner is preparing to race a sailboat. Conner, you may know, is a San Diego native, a San Diego State grad, a guy so hooked on sailing that he devotes virtually all his time to it, at the expense of the little drapery business he runs near the Sports Arena. The next time I hear some ex-New Yorker talking about how life in San Diego makes everyone lazy and unambitious, I'll

think of Conner and of what he's doing to win the America's Cup for the second time in a row.

Conner has brought to this corner of the yacht club a work regimen in which the hours are longer and less relenting than those in any garment district sweatshop; he's injected a competitiveness that matches that of the most high-powered broker elbowing his way across the floor of the New York Stock Exchange. Some have complained that Conner's impact on the Cup races has been to make them too serious, too intense. For better or for worse, however, nearly everyone agrees that this new era has been ushered in singlehandedly by the San Diego drapery maker. So it was fitting that the first West Coast commissioning of a yacht vying to race for the America's Cup should take place at Conner's yacht club.

New Yorkers, or more specifically,

members of the New York Yacht Club, were swarming all over the San Diego club for the commissioning, which took place on a Sunday morning about two months ago. It was a warm, sunny day, a break in a week-long storm. Down at the docks at least a dozen yachts were decked out with flags of various colors and each time the wind gusts, flag noise . . . flock, flock, flock . . . rose like the sound of birds taking off. One of the crafts thus festooned was the *Liberty*, the boat of honor, and one belonging to a class of yachts known as twelve-meters. These are sleek racing boats (roughly sixty-five feet long) which are built for just one race: the America's Cup. So any twelve-meter christening is a rare and elegant occasion.

Indeed, on this day the blue jeans were few and far between. This was a day for designer dresses, high heels, and make-up, for dark blue blazers and

club insignias. At the climactic moment when the aged mother of one of the biggest financial contributors to Conner's campaign smashed the champagne bottle against the twelve-meter's hull, sirens wailed; a fireboat in the nearby channel unleashed a glittering hundred-foot spray of water. Within moments, jacketed waiters were serving rum drinks and champagne as the jazz opening strains of "New York, New York" issued from a band playing under a huge white tent. The music was sweetly ironic; the tacit significance of having this christening here was a subtle acknowledgment of the end of traditional New York dominance of the America's Cup.

A significant historical fact explains, in part, how the New York Yacht Club came to play such an overwhelming role in the most important

(continued on page 10)

## GOING OUT FOR NEW BUSINESS

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## ACROSS THE WATER

(continued from page 9)

yacht race in the world. The event was first held in 1851 when an Englishman invited America to compete in a race around the Isle of Wight. This country did, and won the gaudy silver prize which eventually became known as the America's Cup. In 1857 the cup was placed in the keeping of the New York Yacht Club, which has sponsored the twenty-four different races held over the years since then as various foreign countries have tried to wrest the cup to their shores.

To date, the foreigners have always lost, one of the few things that have remained constant over the 132-year racing history. The two world wars and other disruptions made the scheduling of the races sporadic, although recently they've been held every three years. (This year the trials start in June and run through August, with the Cup race itself set to begin September 13.) The early races pitted boats of various sizes and weights (up to 300 tons) against one another, but by 1958 the race organizers had limited the event to the relatively inexpensive twelve-meters, with one challenger and one defender to be selected from however many hopefuls wanted those roles. That attempt to minimize the costs and time involved in mounting a Cup defense was still working reasonably well in 1974, according to Jack Sutphen.

Ted Sutphen, who retired in 1979 from a thirty-year career as a New York sailmaker, is the number-two man on Conner's racing team. In the summer of 1974, however, Sutphen was taking a break from his sailmaking to work as the tactician on a new twelve-meter named *Courageous*. (A racing tactician determines, while on board a competing boat, the most efficient course the skipper should follow between marker buoys.) Sutphen recalls that *Courageous* wasn't even launched until the end of April, allowing for only about six weeks of practice before the mid-June start of the racing trials in Newport, Rhode Island. "And we didn't even practice against another boat," Sutphen says. "Our crew just sailed around in circles."

Coincidentally, that month Dennis Conner also took a place on a twelve-meter crew for the first time in his sailing career. The son of a financially pinched Convair employee, Conner



Dennis Conner



Malin Burnham

had grown up in a modest home about a block away from the yacht club in Point Loma. Conner lacked the money to buy his own boat until he was twenty-seven years old, but then he almost immediately began to win various national sailing honors. At some of these he had caught the attention of Ted Turner, the blustery Atlanta resident who by 1974 had been selected to skipper a new, radically designed twelve-meter named *Mariner*. Turner invited Conner to join him as a crew member. By May of that year, Conner thus found himself paying his own way to fly back East several times for weekend practice sessions.

The subsequent racing trials turned into an almost comic game of musical chairs. Eventually, Conner displayed such talent that the manager of *Mariner* replaced Ted Turner with Conner as skipper. But *Mariner* was slow, agonizingly slow, and Conner only commanded her helm for six races before the New York Yacht Club's committee eliminated *Mariner* from the competition. Although his boat had lost, Conner had sailed so well that the management of the competing *Courageous* then invited Conner to join its team (which also had seen its share of personnel changes). Ultimately, *Courageous* sailed to victory that September (with Conner commanding the boat at the start, and Massachusetts sailmaker Ted Hood in charge during the rest of the race) against an Australian challenger. Before that final victory, however, everyone in Newport had taken note of the performance of yet another San Diegoan, a boatbuilder named Gerald Driscoll.

That same summer Driscoll com-

manded *Intrepid*, a venerable, seven-year-old, wood-hulled twelve-meter which had twice before won the America's Cup (in 1967 and 1970). By 1974, however, technology seemed to have passed by the *Intrepid*; *Mariner* and *Courageous* both were made of the much lighter aluminum, and thus should have been much faster. But Driscoll had done the unprecedented. Instead of waiting for the end of the Rhode Island winter, Driscoll had early in 1974 convened a crew here in San Diego for a January-to-April practice session. And when the races started that summer, the benefit of the extra preparation seemed dramatically evident: Driscoll and his crew not only beat *Mariner* handily, but also came a whisker away from winning the defender's title instead of the sleek *Courageous*.

It was a lesson that wasn't lost upon anyone at Newport that summer, although when I asked Conner recently if Driscoll's example inspired him to undertake the Herculean efforts which Conner subsequently has invested in America's Cup preparations, Conner denied that. He said he'd already learned in other areas of his life that "hard work and preparation work better." A tall, pear-shaped man with a boyishly high-pitched voice, Conner tends to answer reporters' questions with just such unadorned generalities — when he answers them at all. I felt lucky to get ten minutes' attention from him one morning at the yacht club. Talking to the press is "not very productive," he states unemotionally, revealing only the faintest repugnance for wasted time and energy. He gives the impression of a man just barely holding his impatience in

check. He revealed more of his thoughts in a 1978 book he wrote on sailing, *No Excuse to Lose*, published by Norton. In it he confesses to a childhood inferiority complex. In addition to his family's lack of money, he wrote, "I was not especially good looking and I never really excelled at anything. Although I won a few high school letters in track, cross-country, and basketball, I was certainly not the star of the show." But sailboat racing was different; Conner's touch at the helm was gifted, and he was undeterred by the lack of his own boat. He hung around the yacht club "the way some kids hang around a pool hall," snapping up every possible chance to crew for other people; eventually he even acted as the tactician and skipper on boats whose owners enjoyed the tang of racing but lacked the talent to organize their own efforts. For years, Conner angled for an invitation to crew for a San Diego yachtsman named Ash Brown, one of the very best local racers. Conner wrote, "I would run down to the boat and help with [Brown's boat's] docking lines and was a pest around the boat all the time." Finally, when Conner was twenty-one Brown invited him to crew on the 1964 San Diego-to-Acapulco race, an event Conner says marked the beginning of the big time in ocean racing for him.

Malin Burnham was along on that race. Today Burnham is president of John Burnham and Co., the local mortgage banking firm. He also has been active in Republican politics and civic affairs, but Burnham probably is best distinguished by his sailboat racing prowess. Fifteen years Conner's senior, Burnham guesses he first met Conner when Conner was seven or eight years old. But that Acapulco race sticks out in Burnham's memory. "The rest of the crew members and I nicknamed him the Sak, which stood for Smart-Assed Kid. He [Conner] was just so eager, and such a smart-ass. He was always running around the boat trying to adjust something, asking questions."

Conner in turn formed a lasting impression of Burnham, namely, that Burnham possessed more natural sailing talent than anyone in town, including Conner. But Conner soon gained an important insight to supplement that knowledge. While drifting through San Diego State, Conner met a carpet store owner named Alan Raffee who sailed the same kind of boat (a nineteen-foot Lightning) on which Conner was crewing at the time. When the two got acquainted, Raffee offered Conner \$100 a month to help out in his carpet store. The two men eventually became business partners (until 1974 when Conner sold his interest to devote himself to the America's Cup effort). They also became sailing partners, an alliance which gave Conner a new perspective on racing preparation.

In *No Excuse to Lose*, Conner describes evenings spent using a microscope to examine Raffee's boat's bottom for pinprick holes which might require filling. "Today we know that those days make any difference, but in those days we didn't know what made a boat go through the water, and Alan was going to leave anything to chance. Whatever it took to make the boat go the slightest bit faster — we had it. The best sails, the best hardware. If we had to carry a three-and-a-half-pound anchor and our anchor weighed three pounds nine ounces, Alan would take out a file and file off an ounce of galvanizing." From both Raffee and one

other similar Lightning racer, Conner claims he learned "how important it is not only to work hard at something but to work hard at it all the time. . . I had thought all along that you could win simply by being a better sailor, but these guys did not have youth or talent or coordination, and they didn't have a lot of friends who sailed. Yet they tried hard and did well."

Malin Burnham points out that sailboat racing is like track and field; it includes so many different types of events that it's hard to say that any one person is the best in the world. Moreover, in the 1960s it was impossible to tell how good Conner was because he didn't own his own boat — not until 1970, when he finally scraped up \$1700 to buy a half share in a thirty-three-foot racing boat. Equipped with it and a series of successors, Conner in the early Seventies unleashed his raging competitiveness, native talent, and muckish capacity for hard work upon a dazzling range of maritime challenges: he won the world championships with *Stars* (a two-man, twenty-three-foot boat) in 1971 and 1977, and he twice won the Congressional Cup, one of the most prestigious racing series in North America. He took a bronze medal in the 1976 Olympics in the twenty-two-foot Tempest class. At the other end of the racing spectrum, he four times won the top-rated Southern Ocean Racing Circuit, a series of ocean-racing events in which the boats make their way from Boca Raton, Florida to Nassau, Bahamas. The string of triumphs explains how some people today argue emphatically that Conner is the best. Throughout all those other triumphs, however, he had his mind fixed on the America's Cup.

In fact, Conner had agreed to sail on Turner's crew in 1974 as a coldly calculated maneuver to win a seat as an America's Cup skipper in a subsequent race. "By being a good number-two man, you can persuade the wealthy people who come back year after year [and] finance these one-and-a-half-million-dollar yachts that you are a good, safe bet as skipper," Conner wrote. But somehow the fly filled in 1977. Conner was asked to sail the older *Intrepid*, but then the financing to support that boat fell apart and *Intrepid* never made it back to Newport. Another San Diegoan, sailmaker Lowell North, was invited to the helm of a twelve-meter that year, a brand-new boat named *Enterprise* built by a New York-based group. Ironically, North's performance failed to please the *Enterprise*'s backers, who wound up replacing North with Malin Burnham and inviting Conner to join the team as tactician (under Burnham) late in the summer. Conner apparently sniffed a losing situation, however, and turned down the offer, nursing the hope that a better shot at the cup would materialize later.

He didn't have to wait long. Although Burnham and the *Enterprise* lost in 1977 to Ted Turner (who sailed *Courageous* to victory over Alan Bond's *Australia*), the racing syndicate that had built *Enterprise* wanted to try again in 1980. (This particular racing syndicate is in the form of a tax-exempt foundation run by the maritime college of New York State's university system. Thus the college, and not any one individual, owned *Enterprise* and owns the other twelve-meters the foundation has built since *Enterprise*.) For its second try, the foundation once again reached 3000 miles across the country for a skipper, interested cadets submit detailed resumes to him. At the same time, he

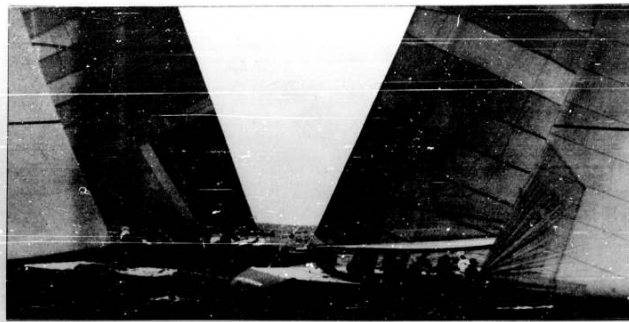


Photo: Turner

have to exert any pressure. Conner says it was in July of 1978 — two full years ahead of time — that he began devoting a significant amount of time to preparing for his Cup bid. From the outset, he wanted the foundation to build a second boat, because a second boat would give *Enterprise* something to practice against and also might prove faster. To build a second boat, of course, meant raising more money (since twelve-meters cost about \$400,000 for the hulls alone; one single mainsail can cost \$15,000, a fully rigged mast, \$50,000). Conner apparently quickly adapted his organizational talents to aiding the nationwide fundraising effort. He also turned his thoughts to a crew. He knew he would need at least twenty-one people besides himself to sail the two twelve-meters, and he wanted to practice with them full time for a year and a half before the Cup races, during which time no one — including Conner — would be paid anything. (Furthermore, even victory would bring no financial rewards. In fact, a successful defender doesn't even take possession of the cup itself, which remains in the New York Yacht Club; however, if a foreign challenger should ever win the series, the cup will move to that winner's country.) Conner is a man who once expressed surprise at the number of sailboat racers who select their crews not for their sailing talents but for their companionship. In contrast, Conner went about the task of assembling his team with the meticulousness of a corporate recruiter. At the New York Yacht Club he required that interested cadets submit detailed resumes to him. At the same time, he

approached complete strangers whose sailing ability he had noted in various waters; one man recalls that Conner presented him with a fifty-page application packet.

By the end of April, 1979, Conner gathered with a small corps of helpers in Newport, Rhode Island to prepare for the launching of the second boat, to be called *Freedom*. "It was cold and miserable," Jack Sutphen recalls. "We didn't have a tender [to tow the boats out of the harbor]. We'd just sail off the dock." The group continued sailing on the East Coast until the fall, whereupon Conner loaded the boats on trailers, towed them across country, installed the East Coast crew members in homes of various San Diego Yacht Club members, and continued to sail six hours a day, seven days a week. Sutphen says despite all Conner's care, sometimes the preparations took a more spontaneous turn. "A lot of times we wouldn't have enough people to sail, so we'd go down to the Chart House restaurant [on Shelter Island Drive] and get five or six of the waiters. One of them would come back with us to Newport that summer."

By the time the whole team once again crossed the country, headed for the actual Cup trials, Sutphen figures Conner had worked with eighty to ninety different crew members. Together they'd logged almost 1000 hours of practice time on the water and had worked with almost a hundred different sails. In all, Conner spent about \$2.2 million.

But how it paid off? Against challenger Russell Long of New York, Conner lost only three races out of twenty-nine. Against Ted Turner, the

man who had invited Conner to America's Cup racing six years earlier, the San Diegoan's team was nearly invincible. Faced with this onslaught, Turner zinged one quotable barb after another in Conner's direction. "My men have to work for a living," Turner snapped to *Time*. Conner had robbed the fun from yacht racing, Turner carped.

Today Conner retorts, "I wanted to say, 'Sure, Ted, I'm taking the fun out. It's no fun to lose eighteen out of nineteen races.'" But instead, Conner kept his mouth shut at the time, another calculated play. He figured saying anything would only make him look worse, given Turner's status as a media darling. "He [Turner] was the defending champion. He knew all the press from 1977. Besides, if I had responded to him I would have been meeting him on his own battleground. Turner makes his living with words. He goes on the Mike Douglas show and makes Mike look ridiculous." *Newsweek* described Conner on the other hand, as "a world-class Captain Bligh"; *Time* called him "a man of few, dull, carefully chosen words."

*Sports Illustrated* speculated that if anyone beat him two or three races straight, Conner "might come apart." But that summer of 1980 no one beat Conner two races in a row. The actual contest for the cup against Alan Bond's *Australia* was a little more exciting than Conner's quest for the right to represent America — but not much. In the best-of-seven series against the Australians, Conner won the first race, but in the second race the winds dropped to a whisper, a blessing for the Australians whose boat performed magnificently in light airs. By the end

(continued on page 12)

Photo: Burnham

Photo: Turner





and the larger San Diego community has expanded. There's a team of about twenty-five women who divide up the task of making the fifty or sixty sandwiches required by the boats each day. Foodmaker Corporation is storing the lunch meat donated by a Texas yacht racing fan; the Jack Lambert Sports Center on Midway has donated free passes to all of the crew members.

The list goes on. The crew members' day usually begins at that gym, at 5:30 or 6:00 in the morning. There they lift weights or play racquetball four days a week. Tuesdays and Saturdays they run a three-mile course from the yacht club around Shelter Island. Attendance is mandatory, and it's prominently noted on a neatly lettered sign-in sheet in the campaign office. By 7:30, the group reassembles at the yacht club for breakfast, then disperses to various chores.

Some head down the dock to rig the boats for the day's sailing; others gravitate to the forty-five-foot trailer donated to the campaign by an Okla-homa City businessman. The trailer has been converted into a full-dress workshop where the crew can custom-make almost all of the equipment used on the twelve-meters. "It just gives us one more advantage," one crew member explains. "If something breaks during a race, it makes it easier to fix it if we made it in the first place." And things on these boats break constantly. One stormy day when I rode along on *Freedom*, a device that helps tug down on the bottom edge of the mainsail suddenly burst from its fitting and hit the deck with a crash. Crew members shrugged: one more post-sailing repair job. Another day an alert crew member looked up and happened to notice a growing crack in the boom (the metal section that runs back horizontally from the mast). By the next morning it was fixed.

To minimize the number and severity of such breakdowns, Conner has devised a maintenance schedule worthy of someone who once spent his evenings looking for pinpricks in his buddy's boat hull. Consider the winches. Each of the twelve-meters is outfitted with ten of the mechanical drums used to tighten the various ropes and wires on board. "If one of them was to break, someone could lose a finger," comments Don Raynor, the young man who's in charge of all the winches on *Freedom*. As he talks, winch parts are spread out on a table before him. Raynor is patiently cleaning and applying grease to each one, some forty or fifty parts in all. It's a routine that he follows with each winch at least once every week.

You can tell what Raynor's crew position is just by looking at him. Bull-chested and beefy-armed, he's one of the crew members assigned to the "coffee grinders" which turn the main winches. When Conner asked him to work as a crew member, Raynor, a brand-new graduate of the New York maritime academy, had just been offered a \$35,000-per-year job as a maritime engineer with the International Paper Company in upstate New York. He says he considered the paper company job for about a day before turning it down. Sailing in the America's Cup races "is just something I've wanted to do since I was a little boy," he explains. It's a faint sentiment among these crew members. Raynor's would-be employer took the news with equanimity, and told him to check back in the future. "They know if you can work seven days a week for almost two years straight for no pay, getting up at 5:30 in the morning and working until who knows when — they figure you can do just about anything."

## ACROSS THE WATER

(continued from page 11)  
of that contest, the Australians crossed the finish line six boat lengths ahead of the American team. It marked the first occasion since 1962 that an America's Cup series had been tied (one to one, in this case), and Conner requested a day off, hoping that the breezes would stiffen. They did, and in the last two races in the series, *Freedom* beat *Australia* by more than three minutes each time — the worst losses in the Australian boat's history.

Amid the euphoric victory celebrations, Conner sidestepped the question of whether he would try to defend the cup again in 1983. Later, however, he admitted that before the 1980 Cup races were even concluded, the syndicate management began talking about repeating the effort. It didn't take long for Conner to announce a grandiose plan: he wanted the syndicate to sell the *Enterprise* and build two new twelve-meters, one of which he hoped would be faster than the *Freedom*. This time Conner would get an even earlier jump on crew drill by working with several of his America's Cup teammates in a series of ocean races during the summer of 1981. Work on the two new yachts began in the fall of 1981 on the East Coast. Christened the *Spirit of America* and *Magic*, both were launched on April 17 last year. Once again Conner began practicing in Newport, Rhode Island (with *Freedom* and the two new twelve-meters) more than a year before the competition. By early fall of last year, Conner had determined that neither of the new boats had accomplished its goals; *Freedom* still was faster than both. Unruffled, Conner then persuaded the New York racing syndicate to sell *Magic* and build yet another new twelve-meter. Construction on it had just begun when Camp San Diego opened once again last October.

The crew members say they can't believe how much more organized — even bureaucratic — the San Diego training program is this time, compared to the 1980 effort. This time the "Freedom campaign" has a real office in back of the utilitarian Junior Clubhouse at the San Diego Yacht Club. This time a husband-wife team receives a salary from the syndicate in return for running that office and cooking dinner for the crew members five nights a week. About fifteen families from the yacht club once again have taken in out-of-town crew members as guests for the six-month training period here, but beyond that the scope of volunteers both from within the club

This daily work schedule is one thing that hasn't changed much since Conner's first campaign. "When we started this time, Dennis said the crew would get one day a week off," Jack Sutphen says. "But it just hasn't worked that way," he adds mildly. Instead Conner has parceled out rest days only about once every three weeks. As the recent San Diego storms raged in January and February, as the days of rain refused to clear, Conner obstinately prodded the team into the boats. A few times when the ocean was particularly wild, the twelve-meters sailed within the sheltered bay. But they sailed.

In contrast to Conner's brooding intensity, an air of soothing calm surrounds Sutphen. Even the very faces of Conner and Sutphen seem to reflect the difference in personality between the two men. Conner's eyes are shot with red; the wind and sun have dried and broken his lips cruelly. In contrast, the elements have worked on Sutphen's face like a master wood carver, polishing and staining his features to a smooth brown finish. "He's the human side of this whole thing," one crew member says of Sutphen.

Yet the former sailmaker and Conner appear to complement each other perfectly. After Sutphen helped Conner win the 1980 Cup race, there was never any doubt about Sutphen's working on the 1983 effort, and that first winter after the race, Conner urged Sutphen and his wife not to re-locate to New York but instead to take an apartment near the San Diego Yacht Club, where Conner got Sutphen a job (organizing boat maintenance and coordinating various racing programs). Within the current campaign Sutphen wears a variety of hats. He skips whichever boat is sailing against Conner on any given day (except on those occasions when Malin Burnham acts as a guest skipper), and he oversees the crew training. No longer does that involve hustling able-bodied deck hands from the Chart House.

Quite the contrary. For this effort Conner has had more crew members than he can possibly use. More than a dozen came from other parts of the country when the full-time training here started in the fall. In addition, six men who were members of the 1980 team have retained regular jobs elsewhere but have flown in for ten-day to two-week racing sessions every month. And seven different San Diego residents have been working on the team on a full- or part-time basis.

Consequently, everyone is jockeying against everyone else for one of the twenty positions available on either of the two boats that are about to move back to Rhode Island. But even though Conner will use both boats (as practice partners) throughout the entire summer, the most coveted jobs are obviously those on Conner's "A" boat, the one he will decide to use in the trials. Some people, like Jim Nicholas, already know they won't get that chance. Nicholas is a native San Diegoan who runs Dimitri's Deli in Seaport Village. When the *Freedom* defense moved to San Diego last fall, Nicholas, a local sailboat racing veteran, volunteered to crew whenever the team needed an extra hand, an offer which quickly turned into a four- to five-day-a-week commitment. About a month ago Conner invited the deli owner to return to Newport for the trials this summer — as a winch grinder on the "B" team (since Conner has grinders with more seniority targeted for the "A" team). If some fates are already sealed, however, others are still in the making, a situation which has set up undercurrents of rivalry.

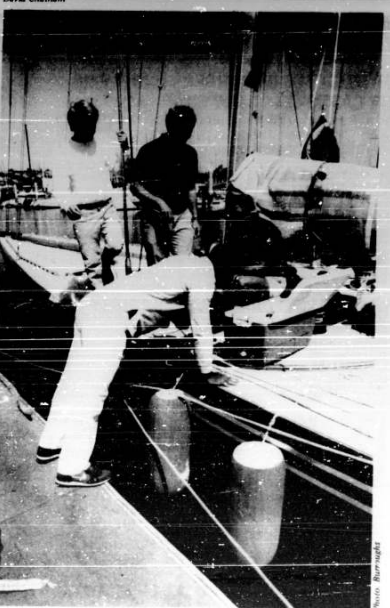


"Dennis is aware of what everyone's doing — or not doing — every minute," one A-team aspirant pronounced confidently. By the same token, everyone knows the moment Conner arrives on the yacht club premises: whenever he does, a workman hoists a red flag from the club flagpole. (This year Conner is serving as the club's vice commodore, a status which is traditionally saluted by the flag-raising nicety.) Unlike his crew members, Conner doesn't report for duty at the yacht club at the crack of dawn. He does rise about five in the morning, but he usually spends the first few hours of the day working at the drapery factory which he started about eight years ago and which now employs a dozen and a half people. All his time devoted to the America's Cup is volunteered; he receives no pay at all.

Conner was still at his business one recent morning when I arrived at the yacht club. In the *Freedom* campaign office, Robin Fuger, the hired manager, looked woebegone. He'd been fielding frantic phone calls from a U.S.A. Today reporter desperate to talk to Conner before an impending newspaper deadline. That same reporter in fact had flown out to San Diego from Washington, D.C. in order to interview Conner. Partway into the interview, however, she had made the mistake of asking Conner about the opposition he will sail against this summer. Annoyed, Conner strode away, refusing to accord the woman any more of his attention.

"He doesn't want to talk about what anyone else is doing," Fuger warned me darkly. The U.S.A. Today reporter had flown back home, but now she was trying to complete her interview with Conner over the phone. From his office in the drapery factory, Conner had finally stated he would talk to the woman if she would call back still later. "But I don't think he's going to talk to her then," Fuger half moaned, under his breath.

"It's not that Dennis is anti-press," one of the other leaders of the *Freedom* campaign later said to me. "It's just that he's so busy." And the demands on Conner's time are impressive. He's married and has two young daughters. His wife is a friendly, high-spirited woman who teaches fourth grade at the Francis Parker School and looks young enough to pass for her thirteen-year-old sister. It's true, Judy Conner acknowledges, that "we barely see him (Conner)," although she and the girls will accompany Conner to Newport this summer. Conner's wife adds serenely that the one-sided marriage is an arrangement that works best for her and her husband. (continued on page 14)



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## ACROSS THE WATER

(continued from page 13)

In addition to having a family and sailing the twelve-meters virtually every day, Conner is the person deciding the schedule for what's to be done with them, what tests should be run when, how the crew should be rotated. Then there are the requests from outsiders wanting to ride along with the crew on the boats, pleas that pour into the *Freedom* office like suitors besieging a teen queen. Unquestionably, Conner rules with absolute authority on who receives permission to do so.

Understandably, when the big contributors to the campaign show up, Conner embraces them. In fact, the day of the *U.S.A. Today* reporter's blitz also happened to be a day when the wealthy Oklahoma trailer-donor had flown into San Diego. And because the twelve-meters were out of the water for maintenance, Conner was fuming with impatience, pushing the crew to get the boats in the water in time to give the Oklahoma a ride.

Another morning, I watched Conner show up at the yacht club with San Diego Sockers owner Bob Bell and two soccer cohorts. With the three in tow, Conner moved throughout the facilities and kept up a patter as polished and genial as any harbor tour operator's spiel. I asked one of the crew members if Bell was a contributor. "I'm sure if he's coming [aboard], Dennis is trying to get him involved."

Another day, Conner chatted affably—remarking about the Rio de Janeiro yacht club, decrying the American welfare system—with three visiting British journalists. But to their request for a boat ride, Conner was immovable. "I don't know how they could have thought Dennis would let them aboard," Jack Sutphen later muttered to me. Conner takes a dim view indeed of potential sailing spies, British or otherwise.

The concern about espionage extends through America's Cup preparations as subtly but undeniably as the crew rivalry in the *Freedom* camp; sometimes it breaks out into the open. During the 1980 campaign, for example, Ted Turner at one point charged that Conner's entire crew had sneaked aboard one night to measure *Courageous*, leaving chalk marks in their wake. *Freedom* crew members scoff, discounting the charge as typical Turner hyperbole. And these days they also sniff that they're the leaders, and thus don't have to spy on their opposition. But Conner, at least, seems to take seriously the possibility of his yachting opponents stealing free ideas from San Diego.

At the recent christening of *Liberty*, no one was allowed to glimpse the innovative undercarriage of the boat. "That kind of thing goes on all the time," a crew member told me. "One week we'll have a new sail which is all top secret, and the next week we'll have found out that it isn't that great, so anyone can take a picture of it." Sutphen says Conner doesn't want to be rude. "But Dennis kind of has the attitude of why should he tell anyone anything about what he's doing. . . . And all, four million dollars has been invested in this, and the point is to win."

Not only are the stakes higher than ever this year, but one can also argue plausibly that the chances of America's losing the cup never have been better. This year the rules of the competition have been

changed to allow the foreigners to use American sails and hardware, something they never were permitted to do in the past and which put them at a distinct disadvantage. Nine different boats from five different countries (Australia, England, France, Canada, and Italy) are preparing to compete in the races this summer, and among them are three separate Australian syndicates which together reportedly are spending \$21 million. And Conner faces two formidable opponents in this country: a thirty-one-year-old sailmaker and Olympic champion named John Kollus who'll be steering the former champion *Courageous*, and an aggressive San Franciscan named Tom Blackaller who boasts sailboat racing credentials which at least approximate Conner's. This year nearly everyone is reportedly practicing much more, spurred by Conner's example.

What all of them are striving for is the achievement of minuscule increases in boat speed. "With these boats, if you can go a hundredth of a knot faster, you've got a major breakthrough," one crew member explains. And breakthroughs attributable to changes in the boat designs are getting harder and harder to achieve. Conner's experience with the three boats he's had built in the last year is proof of that: none of the three sailed significantly faster than *Freedom*. The newest of the three, *Liberty*, is now back in a San Diego boat yard undergoing modifications the team hopes will make some difference in the last round of pre-rival practice in Rhode Island.

As advances in hull design have grown more and more elusive, sailing technology has shifted to other areas for improvements. Navigators on twelve-meters now uniformly use small on-board computers to analyze everything from the performance of various sails to the torque on the winches. Sail materials like the polymers Mylar and Kevlar which were first used in the 1977 Cup races now have become standard throughout the yachting industry. And sail materials aren't the only thing one can change on a racing yacht. One can vary the sail shapes in an infinite number of ways; one can tinkler with the winches, with the halyards, with dozens of other components. *Freedom* crew members claim that Conner's ability to size up a boat and figure out what tiny changes might make a difference is at least as important as his touch at the helm.

"Dennis approaches sailing in a very creative way," one says. "He looks at the boat the way an artist might approach a canvas. . . . A lot of guys who sail have other hobbies. They're more social. They're more interested in sort of being rock stars. Dennis is hard to get to know but I think he's a really great sailor. . . . He looks at every little detail and he sees things that other people don't see because they don't look."

Conner backs up those intuitive changes with testing so time-consuming that it's almost impossible to describe. Say you order a new mainsail. The only way to tell conclusively if the sail is an improvement is to go out into the ocean and rig one boat with it, outfitting a partner boat with another sail which is a known quantity. Then you sail in the same direction for five, ten minutes. You change corners, sailing in tandem again. You take the sails down and swap them, hoisting each on the opposite boat. This tells you something, but a complete assessment really demands that the sails be used together under a range of wind and water conditions, which means repeating the tests on different days and keeping track of all the data.

And that's the productive work.

Dennis Conner may have come closer to turning yacht racing into a military operation than any other practitioner of the sport. But even he hasn't managed to avoid the times when the sailboats sit idle, when nothing is being learned.

A sign next to the *Freedom* campaign office having the shove-off time as 10:30 on one of the days I rode along in the *David Crockett*, a fifty-three-foot cabin cruiser which acts as the twelve-meters' tender. Here in San Diego, the *Crockett* plays as active a role in the America's Cup preparations as the twelve-meters themselves. It tows the (motorless) sailboats in and out of the yacht club; and once out in the ocean, it follows them, supplying buoys during race sessions, sails during sail testing. Its owner is a man named David Chatham, a wealthy young San Francisco yachtsman fanatically devoted both to Conner and the *Freedom* defense. As he did during Conner's 1980 Cup bid, Chatham last fall moved the *Crockett* to the San Diego Yacht Club and has lived aboard it for almost six months now. He does not only the use of the boat but also his own daily services as its pilot. Thus on this particular morning, he and a hired mate go through the motions of fastening *Freedom* and *Liberty* to the tender swiftly and surely. Yet it's still almost a half an hour after 10:30 a.m. before the little flotilla steams out of the inlet leading to the yacht club.

"If you like to win, you go with Dennis," Chatham declared aggressively, within minutes. "And I like to win, so . . ." Later I asked if Chatham ever found it frustrating to work in such close proximity to the dashing sailboats, without actually sailing on them. "It's frustrating every day," he fired back. "Every single day. . . . But it's better than sitting at home." He added with a quick, tight-lipped smile.

He seems to draw some solace by pointing out various contributions he's made to the team. He'll move on to Newport with the group later this month, and though he won't transport his cabin cruiser there, he'll take on different duties. "They call me a walking computer because I do know exactly where all the sails are at all times," Chatham also boasts that he thought of the idea of buying a video recorder back in early 1980. "They couldn't tell how close they were coming to the starting line," he explains. Now Chatham videotapes the sailboats almost daily during practice racing sessions.

Racing is on the agenda this day. In such sessions the boat crews work to hone their teamwork and familiarity with the boats, trying to duplicate as closely as possible the conditions they'll face in Newport this summer. Even the sea and weather accommodates them on this particular occasion. The storms temporarily have passed and the wind is blowing about nineteen knots. Team members say one of the only differences between San Diego sailing conditions and those in Rhode Island are the big ground swells that can roll in across the Pacific; this day they're not particularly bothersome. Despite the brisk breeze, towing is the fastest way to reach the race site, three to four miles offshore. Behind the *Crockett*, the ninety-foot-tall, undressed masts of the twelve-meters look like glittering needles. Chatham's maximum speed, thus encumbered, is only about eight and a half to nine knots per hour, so the party of boats doesn't reach its destination until about quarter to twelve.

Then it's yet another half hour until the crews have hoisted their sails and the starting countdown elapses and *Freedom* and *Liberty* bear through the

imaginary line created by a buoy and another yacht club boat. Underway, the twelve-meters are easily distinguished from the crafts one normally sees cruising around San Diego Bay. The Cup contenders' sails are gigantic, spread above hulls as lean and functional as canoes. From a distance, the sweeping, simple lines look elegant. But Chatham tails the twelve-meters close enough for everyone on the tender to glimpse the intense action unfolding aboard the sailboats. We can hear the high-pitched groaning of rope being strained by wind. When one of the sailboats tacks, the scene looks like a film suddenly speeded up, with the grinders cranking frantically to tighten up the foresail. From time to time, we can see crew members in bright-yellow rubber boots run pell-mell toward the bow, like men starting a foot-race on a very long dining table tipped over at a forty-five-degree angle and drenched with ocean waves.

One reason Chatham follows the sailboats so closely is because this day Conner has asked him to videotape the stern of *Liberty*. Unlike *Freedom*, its sister boat, *Liberty* has a rear end which is sharply elongated. Conner mentions that the crew is wondering if the extra section perhaps is dipping into the water and slowing down the boat. And something obviously is slowing down *Liberty* this day. Even with the (arguably) best sailor in the world at its helm, she trails dramatically behind *Freedom* and its helmsman, Malin Burnham, and loses by a considerable margin. The second race, begun in midafternoon, is more of the same. At one point Conner gets on the short-wave radio and mentions he may want Robin Fuger back at the office to climb in a rubber boat and ferry out some sails for testing. But then he abandons that idea, instead slogging away at the race until late afternoon, when the twelve-meters head for the channel under sail.

On this return journey, the *Crockett* matches its pace to the sailboats, like a big dog dutifully trotting next to its young masters. But Chatham looks as though he's itching for some action; he gets on the radio and suggests that Conner board the tender to review the notes taken by him and Sutphen during the racing. When Conner agrees, Chatham skilfully edges his boat up to the *Liberty* so Conner can move from one vessel to the other.

Already Conner is planning for the next day, and he strides to the radio and calls the yacht club-based office. He's decided he wants the twelve-meters to sail in a circle while he videotapes them from the air, checking their angle of rotation. So he's telling his office manager to call Chatham 10 and try to borrow the television station's helicopter. "We'll see if these people who like to take up so much of our time will help us out," he says in his boyish timbre. "If the news manager says no, I'll call the owner, who just happens to be my next door neighbor."

Next to us, the *Liberty* sails astern. It will take almost an hour for the twelve-meters to make it back to the yacht club from the race course—more dead time, yet it's hardly unpleasant. The air has turned misty, and the late afternoon light is soft gold, turning the mouth of the harbor into a fluid, reflective surface. In the cockpit of the *Crockett*, images of the racing boats swim on the glass windows. On the decks of *Liberty* and *Freedom*, the crews are loafing and joking. But aboard the tender, Chatham and Jack Sutphen have disappeared below deck with Conner, whose voice rises, tired and irritable. From the sound, it's clear that Conner isn't watching the scenery.

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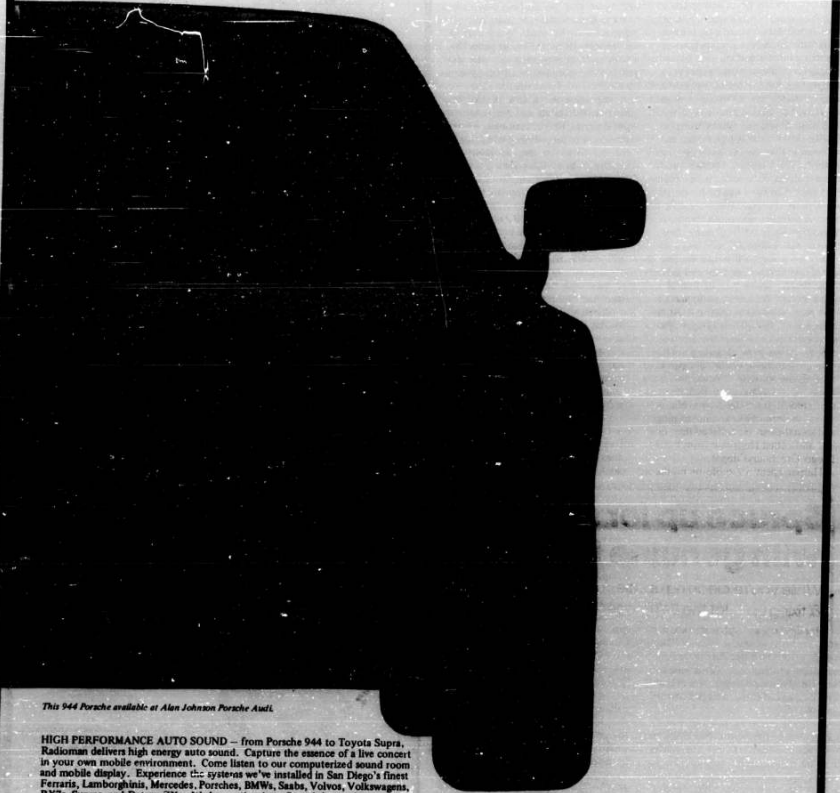
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## Scam

(continued from page 7)

involvement in all this was the result of a mistake. It was small consolation to Miller that a number of people had made the same mistake before him. The mistake was this: he did a favor for Bill Harper.

After Miller moved from Coronado to Chula Vista, he became the keeper of two suitcases belonging to Harper, whom he scarcely knew. It happened this way: Miller had fallen in with a fellow named Mike Henshaw (not his real name). They worked together and briefly shared the \$336-a-month rent on a two-bedroom stucco bungalow on Del Mar Avenue in Chula Vista.

Henshaw and Harper had been cellmates in the San Diego County Jail a few years before. Harper, in for forgery, was flat broke and Henshaw had kept him in cigarette money. By mail, from the jail, Henshaw had introduced Harper to an old friend, Eve Brown, who lived in Florida. Intelligent and articulate, Harper was a good pen pal for Eve. He began writing to her from Folsom and the friendship blossomed. When he got out of the penitentiary, he went east to meet her and they were soon married. At first things were fine. Then Harper started writing checks beyond the amount of money in the joint checking account. Eve closed the account. Harper kept writing checks on it. When the warrant came out for Harper's arrest, he took the car and left for California. Halfway across the country he ran out of money and sold the car. He finished the trip by bus and called Henshaw from the San Diego Greyhound depot.

Harper spent a couple of nights at the Chula Vista cottage with Henshaw and Miller. When he went to Los Angeles to look for work, he asked Henshaw to watch after his two suitcases for him. Henshaw helped get Harper admitted to a halfway house in L.A., but the way Miller heard the story, Harper had come in drunk and they had thrown him out.

A month or so later Henshaw decided to move back to Georgia. When he started to pack, he came across Harper's two suitcases. He had been about to throw them out, but Miller had stopped him. "Leave them be," he said. "Harper might show up. If he does, the suitcases will be here for him."

Sure enough, a few weeks later Harper had called and asked to come out and pick up his suitcases. The two men were sitting in the kitchen talking, the suitcases on the linoleum floor nearby. When Miller got a phone call, he went into the living room to talk, leaving Harper sitting alone at the kitchen table.

Thinking back on it, Miller recalls how easy it must have been for Harper to walk through the doorway into Miller's bedroom, open the drawer on his nightstand, open his box of extra checks, and take two or three pads from the bottom of the stack.

When Miller finished the phone call and came back into the kitchen, Harper seemed suddenly jumpy. "I'm thirsty," Harper said. "I've got to get something to drink." He said he was going up to the liquor store on E Street and he'd be right back. He left the suitcases sitting there on the kitchen floor. Miller never saw him again.

It was on the following Monday, five days after he started cashing William Miller's forged checks at Alfonso's, that Harper strolled down Pros-

pect Street and entered Jose's Court Room. The Court Room is on the short block of Prospect just above Girard, where that street runs down to La Jolla Cove.

Harper carried his yellow pad of paper with the company memorandum, and as he sat up to the bar and ordered a drink, Harper mentioned the names of several bartenders working in La Jolla, including John Perkins at Alfonso's. Right from the beginning Harper assumed an identity as a local.

Working with the Court Room manager, Harper organized the dinner party just as he had at Alfonso's. The arrangements concluded, he had a couple of drinks at the bar and paid cash for them. Only at this point did he ask to cash a check. Harper made the check out for just twenty-five dollars. No one thought to ask him for I.D.

Around the corner from the Court Room, and a couple of blocks up Henschel, is the Oak Tree Restaurant. From the outside the Oak Tree looks as though it were originally two small and picturesque cottages of worn brick. Harper walked in between two and three in the afternoon. Dominic Romano, a slender, elegantly dressed man in his fifties, has owned the Oak Tree for the past half-dozen years. Romano's family also owns and operates Figaro, the Italian restaurant at the corner of Washington Boulevard and Palcon in Mission Hills.

Harper brought out the company memorandum. He had rewritten it since that first day he had used it at Alfonso's, adding a couple of phone numbers on the bottom of the memo, ostensibly his office numbers in San Diego and San Francisco. Harper went into his spiel and Romano spent ten or fifteen minutes with him, going through the memo. Harper was about to

leave when he had an afterthought. Oh, yes, he said, by the way, I'm a little short on cash right now and I'd like to have a drink at the bar. Would you mind taking my check for thirty dollars? Since Romano had already firmly established exactly who Harper was, there was no need to ask for I.D. (If Romano had called the number he wrote in his reservation book for Harper's office, he would have gotten the Royal Academy of Hair Design, a downtown barber school on Fifth Avenue just up from Market Street.)

The next Tuesday afternoon Harper was back at Alfonso's, where he cashed a check for fifty dollars. Then he moved down the street to the Court Room, where he cashed another forged check for thirty dollars. But he wasn't finished.

Susan Manis has a vivid recollection of the first time she met Harper because when he showed up at her restaurant, about three or four in the afternoon, she was working in the kitchen with one of the cooks. "I was all dirty," she said, "and this guy came in the kitchen talking to me as though he knew me." Manis is the manager of the Old Ox in Pacific Beach, on Mission Boulevard near the corner of Garnet. She kept trying to remember where she had met Harper. Manis wiped her hands on her apron and took Harper to her office, where he produced the memorandum and went through the lousy with his company's dinner party.

After talking with Manis, Harper went out to the bar and had a couple of drinks. The bartender was Curt Wertman, who had started at the Old Ox three years earlier as a chef and had moved to the bartending job about eight months before Harper showed

(continued on page 18)

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## Scam

(continued from page 17)

up. He remembers Harper well. "He didn't seem drunk, but he rambled on about San Francisco and about his dinner party. He talked about how the company was picking up the twenty-dollar-per-person tab for dinner, but he also said that each of the dinner guests would be on a per diem, with fifty to a hundred dollars a day to spend, and they'd be buying a lot of cocktails when the wives joined them after dinner for drinks."

"It's going to be some kind of party, all right," Harper said to Werthman. "And by the way, you're a pretty good bartender. You should see if you can work that night. Hey, I'm a little short of cash. Mind taking a check for me, say thirty dollars?" No one asked Harper for I.D.

Harper had them wired up at the Old Ox. By the end of the day everyone in the restaurant was talking about "Bill's party." He stopped in the following day, Wednesday, and cashed another check for thirty dollars. No one asked him for I.D. then, either.

It was also on Wednesday that Harper checked in at the La Jolla Biltmore Motel. Fred Ahadian, a short, dark-haired man with a Middle Eastern accent, has owned and operated the motel for the past couple of years. Harper registered using the name O'Connell. Harper said that his car had broken down and was in the shop being fixed. He was a handsome man, Ahadian remembers thinking. He was polite and friendly and always paid in cash — the room was twenty-eight dollars per night — up until Saturday, when he

checked out. On that day Harper said that because of the expenses in getting his car fixed (Ahadian never saw the car) that he was short of cash. But he did have a check for thirty dollars from his brother, Bill Miller. Ahadian didn't ask for I.D. and he's still not sure there wasn't some sort of honest mistake made. "That man who gave me the check," Ahadian says, "he was not a criminal. He was a very nice man, very polite, well-dressed — not a criminal type."

O is the bartender at the Secret Harbor on Orange Avenue in Coronado. She is a heavyset, no-nonsense woman, solid and competent, who worked for twenty-three years at McP's Pub farther down Orange. Now she just works the Secret Harbor on Saturdays, Sundays, and Mondays. Harper did his afternoon drinking at the Secret Harbor on all three of those days.

When Harper first came in, he started to talk to Reynolds about a big cocktail party he was planning for his company. Would the Secret Harbor be interested in hosting the event? Reynolds was one of the few people to tell Harper no thanks. She said that the Secret Harbor wasn't the right place. She had her regular customers to think of and she didn't want to inconvenience them. Harper did get something from Bobbie Reynolds, though. He asked her where would be a good place to have a dinner party for a group from his company. He told her about the size of the group, the twenty-dollar-per-person budget. She said there were several places that would be good, including the Brigantine and Chu Dynasty.

For a couple of hours that afternoon Harper drank at the Secret Harbor, oc-

cupping the stool at the end of the bar nearest the front door. Then he drove back to La Jolla and checked out of the Biltmore Motel. It was about four that afternoon when Harper turned up at Turquoise Street, a couple of blocks south of the Biltmore Motel, and passing beneath a red-and-white striped awning, entered Heidi's, a Pacific Beach liquor store. He told the owner and the sales clerk who was working that day that he and his wife had recently moved over from Coronado. Since she was the one who usually did the shopping, they probably didn't recognize him, Bill Miller. But he had a big party to throw for the tuna fishermen. He needed to place a big order for liquor — only the finest — what do you recommend?

The order came to close to \$500. Harper also picked out a bottle of wine for himself, which he would just take along. "I'm on my way to San Francisco today," he said. "I'll be back the first part of next week with a company check for the liquor. But I haven't had a chance to get to the bank and I've got this trip to make. . . . Would you mind taking a check for forty dollars?"

The owner looked at the check and noticed that the phone number had been blackened out, but he accepted it without asking for I.D. When Harper left, the owner stepped out in front of the store and watched him walk off down the sidewalk. Since Harper was walking and did not get into a car, he figured Harper did live in the neighborhood and was probably reliable.

Harper went directly to the Bird Rock Market, a neighborhood liquor and grocery store on La Jolla Boulevard near Bully's. Harper told John Baddour, the owner, that he needed to order liquor for a big party

— a cruise on a yacht out to Catalina Island and back. It was going to be a two-day sales meeting for important company people, and he wanted only the best. He picked out several cases of liquor and wines. As Baddour wrote up the order, Harper took a couple of sandwiches from the deli case. He paid for the sandwiches with a forty-dollar check, taking the change in cash. Baddour didn't ask for identification. And one more thing, Harper said. In addition to the cruise on the yacht, the company had asked him to set up a dinner party. Could Baddour recommend a nice restaurant nearby? He could. There was an excellent seafood restaurant right across the street, the Sea Thief. "Since you know them over there," Harper said, "would you mind phoning ahead for me?"

Baddour telephoned the Sea Thief with the exciting news about his friend, Bill Miller, who was buying a lot of liquor, which he needed a good restaurant to have a dinner party. The bartender at the Sea Thief took the initial phone call from across the street, but Norman Bomze was also working that afternoon. Bomze and his son, Neal, handle most of the management tasks at the Sea Thief. Bomze has spent his entire career in the restaurant business, much of it in Washington, D.C., where he owned and operated numerous restaurants, including Costin's, on the ground floor of the National Press Building, a popular hangout for journalists and politicians.

Bomze was far from overwhelmed by Harper. For one thing, it was obvious that Harper had been doing considerable drinking that day. For another, Harper seemed to be trying a little too hard. He said that his mother

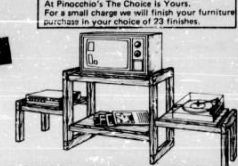
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# Scam

(continued from page 19)

lived up on the hill just above the restaurant, that he had been having problems with his wife recently and had moved over from Coronado. The hostess and one of the waitresses were preparing for the dinner hour by putting cut flowers into vases which would go on the tables. "Put a little 7-Up in the vases," Harper said, "the sugar keeps the flowers fresher longer."

Bonzie asked Harper if his party would like meat or fish — the restaurant has steaks as well as seafood — and Harper said, no, no, everyone will have fish. Bonzie took Harper back to the office off the kitchen and ran Harper's company memorandum through the copying machine.

The arrangements made, the two men went back out front, where Harper ordered a bourbon and water and started talking to the bartender about the cruise to Catalina. Would he be interested in working the two-day trip? The hundred-foot boat would be arriving in San Diego the following Sunday, and on Tuesday they would leave for Catalina. One day out, one day back. There was \$500 in it for a good bartender. Bring along someone to help out. There would be about 300 people on the yacht, good tippers, too.

Harper bought a round of drinks. It was early, and there were only two others at the bar, so the round, plus his own two bourbon and water, came to \$7.80. He took out a check, which the bartender remembers noticing had already been made out for forty dollars, with the line for the payee left blank. The bartender took it over to Bonzie, who customarily occupies a spot at the end of the bar nearest the front door, and asked him if it was okay to cash it. The rule of thumb is that any check over fifty dollars gets a call to the credit service, but the check was only for forty dollars. Harper collected his change, \$32.20, and walked out. Bonzie

waited him go then turned to the bartender. Let me see that check again, he said.

It had been a long day for Harper, but he drove back to Coronado, cashed a fifty-dollar check at the Coronado Bottle Shop, and then made one more stop. At about 8:30 that evening he walked into the Brigantine, a seafood restaurant on Orange Avenue where it swings through an S-shaped curve before reaching the Hotel del Coronado. Harper's luck was holding. Just as he was finishing up the details for his company dinner (\$19.60 per person) with John Mann, the restaurant's assistant manager, in came Bobbie Reynolds, the bartender from the nearby Secret Harbor. "Hello, Bill," she said to Harper. Mann knew who Reynolds was, and he figured if he knew this guy Bill Miller, then he was probably all right. They didn't ask Harper for I.D. when he finally cashed a check for forty dollars and staggered off into the night.

Later Sunday in Coronado, a man and a woman, in their late twenties or early thirties, get out of a Caprice Classic station wagon and step into Krishna Mulvaney's for an early dinner. They are wearing matching Sergio Valente jeans. She has pigtails and gold necklaces, he has mirrored sunglasses. Mulvaney's is an attractive restaurant and bar on Orange Avenue in Coronado, a block or two from the Brigantine. Several large, well-tended ficus trees grow in planters along the front of the building. They overhang the sidewalk with a precipice of friendly greenery. If you sit in Krishna Mulvaney's on a sunny Sunday afternoon, the San Clemente outside shimmer in the breeze, fracturing the sunlight coming through the windows, creating an effect Cezanne would have appreciated if Cezanne had had the good fortune to put on a pair of Sergio Valente jeans and spend Easter Sunday at Mulvaney's.

Jerry Gonzalez, the bartender who accepted Harper's forty-dollar check that Easter Sunday, left his job at Mulvaney's not long after. He didn't pick up his final paycheck, dropped his

membership in the health club at the Hotel Del, and shipped out of sight. Chances are that Harper told him the yacht cruise story, how he needed a good bartender, \$500 for two days. At any rate it was Easter Sunday and who wants to ask a dignified old man for I.D. on Easter Sunday?

Down the street and around the corner from Krishna Mulvaney's is the Chu Dynasty restaurant. Bobbie Reynolds had called over from Secret Harbor, talking first to the bartender and then reaching Susie Hampton, the dining room manager. Bobbie told her that she knew about a guy who wanted to set up a big dinner party for his company. His name was Bill Miller and Bobbie was sending him over.

Harper showed Susie Hampton his memorandum describing the dinner party and made the reservation. Then he asked to be seated for dinner. He told the waiter that he was in a hurry and he ordered the Imperial Lobster. Maybe Harper was in a hurry, or maybe it's not much fun to eat alone, even Imperial Lobster. But what was probably on Harper's mind was that it was time to leave town.

Harper must have kept track of the checks he had written during the past thirteen days and must also have impersonated William Miller on the telephone to inquire about the checking account's balance, because the total was eighteen checks and \$675, almost exactly what Miller's account had contained when Harper wrote the first forgery. Miller would soon know something was wrong, if he didn't already. It was time to move on. There were much beach communities to the north. There was San Clemente and Newport, there was Laguna and Mission Viejo — there were many restaurants and liquor stores.

According to police, Harper did head north. He hit all of those towns and more, writing bigger checks along the way. No more of this twenty-five, thirty-, and forty-dollar stuff. He wrote each check for seventy-five or a hundred dollars. Before he ran out of them, according to Coronado police, Harper wrote several thousand dollars

in forged William Miller checks. Harper finished his meal and went up to Susie Hampton, who sat at the Chu Dynasty's reception desk. Hanging on the wall next to the cash register at that restaurant is a prominent notice written in deep red and set in a handsome Chinese chony frame. It reads: "No Checks Please." Harper cashed a check for twenty dollars.

At the Old Oak Dominic Romano had taken care to set up the patio and had made arrangements for an extra waitress to come in. At the Old Oak the acting manager, Mike Dolan, was expecting thirty-five for the special dinner. Mike was filling in for Sue Manis, the regular manager, who had briefed him on the party before leaving for vacation. The tables had been specially arranged, three extra waitresses and an additional bartender had been assigned to handle the party. At Alfonso's a section of the patio had been blocked off and set aside for the dinner. Alfonso himself had marinated thirty-five New York steaks and his wife had prepared a special salsa sauce. They had brought in two extra waitresses. Ten bottles of champagne had been put in the refrigerator to chill. Seven o'clock came and then seventh-night and then eight and no group of merry revelers. Nothing. Just empty tables and the help looking at each other, wondering what had happened.

A few days past Christmas Harper walked into the Crown House restaurant on Crown Valley Parkway in Laguna Niguel and was taken into custody by the Laguna Beach police. In putting together a photo line-up to show to witnesses, the police couldn't find any photographs of suspects as well dressed as Harper, so they cut away that part of Harper's picture that showed his suit jacket and the carnation pinned to his lapel.

Harper entered a guilty plea to fifteen counts of forgery, intent to commit forgery, and receiving stolen property, and was sentenced to three years, which he is now serving in Chino state prison. He still faces charges in San Diego and Florida.

## Three For Tijuana

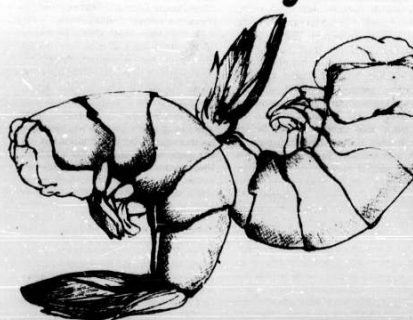


Illustration by Elizabeth Walker

ELEANOR WIDMER

**The Restaurant:** Caesar's Palace  
**The Location:** Four and Revolucion in the Drug Store building, Tijuana (88-27-94)

**Type of Food:** Fixed price buffet, American and Mexican  
**Price Range:** Buffet, seven dollars; à la carte items \$3.30 to thirteen dollars  
**Hours:** Open daily, 11:00 a.m. to midnight

In due time the rains will stop; in due time the days and nights will be faultless; and in due time we'll start heading south to Tijuana again. Not only is restaurant dining in Tijuana a great bargain, but it's no longer necessary to convert dollars into pesos. The restaurants are now making the necessary conversions in cash—using your bill and diners cost within a few pesos of what they would if you had stopped to change your money beforehand. The other good news is that the three restaurants under review today are all brand-new and in the easy-to-find location of the main street, Avenida Revolución.

The first of these is the most sumptuous. Called Caesar's Palace, it's situated on the top floor of the Drug Store building. You have to enter the Drug Store to take the elevator to the top — it's a glass one like the old El Cortez Hotel and allows you to

see where you are going. Once you step out you will be astonished by the domed ceiling, its design, color, and radiance are worth the price of the meal — in fact, since the room also has a view, one of the problems is whether to sit facing the ceiling or the vista of Tijuana. Small matter. You simply can shift your gaze from place to place. The room has red carpet, chandeliers, white table cloths, a piano player, and even a male singer with a soothing voice. The management is the same one that operates the dining room of the Caesar Hotel, originators of the salad by the same name.

Caesar's Palace has a printed menu with steak, seafood, and Mexican specialties, and the prices are given in American dollars. The most expensive dinner in the house is thirteen dollars (for lobster); it costs \$3.30 for a combination plate of fried chicken and enchiladas. Steaks range in price from eight dollars to twelve dollars, for U.S. choice cuts. I raised the combination Mexican plate with steak, and the chile relleno, taco, and guacamole that came with it were all very tasty. The cost was six dollars, including a large portion of steak.

However, I chose the buffet as my meal. The price for all-you-can-eat is seven dollars. This cost includes one margarita, one large Caesar's salad, plus the buffet and dessert. The offerings that evening were beef with ranchero sauce, tamales, ham

with fruit sauce, rice, and potatoes. The tamale was wrapped in a banana leaf, and though the salad was good, the dressing was a little heavier than we are accustomed to in San Diego. The view that evening was splendid: a fine mist had begun to fall and the lights and hills of Tijuana had rarely appeared more romantic. Moreover, the price was right. The food in the buffet was Americanized, but for seven dollars it was a wonderful bargain just to sit in that room, listen to the music, and sip my drink. The restaurant is designed so that you can hear the mariachis singing on a raised platform in the lobby — you may even peer down at them if you like.

The food in the buffet is adequate enough, the Mexican combination plate copious in size; our bill for two came to fourteen dollars. It wasn't a gourmet meal, but the drink, the salad, the ambiente were worth the seven dollars, even if we just nibbled on the cheese and bread — several tasty buffets are available as part of the choice. Caesar's Palace is a good spot to remember when you're in Tijuana, seeing, not so much for the food as for a place to unwind in comfort.

**The Restaurant:** Pedrin's  
**The Location:** Revolucion no. 1115 (across the street from the Jalisco Palace), Tijuana (85-40-52)

**Type of Food:** Fish and seafood  
**Price Range:** Three dollars to approximately twelve dollars  
**Hours:** Open daily, 11:00 a.m. to midnight

If you've enjoyed the seafood and fish at La Costa, then you will soon be a fan of Pedrin's. Reason? It has the identical menu and is located virtually around the corner from La Costa itself. This branch is being operated by a son-in-law of La Costa's owner and the physical plant on Revolucion was so new at the time of my visit that as yet nothing had been done to the room at street level. However, one flight up you will find a lovely dining room with booths or tables, all accessible to a view. The only difference between Pedrin's and La Costa is the cost — each item, though identical to the parent restaurant, is approximately a dollar or two more. For example, the whole fish in mild garlic sauce is about \$3.10 at La Costa and about \$4.50 at Pedrin's. Obviously you are paying for the fact that the new restaurant is not crowded, that you are seated immediately, that you have a view.

Entrées arrive with an appetizer of fried fish in batter, good fish soup, rice, and for dessert one of those soft ice cream "drinks" that you sip through a straw. The ceviche is always fine here, and my friend had the whole fish in garlic while I had the lobster and shrimp combination. The latter

is too much for one person to consume with its very large shrimp, one wrapped in bacon and stuffed with crab, the other wrapped in silver foil, inundated with butter. The shrimp were splendid, but the fish was a bit dry, and the entire dinner cost a little over ten dollars. I have not encountered fried whole fish in garlic anywhere in San Diego. The food here is fresh and the service swift — we were in and out in less than an hour. Because old habits die hard, I still prefer La Costa, but you won't go wrong at Pedrin's — the only flaw lay not in the prices but the fact that the food seems drier here.

**The Restaurant:** La Playa de Pepe  
**The Location:** Revolucion no. 1049 (between Sixth and Seventh streets), Tijuana  
**Type of Food:** Fish and seafood  
**Price Range:** Approximately two to four dollars  
**Hours:** Open daily, 11:00 a.m. to 11:00 p.m.

The third new restaurant could easily be overlooked on Revolucion but deserves your attention. Named La Playa de Pepe, it serves fish and seafood in a marvelously fresh, prepared to your order. The menu in which you sit is very clean but does not boast tablecloths or any of the amenities of the other two new restaurants. But the restaurant does have terrific seafood and fish at minuscule prices. For four dollars I had three giant shrimp sautéed in butter. The cost was secondary to the fact that this meal included a spiffy fish broth, better than the one at Pedrin's, and that the food cooked for us was displayed for our pleasure when it was raw. I'm not certain that this procedure will be a general practice, but the kitchen is open to view and you see the young chef preparing exactly what you order. My friend, who is inordinately fond of whole fish, had another one here for about \$2.75. I would stick with the camarones (shrimp) at La Playa de Pepe. We rarely get shrimp of such size and freshness and three of those are a staggering amount to consume. Pepe's would make a splendid stop for lunch.

All of these places were so new that some hadn't had their phones installed. I visited Caesar's Palace for its glamour, its margaritas, and its salad; Pedrin's to get the same meals available at La Costa under less crowded circumstances, but for a fast and hearty menu of seafood, especially extra jumbo shrimp. I'd opt for La Playa de Pepe. All three are within a stone's throw of one another, so if you're adventurous you can have ceviche at Pedrin's, shrimp at La Playa de Pepe, and end up at Caesar's Palace for a view of the ceiling, the hills beyond, the music. The entire tour will cost you about fifteen dollars.

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# A Whitman Sampler



Jonathan Dunn-Rankin

JONATHAN SAVILLE

The Forum of the Arts is a remarkable organization founded by La Jolla psychoanalyst Saul Karles as a means of presenting distinguished performing artists to a discriminating audience. Concerts by violinist Zina Schiff and pianist Nicholas Revels have been among the Forum's offerings, which are financed by the membership and given in various small, obscure, and delightful theaters. It is difficult to think of another local organization that would have the imagination and enterprise to present a reading of Walt Whitman's poetry by a first-rate actor and in a newly constructed theater that seems expressly designed to bring out the theatrical qualities in the work of such a poet.

On the face of it, one would suppose that this nineteenth-century bard — with his rhymed poetic ruminations on the self, the body, and democratic America — had nothing in common with the art of the theater, which is a representation of human life by actor before an audience. But the recent Forum of the Arts recital of Whitman's poetry by actor Jonathan Dunn-Rankin demonstrated not only that Whit-

man is viable in a theatrical setting, but also that this poet's gifts were essentially theatrical, and that in certain aspects we can understand him better in the theater than on the printed page.

Consider Whitman's famous egotism, for example. A great believer in the autonomy and grandeur of the free American individual, he chose to sing about one individual whom he knew thoroughly, as an exemplar of the American Everyman: himself. Creeds, institutions, the external traditions of religion and society — all faded in importance before the blazing sun of each person's all-encompassing ego: "And nothing, not God, is greater to one than one's self is."

It is a revolutionary theory of a Nietzschean flavor, general and philosophical. But when the theory is exemplified in the figure of Whitman himself, not an abstract Everyman but an extremely distinct and self-assertive personality emerges: Walt Whitman, a kosmos, of Manhattan the son.

Turbulent, fleshy, sexual, eating, drinking and breeding.

No sentimentalism, no standard above men and women or apart from them. No more modest than immodest.

Divine am I inside and out, and I make body whatever I touch or am touch'd from. The scent of these arm-pits aroma finer than prayer. This head more than churches, bibles, and all the creeds.

Now, this bold assertion of a strongly individualized self is precisely the manner of effective acting. The words on the page call up in our minds the image of the speaker, but they long to make that image concrete, to give it physical bulk and presence. This is what Mr. Dunn-Rankin accomplished in his reading. The bardic voice was at last embodied, with a concomitant increase in the power of the words to make their point: the words brought the actor into being, just as Whitman, godlike, proposed to shape and create himself. Mr. Dunn-Rankin's performance did not attempt to create a fully rounded character, as though in a play; he was not dressed as Whitman and did not pretend to be the poet, and in this sense, what he was doing was reading or reciting rather than acting. But this reciter's own personality has such a largeness and authority to it, and his command of acting technique is so naturally potent, that the theatrical effect was of a close association — not explicitly defined but nevertheless undeniable — between the personality of the speaker and the personality of the poet.

In other words, this was neither recitation nor acting but something in between, and the refusal of the performer to confine himself to one clear category of performance, his insistence on containing multitudes, was so purely Whitmanesque that it made the performance that much more gripping. Nevertheless, Mr. Dunn-Rankin should be encouraged to go even further, to take his fluctuating and hazily contoured embodiment of Whitman all the way, and to offer a one-man show, fully theatricalized, in which he would actually impersonate the poet, in the manner of Hal Holbrook impersonating Mark Twain or Julie Harris impersonating Emily Dickinson.

As it was, his mixed mode of performance was already theatrical enough to convince one of Whitman's suitability to such a treatment.

Just as the sense of a voluminous, radiating ego behind Whitman's verse is made more vivid and absorbing when the poetry is performed by an accomplished actor rather than silently read to oneself, so too oral performance enhances the impact of Whitman's language. All poetry benefits from being read aloud — if only because such a reading slows our racing intellect and forces us to dwell on the sound, savor, and weight of the words and phrases. But Whitman's verse calls for oral delivery even more pressingly. Its free-verse form dispenses with regular meters and line lengths and symmetrical stanzas held together by rhymes; its rhythm relies on the natural shape of the phrase and the natural compass of the breath; and this rhythm is far more sharply in evidence when it is

realized by a living voice, especially one so various, so sensitive to shape and number, so fundamentally musical, as Mr. Dunn-Rankin's.

Then there is the notorious problem of Whitman's lists. In his desire to swallow up and re-emit all human experience, Whitman had a tendency to enumerate the elements of what he was talking about in lengthy inventories. In "Sing the Body Electric," for example, there is an immense list, to give it physical bulk and presence. "Upper-arm, armpit, elbow-socket, lower-arm, arm-sinews, arm-bones, Wrist and wrist-joints, hand, palm, knuckles, thumb, forefinger, finger-joints, finger-nails." — and in silent, solitary reading one tends to get a bit impatient with this incessant piling up of things, with the eye running ahead to get it over with. In his reading, Mr. Dunn-Rankin compelled us — by his deliberate pace, his rhythmic subtlety, and his expressive intonation — to dwell on each body part, to see it in our own imagination, to experience it in our own body, to know it as something unique, magnificent, and even miraculous, rather than just another item among many. He gave us in full measure what Whitman wanted us to have: not only the vivid sense of each part in itself, but the great, rolling, oceanic, cumulative power of the enumeration, so that when he came to the end of the poem, its conclusion seemed utterly justified by our lived experience of the vast list that had preceded it.

O I say these are not the parts and poems of the body only, but of the soul!

Mr. Dunn-Rankin was particularly impressive in his handling of Whitman's manifold tones. When the verse called for it, he declaimed the seer's visions in the appropriate bardic manner, as though a biblical prophet had been resurrected in Manhattan to trumpet the claims of democratic selfhood; yet at other times, taking his cue from a sharp perception of Whitman's thought and attitude at any given moment, Mr. Dunn-Rankin read in a tone so casual and conversational that at first the listener might not be sure whether this was part of a poem or some introductory or explanatory words on the part of the performer. These varied colors obviated any feeling of monotony in a program lasting an hour and a half, and at the same time the constantly metamorphosing and evolving tone of delivery gave us a sense of Whitman's poetic range. The changes of tone inevitably carried along with them changes in the relationship between speaker and audience, so that Mr. Dunn-Rankin's masterly modulations (emphasized by his startle and movements on stage as he read) — now a Jeremiah of the body electric, now just ordinary Walt whom we might meet at the corner tavern — made us aware of how equally masterly a stylist Whitman himself was, alternately inspiring and cajoling us into sharing his vision of human nature.

This is not to say that even Mr. Dunn-Rankin, with all his vocal skill, could cope successfully with all Whitman's stylistic devices. One of the poet's most wonderful compositions is "Out of the Cradle Endlessly Rocking," which records Whitman's awakening to his poetic vocation through hearing the lamentation of a bird that had lost its mate. This was a deeply moving reading of the poem, with Mr. Dunn-Rankin's voice as rich, sonorous, and lilting as the forces of nature that surge and drift through the text. But one of Whitman's devices in this poem — first in the lamenting song of the bereaved third, and then in the voice of the poet himself, attempting to understand the meaning of death — is a musical repetition of words that pretty well defies effective reading aloud. "Shine! shine! shine!" — "Blow! blow! blow!" — "Soothe! soothe! soothe!" — "Loved! loved! loved! loved! loved!" — and finally "Death, death, death, death" — there is simply too much of this for the speaking voice to manage effectively, even with Mr. Dunn-Rankin's inventive notion of imitating the long-drawn-out, high-pitched, sighing calls of the bird. Shakespeare (in *King Lear*) just barely manages to bring off "Kill, kill, kill, kill, kill" and "Never, never, never, never, never." But Whitman's repetitions break decisively out of the realm of poetry and take wing into the empyrean of music, as one may hear by listening to Frederick Delius's exquisite setting of the poem in the English com-

poser's *Sea-Drift*. Here, one does not need an actor, however excellent; one needs a singer.

Whitman is one of the most sensual of poets. For him, the sensual experience of the physical world (which includes other people) is primary; the body is the soul; and sexuality is the fundamental expression of the self, more to be celebrated — in poetry and in life — than heroic deeds or abstract ideas. His verse sometimes rises to a height of voluptuousness which, if only slightly exaggerated or given the slightest hint of lubricity, might well seem pornographic:

Hair, boom, hips, bend or legs, negligent falling hands all diffus'd, mine too diffus'd, Ebb strung by the flow and flow along by the ebb, love-flesh swelling and deliciously aching.

Limitless limpid jets of love hot and enormous, quivering jelly of love, white-blow and delicious juice. Fiddlegum night of love working surely and softly into the prostate ducts, Undulating into the willing and yielding day, Lost in the cleave of the clapping and sweet-flesh'd day.

It is to Mr. Dunn-Rankin's credit first of all that he boldly selected some of these explicitly sexual passages for his performance (for they are so characteristic of Whitman that without them he is virtually another poet), and second that he read them with such frank pleasure and impeccable purity, so that they seemed just what the poet intended them to be: not a leering invitation to sexual excitement but a

healthily sensual picture of one of nature's most intense manifestations.

The healthy sensuality of the poetry and the performance was enhanced by the setting: a private theater built into a wild La Jolla canyon overlooking the ocean, its stage erected against a lush green hillside, the audience reposing on the grassy tiers of an amphitheater, and the whole open to the pellucid blue sky of a warm Sunday afternoon, with the lofty croak of ravens and the distant susurrus of the Pacific providing a background to Whitman's eloquent praise of the real, the tangible, the natural. The work of an immensely imaginative lover of the arts and a cunning architect (the tiers, for example, are stabilized by being built of old automobiles, tires, covered with sod, grass, and ice plants), the theater offered Mr. Dunn-Rankin an ideal ambience for his Whitman reading, and — like the experienced actor he is — he took full advantage of its potentialities. On one side, the stage is connected with the highest tier of the amphitheater by a bridge, behind which there is nothing but sky, rolling canyon, and gulls wheeling above the glittering sea. At certain appropriate points in the reading, when Whitman was at his most celebratory and pantheistic, Mr. Dunn-Rankin would step dramatically out on the bridge, opening the performance up to the larger world, and directing the audience's attention to the physical actuality of the experiences being evoked in the verse. Nothing could have made the essential theatricality of

Whitman clearer than this authoritative use of a grandly conceived stage space as a means of making us see and feel the meaning of the poet's words.

In his stage presence, Jonathan Dunn-Rankin has an air of serene self-confidence and high spirits that makes him as perfectly suitable as a speaker of Whitman's poetry as this beautiful theater is as a setting for it. Whitman himself talks of "the original inexhaustible fund of buoyancy" of the human race as the element his poetry appeals to, and he professes that the aim of that poetry is to give its audience "good heart as a radical possession and habit." There was in this performance, beyond Mr. Dunn-Rankin's technical skill and his deep understanding of the texts, a vital atmosphere of buoyancy and of good heart, a truly Whitmanesque spirit. By the end of the recital, Mr. Dunn-Rankin had succeeded in giving an uncanny immediacy and truth to the poet's assured words to his future audiences, words which seemed directed expressly at us, out there in the Southern California sunlight: Closer yet I approach you.

What thought you have of me now, I had as much of you — I laid in my stores in advance.

I consider'd long and seriously of you before you were born.

Who was to know what should come home to me?

Who knows but I am enjoying this? Who knows, for all the distance, but I am as good as looking at you now, for all you cannot see me?

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# Several Things Considered



DUNCAN SHEPHERD

I hope *The King of Comedy* will wait another week. But, to judge by the size of the crowd I saw it with, I would not want to bet on it, and I would strongly advise all those who have not yet seen it not to bet on it either. To tide all of us over till then, let me just say that this movie seems to me the best to have come along this year, and the best in any year to have come from Martin Scorsese. In the meantime, there are some other topics to be addressed whose shelf-life it is up to be even shorter.

The first of these is the friendly reproach from John Theobald, last week in the Letters section, about the treatment, or lack of same, I have allotted to *Gandhi*. (I took it to be friendly; I could not mistake it being a reproach.) I would not wish to write with any congenial reader, lest the number of those drop from the present Endangered Species level to Extinct, and least of all one who writes so entertaining a letter and one who, in another such letter, took my side in the statistically lopsided E.T. battle. I did not need his reminder in order to remember that. For me, the squintism moment in Theobald's attack is the one where he thought it necessary to ask of my March 17 piece: "This is a review?" I had thought that it was quite clearly *in lieu* of a review. And quite apologetically, too. The review-substitute, whatever it was, is not the sort of writing that bears up well under the writer's explanation of what I meant. So I will let that go. And if the failure to devote a full-length review to a movie twenty years in the making (I would prefer to say that Richard Attenborough worked on the movie over, rather than for, twenty years) constitutes a "scandal" — well, this one, too, shall blow over.

In the interest of continued congeniality, however, I will go so far toward contrition as to admit that *Gandhi* is one of those movies — and whether they take twenty years, twenty months, or twenty days, someone will feel justified in screaming foul — that I somehow am always manag-

ing to lose in the shuffle. If I had more time, if I were paid more money, if I had more help from whom to divide the chores, if words and sentences came to me more readily and co-operatively than they do, if I were able to view all movies with the serene impartiality of the psychiatrist his patients or the waitress her customers — if even one of those "ifs" were a "whenever," I might have given the movie the attention Theobald believes is its due. Except it would still not have been the kind of attention he believes is its due, and I don't see how I have prevented his alienation by spelling out in uninspired detail why the movie left me so uninspired. But because I rather sketch the issue, it might be nice now to reaffirm what is for me the crux of the matter: the necessary separation of *Gandhi* and *Gandhi*, of *Gandhi* the man, that is, and Kingsley the filmmaker who started with from what he brought into it, they become overzealous and scrape off some of the latter too. I am not unaware of that, and no critic is readier than I to admit, as Theobald has requested, that he might be wrong. But the further request that I give *Gandhi* another look must be met with more "ifs." If I really believed I might be wrong, if I thought I wouldn't be wrong in the same way all over again, if the movie had stuck in my mind with any tenacity, if it were less than three hours long, if there were nothing else to see. . . .

The last time, as best I can recall, that I took enough interest in the Academy Awards to put something into print about them (more interest, that is, than in just enjoying a bit of public embarrassment when Mickey Rooney was up for Best Supporting Actor for *The Black Stallion*). He didn't win. Oh, well. This coming Monday he is in line for a prestigious award — the one for lifetime-achievement that has lately gone to people like Sir Alec Guinness and Sir Laurence Olivier — and I can't think of anyone more deserving it could also be expected to be more appreciative. No one among active actors is better able to make me believe what he is

saying; make me believe, that is, that he believes it. No actor better disappears into his roles, fits his contours inside those of the character, so that there is no sense of a double image, no ghostly actorish presence outside the character, with distinguishable intelligence, identity, technique. (Please let's waive the question of whether or in what form intelligence exists in Mickey Rooney.) Screen actors are sometimes roughly divided into two kinds, the self-admiring star and the self-deprecating character actor — although more and more stars are inclined to turn themselves into character actors, to discourage audience identification, to editorialize about their roles in a way that amounts almost to betrayal. Rooney, frequently relegated to bit parts through curse of size, has gone further than anyone I know toward bringing a star's sense of self-admiration, self-righteousness, self-importance into character roles, no matter how nefarious the character. He is, in other words (I almost said "in short"), a star in a character actor's body.

Though there is no competitive excitement around this award, I can nonetheless get excited about the prospect of some sort of montage of career highlights. I have no information about whether such a thing is planned or what it would include, and it strikes me as a hard job to give full and fair scope to an actor too often stereotyped as everyone tried a little more carefully.

It would be foolish to argue that some subjects do not have more "intrinsic weight, worth, reach, significance" than others — that Theobald's criteria are that or that weighty, worthy, reach, significant subjects do not sometimes inspire greater righteousness, etc., in the artist who takes the risk of putting them on screen, however, is that the artist thinks they will speak for themselves and thus let him a bit off the hook. They never do that, and there is no getting around what I guess we must call the "extrinsicity" — those variable and unpredictable elements which endow the intrinsically insignificant private eye to take an example — *Out of the Past*, by name — that happened to be in the week of March 17 and seemed especially to rattle Theobald to serve India's liberation. The danger for critics, on the other hand, is that, in separating what the filmmaker started with from what he brought into it, they become overzealous and scrape off some of the latter too. I am not unaware of that, and no critic is readier than I to admit, as Theobald has requested, that he might be wrong. But the further request that I give *Gandhi* another look must be met with more "ifs." If I really believed I might be wrong, if I thought I wouldn't be wrong in the same way all over again, if the movie had stuck in my mind with any tenacity, if it were less than three hours long, if there were nothing else to see. . . .

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The last time, as best I can recall, that I took enough interest in the Academy Awards to put something into print about them (more interest, that is, than in just enjoying a bit of public embarrassment when Mickey Rooney was up for Best Supporting Actor for *The Black Stallion*). He didn't win. Oh, well. This coming Monday he is in line for a prestigious award — the one for lifetime-achievement that has lately gone to people like Sir Alec Guinness and Sir Laurence Olivier — and I can't think of anyone more deserving it could also be expected to be more appreciative. No one among active actors is better able to make me believe what he is

exuberance, I would include something from the musical remake of *Ah, Wilderness* — *Summer Holiday* — in which he advanced to the lead role of the Swinburne-reading older brother. Most of all, however, and the best corrective I am limited to of the exuberant image, I should like to have something from the 1954 grade-B thriller, *Drive a Crooked Road* — perhaps, in specific, the calculatedly embarrassing scene in which he, a painfully self-conscious auto mechanic with a scar across his forehead, is dragged along to the beach by a frighteningly voluptuous woman (she wants to recruit him for a bank heist) and is flirtatiously coaxed to remove his shirt. I would be tempted to nominate this performance among the five finalists for Best Performance by an Actor in a Leading Role in the History of Talking Pictures. That may be going a bit far, but it gives me the chance to lodge my perennial complaint against the Oscars, that they never want to acknowledge the possibility that such fine work can exist, in any category, anywhere outside an exclusive candel of big, prestige movies.

\*\*\*  
This coming Monday I might also be made happy — happy for someone else; it's nothing to me — if the man who walks off with this year's Supporting Actor award should be James Mason, Lou Gossett, or Charles Durning. All of them have been having grown out of the let's-put-on-a-show, rah-rah exuberance in movies like *Babe in Arms* and *Babe on Broadway*. But a job worth doing. Several weeks ago I wrote a column in *Los Angeles Times* television section, I happened to catch the television show of *The Human Comedy*, from the same period as the two *Babes*, and although the movie as a whole and the *Human Comedy* as a whole are not good, the *Human Comedy* is a true gem. It is a story of a boy and his sister, the boy is named "Sparrow" and the girl is named "Sparrow". I will not say — and I hope never — forget the scene where Rooney plays himself down at the breakfast table, he is named "Sparrow", and he is the older sister of not even knowing the meaning of the words, and, rising to her challenge, delivers a halting, line-by-line recitation of the prayer. I should want to have that scene in my ideal Rooney highlight film.

The trick would be to know where to leave off, even if the task were made easier as the cost of excluding an extraordinary all of his TV work, and along with the incomparable Bill. I should have to have something, certainly, from *The Black Stallion*, something from *Marathon*, *Velvet*; something from *Baby Face Nelson*; something from *The Comic*; something from *It's a Mad, Mad, Mad, Mad, Mad*. I could 't without anything from the Andy Hardy series or anything with Judy Garland, and I intend to have a bandanna near at hand to spread over my face in case such a tribute should include his Japanese impersonation in *Breakfast at Tiffany's*. He is often embarrassing in that manner, but that's one of the perils of his heart-and-soul immersion in a part, my fear; he never fails to embarrass me in TV talk-show format, and I expect a large dose of traditional Oceanic embarrassment from his acceptance speech. If I had to include a clip from his earliest and most consistently embarrassing period, I would go for the scene in Clarence Brown's *Ah, Wilderness* where, as a restless low-level high-school graduate, he distrusts himself by surveying the room through a rolled-up program (this is more a director's up for comparison to Godard's celebrated rolled-up-paper scene in *Breathless*). And, as a token of that *Babe in Arms*

have taken it upon myself to draw up such a list for the relevant category. We can put aside my own personal preferences, for whom I have learned never to expect anything — in this case Joe Ferrer in *A Midsummer Night's Sex Comedy* and Paul Dooley in *Kiss Me Goodbye*. This list is limited to people who, through the plaudits of critics, colleagues, press agents, and so on, might have been led to believe they have legitimate hopes, and whose number of minutes on screen, via-a-vis Durning's, might lead them now to believe they have legitimate gripes: Rod Steiger for *The Chosen*, Ricardo Montalban for *Star Trek II: The Wrath of Khan*, Jim Mesler for *Tex*, Michael Keaton for *Night Shift*, Daniel Stern and Mickey Rourke for *Diner*, James Woods for *Split Image*, Paul Sorvino for *The Championship Season*, E.G. Marshall for *Crossbow*, and Laurence Olivier for *Inchon*. I am, of course, only kidding with that last name, although I have come to expect, as I wouldn't be surprised if he has, that he will be handed an award every time he steps in front of a camera.

\*\*\*  
The 1983 Los Angeles International Film Exposition — Filmes for short — will begin next Wednesday and continue through the first of May. Having extended none of the press screenings for the second (third? fourth?) straight year, I have no more information to impart than that. This year's alphabet soup of filmmakers includes the likes of Orlov Seuzke, Souleymane Clise, Youssef Chahine, Lakhdar Hamani, Shabdon Sijan, Ola Balogun, Otto Yonellian, Ali Ozgenrik, Akai Hanooka, Tassos Pastras, Peque Gallego, Witold Leszczynski, Hermann Zechbocher, Zhao Huanzhang, and Vibeke Løkkeberg. I am sure that some of the people whose names I have never heard before, and wouldn't dare pronounce, have made some worthwhile movies. But which? Honesty demands that I admit a shorter drive would be needed to get me to investigate further. Duty can keep its goddamn demands to itself. □

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# Half Knots



Rosina Wildowson-Reynolds, Helen Wilson

JEFF SMITH

At first glance, the unattributed set design for the Fiesta Dinner Theatre's current production of Alan Ayckbourn's comedy *How the Other Half Loves* looks like a schizophrenic jumble. For starters, the colors don't match. Blues, coppers, and blazing reds clash in dubious juxtaposition all over the stage. And the rest of the decor is equally muddled. An expensive couch, boasting a jazzy, junglelike pattern, is in visual competition with a frumpy old armchair that is otherwise undistinguished, save for the lingering impression that King Kong may have curled up on it for a good snooze. More than once, there are also two telephones in the same living room, no more than ten feet from each other. In short, the set is a hodgepodge. It appears as if the Fiesta is running at least two shows in repertory and doesn't have the time to change sets. Either that or the space was designed by two different people, with one aspiring to the details of elegant living, and with the other having to make do with a low-budget swap meet of found items — and yet with both obviously insisting that their choices are correct for the production.

The Fiesta's set may also resemble what the British playwright himself has to work with. For the last fifteen years, Ayckbourn has been associated with a small company located in the resort town of Scarborough,

couples with a linchpin. Bob Phillips, one of Frank's employees, is having an affair with Frank's wife, Fiona. And Ayckbourn further complicates his comic view of how the other halves love by bringing in the Detweilers, William and Mary. Unlike their regal first names, the Detweilers' social status is lower than that of the other couples. And unbeknownst to the Detweilers, Fiona and Bob use them as convenient alibis for the affair they're having.

In this sense, the title of the play is mathematically misleading, since Ayckbourn has intertwined three different social classes into his script. Part farce, part slapstick, part mildly absurdist theater, *How the Other Half Loves* is actually light and undemanding. It asks its audience to be attentive, but not necessarily reflective. And Ayckbourn doesn't care much about creating characters who venture beyond their first dimension, or even individual lines that dazzle with comic brilliance. Instead, he subordinates these concerns to his complex structure. He devises multiple events that take on a curious logic of their own, and he makes his many humorous points from the contrasts — of tastes, style, and attitude — that abound and resonate throughout the play.

One example. The second act takes place on Thursday and Friday evening. The Detweilers attend dinner parties at the Fosters' and the Phillips'. The scenes occur at the same table — *circa* 1915. By this point, Teresa is aware that her husband Bob has gone a-nayting, though Frank Foster is blithely unaware of his wife's shenanigans. The action shifts back and forth, from grooving ardent to patrician civility. As Teresa gets swamped on cheap wine, the Fosters savor what just might be the world's most doctored martini. And the Detweilers are caught in the middle — between gourmet cuisine and a boozed soup, and between vapid small talk and Teresa's emerging rage — neither of which the Detweilers can handle with anything resembling grace.

The scene is crafted marvelously. On paper, it functions like two doubles matches of tennis, played on the same court, without any misplayed shots or entangled participants. And like slapstick, which this — *circa* 1915 — *How the Other Half Loves* is a comedy of situation, with nothing concealed from the audience. All the action is on the surface. Dialogue overlaps, motives are played off against each other, and the play, when performed with the requisite theatrical dexterity — intense concentration and precise timing — should sprint unimpeded toward its comic conclusion.

Above all, a staging of the play should seem effortless. It should appear as if people haunted each other's homes (and dined in parallel universes) all the time. The Fiesta Dinner Theatre's production of

the Ayckbourn comedy, however, has the opposite effect. The play looks cumbersome, tedious, and extremely difficult to perform. Pacing is a major problem; the show is a beat or two off all evening. Thus the invisible jumps in the script, from one scene to the next, are laborious. The split-second distinctions among the three couples are blurred, as are the multiple ironies that accrue in the process. As a result, the production is flat. The focus is confusing, and the timing, in particular, is sluggish. As the production misses the beat, it also misses the point of the play.

A second problem with the production is akin to the jarring furnishings on the set. Alan Ayckbourn has been labeled the "Neil Simon of England," which is as accurate as saying that *Wand for Godot* is a bouncy musical comedy. And in effect, Fiesta director Frank Wayne has translated Ayckbourn's structural subtleties into Simouesque stilt for this production. Wayne has stressed the easy laugh (unsuitable for Ayckbourn), the cutie characterization (types typified to excess), and the arresting (translate: pseudo-realistic) take on the serious logic of the expected of a Neil Simon play, but they are hardly in keeping with Ayckbourn's more sophisticated talents. Where Simon is all one-liners, all hit-and-run, Ayckbourn's plays happen between the lines. And thus, like the conflicting tastes in furniture on the stage, Wayne's stylistic emphasis is in direct competition with the thrust of the play itself. He has turned it inside out. Instead of the expensive couch, we end up with the frumpy armchair.

Here's a little love note to the Fiesta's production, only talented Rosina Wildowson-Reynolds gets it right. As Fiona Foster, who proves that one "half" experiences love no differently than the other does, Wildowson-Reynolds graces the stage, and even the overly glib, uncredited costumes she is asked to wear. Her work is swift and sure, with a comic touch that is always appropriate. She also knows what to do when her character isn't involved in the immediate action. Unlike the other actors, who tend to fade in and out, Wildowson-Reynolds remains engaged without distracting from the focus of the scene. And her timing is always exact. So much so that — like the second hand sweeping past the cardinal numbers on a clock — she actually stands out too much from the performances around her. The rest of the cast, save for an occasional glimmer from Lia Wunsh and Tim Irving, as the befuddled (and, in this performance, often excessively morose) Detweilers, is far too heavy-handed for the delicacies of Ayckbourn's script. As is the production in general. Though the British playwright jovially boasts an "implicit mutual trust" for his own producer, his *How the Other Half Loves* reserved no such respect at the Fiesta Dinner Theatre. Quite the contrary. It got Simonized. □

# Off the Cuff

What do you have in your purse?



Suzette Lau  
Money Broker Operations  
Carlsbad

I have keys, Lauren perfume — that's my boyfriend's favorite — all my credit cards, I.D.'s, a brush, tampons, sunglasses, lots of pens, matches from all over, gum, heart paraphernalia — I collect hearts. Loose change. Make-up bag where I keep eye pencils, mascara, lip gloss, a lock and key for the gym locker, blusher, fingernail file, and hairclips. I have my everything book. It's got an appointment book in it, lists, stamps, just — I'm a norty — addresses, lots of big clips to hold things together, bills, and notes.

Here's a little love note to my boyfriend left on my car, a few photos, a few business cards, a paper line of poetry, mints, and a few things which I carry everywhere.



Suzy Harlan  
Sales  
Ramona

I have a small King James version of the bible, Shalimar perfume, my wallet, a couple of pens, a book on alcoholism, eyeglass case, notes to myself, a Kelly Girl interview, address book, Virginia Slims, matches from Filippi's Pizza — I used to work there — Sweet 'n Low, Nature's Sunshine herbs and a few herbal tea bags, a Radio Shack remote recorder receiver, some female necessities, Carefree sugarless gum, papaya tablets, and my make-up case. I carry a lot in here: eye make-up, face make-up, contact lens cleaner, bronzer, eyelash curler, blue eyeshadow that just broke and went all over everything. I hate when that happens. Here's some Crazy Glue and some mauveberry ice lipstick.



Ann Helm  
Self-Employed  
Harbison Canyon

In this compartment I have my glasses, my allergy pills, a tape measure, cologne — it's Scouadrel — some Carefree sugarless gum, some sugarless Sunkist mini mints, some advertising, some grocery coupons, my address book, a magnifying glass for seeing price tags and things, and keys for our safe deposit box and our shop. In this pouch I keep a note pad, a few business cards, safety pins, notes to myself, more coupons, a piece of my car upholstery to match accessories. This is my make-up bag with the usual: compact, a little brush, some pink lipstick, an old pair of tiny scissors, eyebrow brush, nail clipper, tweezers, eye-shadow stick, Kleenex. My wallet has a section for credit cards, checks, driver's license, money — here's a two-dollar bill tucked away — a photo of my stepdaughter, I.D. cards, membership cards, a fishing license — Jeez, how dull!



Bettie Scott  
Office Manager  
Chula Vista

My daughter said to me this morning, "What do you carry in that great big purse?" I love it. "So I cleaned it out and took my little one today, so I don't have quite as much with me. Let's see, I have a supply of hand-cleaning tissues, business cards, checkbook, address book, my Mary Kay small make-up kit that includes several different colors of lipstick and blush. I have my wallet, more business cards in here with stamps and paper clips, cases for my sunglasses and regular glasses, my key chain, a small stash of plain change, my billfold for credit cards, some tissue, Estee Lauder perfume, a small memory jogger note pad, a comb, and some chewable vitamin C.



Konnie Miller  
Data Processing  
Chula Vista

Tons of stuff. Here's my little calculator for adding things up, my address book — everybody has one of these — a couple bills, my checkbook, some little cards in an envelope, a paper telling you how to file suit in small claims court. Here's a card from a guy who sent me flowers, my Charger notebook — I keep track of mileage in it. Here's a letter from my cousin Tom, my planning book — not much in it — a letter from my insurance company, a 1982 datebook — guess I should throw it away. Here's a coupon for Square Pan Pizza, a Xeroxed music review, my car keys, some Visine, an orange pen and a blue pen, matches, an all-purpose knife, some Kleenex. Here's my wallet, picture of my dog, driver's license, credit cards, loose change, stamps. More theater tickets, couple dollars, my little brush, a comb, that's it!

— Lin Jakary

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# Fest

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TEC/TE BEER

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## Section 2

## Events, Theater, Music, Film

### Variations

The string quartet repertoire is amazingly rich—and it was already so rich by 1900 (Haydn, Mozart, Beethoven, Schubert, Brahms, Dvorak) that many of the best quartet ensembles today construct virtually all their programs out of these masterly works of the past. One notable exception is the Kronos Quartet, a young San Francisco-based group (they began playing together only a decade ago) specializing in quartet music of our own century. Having premiered more than 125 contemporary compositions, they have become experts in all the styles of twentieth-century music, and their concerts give audiences a chance to experience a broad range of these styles and to acquire insight into the musical imagination of today.

The Kronos Quartet's upcoming San Diego program will include four works by a variety of twentieth-century composers. Perhaps the least familiar (and also the youngest) of these composers is Aulis Sallinen, born in Finland in 1935, whose Quartet No. 3 will be performed by the Kronos group. This interesting work, subtitled "Aspects of Feltoniemi Hietnik's Funeral March," is a set of variations on a popular Finnish fiddler's tune. Sallinen composed the work at the invitation of the Swedish State Concert Board, which asked him to present some of his compositions in certain Swedish schools. The quartet consists of five variations, with two intermezzi and a final coda. The composer comments: "I wanted to compose a work of continuous variations in which the theme would never disappear; it was to be ever present either in itself, like a distant horizon, or in its variations."

The form of the Sallinen work, then, is basically traditional: a theme and variations. As to the form of UCSD composer Joji Yuasa's *Projections for String Quartet*, No. 2, however, is a known quantity, although its form remains as original and challenging today as when it was

composed in 1959. Here we are in the thick midst of "modern" music. Recurring recognizable themes are virtually absent. Instead, there is an ever-changing flow of motifs and figures, whose chief importance is the way they bring out the character of each of the instruments. Each of the four instruments in the work has its own special personality, its own expressive attitude, even its own characteristic speeds and intervals. The piece is, as the composer says, a "four-way conversation," and the relationships among the instruments are of three kinds: discipleship, in which one instrument leads and the others imitate, "each according to his own individuality"; companionship, in which the instruments use their own characters with a sense of mutual

(continued on page 5, col. 1)

### Canoe?

Fill in the blank: If they can put a man on the moon, then surely they must be able to

- end world hunger
- find Jimmy Hoffa
- build a concrete canoe
- muscle Steve Garvey's hair

If you answer wasn't c, then classify yourself as an impossible

dreamer. If you guessed correctly, then maybe you know something about the indomitable can-do spirit of society's unsung hero, the civil engineer. And from where does that can-do gumption grow? As you can see this weekend, it springs from the rough hull of a concrete canoe.

San Diego State University's student chapter of the American Society of Civil Engineers is hosting this year's regional conference, which is made up of schools such as USC, Cal Poly, the University of Hawaii, and Arizona State University. The fourteen member-colleges will be sending entrants to five separate competitions, including technical paper presentations, a popstick bridge-building contest, a sail-plan design competition, a leveling contest, and the concrete canoe race. The canoes, two of which will be competing from SDSU, can be made from only two materials, concrete and wire mesh, and they must hold four rowers. (Also, they should float, not sink.) The seventeen entries will be judged on their design and construction as well as their speed and maneuverability on the waters of Mission Bay, where all entries will have to complete a figure-eight course. The SDSU student engineers



Kronos Quartet

San Diego, a black Southern actor wearing ragged denim and carrying a walking stick, a cloth bag, and a portable radio the size of a small suitcase, will move onto the stage and introduce himself as Junebug Jabbo Jones, storyteller. For the following ninety minutes he will perform a show entitled "Don't Start Me To Talking Or I'll Tell Everything I Know," which consists of many stories told in many voices, each of the stories containing a message. (The message, Junebug notes, is what separates a story from a lie.)

The actor is John O'Neal, who explains that Junebug was the customary name of itinerant talkers who traveled about the Deep South, collecting and spreading news, and creating along the way some worthwhile stories. With the help of Ron Costine and Glenda Lindsay, O'Neal collected some of these stories and created some others to make the present

entertainment. For the past few years O'Neal has presented them in various places as the Alabama Shakespeare Festival, the American Center in Paris, the Manhattan Theatre Club in New York, and the People's Theatre Festival in San Francisco. The "Off-Broadway" critic in *The New Yorker* wrote that the "subtlety and strength of Mr. O'Neal's performance are something to behold; he is a very funny man, and he is a great actor."

Gathering from this and other reviews, the pleasure of "Don't Start Me To Talking" is in witnessing how many characters O'Neal can bring to life while

(continued on page 5, col. 2)

### Many Voices

Tomorrow and Saturday at 8:00 p.m. at the Educational Cultural Complex in Southeast



John O'Neal



Photograph by: Claude Cloutier

## READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a

contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 80203, San Diego, CA 92118.

### Dance

**Classical Dance of Cambodia**, the Khmer Classical Dance Troupe, native Cambodian musicians and

dancers, will feature selections from *Ramayan*, an ancient Hindu epic story of heroes, demons, and magical animals. Thursday, April 7, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2177 or 265-4243.

**Post-Modern Dance Concert**, the San Francisco-based Department of Public Dance Works will present *Crossing Time a Flat Area of Land*, a work integrating live choreography and film. Friday, April 8, 8:30 p.m., Suite #42 Eighth Avenue, downtown. 335-9466.

**Flamenco**, Rayna's Spanish Ballet will perform Saturday, April 9, noon. Old San Diego Square plaza, Harry Street, Old Town. Free. 232-0835.

**Modern Dance Concert** by Three's Company and Dancers will feature Carolyn Wood's *The Egg and I*. Friday, April 8 and Saturday, April 9, 8 p.m., Mandeville Auditorium, UCSD. 306-9521 or 452-4559.

**Performing Arts Presentation** of the Conservatory of Ballet Arts and Company will include a lecture-demonstration and *The Pachaquero*, a ballet based on the L. Frank Baum story and choreographed by Louise Fraser. Sunday, April 10, 2 p.m., Temple Judea, 1930 Sunset Drive, Vista. 481-0714 or 724-8118.

**"Filipino Fashions"**, a performance by the Samahana Dance Troupe highlights a full evening of Filipino culture which will include a dance workshop, dinner, and slide show. Sunday, April 10, 5 p.m., Folk Dance Cafe, 1927 Meade Avenue, North Park. 281-5656.

### Film

**Political Film Series**, a 10-week series sponsored by the Committee for World Democracy, will begin with *Love and Anarchy*. Lina Wertmüller's 1974 film starring Giancarlo Giannini as an Italian peasant determined to assassinate Mussolini and Coup de Grace, a 1977 Volker Schlöndorff film about a young soldier returning home after World War I, (both films subtitled in English). Friday, April 8, 7 p.m., undergraduate science building, room 2722, UCSD. Free. 452-2230.

**"Findhorn"**, the new-age community in Scotland, is the subject of a documentary to be screened Thursday, April 7 through Saturday, April 9, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-0029.

**Elephants, Snakes, and Hawks** are the subjects of three short

documentary films to be shown Saturday, April 9 and Sunday, April 10, 2 p.m., Natural History Museum, Balboa Park. 232-1821.

**Weaving and Crafts**, Master Weavers of the Andes and Arts and Crafts of Mexico will be shown Sunday, April 10, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-3201.

**"American Graffiti"**, George Lucas's 1973 film starring many now-famous actors including Richard Dreyfuss and Harrison Ford, will be shown in videocassette form on a large-screen television Monday, April 11, 6 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8111.

**"Salmon River Odyssey"**, a multi-image film using eleven projectors and five overlapping screens will be shown along with an award-winning multi-image film, *Edipus*. Monday, April 11, 7:30 p.m., Montezuma Hall, SDSU. 265-6947 or 265-6949.

**"Topper Returns"**, the 1941 comedy, last of the "Topper" series, starring Roland Young, Joan Blondell, and Dennis O'Keefe will be shown Tuesday, April 12, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

**"Dear Lovey Heart I Am Desperate"**, a Disney film for teenagers, will be shown Thursday, April 14, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

**Children's Films**, including *Dr. Seuss's Green Eggs and Ham* will be shown Thursday, April 14, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8111.

### Music

**Symphony Concert**, the San Diego Symphony Orchestra, Uri Segal conducting, will perform *Harris's Symphony no. 7*, *Haydn's Oboe Concerto*, and *Ravel's orchestration of Mussorgsky's Pictures at an Exhibition*. Thursday, April 7, 7 p.m.; Friday, April 8, 8 p.m.; and Sunday, April 10, 2:30 p.m.; Segal will also conduct the orchestra and the San Diego Master Chorus in *Liszt's Donor Symphony* and *Mozart's Piano Concerto no. 24*. Wednesday, April 13, 8 p.m.; Thursday, April 14, 7 p.m.; and Sunday, April 17, 2:30 p.m., Civic Theatre, 202 C Street, downtown. 239-9721.

**"Postmortem Concert"** by the Clarinet Singers will include styles from cathedral music to jazz. Friday,

April 8, 7:30 p.m., St. Dunstan's Episcopal Church, 6556 Park Ridge Boulevard, San Carlos. 569-8181.

**In Concert**, soprano Anne Allman will sing music of Frederick Delius. Friday, April 8, 7:30 p.m., MiraCosta College Theatre, One Barnard Drive, Oceanside. 757-2121 or 757-5555.

**Jazz**, traditional and modern, will be performed by the Quatern Jazz Quartet. Friday, April 8, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

**Pop Concert**, Spanish singing idol Julio Iglesias performs his first U.S. tour with a performance Friday, April 8, 8 p.m., San Diego Sports Arena. 224-4176 or 295-7000.

**Pipe Organ Concert**, Don Bellomy will perform at the Wurliizer, Saturday, April 9, 7:30 p.m., California Theatre, 1212 Fourth Avenue, downtown. 279-2867 or 261-2269.

**Folk Music Concert** by Sam Hinton will benefit the San Diego chapter of the Pacific Peacekeeper project. Sunday, April 10, 2 p.m., First Unitarian Church, 4190 Front Street, Mission Hills. 280-8817 or 296-5735.

**Organ Music**, Fred McArthur of Brown University will perform Sunday, April 10, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 296-0327.

**Violin Concert and Master Class**, Pierre-Henri Xuefeng will perform with Teleman, Hindemith, and Perichetti. Sunday, April 10, 8 p.m., and teach a master class, Monday, April 11, 3 p.m., Smith Recital Hall, SDSU. Free. 265-6034.

**"Haute: Seven Centuries of Music for Recorder and Flute"**, members of the Guildhorn Hall will perform in the final program of the San Diego Early Music Society's winter concert series. Sunday, April 10, 8 p.m., St. Andrew-by-the-Sea Episcopal Church, 1050 Thomas Avenue, Pacific Beach. 272-8425 or 457-7739.

**Piano Recital**, Ayse Underhill will play selections from Scarlatti, Liszt, de Falla, and others as part of the Cottage Concerts series. Monday, April 11, noon, Scripps Cottage, SDSU. Free. 265-6555.

**In Concert**, the Harvey Pittell Saxophone Quartet will appear in the continuing Grosvenor Community Concert series. Monday, April 11, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

## TO LOCAL EVENTS

**Rock and Reggae Concert** featuring the Rebel Rockers, Mitchell Cornish and the Hell Hounds, and a videotaped concert of Bob Marley and the Wailers will benefit the work. Monday, April 11, 8 p.m., Scripps Beach, 275 1162 or 451-9022.

**Latin American Liberation Music**, Gabino Palomares, singer, poet, and composer, will make his first San Diego appearance Tuesday, April 12, 7 and 9 p.m., Gross Room Cultural Center, 1947 30th Street, Golden Hill. 232-6009.

**"Ballet for Brass"** will be the feature of a concert of works for brass choir and dancers composed and choreographed by SDSU faculty and students. Tuesday, April 12, 8 p.m., Smith Recital Hall, SDSU. 265-5204.

**Choral Music**, the combined San Diego State University Concert Choir and Chamber Singers will perform classical and popular works including J.S. Bach's *Canzona no. 4*. Wednesday, April 13, 7:30 p.m., Carlsbad Community Cultural Arts Center, 3557 Monroe Street, Carlsbad. 281-0925 or 265-6034.

**Contemporary Chamber Concert** by San Francisco's Knotts Quartet will include Aulis Sallinen's *Quartet no. 3*, op. 19, Elliott Carter's *String Quartet no. 2*, and Bartok's *String Quartet no. 4*. Wednesday, April 13, 8 p.m., Mandeville Auditorium, UCSD. 452-4559 or 452-3229.

### Special

**"Janezoo Jabbo Jones"**, actor-playwright John O'Neil portrays a storyteller and chronicler of events, a standard character in

Southern Black tradition, in this one-man show Friday, April 8 and Saturday, April 9, 8 p.m., Educational Cultural Complex theater, 4343 Ocean View Boulevard, Southeast San Diego. 230-2845.

**All-Arabian Horse Show**, the twenty-first annual, will be held Friday, April 8, Saturday, April 9, and Sunday, April 10, 8 a.m., Del Mar Fairgrounds. Free. 444-4459 or 275-3676.

**Anza-Borrego Desert State Park's Fifteenth Anniversary** will be celebrated with events including the annual Peking Smith-Laird Contest, guided Desert Garden Walk, a fun run and hike trip, and programs on the park's history, flora, and fauna Saturday, April 9, and Sunday, April 10, Highway S-3 at Yagel Pass Road, Borrego Springs. 767-5311.

**Bird Walks**, guided walks in the area of the Cabrillo National Monument will be held Sunday, April 9, 9:30 a.m., monument Visitor Center. Reservations 291-5450.

**Theatre for Children**, Pauline Conley's science fiction fantasy *The Code Breaker* will be presented by SDSU's Theatre for Young Audiences Saturday, April 9 and Sunday, April 10, 1 and 3:30 p.m., Experimental Theatre, dramatic arts building, SDSU. 265-6084.

### Sports

**Cercrete Canoe Competition**, student engineers will judge and race boats of their own design in the final event of a convention of the American Society of Civil Engineers. Saturday, April 9, 9 a.m., Santa Clara County, Mission Bay Park. Free. 765-0071.

**"International Friendship**

**Marathon and Half Marathon**, sponsored by the chambers of commerce of Chula Vista and Tijuana, the full marathon begins in Chula Vista and follows a route along Bay Boulevard, Hollister Street, Monument Road, through a specially designated border crossing and along the toll road to Rosarito Beach; the half marathon starts at the Pinos de Tijuana and also ends in Rosarito Beach with a festa and awards ceremony. Sunday, April 10, 7 a.m. 420-9602.

**Super and Street Stock Car Show** sponsored by the El Cajon Stock Car Racing Association will be held Thursday, April 7 through Sunday, April 9, 9:30 a.m.; and Sunday, April 10, 11 a.m., Parkview Plaza Shopping Center, El Cajon. 448-0500.

**Padres Baseball**, the boys of summer raise our hopes again this spring, opening the home season against the San Francisco Giants. Tuesday, April 12, 7:05 p.m. (followed by a fireworks show); Wednesday, April 13, 7:05 p.m.; and Thursday, April 14, 1:05 p.m., San Diego Stadium. 283-4494.

### Radio/TV

**"Bonnie and Clyde"**, Warren Beatty, Faye Dunaway, Gene Hackman, and Estelle Parsons play a motley team of bank robbers in the 1930s in Arthur Penn's 1967 film, a shocker, now, mellowed by time and television editing, which will be shown Saturday, April 9, 6 p.m., Channel 6.

**"Foreign Correspondent"**, Alfred Hitchcock's fast-paced 1940 film starring Joel McCrea and George Sanders as reporters involved with a spy ring, will air Saturday, April 9, 1 a.m., Channel 6.

**Padres Baseball** will be televised

from Atlanta Friday, April 8, 4:30 p.m. and Sunday, April 10, 11 a.m., Channel 39.

**"The Hospital"**, Arthur Hiller's 1971 black comedy starring George C. Scott and Diana Rigg with an Oscar-winning script by Paddy Chayefsky, will be broadcast Saturday, April 9, 11:30 p.m., Channel 8.

**Academy Awards**, the fifty-fifth annual event, will end all the suspense Monday, April 11, 6 p.m., Channel 10.

**"Siegfried"**, the third of Richard Wagner's four opera cycles *The Ring of the Nibelungs*, will be shown in two parts, acts one and two at Monday, April 11, 8 p.m. and act three at Monday, April 18, 8 p.m. and repeats Sunday, April 24, noon, Channel 15.

**"The Most Dangerous Game"**, a four-part investigation of East-West nuclear strategies, will begin with "America's Nuclear Strategy" Monday, April 11, and follow with



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Legendary jazz flutist Paul Horn has recorded his music inside the Taj Mahal and the Great Pyramid. He has also played duets with whales and collaborated with avant-garde percussion ensembles. David Friesen must unequivocally be counted among today's formidable bassists. Their concerts are always lively and inspiring.

Concert: **"Heart to Heart"** 8-11 p.m., **Sat., April 9** The Fox Theatre, 720 'B' St., downtown San Diego  
**Tickets \$10.00** at The Fox Theatre; Sears & all Ticketron offices in San Diego; Controversial Bookstore, 3021 University; Center for Total Health, 312 S. Cedros, Solana Beach  
Workshop: with Paul Horn **"The Magic of Healing Through Sound"** Noon-5 p.m., **Sun., April 10**, La Paloma Theatre, 471 First St. in Encinitas.  
**Tickets \$35.00** at La Paloma Theatre; Controversial Bookstore, 3021 University, San Diego; Center for Total Health 312 S. Cedros, Solana Beach  
Sound by: North County Sound.





# READER'S GUIDE TO LOCAL EVENTS

**Soviet Perspectives on Nuclear War?** Tuesday, April 12, Nuclear War: "Off in Europe" Wednesday, April 13, and "International Roundtable," a forum of experts discussing the nuclear arms race. Thursday, April 14, 9 a.m., KPBS-FM 89.

**"The Great Chefs of New Orleans,"** a thirteen-week series focusing on the variety of cuisine in America's tastiest city, begins Thursday, April 14, 6 p.m. and repeats Saturday, April 16, 11 a.m., Channel 15.

## Lectures

**Poetry Reading, Forrest Canale** reads from his own works Thursday, April 7, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

**Labor Forum, Greg Akili,** secretary-treasurer of the United Domestic Workers, and Delores Huerta, first vice president of the United Farm Workers, will discuss current labor trends Thursday, April 7, 7:30 p.m., Grass Roots Cultural Center, 1947 10th Street, Golden Hill. 232-5028.

**"Stonage: Anatomy,"** an exploration of ancient civilizations' knowledge of the science, will be presented by anatomy instructor Jon Olson, Thursday, April 7, 7:30 p.m., Northwestern College Planetarium, 900 Gray Lakes Road, Chula Vista. 421-0700.

**Poetry Reading** by poet and author Lydia Davis will be held Sunday, April 10, 2 p.m., Villa Montezuma, 1925 K Street, downtown. 239-2211.

**Los Penasquitos Canyon Preserve** and its geological history is the subject of a lecture and slide presentation by John Northrop, geophysicist, Marilyn Colombo of the San

Diego Ecology Center will discuss various ecological features of the preserve at a meeting of the Sierra Club, Monday, April 11, 7:30 p.m., San Diego Federal Savings and Loan, 2751 Via de la Valle, Del Mar. 233-7144.

**Dramatic Readings** by actress Sacha Carson include excerpts from Edith LaZebnick's *Sack A Little* about sheet life in Russia, and Grace Paley's *Good Bye and Good Luck* about the Russian art theater in New York, Monday, April 11, 7:30 p.m., D.C. Williams, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Art of the Seventies will be the topic of a lecture by Edward Lucie-Smith, an editor of *Art and Artists* magazine, BBC commentator, and author, in the continuing lecture series "Toward an Understanding of Issues in Twentieth Century Art," Wednesday, April 13, 7:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

## Galleries

**"California Murals Off the Wall,"** an exhibit of portable murals by San Francisco- and Los Angeles-area artists with local artists creating their own additions to the show during gallery hours will be on view Thursday, April 7, 7:30 p.m., Northwestern College Planetarium, 900 Gray Lakes Road, Chula Vista. 421-0700.

**"Collette and Her World,"** an exhibition of works by Francine Gil inspired by the writings of the French author, includes illustrations for a limited edition of Collette's *Break of Day* and goes on view Thursday, April 7 remaining through May 23, Walter Library, USIU, 10455 Fomerod Road, San Diego. 693-4641.

**Acrylic Paintings** by Ben Sakach will be on view Thursday, April 7 through April 21, James Cumley Gallery, Mint Jule College, One Bernard Drive, Oceanside. 257-2121 or 755-5155, Mar. 233-7144.

**"Other Perspectives,"** new dramatic paintings and drawings by David Provan, will open with a reception for the artist Friday, April 8, 6 p.m., and remain on view through April 30, Sushi, 852 Eighth Avenue, downtown. 584-8641, 265-5954, or 235-8466.

**Acrylic Sculpture 1967-1983** by Vito will go on display Friday, April 8, with a reception for the artist at 6 p.m., and remain on view through May 21, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

**"Baja 83,"** watercolors and drawings of Baja and the West Indies by Charles Rucker go on display Friday, April 8, with a reception at 6 p.m., and will remain on view through April 22, Gallery of the Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

**"Free Lao Folk Tale of the Creation of People,"** a watercolor exhibit by young Hmong artist Xoua Her will go on display in conjunction with a Lao-Cambodian cultural fair Saturday, April 9, 11 a.m., and remain on view through June 18, Lotus Folk Art Center, 1701 India Street, Mission Hills. 574-6686.

**Recent Abstract Paintings** by Robert Baumann, Martha Christman, and lower Torrells will be on view through April 30, with a reception for the artists Sunday, April 10, 2 p.m., Art El Centro, 720 Ash Street, downtown. 234-8500.

**Scenography** by Donna De Kindig may be viewed from Sunday, April 10 through May 10, The Art Col-

lectro, 4151 Taylor Street, Old Town. 299-1332.

**"Ahol de la Vida: The Ceramics of Metepec,"** an exhibit of works on the Mexican Tree-of-Life theme, will open with a fiesta Thursday, April 14, 7 p.m., and remain on view through June 10, Founders Gallery, USD, 291-6480.

**Scenographs and Embossed Etchings** are among the works of French artist Lebading to be exhibited through May 8, opening with a reception for the artist Thursday, April 14, 7 p.m., Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

**"Verses of Light: A Mystic Incorporation,"** a show of Eastern and Western calligraphy, silk-screen, and watercolor work by Luenna Trowell, will remain on view through April 30, Grove Gallery, UCSD, 266-9029.

**Bronze Cast Figures** by Francisco Zoung will be on view with drawings and lithographs by the artist through April 8, Art Collector, 4151 Taylor Street, Old Town. 299-3232.

**"Recent Work,"** an exhibition of works by John Brodie, will remain on view through April 9, Power Shop 2, 680 Ninth Avenue, downtown. 231-9242.

**"Whims of the Orient: Silk and Rice,"** an exhibition of Oriental brush paintings by Rosemary Kimball and of Japanese kimonos owned by collector Anne Griffin, will remain on view through April 9, Visual Dimensions, 415 Market Street, downtown. 232-0706.

**"Phanoms of the Imagination,"** an exhibition of drawings, paper cuts, and collage by Rubisch, will remain on view through April 13, Grass Roots Cultural Center, 1947 10th Street, Golden Hill. 232-5029.

**"Le Monde Collection,"** an exhibition of works in mixed media executed on sheets of wallpaper by San Diego artist Tom Frankovich, will be on view through April 13, Doughty Boehm Art Gallery, Palomar College, 1140 West Mission Road, San Marcos. 744-1150.

**Paintings and Drawings** by Robert Bradford and Harold Garde will remain on view through April 13, Deicas Art Galleries, 1224 Prospect Street, La Jolla. 459-3651.

**"Mary Miss: Interior Works 1966-82,"** an exhibition of the work of New York artist Mary Miss, will remain on view through April 16, University Gallery, SDSU, 265-4941.

**Award Winners' Exhibition,** winners of the 1982 KPBS Artists in Residence Award, Michael Padh, Paula Matthei, and W. Haase Wojtyla, will display their works through April 16, Maple Creek Gallery, 2400 Kerner Boulevard, San Diego. 234-2151.

**Contemporary Art, a group show** including works by Stuart Burton, Tom Frankovich, Allan Morrow, Victor Ahlho, Eric Christian, and Peter Johnson, will remain on view through April 15, Gallery 21, Spanish Village, Balboa Park. 296-2596.

**Prints and Drawings** by Harry Sternberg will remain on view through April 16, San Diego Print Club, 320 G Street, downtown. 232-4884.

**Watercolors** by Edwin Wendell will be on view through April 16, Dana Gallery, 1644C Bernardo Center Drive, Rancho Bernardo. 485-8888.

**Paintings and Graphics** by Pauline Rozelle and Dorothy Stratton, respectively, will be on view through April 18, Seneca Falls Gallery, 908 E Street, downtown. 233-8994.

**"X" Series,** an exhibition of wall constructions by Erik Rudans, will be on view through May 7, Michael Danford Gallery, 828 G Street, downtown. 232-5680.

**Recent Drawings and Constructions** by Jay Johnson will be on view through May 11, Jewish Community Center Gallery, 4079 54th Street, San Diego. 583-3300.

**"Patterns of Paradise: Styles and Significance of Bark Cloth Around the World,"** a traveling exhibition of tapa garments, fragments of cloth, tapa tools, masks, dance costumes, and figure images, on loan from the Field Museum of Natural History in Chicago, will be on view through June 26, Mingei International Museum of World Folk Art, University Towne Centre. 453-5300.

**"Variations"** (continued from page 1) respect, and conformation, in which the musical procedures of one of the instruments are opposed or ridiculed by the other three.

Cartier was born in 1908. The Krenos program, moving backward in time, ends with the Quartet No. 4 by Bela Bartok who was born in 1881 and died in 1945. This work, dating from 1928, is already a classic, as established in the repertoire of many ensembles (the Juilliard Quartet, the Tokyo, the Vegh, the Tatra) as the great Viennese classics. It is rapidly and symmetrically organized, with the first and fifth movements sharing a basic motif which is inverted, expanded, and otherwise varied with great inventiveness. The second and fourth movements also share

**"Tension and Harmony,"** an exhibition of Navajo weavings and textiles, will be on view through April 18, Museum of Man, Balboa Park. 239-2001.

**Sculpture** by William Outcault and Lilla Locarno will be on view through April 23, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

**Paintings** by Peter Stearns will be on view through April 21, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

**"Basic Structures and Further Excavations,"** an exhibition of drawings, mixed media reliefs, and sculptures by Angela Kota, will be on view through April 21, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

**"Paul Caponigro: Japan,"** an exhibition of photographer Caponigro's photographs exploring the sacred communion of man with nature is expressed at Zen temples of Japan, will remain on view through April 23, Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1800.

**Paintings** by New York artist Satish Jaha will be on view through April 16, Cypress Gallery, 6549 Ninth Avenue, downtown. 234-0846.

**"Ceramics Invitational 1983,"** an exhibition featuring nine San Diego artists, including Patricia Clapp, Sandra Berlin, Judith Nicolaidis, Erik Gronberg, and Ron Carlson, will be on view through April 30, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

**"American Watercolors: Selections from the Permanent Collection,"** an exhibition of twenty-eight watercolors by American masters, will be on view through May 1, San Diego Museum of Art, Balboa Park. 232-7931.

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material, and only the third movement is thematically independent. The tightness of form goes along with great vitality and expressiveness, the ferocious Magyar rhythms of the outer movements balanced against the mysteriously evocative "night music" of the third, with its rhapsodic cello melody and twittering, birdlike sounds.

The concert of the Kronos Quartet, offering this farflung sampling of various twentieth-century approaches to the string quartet, will take place on Wednesday, April 13, at 8:00 p.m., in UCSD's Mandeville Auditorium. For ticket information, call 452-4559 or 452-1229.

— Thomas Arne

## Canoe?

(continued from page 1)

student builders have spent approximately 300 hours designing and building a plywood mold, and forming the mesh and concrete around it. A technical paper describing design and construction techniques accompanies each entry. (The paper need not float.)

The future empire builders will commence racing Saturday, April 9, at 9:00 a.m., off Santa Clara Point in Mission Bay. Anyone who cares to can stand on the shore and watch these slabs of concrete — as if by magic! — float on the water. Awards for the canoes and other engineering competitions will be given at 1:00 p.m. during the conference picnic, which is also open to anyone interested in tomorrow's can-doers. For more information call 265-6070 or 265-6071.

— Neal Mathews

## Many Voices

(continued from page 1)

playing Junebug, who, in turn, plays the people and things that make up his stories. Some of these characters are named Senator Bilbo, a white plantation owner, a shoeshine boy, a cotton picker, and a radio performer called Tommy Too Tough Tuckler.

O'Neal was a member of the Student Nonviolent Coordinating Committee in 1962, and the next year was the founder of the Free Southern Theatre, whose motto remains: "Make an art about freedom, a freedom through art." Junebug became one of O'Neal's stock characters as the theater developed, and when in recent years the theatre underdeveloped, losing one troupe member after another until only O'Neal was left, Junebug became the main attraction, the star of a one-man show.

A second volume of Junebug's stories is being worked up at the Provisional T' Centre in Hollywood, where O'Neal is temporarily part of the eight-person troupe. The Provisional's Steven Kent directed the current production, which comes to San Diego with help from the California Arts Council. The Educational Cultural Complex is located at 4343 Icon View Boulevard, Southeast San Diego. For ticket information and reservations call 238-2845.

— Joe Applegate

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**SLEEPING BEAUTY—Pas de Deux**  
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Messac, Luders

**ALBINONI ADAGIO**  
Music: TOMASO ALBINONI Choreography: CHAS BENNETT  
Denise Dabrowski, Douglas Hevenor

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# MUSIC MAJOR.

## "Adventures in Good Music" with Karl Haas

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11. 2



# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John L. Sposato. Photos and concert information are by photographs to Reader Music Scene. P.O. Box 80003, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

After last week's fiasco, in which both of the concerts featured in this column were either canceled or postponed after the paper had gone to press, I can be excused for being a bit wary as I approach my trusty Smith-Corona. It would be convenient to chalk up such disasters to the slumping concert market and all that (folded), but as often as not, non-appearances by musical acts can be attributed to the unscrupulous practices of a) the acts themselves; b) the managers of said acts; and c) concert promoters and/or club owners. As regards the first two, it is given in the concert business that groups and their managers are always looking for the more lucrative gig if they are sincerely looking to perform live at all, and I wouldn't need the income from this column (at \$10.67 if I had a dollar for every band that reneged on a promise to appear at a certain time and place simply because some schmuck in another town offered them more money. As for promoters and club owners, some (but thankfully, not all) of them are predisposed to advertise upcoming acts that have not even signed an intent to appear, thus worsening an already risk-laden situation. It is only after failing both to convince my editor to retire this column "Reader's Guide to Possible Concerts," and to find an affordable crystal ball (all of which, I found, are more than \$100.67 that I have resigned to trudge ahead in good faith.

armed only with a much less expensive assortment of generic label voodoo dolls and a year's supply of pins for use on the abovementioned miscreants. Heavily, I won't need any of these items this week, since the featured

plenty of ink on these pages in past issues, and are generally better known to most followers of this music, I'll concentrate on some of the other acts appearing in this series. Ultravox is a four-piece British band that could be—



ULTRAVOX

performers are appearing at SDSU, a more reliable venue than most. What these representatives of the hallowed halls of higher education are offering over the next few days is nothing short of an education in contemporary rock and roll—a weekend-long series of concerts billed as a "Modern Music Festival." The series, or festival, could have just as easily been billed as the "Best in the West," since two of the scheduled acts—X and Romeo Void—would be near-unanimous critics' choices as the most significant exponents of new music to come out of Los Angeles and San Francisco, respectively, in the last several years. Since both of those bands have received

but for a couple of reasons shouldn't be—herded together with the other "synth-pop" or "Euro-pop" groups extant. Like those other groups, Ultravox is a nearly all-electronic band that relies heavily on the synthesizer for its predominant texture, and its mechanized beat has gained the band entry onto the playlists of all the right dance clubs. But Ultravox's music avoids the detached, computerized feel that characterizes so much of the synth-pop material one hears today. A heightened sense of drama and an almost embarrassing romanticism infuse most of the group's music with a humanism that transcends the emotional limitations inherent in electronic pop.

Especially since Midge Ure joined the band in 1979, Ultravox has represented a departure from the soulless bleeps, bloops, and whooshes that make so many of the synth-pop bands sound like traveling commercials for Datsun ZEs. In a subgenre where a faceless futurism is the norm, Ultravox breaks the mold by merging angst-ridden lyrics with a stylish, identifiable musicality—both in the European tradition—that leave them at least shoulders above the rest of the pack. In their determination to develop and expand—another departure from most bands of this ilk—Ultravox has most recently enlisted noted producer George Martin to give them a harder studio sound than they have exhibited before. The result of that unusual collaboration (Martin is a high-gloss producer more suited to turning the knobs for McCartney, America, and the like) is the album *Quartet*, which emphasizes and showcases the group's melodicism perhaps better than previous efforts (although, ironically, the albums *Viviera* and *Rage in Eden* actually achieve more of the visceral quality that the band was supposedly seeking on the more recent release). Ultravox's music remains a welcome relief from the mostly stillborn electronic noodlings and mustings of the band's peers.

*Burning Sensations* may be less familiar to those of you who rely on pre-recorded vinyl for your musical awareness. The band's debut album won't even be released until after this column appears in print, so those drawn to the group's upcoming concert are reacting either to previous exposure to their live show or to word of mouth. Led by ex-Motels,

ex-Pop guitarist Tim McGovern, Burning Sensations is a bottom-heavy band that emphasizes the rhythmic elements tying rock, funk, chryso, reggae, and other Third World forms together. McGovern couldn't have done much better than to choose percussionist Michael Tempo to give the band its kinetic lift-off. I saw Tempo several times when he was a member of the now-defunct Andy and the Rattlesnakes, an L.A. band that lived and died in that city's new wave clubs. He is adept at working with whatever's provided by the other members of a band, taking his cues from the built-in rhythmic characteristics of a tune, playing off rather than on top of the other musicians' rhythmic punctuations. Together with drummer Barry Wisdom, Tempo provides a danceable foundation for McGovern's catchy pop melodies. Although they don't sound like them, Burning Sensations reminds me of the much-lamented Little Feat in their ability to make tight instrumental interplay sound like improvisation. These guys are good.

Of Dream Syndicate, one critic who earns more money than I do said, "They take learned guesses, time-tested signs of emotional involvement, and invest them with the power of personal discovery." I'm not exactly sure what that means, and judging from remarks attributed to the band's founder, Steve Wynn, I don't suppose he would, either. Closer to the point, but still not hitting it dead-on, are comparisons of Dream Syndicate to the early Stooges, Velvet Underground, Rolling Stones, even early Neil Young. Actually, to these ears, this

(continued on next page)

## Belly Up!

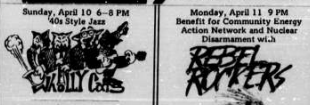
145 SOUTH CEDROS BLVD. / JOLING BEACH CA 92025

### BURNING SENSATIONS



Burning Sensations is a very unique blend of infectious danceable Rock, Calypso, Funky Jazz and Third World Beats. The band features former Motels' guitarist/vocalist Tim McGovern, Mike Tempo, percussion; Barry de Hatchet, drums; Rob Rio, bass; Morley Burdett, keys & vocals; and Jeff Hottle, sax & vocals.

### FOUR EYES



Monday, April 10 6-8 PM  
4th Style Jazz  
8:30 PM - 12:30 AM, Vintage Jazz & Swing with

### STONE'S THROW

Every Tuesday Night 9 PM  
Reggae Music Deluxe with  
INTERNATIONAL REGGAE ALL-STAR  
Featuring: Tony Chin, Fully Fullwood, Larry Fulcher & Peter Dobson. Collectively they have backed Peter Tosh, Jimmy Cliff, Mighty Diamonds, Bob Marley, to name a few.

### BONNIE BRAMLETT

Bonnie's musical career spans 3 decades. She began as alette with Ike & Tina Turner, did session work with Duane Allman, Eric Clapton & Leon Russell. In 1967 she teamed up and formed Bonnie and Delaney and the "Trials" band, comprised of Eric Clapton, George Harrison, Dave Mason, King Curtis and Duane Allman. Bonnie and Delaney recorded a total of 3 albums. Bonnie has 5 albums to her own credit.

Friday & Saturday April 15 & 16 9 PM  
Tickets at Belly Up & Ticketron  
MILES & THE DRIFTERS with guests THE DYNATONES  
Thursday, April 21 9 PM PAPA JOHN CREACH

FREE AFTERNOON CONCERTS IN ATRIUM, 6 TO 8 PM  
STONE'S THROW  
CHICAGO SIX  
WHOLLY CATS

HAPPY HOUR 7 DAYS A WEEK TO 7 PM  
Serving lunch, dinner & snacks 7 days a week

### THE FIRST BITE

FOR INFORMATION CALL 481-9022

(Continued from preceding page)  
group sounds like what they are: a good frat party band that learned its lessons from early records by the Yardbirds and Stones, and found a way to make that music sound contemporary. Granted, Wynn is no Jagger, and guitarist Karl Proctor is certainly no Jeff Beck, but Dream Syndicate manages to capture the spirit of what those bands must have sounded like when they were first cracking garage windows with their loose, raucous sound and guitar feedback. The band's *Days of Wine and Roses* album is like decaffeinated coffee—it gives the listener the experience of a familiar rush without the artificial energy that gets on one's nerves. I like them, but they're definitely not for everyone.

Now pay attention, because this schedule may seem a bit confusing. The "Modern Music Festival" opens Friday night with a concert featuring X, Dream Syndicate, the Last, and Green On Red, on Saturday, Manual Scan and Bruce Jayner and the Plantations perform a free daytime concert (you remember Jayner as the former leader of the Unknowns), followed by an evening performance by Romeo Void, the Untouchables, Burning Sensations, and the Question; on Sunday, the free daytime concert features the Savanahs and the Rockers; on Monday, the evening concert closes festivities with Ultravox and the Messengers (a band produced by members of Ultravox). All performances are to be held in SDSU's Montezuma Hall. Burning Sensations will also be playing separate concerts tonight, Thursday, at the Belly Up Tavern with Brand New Wave, and Friday night at the Spirit with Mitchell Cornish and the Hellbonds and the all-female band, Shred.

In other concerts this week, John Kay and Steppenwolf return to town for a gig at the Red Coat Inn tonight. Thursday, the Guernsey Jazz Quartet will perform at SDSU's Smith Recital Hall Friday and Julio Iglesias, the Latin crooner turning on all the middle-aged women who feel forsaken by Tom Jones and Engelbert Humperdinck, will be at the Sports Arena, also Friday night. On Saturday, the Bus Boys will be at the UCSD Gymnasium while flutist Paul Horn, a sort of musical *Yogi Berra*, will be at the UCSD arena for all of us who have questioned, "What would a flute sound like inside the Taj Mahal or the Great Pyramid?" will perform with well-respected bassist David Friesen in a show called "Heart to Heart at the Fox Theatre. Not far away on the same night, the Jamaican reggae band known as the Tivoli Brothers will join Inly for a show at Club Reggae On Broadway.

Sunday's concerts include a performance by Music Forward, featuring Mark Dresser, Jim French, and David Miller, at the Ocean Song Gallery in Del Mar. In addition to original compositions, the group's concert repertoire will feature international, improvisational music (jazz, flamenco, Rumanian, and Renaissance) played on newly invented instruments. I heartily recommend these guys. Also on Sunday, Rank and File perform their third show in as many weeks in San Diego (all right, all right. I said you were good, now get outta here, will ya). This

## Le Chalet DANCING

Nine Nightly! Never a cover charge. Le Happy Hour 5-7 Mon.-Sat.



### PANIC

Thursday, Friday & Saturday, April 7, 8 & 9

Join the party, where PANIC strikes Le Chalet, with Jeff Murphy on guitar, Joe (The Mighty) Long on keyboards and harmonica, Maria Garick on violin, Alan Jay, Whelan, a talented lead vocalist, and Tony Van playing dynamic percussion. All sing. This band ROCKS!



### BACK ISSUE

Sunday & Monday, April 10 & 11

Back Issue, playing vintage rock, country rock, and blues. Featuring Marilyn Turley on vocals, Mark Diamond and Norm Turner, guitars and vocals, Dennis McIntosh, bass, and Lee Harnett, drums. Dance music from the '60s, '70s, & '80s.



### THE WEST COAST BAND

Tuesday, April 12

The West Coast Band, live at the beach. Join guitarist Loren Smith & J.J. Babin, bassist Tom Doyle, and drummer Bill Barham for a night of good time rock 'n' roll. Don't miss em.

### PRESENTS Knucklehead

Featuring former members of NORMAN LAYERS DALE WALTON THOMAS & JIM

the Biggest Fun to hit town in years!

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5046 Newport Ave. Ocean Beach  
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Fri. Travellers  
Sat. Joe Marillo Quartet  
Mon. Greg Glore Violin Trio  
Tues. Bill Kyle Vibes Quartet  
Wed. Daniel Jackson Jazz Blues Band

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Wed. Thurs. Fri. & Sat. 9:00 PM  
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# THE KINKS



Friday, April 29th • 8:00 p.m.  
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Select seats may not be available.

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## FIRST ANNUAL UCSD ROCK HOP



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special guests **THE CALL**

San Diego's own X-OFFENDERS

Monday, April 18 • 8 pm UCSD Gym

Tickets on sale at U.C.S.D. Box Office, Sears and all Ticketron outlets.  
Call 565-9947 for information.

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CHICK COREA



Opening night... A special evening with the original  
**RETURN TO FOREVER**  
Wednesday, April 27 • 8 pm

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Tickets reserved 12.75, 10.75 on sale at Aztec Center Box Office, Sears, and all Ticketron outlets. Special V.I.P. seating available upon request. Select seats may not be available for public sale. Call 265-6947 for information.  
Produced by Marc Berman Concerts in association with SDSU Associated Students

9IX

Berman  
Concerts

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## RANK and FILE



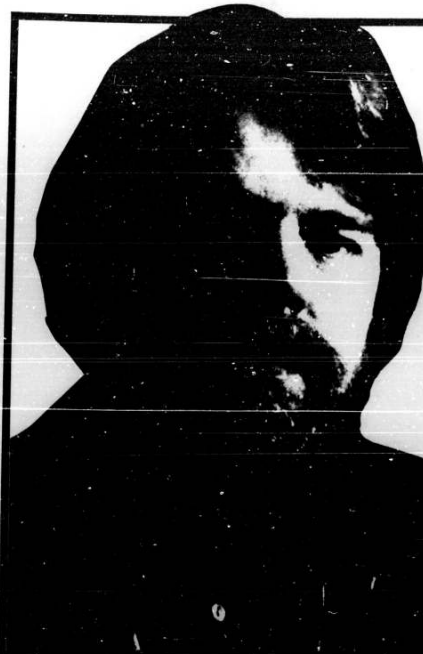
One Show Only!

With Special Guests

**The Fabo Rodeo**  
Sunday April 10 • 9 pm.

Tickets only 5.00. On sale at The Rodeo, Sears, and all Ticketron outlets.  
Must be 21 yrs old

Produced by Marc Berman Concerts

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# BOB SEGER AND THE SILVER BULLET BAND

Saturday April 23  
8 pm  
Sports Arena

Tickets 12.75. Now on sale at Arena Box Office, Mad Jack's, First World Travel, Second Sole, 32nd Street Naval Station, Aztec Center Box Office and all Arena Ticket Outlets. Call 224-4176 for information.  
Select seats may not be available for public sale.  
Produced by Marc Berman Concerts

KOGO

Berman  
ConcertsAnalen  
Attractions

proudly announce

A very special evening with  
**Peter, Paul & Mary**



Friday, April 29 • 8 pm.

S.D.S.U. Open-Air Amphitheatre

Tickets reserved 12.75, 10.75 at Aztec Center Box Office, Sears and all Ticketron outlets. Special V.I.P. seating available upon request. Select seats may not be available for public sale. Call 265-6947 for information.

Produced by Marc Berman Concerts  
in association with SDSU Associated Students.

KIFM98

Berman  
ConcertsAnalen  
Attractions

proudly announce



Opening Night...  
"Concerts by the Bay"

A special evening  
with the magical

# EARL KLUGH

Two performances 6:30 pm. & 9:30 pm.

Tuesday, April 26

## HUMPHREY'S

2303 Shelter Island Dr. 224-3411

Dinner and cocktails available. All ages welcome for concert. Tickets on sale at Sears and all Ticketron Outlets. Tickets will be sold at Humphrey's on day of performance only.



(continued from page 9)

time at the Rodeo in La Jolla. Closing the week are a concert featuring the **Rebel Rockers and Hellbonds** (a mix of reggae, funk, soul and the Walters in concert) to benefit the Community Energy Action Network and the nuclear disarmament movement, Monday night at the Belly Up Tavern; and an appearance Wednesday night at the Belly Up by the **Urgle** (featuring Ed "Cass" Cassidy of the old wave group, Spirit) and **Jo Tokyo**.

## CONCERTS

**John Kay and Steppenwolf:** Red Coat Inn, tonight, Thursday, 7:30 and 10:30 p.m., 2933 University Avenue, 583-6670.

**Burning Sensations and Brand New World:** Belly Up Tavern, tonight, Thursday, 143 South Cedros Avenue, Solana Beach, 481-9022.

**X, Dream Syndicate, the Last, and Green on Red:** SDSU's Montezuma Hall, Friday, April 8, 7 p.m., 265-6947.

**The Guarnieri Jazz Quartet:** SDSU's Rectal Hall, Friday, April 8, 8 p.m., 265-6947.

**Burning Sensations, Mitchell Cornish and the Hellbonds, and Shaba Spirit:** Friday, April 8, 9 p.m., 1130 Buena Vista, 276-3993.

**Julio Iglesias:** Sports Arena, Friday, April 8, 8 p.m., 224-4176.

**Manual Scan and Bruce Joyner and the Plantations:** SDSU's Montezuma Hall, Saturday, April 9, noon, 265-6947.

**Romeo Void, the Untouchables, Burning Sensations, and the Questions:** SDSU's Montezuma Hall, Saturday, April 9, 7 p.m., 265-6947.

**Bus Boys:** UCSD's Gymnasium, Saturday, April 9, 8 p.m., 452-4090.

**Paul Horn and David Friesen:** Fox Theatre, Saturday, April 9, 8 p.m., 720 B Street, downtown, 235-4203.

**The Twinkle Brothers and Inity:** Club Reggae on Broadway, Saturday, April 9, 8:30 p.m., 24th and Broadway, 283-1566 or 233-4271.

**Evasions and Rockin' Roadkites:** SDSU's Montezuma Hall, Sunday, April 10, noon, 265-6947.

**Music Forward:** Ocean Song Galk, Sunday, April 10, 8 p.m., 1440 Camino Del Mar, Del Mar, 735-7664.

**Ultravox and the Messengers:** SDSU's Montezuma Hall, Sunday, April 10, 8 p.m., 265-6947.

**Rank and File:** Rodeo, Sunday, April 10, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Rebel Rockers and Hellbonds:** Belly Up Tavern, Monday, April 11, 8 p.m., 143 South Cedros Avenue, Solana Beach, 275-1162.

**The Urgle and Jo Tokyo:** Belly Up Tavern, Wednesday, April 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Lene Lovich:** Adams Avenue Theatre, Thursday, April 14, 8 p.m., 265-6947.

PROPHET PRODUCTIONS PRESENTS  
REGGAE DIRECT FROM JAMAICA

# THE TWINKLE BROTHERS

ANNA DANCE HALL STYLE



THIS WEEKEND  
SAT 9  
APRIL 9  
8:30 PM

ALSO APPEARING: INITY

## CLUB REGGAE ON BROADWAY

A CULTURAL ALTERNATIVE  
at the Carpenters Hall, 24th & Broadway Streets

\$8.00 ADVANCE \$10.00 DAY OF SHOW ALL AGES WELCOME  
FOR TICKET OUTLETS AND INFO, CALL 283-1566 OR 283-4271

SOON COME: MUTABARUKA DICK GREGORY

Listen to Dread at the Controls every Saturday, 12-4 PM on KSDI 95.7 Cable FM

SHOCK!


The New Age Dance Club  
Playing the British chart  
Imported London Fog  
New WAVE - Futurist - Ska  
Be shocking!  
Kamikazes special - \$1.00 all night

magic Lamp

from 8-30  
9522 Miramar Road 281-8781

## JAZZ


Sunday, April 17 1 show, 9 pm



# JOE PASS

with special guest  
PETER SPRAGUE

Sunday, April 24 1 show, 9 pm



# RICHEL COLE

ALTO MADNESS

BACCHANAL  
8022 Clairemont Mesa Blvd.  
For information call 560-8353  
Tickets available at Ticketron

FAHN & SILVA PRESENTS  
91.5 The Rock of the 80's!  
welcomes

# LENE LOVICH



WITH SPECIAL GUEST  
THURSDAY, APRIL 14, 8 PM  
ADAMS AVENUE THEATRE

Tickets: \$9.00 in advance / \$10.00 at the door  
Cover charge of \$5.00 2010 St. Louis Drive  
Admission to Theatre: \$5.00 2010 St. Louis Drive  
On the Rocks and Lounge: \$5.00 2010 St. Louis Drive

Fahn & Silva  
presents

KGB-FM  
101 with FAHN & SILVA PRESENTS

# BILLY SQUIER



WITH SPECIAL GUEST  
DEF ZEPPEARD

## APRIL 18, 8:00 PM


San Diego Sports Arena

All tickets reserved \$11.75 & \$10.75 available at Sports Arena  
Box office, all First World Travel Agencies, Atte Center,  
and all usual outlets. Info: 324-4176  
PRODUCED BY Fahn & Silva  
presents

LUCKENBACH PRODUCTIONS, KCBQ & Q105 PRESENTS

# The Oak Ridge Boys

TM



With MICHAEL MURPHY

## American Made Tour '83


FIRST SAN DIEGO APPEARANCE! 7:30 PM, THURSDAY,  
twilight on the green (15 minutes south on I-805 from I-8, take  
College, all Ticketron outlets (beats), Military Special Services, The  
Mustang Club, Whiskey Creek.

MAY 19 (Gates open 5pm; picnics welcome) Southwestern College Stadium,  
Southwestern College exit. Tickets \$12.50 advance, available at Southwestern  
Branding Iron, Taverick, Saddlery, Tax Room, Circle D, Magnolia Mulhoney's,  
Country Bumpkin & Wranglers Root.

THIS MONDAY NIGHT

# TOMPALL AND THE GLASER BROTHERS

With special guests  
A TOUCH OF COUNTRY



MONDAY, 8 PM APRIL 11 at the Mustang Club across from the Sports Arena, happy hour 6-7 pm  
Tickets \$8.00 advance, available at Mustang Club, all Ticketron outlets, Military Special Services, The Tax Room.

LUCKENBACH PRODUCTIONS, INC.

KCBQ  
country

Q105  
THE COUNTRY FM

# MY RICH UNCLE'S

6205 El Cajon Blvd.  
1 1/2 Bl. East of College  
287-7332

Thursday, April 7

## JEFF DEAN'S PRIVATE PARTY

# 80° DRINKS ALL NIGHT

and dance to your favorite albums in the Cabaret Room only.

TRAZ



Friday & Saturday, April 8 & 9

## KPRI FM106 NIGHT

Your host KPRI's Jeff Dean this Saturday only.

3 BARS 2 ROOMS \$3  
1 cover 3 Dance Floors

KPRI's after event party



TRAZ

Uncle's personal recommendation



In the Cabaret - Tim Maw presents

# SCRATCH

Dance to the albums of the '90s

Sunday, April 10

INSEX  
Free admission with KPRI Hot Button

Monday, April 11

INCOGNITO  
INSEX  
\$1.00 Kamikazes

Tuesday, April 12

YOUR HOST JIM McINNES  
\$1.00 with KGB cards

KGB-FM  
101  
SHOW



TERRA

plus FLEXIES

and JOYCE ROOKS & LM. BAND

Wednesday, April 13

My Rich Uncle's was first to bring you Flywheel now we're proud to present



Rage

50° DRINKS  
9 pm to 10 pm

NO COVER CHARGE ALL NIGHT.

3325 Adams Avenue, 565-9947.

Bonnie Bramlett and the Dynatonics: Belly Up Tavern, Thursday, April 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Cleo Laine and John Dankworth and the Dankworth Quartet: East County Performing Arts Center, Thursday and Friday, April 14 and 15, 8 p.m., 210 East Main Street, El Cajon, 440-2277.

Nikes and the Drifters and the Dynatonics: Belly Up Tavern, Sunday, April 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Joe Pass and Peter Sprague: Racchanal, Sunday, April 17, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Billy Squier and Del Leppard: Sports Arena, Monday, April 18, 8 p.m., 224-4176.

Simple Minds and the Call: UCSD Gymnasium, Monday, April 18, 8 p.m., 565-9947.

"Jazz Wild" featuring the Del Bybee Big Band, the SDSU Jazz Ensemble I, and the Hal Crook Big Band: Racchanal, Tuesday, April 19, 8 p.m., 8022 Clairemont Mesa Boulevard, 234-1062.

Papa John Creach and Joey Harris and the Speedsters: Belly Up Tavern, Thursday, April 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"X-Fest" featuring Tom Petty and the Heartbreakers, Stray Cats, Bow Wow Wow, the Ramones, Modern English, and the Flirts: San Diego Stadium, Saturday, April 23, 2 p.m., Mission Valley, 565-9947.

Bob Seger: Sports Arena, Saturday, April 23, 8 p.m., 224-4176.

Crossroads: Humphrey's, Sunday, April 24, 7 and 10 p.m., 2241 Shelter Island Drive, Shelter Island, 234-3577.

Richie Cole and Afro Madness: Racchanal, Sunday, April 24, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Return To Forever: SDSU's Open-Air Amphitheatre, Wednesday, April 27, 8 p.m., 265-4947.

San Diego Folk Festival featuring various artists: UCSD's Mandeville Auditorium and other UCSD facilities, Wednesday, April 27, through Saturday, April 30, 7-30 p.m.; and Sunday, May 1, 10 a.m. to 6 p.m., 282-7833.

George Clinton and the P-Funk All-Stars: Fox Theatre, Friday, April 29, 8 p.m., 720 B Street, downtown, 235-4203.

The Kinks: Sports Arena, Friday, April 29, 8 p.m., 224-4176.

Roxy Music: SDSU's Open-Air Amphitheatre, Saturday, April 30, 8 p.m., 265-4947.

Hall and Oates and OKO: Sports Arena, Sunday, May 1, 8 p.m., 224-4176.

The Stranglers: Adams Avenue Theatre, Saturday, May 7, 8 p.m., 3325 Adams Avenue, 281-3657.

Jah Wobble: Club I.D., Thursday, May 26, 8:30 p.m., 2223 El Cajon Boulevard, 281-3657.

The Damned: Adams Avenue Theatre, Sunday, May 29, 8 p.m., 3325 Adams Avenue, 281-3657.

## CLUBS

Club listings are compiled by Linda Naim. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

Bar-X Ranch House, 119 East



Thursday, April 7

## JOEY HARRIS & THE SPEEDSTERS



DIRK DEBONAIRE

Friday & Saturday, April 8 & 9

## DIRK DEBONAIRE and TWEED SNEAKERS



Sunday, April 10

## 9IX presents RANK & FILE

One show only

Monday & Tuesday, April 11 & 12

## TWEED SNEAKERS

Wednesday, April 13



## DANNY HOLIDAY & ELAINE SUMMERS

Coming attractions:

April 17:

9IX presents Rodeo's

## 2ND ANNIVERSARY PARTY

featuring  
RON BOLTON, TWEED SNEAKERS & THE FABULOUS SPUD BROTHERS  
plus: T-shirts, drink specials, prizes, etc.

## HAPPY HOUR

Monday - Friday 4 - 7 pm, all drinks \$1.25 (except doubles)  
Free hours of service

## HAPPY HOUR SPECIAL

Saturday, 7:00 - 8:00 pm  
All (single) drinks \$1.25. Come early & beat the cover charge!

## FOOD SPECIALS DRINK SPECIALS

MON.	French Bread Pizza	7pm-close Margaritas 75c
TUES.	Lasagna	7pm-close Shooters, Schnapps, or Ouzo 75c
WED.	Sweet & Sour Chicken	6 - 9 pm 25c draft beer 9pm-close 75c draft beer
THUR.	Teriyaki Beef	7pm - close Kamikazes 75c
FRI.	Beef Beer	Happy Hour extended to 8pm

Food & drink specials all month (not applicable on concert nights)

The Rodeo is located on the corner of La Jolla Village Dr. and Vista La Jolla Dr.  
For more information, call 457-5590.  
You must be 21 or older to enter and picture I.D. is required.  
Dress Code.

9IX The Rock of the '80's!

with FAHN & SILVA PRESENTS

# Fest

with FAHN & SILVA PRESENTS

San Diego Jack Murphy Stadium

SATURDAY  
APRIL 23  
2 PM

## TOM PETTY AND THE HEARTBREAKERS

## STRAY CATS

## BOW WOW WOW

## the RAMONES

the FLIRTS

MODERN ENGLISH

☆ FIREWORKS! ☆

TECATE BEER

Tickets: \$14.50 general admission, \$14.50 reserved. (All tickets subject to service charge.)  
Tickets available at Sears, Roebuck, Sports Station, Action Center, all Ticketmaster outlets.  
Live in the Rodeo - Rodeo House of Music (San Diego) (440-2277)  
Live in the Rodeo - Rodeo House of Music (San Diego) (440-2277)  
Live in the Rodeo - Rodeo House of Music (San Diego) (440-2277)  
Live in the Rodeo - Rodeo House of Music (San Diego) (440-2277)

Tickets \$1.00 extra on the day of the event



# LEHR'S GREENHOUSE

TONIGHT!

Thursday, April 7... and every Thursday

**KPRI FM 106**  
with Gary Kelley



90c drafts 'til 10 p.m.  
10c price admission with KPRI Hot Button or student I.D.

ROCKIN' WEEKEND

Friday & Saturday, April 8 & 9



Two bands  
Two dance floors  
Three bars



**TOYS**

Two bands  
Two dance floors  
Three bars

SUNDAY

April 10... and every Sunday

**KGB-FM 101**

Drink specials, surprise, major premiere movie ticket giveaways, and personality.

Gabriel Wisdom's video show starring YOU!



**TOYS**

Free admission with KGB Card.

MONDAY

Monday, April 11



**TOYS**

TUESDAY & WEDNESDAY

Tuesday & Wednesday, April 12 & 13



**THE HEIRIOES**

SUNDAYS: Margaritas \$1.10  
TUESDAYS: Margaritas \$1.10  
WEDNESDAYS: Margaritas \$1.10  
THURSDAYS: Margaritas \$1.10

800-8-CLUBS-4444 South Mountain Valley 299-8828

Broadway, Vista, 724-0510: Lady and the Tramps, country and contemporary, Thursday through Saturday.

**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 441-9022: Burning Sensations, rock and reggae, Brand New World, reggae, Thursday: Four Eyes, rock and roll, Friday and Saturday: Stone's Throw, vintage jazz, swing, and rock, Sunday: Rebel Rockers, rock and reggae, Mitchell Cornish and the Hell Hounds, rock and roll, Monday: The International Reggae All-Stars, reggae, Tuesday: The Urge, rock and roll, To Jolys, rock and roll, Wednesday: Afternoon Concert: Stone's Throw, vintage jazz, swing, and rock, Wednesday: The Chicago Six, Dandelion, Friday: Wholly Cats, 40s swing, Sunday.

**Bobby G's**, 485 First Street, Encinitas, 436-7397: The Beckett Band, rock and roll, Thursday through Saturday: Network, rock and roll, Sunday through Tuesday: Robyn Rene, rock and roll, Wednesday.

**Charlie's Nightclub**, 680 West San Marcos Boulevard at Highway 781, San Marcos, 744-4200: Live Rio and the Countrymen, country, Wednesday through Saturday, and Sunday afternoon jam session.

**The Chopping Block**, 1740 East Vista Way, Vista, 726-6770: Dakota, country, Tuesday through Saturday.

**C.W.'s Saloon**, Carmel Valley Road at Via Cortina, Del Mar, 275-6556: Lanny Pruitt and Cinnamon Ridge, country, Wednesday through Saturday: Tall Cotton, country, Sunday.

**Distillery East**, 735 Metcal Street, Escondido, 741-8930: This 50s, rock and roll, plus guests, Thursday: dance to recorded music with Rockin' Stevie W, Friday and Saturday: live rock and roll, Sunday and Wednesday: call club for information.

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach, 755-6753: Moving Targets, rock and roll, Thursday through Saturday: The Reflectors, rock and roll, Sunday and Wednesday: This Kink, rock and roll, Tuesday.

**The Flying Bridge**, 1103 North Hill Street, Oceanside, 722-1151: Don Tension, contemporary, country, and oldies, Tuesday through Sunday.

**Flamingo Lounge**, 439 West Washington, Escondido, 745-1931: Magic, contemporary dance music, Tuesday through Saturday.

**Fish House West**, 2633 South Highway 101, Cardiff, 753-6438: Django, jazz, Thursday through Saturday.

**The 48er Restaurant**, 121 North El Camino Real, Encinitas, 942-4888: Tony Ortega, jazz, Friday and Saturday.

**Glamo's**, 380 North El Camino Real, Encinitas, 942-3676: The Pop Boys, rock and roll, Thursday through Saturday: The Rhythm Kings, rock and rhythm and blues, Monday through Wednesday.

**Henry's**, 264 Elm Avenue, Carlsbad, 729-9224: Tony Soraci and Co., with Judy Ames, contemporary, Tuesday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar, 753-6614: The Mar Dela, vintage rock, Thursday through Saturday: Barrie Cunningham, rockabilly, Sunday and Monday: The Beckett Band, rock and roll, Wednesday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 453-2633: F & A Trio, contemporary, Wednesday through Saturday: Luma, contemporary, Sunday through Tuesday.

**Jolly Roger**, 1900 North Harbor Drive, Oceanside, 722-1838: Jeff Sell, contemporary, Wednesday through Saturday.

**Monterey Jack's**, 11940 Bernardo

Plaza Drive, Rancho Bernardo, Escondido, 747-5000: Ted and Dave, contemporary, Tuesday through Saturday: Magic, contemporary, Sunday and Monday.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: The Orion Duo, classical guitar, Tuesday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030: The Paradise Street Band, traditional and original Celtic music, Thursday: U. Utah Phillips, folk music and tall tales, Friday: The Somewhat Sawyers, mountain music, Vickie Cottle, contemporary folk, Saturday: New Deal String Band, blues, reggae, and jug band music, Sunday: Old Time Hoot Night, Tuesday: Joel Edelstein, contemporary folk, Wednesday.

**Pancho's**, 1309 Camino Del Mar, 483-0414: The Jack Costanzo Quintet, contemporary Latin and American music, Thursday: rhythm and blues jam session featuring the Piv Carolee Lovers, Sunday afternoon.

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

**Pomerado Club**, 12237 Pomerado Road, Poway, 748-1135: Elton, JR, and the Country Gold, country, Thursday through Saturday.

**Poway Wine Company**, 12375 Poway Road, Poway, 748-7296: 566-2070: Robyn Rene, rock and roll, Thursday through Saturday: The Johnny Almond Rhythm Revue, rock and blues, Wednesday.

**Rancho Inn**, Scotty's Pub, 2500

## SALSA TOP 40 LATIN KAHLUA

Dance Thursday & Friday 9 p.m. - 1:30 a.m.  
Saturday 9 p.m. - 1:30 a.m., Sunday 4 p.m. - 9 p.m.

**VIDA**

**ACAPULCO JOE'S**

Open daily-cocktails 11:00 a.m. - 2966 Midway Dr. (Midway & Roscamas) 224-2401

## ESPRESSO



Music of the '60s, '70s, & '80s  
Tuesday - Saturday  
8:30 pm - 12:30 am



Now appearing  
at  
**TIO LEO'S**  
6133 Mission Gorge Road  
280-9444

through Saturday.

**Red Coach Inn**, 135 North Pine (at Center City and Valley Parkway), Escondido, 743-9796: Ron Bell, easy listening and country, Wednesday through Saturday: Four Way Deal with Dallas Peice, country, Sunday through Tuesday.

**Rory**, 517 East First Street, Encinitas, 436-5001: The Tripp Sprague Trio, jazz, Friday and

Saturday.

**The Shepherd Cafe**, 1126 South Highway 101, Encinitas, 753-1124: Kent Horner, contemporary piano, Thursday: Michael Rhodes, contemporary piano, Friday and Saturday: Mike Clark, contemporary piano, Sunday and Monday: L. Angelanteo, jazz guitar, Tuesday: David Beldock, contemporary guitar, Wednesday: live folk, classical and contemporary

## Ladies and Gentlemen: ELLA RUTH PIGGEE featuring Mitch Manker on trumpet & flugelhorn

Friday & Saturday 9:30 p.m. - 1:30 a.m.  
**CROSSROADS**  
San Diego's Oldest Jazz Club  
240 Market Street "Downtown in the Gaslamp Quarter" on the corner of 4th and Market 233-7995



**DOC MASTERS**  
at the Shelter Island Manna Inn  
Phone 223-2572

Thursday-Saturday, April 7-16



**Margarita Thursday**

**\$1 Margaritas**

every Thursday all night long

Sunday & Monday, April 10 & 11



**Anisables**

Sunday through Thursday

**Dinner at Doc Masters**

Fresh Catch

Teriyaki Chicken

Top Sirloin Steak

only \$7.95

A complete evening of food and entertainment at



**DOC MASTERS**

music, lunchtime, seven days.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-4556: The Peace country, Wednesday through Sunday.

**Taquila Plaza**, 3296 Mission Avenue, Oceanside, 757-7757: Mojave, rock and roll, Tuesday through Saturday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center, 749-1466: The Blue Denim Express, country rock, Friday and Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista, 941-1022: Jockey Club: Planet, rock and roll, Thursday through Saturday: The Billa Brothers, rock and roll, Tuesday and Wednesday: Turf Room: True Spirit, contemporary, Tuesday through Saturday.

**Whiskey Plaza**, 1260 West Valley Parkway, Escondido, 745-9649: Pyle, rock and roll, Thursday through Saturday: The London Brothers, rock and roll, Sunday and Monday: Planet, rock and roll, Tuesday and Wednesday.

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Drive, La Jolla, 459-0541: The Dave Mackay and Lori Bell Quartet with Ruth Price, jazz, Thursday through Sunday: Ron Satterfield with Crosswinds, jazz, Monday through Wednesday.

**Cañon Room**, 2855 Midway Drive, Loma Portal, 223-8122: Charley's Goodtime Band, Dandelion, Thursday.

**Headquarters Nightclub**, 4617 Mission Bay Drive, Pacific Beach, 270-8000: 270-7881: Live heavy metal music, Friday: the

**Halcyn**, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Ron Ralston Band, rock and roll, Wednesday through Saturday: The Features, rock and roll, Friday happy hour: the Mix, rock and roll, Sunday through Wednesday.

**Headquarters Nightclub**, 4617 Mission Bay Drive, Pacific Beach, 270-8000: 270-7881: Live heavy metal music, Friday: the

## TICKET SERVICE ★★

SAN DIEGO'S FIRST & FINEST TICKET AGENCY  
WE HAVE EXCELLENT TICKETS ON SALE 10!

★ **JULIO IGLESIAS** APR. 11 ★  
★ **TOM PETTY & THE STRAY CATS** APR. 23 ★

★ **RETURN TO FOREVER** ★ **BOB SEGER** ★  
★ **BEACH BOYS - MAY 29** ★ **HALL & OATES - MAY 1** ★

★ **BEACH BOYS - MAY 29** ★ **ROXY MUSIC - APR. 30** ★  
★ **ACCEPTING REFUNDABLE DEPOSITS NOW ON JIMMY BUFFETT - MAY - JOURNEY - DAVID BOWIE** ★

★ **PACIFIC BEACH** ★ **VISA** ★ **POINT LOMA** ★  
★ **2125 GARNET AVE.** ★ **M/C** ★ **1985 ROSE** ★

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Dr. Jim Soules  
**HEAD  
QUARTERS**  
NIGHTCLUB PRESENTS  
**DANCING & VIDEOS**  
Thursday, April 7: **JONES BAND**  
Friday, April 8: **JONES BAND**  
Heavy metal bash with eight bands on two stages, featuring the incredible  
of your favorite groups and all free play-in-30 video games. Admission only \$2.  
Show starts at 7:30 p.m.

FRANKIE, TRIPLE XXX, WIZARD, ARMAGEDDON  
Show starts at 7:30 p.m.

Saturday, April 9:  
E&M recording artists  
**PENETRATORS**  
THE CAUSE ORPHANS  
Upcoming shows: Every Thursday night—dancing and free play-in-30 video  
games for \$2. April 16: A-E-V, SHOW OF HANDS, INCONITO, JIMMY &  
THE YANDALS. April 18: X-OFFENDERS, ANGRY, ENUP.  
Hic-towers has just installed a six-foot video screen for use between bands  
and on Thursday night!

World's Largest Nightclub  
Dinner 9-10 p.m. \$4.95  
4011 Mission Valley Road, Suite 100  
San Diego, CA 92108  
619/594-1111

**BEACH CLUB**  
OCEAN BEACH, CALIFORNIA

Thursday is rolling and rocking with  
**WHEELS**  
Tonight is Kamikaze night—80"—all night.  
Friday & Saturday

The Saturday Night Special—Schnapps \$1.00  
1921 Bacon at Newport 222-6822

THE MAXX PRESENTS  
**SCRATCH**  
SIMPLY PUT,  
WE FEATURE THE  
FINEST NEW DANCE  
MUSIC IN SAN DIEGO.  
DJ MICKEY WILLIAMS EVERY  
FRIDAY & SATURDAY  
CABARET ROOM—  
MY RICH UNCLE'S  
6206 EL CAJON BL.  
287-7333

RECORDS FROM  
LOU'S-753-1382

KOR RADIO

**Sac-Nap Lounge**, 2702 North  
Mission Bay Drive, Mission Bay:  
274-3314: Donna and Andy,  
contemporary, Thursday through  
Saturday.

**Silver Fox**, 1333 Garnet Avenue,  
Pacific Beach, 273-9190: Stan and  
Jerry, oldies, country, and jazz for  
dancing, Friday and Saturday.

**Texas Teahouse**, 4970 Voltaire  
Street, Ocean Beach, 226-8849:  
Tom "Cat" Courtney, blues,  
Thursday; the Bala Band, rock and  
roll, Friday.

**Vacation Village Hotel, Bay Lounge**,  
Vacation Isle, Mission Bay,  
274-4630: Shine-It-On,  
contemporary, Tuesday through  
Saturday; musical entertainment,  
Sunday and Monday; call club for  
information.

**Winrose**, 1935 Quivira Road,  
Marina Village, Mission Bay Park,  
223-2335: Salton, rock and roll,  
Thursday through Saturday; RV and  
the Shadows, vintage rock and roll,  
Sunday through Tuesday; Automatics, rock  
and roll, Wednesday.

### San Diego North

**The Abilene Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 291-7131:  
Richie Gary and Sundown, country,  
Tuesday through Saturday.

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

**Bacchanal**, 8022 Clairemont Mesa  
Boulevard, Clairemont, 560-8022:  
The London Brothers, rock and  
roll, Thursday through Saturday;  
the Shames, rock and roll, the  
Beckett Band, rock and roll,  
Tuesday; the Siers Brothers, 90s  
rock and Beatles music, Wednesday.

**Black Angus**, 5247 Kearny Villa  
Road, Kearny Mesa, 279-3100:  
Second Wind, contemporary,  
Tuesday through Sunday.

**Black Angus**, 10370 Friars Road,  
Mission Valley, 563-5962:  
Devocan, contemporary, Tuesday  
through Sunday.

**Blarney Stone Pub**, 5637 Balboa  
Avenue, Clairemont, 279-2033:  
Brian Connelly, Irish music,  
Wednesday through Saturday.

**Bumby's**, 9006 Mira Mesa  
Boulevard, Mira Mesa, 578-8666:  
Johnny Cadillac and Ace,  
contemporary, Thursday through  
Saturday.

**Flanigan's**, 5373 Mission Center  
Road, Mission Valley, 291-8635:  
Rock and roll, Thursday & rough  
Saturday; call club for information;  
the London Brothers, rock and roll,  
Tuesday and Wednesday.

**Gold Coast Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 291-7131:  
Jerry Melnick, piano variety,  
Tuesday through Saturday; John  
Kormanik, piano variety, Sunday  
and Monday.

**Heli Baba**, 104 Mission Valley  
Center West, Mission Valley,  
298-2010: Live Arabic music and  
entertainment, Tuesday through  
Saturday, with open stage belly  
dancing, Tuesday; live Greek music,  
Sunday.

**Holiday Inn/Mission Valley**,  
Cricket's, 395 Hotel Circle South,  
Mission Valley, 291-5720: Baja  
Strings, contemporary, Tuesday  
through Saturday.

**Hungry Hunter**, 2245 Hotel Circle  
Place, Mission Valley, The Billy and  
Annette East, contemporary, Friday  
through Sunday.

**Islands Lounge**, Hanalei Hotel,  
2270 Hotel Circle North, Mission  
Valley, 297-1101: John Mallon and  
his Las Vegas-style musical variety,  
Tuesday through Saturday; Mike  
and Lynn Cherry, contemporary,  
Sunday and Monday.

**Kearny Mesa Bowl**, 7595  
Clairemont Mesa Boulevard,

**THE RED COAT INN**  
The Club of the '80s

Tuesday - Saturday, April 7 - 9

**PROPHET**  
Sunday, April 10  
**SPECIAL GUEST**  
Monday night, April 11  
**9IX The Rock of the '80's! Night**  
**CLAMS & DIRK DEBONAIRE**  
200 drinks, 8-10 p.m.

Sunday  
**\$1 Drink Night**  
2 drinks for \$1.05 8-10 p.m.

Tuesday 8-10 p.m.  
**\$1 Drinks**  
Kamikaze 2 for \$1 All night

Wednesday KPRI Night  
Thursday 8-10 p.m.  
**Blowout 50¢ Drinks**

Friday & Saturday 7-9 p.m.  
**\$1 Drinks**

Entertainment 7 nights a week  
5933 University Avenue, just west of College 583-6670

**CARLOS MURPHY'S**  
All shows start at 9:00 pm  
No cover!

April 7  
**Brian Stevens & Mark Wenzell**

April 9  
**Steve Hudson's Farewell Salute**

April 10  
**Mellow stylings of Delene**

April 12  
**Gala Variety Show with Russ T. Nailz**  
David Kesterson and Mark Wenzell

**Magic shows every Wednesday night**  
April 13  
**Larry Lesner & Bill Shedoudy**  
4303 La Jolla Village Drive  
457-4170

**THE JOHN MALLON SHOW**

This dynamic Las Vegas entertainer will be appearing at the Islands Lounge starting April 5th. Tuesdays thru Saturdays beginning at 8:30 p.m.

**THE ISLANDS**  
Restaurant

Hanalei Hotel  
2270 Hotel Circle North  
Mission Valley  
297-1101

**C.W.'s SALOON**  
Carmel Valley Rd., Del Mar

Wed.-Sat.  
Dance to the live country music of  
**Lanny Pruitt & Cinnamon Ridge**

Sundays: April 10, 17, 24

Clogging lessons Tuesday 7-8:30  
Couple & line dance lessons  
Wed. & Thurs. 7:30-9 with Borden and Mary

Happy Hours Tues.-Fri. 4-7  
Lunch & dinner served. Closed Mondays.

**SUNDOWN**

Tuesday - Saturday beginning at 9 p.m.

- \* Weeknight Happy Hour 4-9 p.m.
- \* Munchies 4-7 p.m.
- \* Ladies' Nite Wednesday \$1 Margaritas
- \* Free Dance Lessons
- \* Tues. - Thurs. 7-9 p.m.

**Sunday Country Brunch**  
10 a.m. - 2 p.m.

**ABILENE**  
Town & Country Hotel, 500 Hotel Circle No. Mission Valley, 291-7131

**TICKET EMPORIUM**

**BOB SEGER** April 23  
**JULIO IGLESIAS** April 8  
**MARVIN GAYE** April 15  
**BILLY SQUIER** April 16 & 17  
**RETURN TO FOREVER** SDSU, April 27  
**KINKS** San Diego, April 29  
**NEIL DIAMOND** June 13-19  
**THE KING AND I** May 4-June 5

with Yul Brynner at the Fox Theater  
731 W. Broadway, S.D. 92101 8550 Miramar Rd., S.D. 92126  
222-4166 578-5202 (7060)  
(Also a 24-hour concert line) (Open Saturday)

**POSTER BLOW-UP**  
from any picture, color or black & white

B&W 18x24 \$5.95 Color 18x24 \$12.00  
B&W 24x36 \$9.95 Color 24x36 \$19.95  
Color 24x20 \$30.00

Send check or money order to: Ticket Emporium or call for details.

**Kearny Mesa**, 279-1501: Third  
Degree, top 40, Thursday through  
Saturday.

**La Hacienda Cantina**, 878 Hotel  
Circle South, Mission Valley,  
298-8281: Larry Page,  
contemporary, Wednesday through  
Saturday; the Chicago Six,  
DiscoLand, Sunday afternoon.

**Lehr's Greenhouse**, 2828 Camino  
del Rio South, Mission Valley,  
299-2528: The Siers Brothers, 90s  
rock and Beatles music, Thursday  
through Saturday, with Toys, rock  
and roll, Friday and Saturday; Toys,  
rock and roll, Sunday and Monday;  
Heroes, rock and roll, Tuesday and  
Wednesday.

**Meek's**, 10475 San Diego Mission  
Road, Mission Valley, 563-0060:  
U.S. Male, rock and roll, Tuesday  
through Sunday.

**Monterey Whaling Company**, 887  
Camino del Rio South, Mission  
Valley, 291-1638: The Twotones,  
rock and roll, Tuesday through  
Saturday.

**The Moonlight**, 4615 Clairemont  
Drive, Clairemont, 273-1022:  
Justice, top 40, Tuesday through  
Saturday; Lanny Pruitt and  
Cinnamon Ridge, country, Sunday  
and Monday.

**Navajo Inn**, 8515 Navajo Road, San  
Carlos, 465-1720: The Press, rock  
and roll, Tuesday through Saturday;  
live rock and roll, Sunday and  
Monday; call club for information.

**Pal Joey's**, 5147 Waring Road,  
Mission Valley, 295-8714: Pro  
Brigham's Preservation Band,  
DiscoLand, swing, and oldies, Friday  
and Saturday.

**Patriot Game**, 3353 Mission Center  
Road, Mission Valley, 295-8714: Jry  
and Theresa Hinton, traditional and  
original Celtic music, Tuesday;  
Donnybrook Fair, Irish music,  
Wednesday through Saturday.

**Pavilion Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, 291-7131: Merrill Moore Trio,  
swing dance music, Thursday  
through Saturday; the Mike Vax  
Quintet, jazz, Tuesday and  
Wednesday.

**Smuggler's Inn**, 402 Fashion  
Valley, Fashion Valley East,  
291-7170: Nightlife, contemporary,  
Tuesday through Saturday.

**Spirits**, 1130 Buena Vista, Bay  
Park, 278-3953: 4-Way, rock and  
roll, the Squad, rock and roll, plus  
guests, Thursday; Burning  
Sensations, reggae, Mitchell  
Cornish and the Hell Hounds, rock  
and roll, Sheb, rock and roll,  
Friday; Battalion of Saints, rock and  
roll, Eleven Sons, rock and roll, the  
Paladins, western and pop,  
Saturday; Rhythm and Blues Night,  
featuring Clear Spot plus guests,  
Sunday.

**The Sport's Inn**, 5520 Kearny Villa  
Road, Kearny Mesa, 278-5332: Skip  
Garcia, contemporary, originals,  
and comedy, Thursday and Friday  
happy hour.

**Springfield Wagon Works**, 5555  
Kearny Villa Road, Kearny Mesa,  
565-2272: The Dan Luvano Trio,  
jazz and contemporary music for  
dancing, Thursday through  
Saturday.

**Tie Lee's/Mira Mesa**, 10787  
Camino Ruiz, Mira Mesa, 685-1461:  
Joe Stewart, country and  
contemporary, Tuesday through  
Saturday; Johnny Cadillac and Ace,  
contemporary, Sunday and Monday.

**Tie Lee's/Mission Gorge**, 6333  
Mission Gorge Road, Mission  
Gorge, 280-9944: Espresso,  
contemporary, Tuesday through  
Saturday.

**Wingler's Root**, 6608 Mission  
Gorge Road, Mission Gorge,  
280-6263: Steer Crazy, country,  
Tuesday through Saturday; live  
country music, Monday; call club  
for information.

**OFF THE RECORD**  
6136 EL CAJON BLVD.  
SAN DIEGO, CALIFORNIA  
92116  
619/265-0507

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SELL  
TRADE**

We're open 7 days  
Across from the  
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Thousands of used records priced from  
**.99 To 3.99**

**CASH PAID FOR RECORDS**  
We stock lots of Rockabilly, Oldies, Surf, Motown and  
we'll happily special order for you.

**CASH PAID FOR USED LPs & 45s**

**808 PRESENTS**  
**Knucklehead**  
COMING  
SOON

the Biggest Fun  
to hit town  
in years!

**AES** 578-6660  
9353 Activity Road

**WAREHOUSE PRICES  
DIRECT TO YOU!**

**JUNO-60**

**The Trojan Horse**  
6179 University (College & University) 582-1070

Wednesday-Saturday



**JOHNNY ALMOND RHYTHM REVUE**

Next week, **Stallion**

Next week, **MAYHEM**

Sunday **ROCK & ROLL AUDITION**  
Call for audition time

**SOLEDAD'S**  
425 West 8th Street

**SOLEDAD'S TWILIGHT DINNER SPECIALS**  
\$5.95

Entrees:  
• Top Sirloin Steak  
• Carne Asada  
• Filet of Sole  
• Snapper Vera Cruz

**HARVEY & 52nd ST. JIVE**  
In its new cabaret  
Thursday 7:30-11:30  
Friday 8:00-12:00  
232-7588

Included: choice of soup or salad and baked potato or rice. Great for you, teenagers and late working office folks.

Offered Monday-Saturday 4:30 pm to 6:30 pm  
Lunch Monday-Friday 11:00-2:30  
Dinner until 10:00 pm  
Happy Hour Monday-Friday 4:00 pm to 7:00 pm

**MONTEREY**  
887 Camino del Rio San Diego 291-1638  
Proudly announces the return of

## YEAH YEAH YEAH

in a tribute to the music of

**THE BEATLES**



Thursday, Friday & Saturday  
April 7, 8 & 9  
9 pm to 1 am

### San Diego South

Anthony's Harborview, 1355 North Harbor Drive, downtown. 232-4358. 16 Bridge, comedy and music. Tuesday through Saturday.

Artec Bowl, Torrey Pines, 4356 30th Street, North Park, 283-3135. The Breakers, rock and reggae. Wednesday through Saturday.

Barnack Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1873. Eddie Preston, contemporary. Wednesday through Saturday.

Billiard Tavern, 1106 Broadway (upstairs), downtown. 232-2212. Live light rock music. Friday and Saturday.

Cafe del Rey Momo, 1549 El Prado, Balboa Park, 231-8511. Bobby Ratson, piano variety. Tuesday through Saturday. Raggle Taggle, Renaissance folk music. Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 580-5800. The Boogie Brothers, rock, rhythm and blues, country, and comedy. Friday and Saturday.

Crossroads, 242 Market Street, downtown. 232-7656. Ella Ruth Piggee, jazz and blues. Friday and Saturday.

Dance City/Studio X, 6875 El Cajon Boulevard, East San Diego. 697-1211. Dance City, dance to the new beat, live music. Friday; Studio X, dance to heavy metal, live music. Friday.

Doc Martens, 2051 Shelter Island Drive, Shelter Island, 232-2572. The Spud Brothers, 50s and 60s rock. Tuesday through Saturday; live music. Sunday and Monday; call club for information.

Dookie's, 4125 El Cajon Boulevard, East San Diego. 283-6581. Paul Gregg, piano bar. Wednesday through Monday; Jo Traynor, piano bar. Tuesday.

Drowsey Maggie's, 31st Street and University Avenue, North Park. 298-8584. Ted Connor and Friends, topical folk music and originals. Thursday; Les Tray Sheko, French and Italian dance tunes and classics. Friday; Gypsy Moon Trio, folk music. Saturday; Deborah Liv Johnson, folk music, blues, originals. Sunday; Old Time Hot Night, Monday; Richard Freeman, folk and bluegrass, early evening. Tuesday; Sienna Gael Celi Band, traditional Irish music. Tuesday; Roger Belloni, blues and bluegrass guitar. Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686. Don Phillips and Big Coleman Quintet, jazz. Friday and Saturday.

Grass Roots Cultural Center, 1947 3rd Street, Golden Hill, 232-5000. Mc Guff and Azzura Hekken, jazz and blues. Friday and Saturday; Gambino Palmares, Latin American liberation music. Tuesday.

Hamburguesa, 4016 West Wallace Street, Old Town, 295-0581. Denny Brown, country and contemporary. Thursday through Saturday, with open stage talent night Thursday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8342. Ground Zero with J.J. Frank, jazz and contemporary. Friday and Saturday.

Holiday Inn/Embarcadero, Portofino Lounge, 1333 North Harbor Drive, downtown. 232-3961. Sound On Sound, contemporary. Tuesday through Saturday.

Humphrey's, 2211 Shelter Island Drive, Shelter Island, 231-3577. Mike and Lora Cherny, contemporary, happy hour. Monday through Friday; Larry Moore, contemporary. Monday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 231-4300.

## KELLEN, KING & "MVP"



Enjoy these talented performers every Tuesday at 10:00 and 11:30 p.m.

GREGG MARTIN DANCE REVUE EVERY WEDNESDAY

## Crystal's Emporium

500 Hotel Circle North, Mission Valley 294-9010



**Sunday Afternoons Are Better with Dixieland Jazz...**  
Beginning April 10, CHICAGO SIX will be performing Sunday afternoons from 4:30 until 8:30 p.m.

Mission Valley Inn  
875 Hotel Circle South  
Mission Valley  
San Diego, CA  
298-8281



**Papagayo Presents**  
San Diego's Newest Song Stylist

**Barry Craig**

Formerly with The Commodores, Barry has released three albums and recently sang for President Reagan.

232-7581

Blossom, rock and roll. Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302. Maria, classical guitar. Tuesday and Wednesday. Julio Aguirre, classical guitar. Thursday; Doug Howett, originals and soft folk music. Tuesday; classical guitar. Saturday and Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017. King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday; Starfire, rhythm and blues, funk and soul. Tuesday; the Boogie Brothers, rhythm and blues, rock, and oldies. Wednesday.

McDini's Downtown, 647 Market Street, downtown. 232-1795. The Market Street Band, contemporary and blues. Wednesday through Friday, with Joan Carter. Thursday and Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332. Main Room: Beat, rock and roll. Wednesday through Saturday with Crystal, rock and roll. Friday and Saturday; Rag, rock and roll. Wednesday; Inex, rock and roll. Sunday and Monday; live rock and roll. Tuesday, call club for information. Cobalt Blues, Dance to recorded new music. Friday and Saturday.

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest. 299-9911. Kirby Bible, contemporary, Monday, and

Sharon Harbor Island, 1380

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Thursdays through Saturday.

Old Town Sabor Cocktail Lounge, 2495 San Diego Avenue, Old Town. 298-2299. Tim Reed, live and recorded rock and dance music. Friday and Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest. 232-1773. The Bobbie Gordon Trio, jazz. Friday; the Bobbie Gordon Duo, jazz. Saturday.

Papagayo, West Harbor Drive, Seaport Village, downtown. 232-7581. Barry Craig, contemporary and jazz. Tuesday through Saturday; Bruce Robbins, classical guitar. Sunday brunch.

Prophet Restaurant, 4461 University Avenue, East San Diego. 287-7448. Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

Rapha's, The Grange Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700. Mard Mulligan, guitar variety. Tuesday through Saturday; Joe Scardello's Singer's Showcase, new talent showcase, early evening the second and fourth Sundays each month.

Red Coat Inn, 5743 University Avenue, East San Diego. 583-6670. Prophet, rock and roll, Tuesday through Saturday; live rock and roll. Sunday and Monday, call club for information.

Sharon Harbor Island, 1380

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Harbor Island Drive, Harbor Island. 291-2900. Reflections: The Newporters. Las Vegas style musical variety, seven nights. Sunday. Lounge: Leslie Gold, contemporary and standards. Monday and Tuesday; live contemporary music by various artists. Wednesday through Sunday; Vicki McMaster, contemporary and standards, happy hour, seven nights.

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Triton, 6911 El Cajon Boulevard, East San Diego. 581-4240. The Bruce Canavero and Hollis Contrer Ensemble, jazz. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070. The Johnny Arnold Rhythm Revue, rock and blues. Wednesday through Saturday; country music. Sunday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426. La Cobia's Dinosaur Band, Dinosaur. Saturday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827. Lennie Hudson, and Dusty Bell, contemporary. Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271. Louie, top 40. Tuesday through Saturday.

Black Angus, 1000 Graves Avenue.

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El Cajon. 440-5055. Forward Motion, top 40. Tuesday through Saturday.

Harney Stone, 7059 El Cajon Boulevard, La Mesa. 561-2263. Sean McVicker, Irish music. Wednesday through Saturday.

The Boozedocks Restaurant, 8320 Parkway Drive, La Mesa. 365-3669. John Vard, piano bar. Tuesday through Saturday; Bruce Robbins, contemporary and easy listening guitar. Sunday and Monday.

Roll and Bear, 650 North Second Street, El Cajon. 440-5757. Charn Reaction, contemporary music for dancing. Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9208. Rex Morris, country. Thursday through Saturday.

Driftwood Lounge, 6286 Baltimore Drive, La Mesa. 462-0531. Carl Summers and Southern Comfort, country. Tuesday through Saturday; Country Justice, country. Sunday and Monday.

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Driftwood Lounge, 6286



**Flinn Springs Inn**, 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Thursday through Saturday evenings and Sunday afternoon.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon. 442-0517: Mary Perrin, contemporary, Tuesday through Saturday.

**Kentucky Stud**, 12177 Woodside Avenue, San Diego. 448-3402: Country, country, Thursday through Saturday; Free Rein, country, Sunday.

**Lakeland Resort**, Highway 79, Cuyamaca. 765-0736: Booker

Ridge, country rock, Friday; Trance, rock and roll, Saturday.

**Lakeside Hotel**, 9940 River Street, Lakeside. 443-9591: Supercoll, country rock, Friday and Saturday evenings, Sunday afternoon.

**La Piza House**, 566 Paraiso Avenue, Spring Valley. 475-0912: Just Practicing, music and comedy, Wednesday through Friday.

**La Posada del Sol**, 8238 Parloway Drive, La Mesa. 462-2640: Joe and Don Gaynor, contemporary and oldies rock and "Elvis." Wednesday and Thursday.

**Lorenzo's**, 596 Broadway, El Cajon.

442-9666: Samuraj, contemporary dance music, Tuesday through Saturday; Pro Bringham's Preservation Band, traditional jazz, Sunday and Monday.

**Magnolia Mulvaney's**, 8861 Magnolia Avenue, San Diego. 448-8556: Stankovic, country, Wednesday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon. 442-5573: Jimmy Nixon and Downhome, country rock, Tuesday through Saturday.

**Mickey D's**, 5963 Mission Gorge Road, San Diego. 448-9534: Fun, rock and roll, Thursday through Saturday.

**Mr. Bill's Backroom Saloon**, 399 North Magnolia, El Cajon. 447-1500: Jim Evans, contemporary; Thursday: Jim Evans and Ray Correa, contemporary, Friday and Saturday; Dusty Best, contemporary, Monday and Tuesday; films, Wednesday.

**Organ Power Plaza**, 3459 Imperial Avenue, Lemon Grove. 463-6977: Tommy Stark, family musical entertainment, sing-along, seven nights, with puppet shows by Betha and Thursday.

**Our Favorite Place**, 8646 Mission Gorge Road, San Diego. 449-6240: Pony Express, country rock.

Thursday through Saturday. **The Outpost**, 652 Grand Avenue, Spring Valley. 461-9007: Billy Thomas and the Ambush Guard, country rock, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon. 448-4112: Heroes, rock and roll, Thursday through Saturday; Basil, rock and roll, Sunday and Monday; Emergency Exit, rock and roll, Tuesday and Wednesday.

**Pine Valley Restaurant**, Old Highway 80, Pine Valley. 473-8727: Colin McCall and Karen McDermott, contemporary, early evening Sunday and Monday.

**Sexton's**, 7353 El Cajon Boulevard, La Mesa. 469-1500: Kellen Winslow and Linden King and the MVP's, contemporary, Monday; Steve Mouzas and Finest Action, oldies, contemporary, country, Tuesday through Saturday; New Tuxedo Jazz Band, jazz, Thursday and Friday happy hours.

**The Turquoise Lounge**, 5975 Severin Drive, La Mesa. 465-1525: Status, rock and roll, Tuesday through Saturday; Ducktail Revue, 50s rock, Sunday and Monday.

**Van Winkle's**, 10055 Mission Gorge Road, San Diego. 449-0060: Farley and the Brand X Band, country, Thursday through Saturday.

## South Bay

**Black Angus**, 707 E Street, Chula Vista. 426-9206: Motion, top 40, Tuesday through Sunday.

**Country Bumpkin**, 1882 Palm Avenue, Imperial Beach. 429-1161: Tall Cotton, country, Tuesday through Saturday; Ducktail Revue, 50s rock, Sunday and Monday.

**Dance Machine**, 1882 Palm Avenue, Imperial Beach. 429-1161: RPM, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for

information.

**Hutch's**, 1463 Palm Avenue, Imperial Beach. 423-3479: Leather and Lace, country, Thursday through Saturday.

**Joey's**, 415 Broadway, Chula Vista. 420-1828: Leslie and Pete, oldies, Latin, and country, Friday and Saturday.

**La Mesa**, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, guitar "sing along," Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City.

475-7333: Firecracker, country, Friday and Saturday.

**The Lanterns**, 1222 Third Avenue, Chula Vista. 427-4200: Running Wild, rock and roll, Wednesday through Saturday.

**Old Bonita Shore Restaurant**, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary, Thursday through Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista. 427-5889: Branded, country, Friday and Saturday.

**Royal Vista Inn**, 632 E Street, Chula Vista. 426-2500: Jeff Bradley, contemporary, Tuesday through Saturday.

**Teapot Inn**, 1060 Broadway, Chula Vista. 427-1304: Bach a la Trio, contemporary, Wednesday through Sunday.

**Trophy Inn**, 999 National Avenue, National City. 477-5753: Frank Dixon and Nightlife, country, Thursday through Saturday.

**Westerner**, 22 West Seventh, National City. 474-2919: Tony Mills and Crosscut, rock and roll, Tuesday through Saturday.

**Wild Turkey**, 5080 Bonita Road, Bonita. 267-2500: Bandit, rock and roll, Thursday through Saturday; the Shamers, rock and roll, Sunday.

**OPENS this saturday**  
560 Fifth Ave  
CHAMPAGNE  
CLUB I-D "downtown"  
MONDAYS the BIG nice and THURSDAYS it's a sale from the Crys  
EL CAJON BLVD (across)

**SEXTON'S Restaurant & Night Club**  
The place to be on Monday nights  
presents  
**Kellen, King & M.V.P.**  
9:00 pm - 1:30 am  
**Steve Mouzas & Finest Action**  
Tuesday through Saturday, 9:00 pm to 1:30 am.  
**Barry Joyce's New Tuxedo Jazz Band**  
Thursdays & Fridays 5:30 to 8:30 pm.  
Look for our new menu, April 15th & 16th  
**1st Anniversary Special**  
Complimentary Champagne with lunch and dinner Friday, April 15th.  
Complimentary Champagne with dinner April 16th.  
Open 11:00 am-5:00 pm weekdays, 5:00 pm Saturdays.  
Closed Sundays. Banquet facilities available.  
7353 El Cajon Blvd., La Mesa 460-1500

**Jose's Murphy's**  
4302 Mission Blvd., Pacific Beach 270-3220  
**ALL MONTH!**  
**THE NEW DALLAS COLLINS BAND**  
See them at a price you can afford — only \$1.00 on Wednesdays!  
Coming: **TOM PETTY PARTY**

**DANNY HOLIDAY & ELAINE SUMMERS**  
formerly with Poison Ivy  
**THURSDAY \$1 DRINKS ALL NIGHT**  
Monday, April 11 No cover from 8 - 9 pm with KPRI Hot Burton or collage L.D.  
**KPRI COORS COLLEGE NIGHT** with **THE DEAN**  
50¢ COORS DRAFT & \$1.00 WELL DRINKS  
Live music by **WHOOPEE KAT BAND**  
Tuesday, April 12  
**TEQUILA TUESDAY**  
75¢ TEQUILA SHOTS \$1.00 DRINKS  
Live music by **THE LONDON BROTHERS** April 12-13  
Wednesday, April 13  
**COORS GOLDEN LAGER NIGHT**  
\$1 Coors Golden Lager, \$1 well drinks, Door prizes.  
5373 Mission Center Rd. Phone 291-8639

**JUST WHEN YOU THOUGHT YOU'D ROCKED ENOUGH, COME ROLL WITH SAILON**  
RV & THE SHADOWS  
Sailon, April 10 through Tuesday, April 12 11-4 Production  
**Wind rose**  
"The only 3 Necker Island bar in San Diego"  
448-2115: San Diego's Most Popular Bar. Phone: 224-2115.  
We welcome your American Express card. Don't leave home without it.  
Private ID required. No cover with minimum food purchase of \$5 per person, every Saturday & Sunday. SUNDAY CHAMPAGNE BRUNCH served 10 am-5 pm.  
DANCE NIGHT: 7-10 pm live entertainment & dancing. Nightclub atmosphere.  
At windrose we serve fun!

**THE WILD TURKEY**  
5080 Sanita Road 267-2550  
(Take 805 south to Bonita Road East to west end of Chula Vista Golf Course)  
**THURSDAY, FRIDAY, SATURDAY BANDIT**  
**SUNDAY TURKEY-LA NIGHT SHAMES**  
**MONDAY & TUESDAY DESTINY**  
MONDAY IS DR. PEPPER NIGHT  
TUESDAY IS DOLLAR NIGHT  
**WEDNESDAY FOUR EYES**  
WEDNESDAY IS FUN NIGHT  
THE WILD TURKEY SALOON now has live music 7 nights a week.

**MOM'S**  
278-4853  
845 Garnet P.B.  
Through April 10  
**THE BANK**  
Monday, April 11 only  
**THE PRESS**  
Coming April 12-23  
The sound of a seven-piece band with a female horn player, from Chino, Ca.  
**Leo Swift**  
**TOKEN NIGHT**  
Starting April 1st, every time you order a drink, you will get a token. On Tuesday nights you will be able to turn in your tokens for free drinks. 10 tokens—one free drink.  
Every Thursday is **LADIES' NIGHT**  
\$1.25 Long Island Iced Teas all night, plus no cover for ladies.  
**EARLY BIRD SPECIAL!**  
Friday & Saturday **75¢ WELLS 8-9 PM**  
Every Monday, Tuesday & Saturday  
**PIZZA 50¢ A SLICE**  
courtesy of **DOMINO'S PIZZA**  
Monday Kamis \$1.25 all night  
Tuesday Tequila \$1.25  
Wednesday Vodka \$1.25  
**LIVE ROCK & ROLL EVERY NIGHT**  
278-4853 845 Garnet P.B.

**WE'RE DEALING LIVE ROCK AT THE ALAMO FLYWEIL**  
SAN DIEGO'S NO. 1 ROCK BAND  
TUESDAY THRU SATURDAY FROM 8 PM NIGHTLY  
**TUESDAY IS T-SHIRT NIGHT WITH KPRI**  
50TH CONSECUTIVE WEEK & BIGGER THAN EVER FREE DRINKS FROM KPRI'S GARY KELLY TO THE FIRST 100 PEOPLE BEFORE 9:59  
**WEDNESDAY IS MALE ROCK DANCER'S NIGHT**  
FREE DRINKS TO FIRST 100 PEOPLE BEFORE 9:59  
**THURSDAY IS "A CHORUS LINE"**  
NIGHT **KGB-101 NIGHT**  
LADY DANCERS IN 3 SENSATIONAL GLAMOROUS COMEDY VARIETY SHOW  
EVERY TUESDAY, WEDNESDAY, THURSDAY  
HAPPY HOURS 6 PM TO 9 PM  
ANY DRINK IN THE HOUSE 75¢  
**BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY**  
DOOR CHARGE: TUES, THURS \$2 FRI & SAT \$3  
MUST BE 21 WITH PROPER ID  
ADJACENT TO CLAREMONT BOWL  
3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

**ESCONDIDOS DISTILLERY EAST** Ages 17 and up

Bill Coviello Presents

**TONIGHT ONLY!** Thursday, April 7  
9:15 NIGHT  
featuring Music of the '80s with  
**THE 113**  
plus INSEX  
and **ROCKIN' SQUAD**  
plus special guest celebrity D.J. from 91X giving away free concert tickets, records, T-shirts, & many more prizes.

**Friday & Saturday, April 8 & 9**  
**ROCKIN' SQUAD**  
Playing rock 'n' roll, new wave, rockabilly, and the crown of the pop. Tickets \$5 to \$5.00.

**Sunday, April 10**  
**NEW WAVE SHOWCASE NIGHT**  
hosted by Master of Disaster Michael Angelo playing wave and rock a-billy. With special guest band.

**Wednesday, April 13**  
**GREATER 7 N DIEDO TALENT SEARCH**  
hosted by Michael Angelo  
Wanted: Auditioning bands who want to play in front of national acts. Call at 8:30 am.

**Thursday, April 14**  
**91X NIGHT** featuring  
**THE 113**  
Coming in April: reuniting of Catholic Girls and "Enrage  
Enrage Nurses in Bondage" joined by Kites, prancing maces.  
Tickets for all concerts can be purchased at Vista Records & Tapes,  
241 0131 in Escondido at 10 am and the Distillery East bar office.

**All concerts minimum age 16**  
Mission & Metcalf, Escondido  
741-9393  
741-9394  
All times subject to cancellation

Destiny, rock and roll, Monday and Tuesday; Four Eyes, rock and roll, Wednesday.

### PERFORMERS

Performers listings are compiled by Linda Neri. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

### Rock & Roll

**Johnny Almond Rhythm Revue:** *Proton Horse, Power Mine Co.*  
**Automatics:** *Windrose*  
**Back Issues:** *Le Châlet*  
**The Babi Band:** *Texas Tachouse*  
**Bandit:** *Park Place, Wild Turkey*  
**The Banks:** *Mom's*  
**Battalion of Saints:** *Spirit*  
**The Beckett Band:** *Bacchanal*  
**Bobby C's:** *Hill House*  
**The Bits Brothers:** *Vista*  
**Entertainment Center:** *The Ron Bolton Band: Holyton*  
**The Boose Brothers:** *Chateau*  
**Leauge:** *Mandarin Wind*  
**Brand New World:** *Belly Up Tavern*  
**Brats:** *My Rich Uncle's*  
**The Breakers:** *Acie: Blue*  
**Burning Sensations:** *Belly Up Tavern, Spirit*  
**Clubland:** *Rocko*  
**Controlled Substance:** *Spirit*  
**Mitchell Cornish and the Hell Hounds:** *Spirit, Belly Up Tavern*  
**Cyral:** *My Rich Uncle's*  
**Barrie Cunningham:** *Hill House*  
**The New Dallas Collins Band:** *Jose Murphy's, Old Pacific Beach Cafe*  
**Destiny:** *Wild Turkey*  
**Dirk Debonaire:** *Rocko, Red Coat Inn*  
**Ducktail Revue:** *Coccy: Bumpkin*  
**Eleven Sons:** *Spirit*

**Emergency Exit:** *Park Place*  
**The Features:** *Holycan*  
**Flyer:** *Whiskey Flats*  
**Powell:** *The Mirror*  
**Four Eyes:** *Wild Turkey, Belly Up Tavern*  
**4-Way Split**  
**Fuse:** *Mickey D's*  
**The Head Band:** *Dooley's*  
**Heros:** *Park Place, Lehr's Greenhouse*  
**Insex:** *My Rich Uncle's*  
**Knockhead:** *Le Châlet*  
**London Brothers:** *Bacchanal*  
**Flanagan's:** *Whiskey Flats*  
**The Mar De:** *Hill House*  
**Tony Mills and Crescent:** *Westerner*  
**The Mts:** *Holycan*  
**Mojo:** *Pequillo Flats*  
**Moving Targets:** *Distillery Nightclub*  
**Network:** *Bobby C's*  
**The Nomads:** *Jose Murphy's*  
**The Paladins:** *Spirit*  
**Panels:** *Le Châlet*  
**The Penetration:** *Headquarters Nightclub*  
**The Pop Boys:** *Glamo's*  
**Planet:** *Vista Entertainment Center, Whiskey Flats*  
**The Press:** *Navigo Inn*  
**Prophet:** *Red Coat Inn*  
**Radio Romance:** *Jose Murphy's*  
**Rage:** *My Rich Uncle's*  
**Rank and File:** *Rocko*  
**Rebel Riders:** *Belly Up Tavern*  
**Tim Reed:** *Old Town Saloon*  
**The Reflectors:** *Distillery Nightclub*  
**The Rhythm Kings:** *Glamo's*  
**Robyn Banks:** *Power Mine Co., Bobby C's*  
**RPM:** *Dance Machine*  
**Running Wild:** *The Lantern*  
**WV and the Showmen:** *Windrose*  
**Sallies:** *Windrose*  
**The Shames:** *Bacchanal, Wild Turkey*  
**Shubs:** *Spirit*  
**The Siers Brothers:** *Lehr's Greenhouse, Bacchanal*  
**The Squid Brothers:** *Doc Masters*  
**The Squad:** *Spirit*  
**Status:** *Turquoise Lounge*

**This Kids:** *Distillery East, Distillery Nightclub*  
**Thunderbolt:** *The Wanderer: Monterey Jack's*  
**Toys:** *Lehr's Greenhouse*  
**Trance:** *Lakeland Resort*  
**Tweed Sneakers:** *Rocko*  
**The Twonones:** *Monterey Whaling Co.*  
**The Urges:** *Belly Up Tavern*  
**U.S. Male:** *Monk's*

### Country/Country Rock

**Gerry Bae and a Touch of Country:** *Mustang Club*  
**Ron Bell:** *Red Coach Inn*  
**Roger Ballou:** *Drowsy Maggie's*  
**Blue Denim Express:** *Valley Center Inn Saloon*  
**Rockin' Ridge:** *Lakeland Resort*  
**Branden:** *Palomino Star*  
**The Constables:** *Island Saloon*  
**Ron Couch and Chisaron:** *Circle D Corral*  
**Country Casanova:** *Circle D Corral*  
**Country Justice:** *Kentucky Stud, Driftwood Lounge*  
**Dakota:** *Chopping Block*  
**Ellen, JR., and the Country Gold:** *Pomeroy Club*  
**Frank Dixon and Nightlife:** *Trophy Inn*  
**Parley and the Brand X Band:** *Vin Winkle's*  
**Freewheel:** *Landmark Cocktail Lounge*  
**Four Way Deal:** *Red Coach Inn*  
**Richard Freeman:** *Drowsy Maggie's*  
**Free Reins:** *Film Springs Inn, Kentucky Stud*  
**Richie Gary and Sundown:** *Abilene Lounge, Mustang Club*  
**Tom Paul and the Clear Brothers:** *Mustang Club*  
**Lone Star Country:** *The Ranch House*  
**Leather and Lace:** *Hutch's*  
**Lone Star Country:** *The Country Side Lounge*  
**Louie and Pina:** *Joey's*

**HALCYON**  
4258 W. Pt. Loma 225-9559

Wednesday-Saturday, April 6-9, 13-17

**THE MIX**  
Featuring Nick Perlich

Tuesday, April 12  
**TECATE BEER NIGHT**  
\*Tom Petty Tickets\* T-Shirts\*

**Rock & Roll Happy Hour Every Friday**  
This week—FEATURES

50¢ Hot & cold hors d'oeuvres, well drinks, draft beer and house wine from 5:30-7:30 50¢

Every Wednesday night is dollar night.  
All well drinks, domestic beer & house wine for just a buck.

Every Thursday night is Ladies' Night.  
All ladies admitted free.  
Super drink specials.

Thursday, Friday & Saturday  
**KING BISCUIT BLUES**

Tuesday  
**ROCCO**

Wednesday  
**STARFIRE**  
Top 40 - R&B - Soul

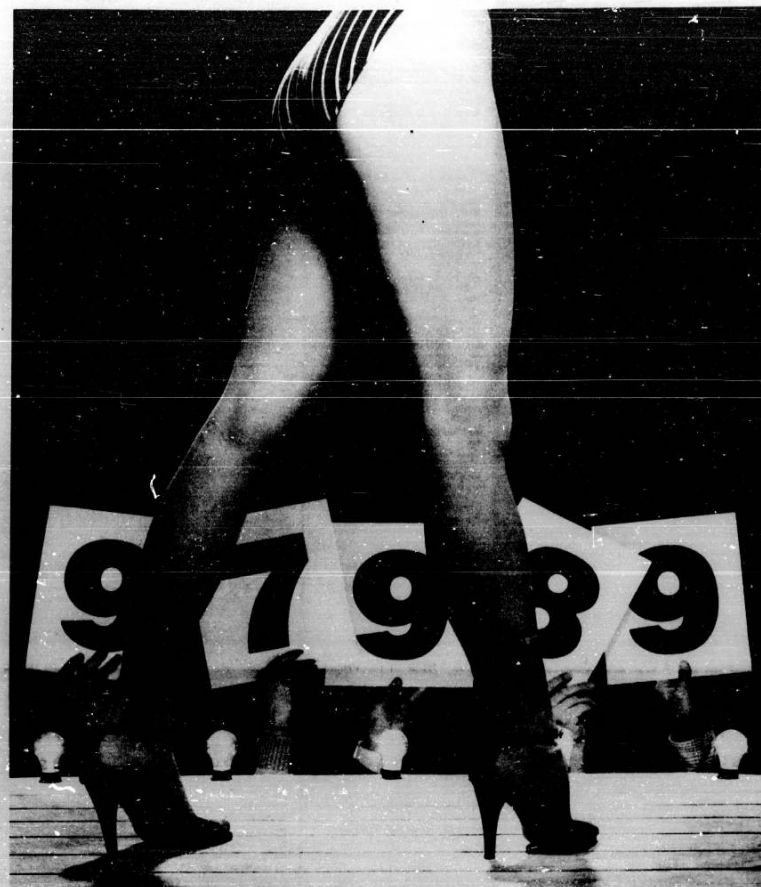
**MANDOLIN WIND RESTAURANT**  
308 University Ave., Hillcrest 297-3017  
Where good food is a tradition.

**DIXIELAND LIVES**

**BOBBY GORDON ALL STAR 4**  
Friday, 8 pm - 1 am

**BOBBY GORDON ALL STAR 6**  
Saturday, 9 am - 1 am

**OUR PLACE**  
2424 Fifth Avenue (South of Lauppi) 232-1773



## Party with some beautiful numbers.

It's here!

Your chance to see KPRI's celebrity judges choose the four most beautiful California Girls.

And your chance to party like never before.

**TOMORROW NIGHT AT SEA WORLD.**

The fun begins at 7 p.m. in the Sea World pavilion. The final judging of KPRI's California Girl competition. For the winners? Over \$20,000 in jewelry, designer clothing, exotic vacation trips, and more.

And for you? A chance to watch ten perfect 10's compete for fame and fortune. All at one incredible party.

**COOL DRINKS, HOT ROCK.**

Just \$4, or \$2.50 with a KPRI Hot Button, gets you into the party. While Prophet, the New Dallas Collins Band and Network help you rock out.

Then enjoy your favorite drinks as 10 fabulous females do all they can to be our four winning California Girls. So party tomorrow night at Sea World with the bands. Brews. And beauties who want to rock with the best.

All sponsored by San Diego's best rock.

**KPRI FM 106**









4792 Y. IMAI





## APRIL 2, 1981 • 1











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