

6" Baskets

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6" Wall Baskets

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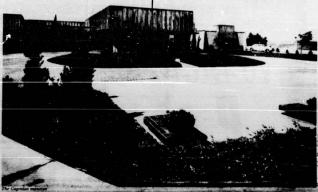
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Title to Trouble



The Gagosian mansion has thirty-three rooms, a 100,000-gation swimming pool, and a bizarre history of bad luck, bankrupicy, and jail.

rom Black's Beach you look up and see the house poised up and see the house poised regality on a siter cliff, opalescent in the diffin light of dust. Gaze due north along the Threey Pines cliffs from Scripps pier and it capsion, a gragarian in norunizant to conspicuous consumption, is marked by its bright green roof of oxidized copper and a fifteen-year history as bizarre as it is dense. Most recently appraised at \$20 million, it is the biggest, most expensive house in La Jolia, and certainly one of the most notorious in all of Southern California.

of Southern California
Talking about the Gagosian mansion is a rigorous workout in superiatives. Ralph Dalton, a La Jolla realior
who once sold the house, calls it "the
ultimate ego trip." Indeed, some big
egos have chosen to live there: Earl
Gagosian, the millionaire who built,
f, founder of the Royal Inns, a nationwide chain of hotels; Charles Leggecom man extraordinaire turmed government informant, dubbed the greatcom man extraordinaire turmed government informant, dubbed the greatest swindler in Chicago history by the
Chicago Tribune; Richard L. Burns,
founder of a multimillion dollar oil,
gas, and coal exploration firm; Kevin
Rogan, managing director of IFM
Funding, a West German company
hat operated Picine' N Chicken res-

taurants; Nader Yazdani, son of a man who was once one of Iran's most powerful industrialists.

Few people can afford the Gagosian mancion, now listed at 36 ft million (well under its appraised value). Perhaps fewer still possess a sense of self that can expand to its scale. Its thirty-three rooms (including nine bedrooms, three kitchens, and dritteen baths) cover more than 17,500 square feet. The living room alone, at 2400 square feet, is bigger than most houses. The enormous 800,000-galion swimming pool, set among palms, is spanned by a seventy-four-foot bridge that was built, according to Gagosian, "at a horrible expense." Decorating several walls are murals that were hand carved in stone by some forty-craftsmen from Cuernavaca, Mexico. Three chandeliers hang from the ceiling in the living and dining rooms, each one elaborately ornamented with gold leaf. Just about every room has a spectacular ocean view through inted glass with bronzed casements. Outside, on an acre of manicured lawn, is a golf green with a sand trap. The most unusual feature of the house, however, is its roof—or, more precisely, its roofs, the several structures and of the decoration of the coper that rise

around the perimeter of the house like so many stove hoods. From far out at sea the house is a tiny-dull-emerald that boats from mearly Seripps Institution of Oceanography use as a landmark. Gagosian says he spent 590,090 on the copper alone in attempting to imitate the copper castles he'd seen in Europe.

Europe.

But the features of the house are only as unusual as luxury. The story of the people who lived there makes for a narrative both rich and rare. Three of the five owners have been victims of foreclosures. One of these, the people was recommended by the standard of the standard o

By Stephen Meyer





When you're serious about getting in shape.

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Ground Pepper Or My Belly Button?

I am an avid fan of Eleanov Vidner's restaurant reviews, and I agree with her comments about so-cited enterralment ("On, Fiddle Noders" March 43). Recently we midely area. The music was so loud I got an instant headache and then this plump, on very pretty "hely dancer" came out and standard of the present of the comments of the standard of the comments of the comments of the standard of the comments of the comments of the standard of the comments of the comments of the comments of the standard of the comments of the comments of the comments of the standard of the comments of the comments of the comments of the standard of the comments of the comments of the comments of the standard of the comments of the comments of the comments of the standard of the comments of the com I am an avid fan of Eleanor

The Reader welcomes letters for publi-cation. Address them to Letters to the Editor, P.O. Box 80803, San Diego, 92138. Plears include your name, address, and telephone number. Letters may be edited for length and clarity.

we went to a restaurant in Old Town and were blasted away by a young woman who couldn't sing and plunked away on several stringed instruments. What an ordeal. Even if the food was good, you couldn't enjoy it for the noise. From now on I will try to find out if a restaurant has entertainment. so, I will avoid it. Wish we could do something about this Max W. Anderson San Diego.

East Of Eleanor

List Of Lieanor

I was born in San Diego thirtytwo years ago and have lived here
all my life. I can't ever remember
when I saw my first Reader, but for
years I have feel that it parallel
you still be that it parallel
you still be the that it parallel
you still be the thirty
publications. Lately, though, it
seems that many of Eleanor
Wildmer's restaurant choices are in
the elite beach areas, and in the
fifteen to twenty-dollar price
range. I'm no pauger, but my the control of the co

If Ms. Widmer is climbing San Diego's social ladder, I'm one longtime reader who won't be following. Betty Frizzell Laketide

Shirkers A Hindrance

A seasoned, if reluctant Mormon refugee myself, Steve Soremen's account ("In the Syes of the Elders," March 7) reminded me of my youth in the church, here and in Utah. It's a crime what's

pivotal roles in the trials and ultimate destiny of this nation. And with the establishment of

persecution and calumnies from ignorant, misinformed, or malicious enemies. A greater malicious enemies. A greater hindrance to its progress comes from fault-finders, shirkers, commandment-breakers, and apostate cliques within its own ecclesiastical and quorum groups" (opening address, general conference of the Church o Jesus Christ of Latter-day Saints, Casober 1967). Richard Clowson Moskowitz San Diego

A Raising Of Hackles

Of HACKIES
Despite the misguided meanderings of Duncan Shepherd Ienity the Reader very much and would like to congratulate you on Chieflains concert and found the follow up article by John D. Agostino: "Fallatio the Chieflains." February 21) well to the Chieflains." February 21 with the Most." I supecially enjoyed the hilarious wit of Abe Opinear's "The Leash with the Most." I was unable to attend the canine carrival and bean postures required of "man's beat".

attend the canine carrival and bear witness firshand to the demonsing postures required of much bear to the control of the con

By Saying Something Nasty

SOMETHING I VAISIS
The people who py attention to
Duncan Shephent's opinion of
current movies probably won't jo
see any of them. Why? Because he
majoriny of the flifty-sit. Him listed
in the February Is issue ("Current
Movies"). He gree only ten fill an
rating of over two stan. Of the alltime Disney classic "insection but
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political "kingdom of God"), the tried, tested, and true "Saints" will be prepared to reign with Christ in the millenium. Those all bothered and disturbed by allegations contained in Mr. Sorensen's account I would remine of the word of our former "prophet, seer, and revelator." "prophet, seer, and revelator," President David O. McKay: "The Church is little, if at all, injured by

> Title to Trouble The Gagosian mansion is a multimillion-dollar monument to the egos of wealthy and flamboyant men. It is also bad luck. By Stephen Meyer. Letters

City Lights The case of the do-it-yourself detective, Hillcrest goes high rent, a man and his shopping cart, PB or not PB, and more Straight from the Hip This week: Matthew Alice on chalk

dust, fluorescent lighting, fliers and freeway slips . . . The Inside Story New rulings by the state supreme court will make this year's local political races more partisan than ever.

By Paul Krueger.

The Art of Emergence How a certain list created a furor in the local art community. By Dinah McNichols Theater Jeff Smith reviews the San Diego Rep's

Movies Woody Allen wrote and directed, but doesn't star in,
The Purple Rose of Cairo. By Duncan Shepherd

Restaurants Eleanor Widmer finds little to recommend at Dimitr's, a new Greek restaurant in Solana Beach...... Quarter Hotes A program by the Munich Chamber Orchestra at the Old Globe, the Gennaro Trio in recital at the Civic Theatre, and the San Diego Chamber Orchestra with Eugenia Zuc-erman. By Jonathan Saville





Highlights of Upcoming Events An exhibit of Japanes utilitarian design, an expo for stamp collectors, and the art of Harley Gaber

Events Listings Dance, film, music, lectures, radio/television, in person, sports, specials, for kids, galleries..... Music Scene Upcoming concerts, clubs, and performers. Current Movies Capsule reviews and complete directory



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By Lin Jakary....



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VERIFIED

City Lights

Cost Of Square Feet Climbs In Hillcrest

Success isn't killing Hillcrest's shopowners, but it has driven out retail pioneer Bob Walker. Eight years ago when the Chicken Pie Shop was the best-known landmark in this neighborhood north of Balboa Park, Walker opened his Gallery Graphics store on Fifth Avenue between Robinson and University, He subsisted by selling five-dollar art posters and doing custom picture framing, and opening night festivities for the popula hoto exhibits at Walker gallery became legendary. ometimes drawing a thousand artists and culture seekers to the neighborhood. Up sprung Fromage), ethnic restau (Calliope's Greek Café and Phuone Nam) an art cin (the Guild), card shops, a ga-bar, and clothing stores. The sidewalks filled with a

collection of equally celectic people, and voila! a little bit of San Francisco's Union Street

was re-created. Walker, who has since renamed his shop the Gallery Store and stocked it with expensive merchandise and women's fashions, learned the cost of success this month when his landlord raised the rent fivefold, from \$763 to \$3750. Walker says he can't pay that much and will probably abandon the storefront at year's end, but his landlord confirms that at least three corporate retailers are willing to pay the \$1.50 per square foot demanded for the space. One is the Burger King chain, whose presence would significantly after Hillcrest's casual ambiance. The other potential lessees are also corporations: Zales jewelers and the northern California-based La Petite Boulangerie bakery.
Though Walker's rent hike is

unusually stiff, other retailers have seen their lease terms increase to \$1500 or \$2000 monthly for smaller shops, and



the rent on the Fifth Avenue storefront that houses California Aerobic Dance doubled last December (though the owner of the building refused to comment). Two new high-rise retail/commercial/residential projects are planned for Fifth and Sixth avenues, and merchants predict storefront space there will cost about \$1.75 to \$2.25 per square foot, versus current rents of less than one dollar per square foot. Walker's landlord offered him a \$700 storefront on Fifth and Pennsylvania, but Walker says the space is too small and too expensive. He will try to stay it Hillcrest, but he may be forced to relocate elsewhere, perhaps downtown. "It's just like New the artists who revitalized the district were pushed out by people who could pay the higher rents," says Walker. "The irony is that I helped make Hillcrest what it is

himself out on the street. Herraiz then went for a walk in Balboa Park to clear his head.

drunken St. Patrick's Day

but he was beaten up by three

revelers who thought Herrai



on a camping trip when he was eight years old. Shortly after stepping off the bus, Herraiz claims, he was

mugged by a drug peddler who stole eighty dollars from him and left him at the corner of Fourth and Broadway at 1:00
a.m. wondering what he was
going to make of his life in this
city. But Herraiz makes friends
fast, and in a little more than a fast, and in a little more than a week he secured a job as a gas station attendant and moved into a Hillcrest apartment with a roommate. In four months time, he saved enough money to move out on his own to an apartment near deventeern on a apartment near downtown on the corner of Second and

agatument and too member of the corner of Second and the corner of Second and the corner to buy a used car. He also found another, but a but so the second and the second another of the second another of the second another. But Herrair's lack didn't held out for long. His car was demolished in ascident, and in mid-february accident, and in mid-february has the second another matter only the mid-february accident, and in mid-february accident, and in mid-february has a second another matter entirely. By the end of March, with no job prospects in sight, Herraiz Wash, Herraiz Was

prospects in sight. Herraiz was rate. It was then that he found a grocery cart near his Jound a grocery cart near his apartment. Like others who find themselves making their way along the thin margin at society's edge. Herraiz took to the streets with his cart, filling it with all he could find. He ished his apartment with chairs, tables, lamps, and other discards he discove

clothing, he hoped to seil to during the day, he says, and collect at night, returning to his dark apartment early in the morning covered with grime. He says he soon discovered that the bums and bag ladies wandering the streets were not able to spare a nickel for a used shirt or blouse and that they operate almost exclusively on a barter system. A pair of pants may be good for a few may be good for a few cigarettes, a coat may buy a new book, but no matter how much he traded during the day, he barely had enough to eat. Then he met Jordan, a long-

Then he met Jordan, a long-time veteran of the shopping-cart set, at the corner of Fifth and Broadway. Jordan told Herraiz that he could make money collecting aluminum cans and newspapers. As Jordan's partner, Herraiz set about his new job with vigor and was soon able to make as and was soon able to make as much as sour dollars a day. And so Herraiz carned his keep. But two and a half weeks ago he saw a man on Broadway spit on a ubur who had asked him for a quarter, and Herraiz says he made up his mind then to find a job and get off the streets. After pondering ways to feed wash and a yarft sale with a group of eight children, ages six to twelve, who live in an apartment building across the

apartment building across the street from his on Second Avenue. And it was also with them that he hit upon the idea them that he hit upon the idea of writing and printing a neighborhood newsletter to sell to people who live in the area. Herraiz called it The Second Grape. With the profits from the car wash and garage sale tabout fourteen doilars), he and his young friends produced 2000 conies of the newsletter. 2100 copies of the newsletter, which detailed Herraiz's pet

ockroaches, faulty plumbine) illustrating the pitfalls of drug use, drunk driving, and theft, and a bohemian guide to downtown San Diego. On March 16 Herraiz and his March 16 Herraiz and his friends canvassed the neighborhood, peddling copie of the newsletter for a dime. They then proceeded to the crowds attending the St. Patrick's Day parade along Sixth Avenue and eventually wound un nassing out copies wound up passing out copies for free. When Herraiz for free. When Herraiz returned to his apartment, however, he found the building's manager waiting for him, highly displeased that Herraiz had decided to make his griev ances public. She threatened to evict him. He

rilding (i.e., spiders,

was one of the gay men who often frequent the southwest end of the park. Herraiz says that he is through with newsletter writing. He now spends his time going from restaurant to restaurant downtown, filling out applications for jobs. He says that he is confident that he will soon find one and, although his experiences in San Diego have not turned him Drego nave not turned him against the city, he hopes to make enough money for bus fare to get him back to his home town of Canton, Ohio in time for his younger brother's high school graduation late this spring. threatened to evict him. He pleaded for forgiveness. She finally gave in, but warned him that if any similar newsletters ned to evict him. He

Wanderine Meals Look For Home

San Diego's Catholic Worker charity is back on the streets today, searching for a new location to serve up free hot lunches for 300 of the city's destitute. During six years of feeding the less fortune, the Catholic Worker has been almost as transient as the beneficiaries of its kindnes Meals have been prepared and/or served at seven dif kitchens and storefronts, including Christ the King Church (which served as the Worker's first kitchen and its current one), the First Church of the Brethren, Our Lady of of the Brethren, Our Lady of the Rosary, St. Joseph's, the Wesleyan Center at San Diego State University, and downtown's Episcopal Community Services building.

Meals were served from a Meals were served from a warehouse on Eighth and J streets until yesterday, when Worker volunteers were evicted by new owner Bud Fischer, who will transform the red brick building into loft spaces for downtown artists. The Worker staff has been

searching in vain for a new dining room, and volunteers agreed Monday night to dish out their midday meal from the parking lot of an undisclosed downtown location. "We'll be forced to simply serve on the street, but we intend to continue regardless of what happens," says Worker spokeswoman Jane Emerson. Three years ago the Worker served meals for a few months from the parking ot of downtown's Episcopa Community Services building. When county officials cited the group for violating health standards, directors of Episcopal Community Services allowed the Worker to use their Howed the Worker ...

A dining room.

— P.K. City Lights



The PB Boom

La Jollans, to paraphrase an old Kingston Trio song, may well be wondering "where have all the people gone." The office vacancy rate is fifty percent, local realtors say, and recently completed office buildings along Ea Avenue. buildings along Fay Avenue and Pearl Street are nearly empty. Plush new restaurants like Pax and Pancho Wellington's on Prospect Street aren't doing nearly as well as heir owners expected, and it's become hard to keep track of the various boutiques and other businesses that have shut down in the last year alone. But thos intent on seeking answers no look no farther than La Jolla's own backyard: Pacific Beach, a

to be the new commercial hub of the coast, and its dramatic renaissance in just the last year or two has coincided with La

or two has coincided with La Jolla's decline. The most visible signs of Pacific Beach's rebirth can be found in its night life, in the past always La Jolia's forte. Steamer's, a plush seafood restaurant on the southwest corner of Garnet Avenue and Everts Street, opened last November and possible filled to capacity virtually every night; on weekends, waits for tables average more than an hour, and lines of people waiting to come inside the adjacent cocktail inside the adjacent cocktail lounge — a mecca for young beach-area singles — stretch for nearly a block. The Improv, a comedy nightclub three and a half blocks farther west on Garnet that also opened las nights. Right next door to the Improv, Club Diego's continu to be one of San Diego's most popular discotheques: last week, says owner Michael Mangnanti, he began a month-long, \$200,000 remodeling job to make it even more "classy" for the growing crowd of patrons. Just a block to the east, the five-month-old Mannikin disco has achieved

similar success. Other development has also been booming in Pacific Beach lately. SeaCoast Square, a twostory building on the southeast corner of Garnet and Mission Bouldward, opened in May of Boulevard, opened in May of 1983 and, in less than two years, all 35,000 square feet containing room for thirty-five

- had told a mutual friend

about the heist, and the friend called Moran. Though Moran says he told the detective where Henry could be found, nothing

happened. Two weeks later
Moran again called the
detective. "I had to repeat
everything!" Moran exclaims.
"He acted like he'd never heard

everying before acciums.

"He seed the behavior acciums and the behavior acciums and a file on the case."

On December 2: three months after the burglary, the suspect Henry called Moran and confessed to the crime.

"He appoigized and tot dim ended behavior and needed figured my house would be a good place to find it," says Moran. Henry told Moran he was out on bail for a drunk driving charge, but knew hed be serving time and "samted a menda." Moran and his make amenda. Moran Henry at a fast-food restaurant on Euclid Awente from which Henry would lead them to some of the stolen property. Before issuing for the Sunday afternoon redeevous. Moran dermous medicareus.

afternoon rendezvous, Moran says he called the sheriff's department four times to find a deputy or detective to accompany him. "A dizzy dispatcher told me no one was working, and three others told me my case just wan't is

(continued on page 38)

my case just wasn't a

Solve Grime In Your Own Home!

John Moran knows that cops are overworked and that crime victims must help detectives find culprits. But Moran never figured he'd have to solve a burglary and track down the confessed thief himself.

When Moran's Lemon Grove When Moran's Lemon Gro home was burgled of an estimated \$11,000 in cash, food, liquor, artwork, and tapestries last August 31, he called county sheriff's deputi

to take a routine report, "They could have cared less," says Moran, a thirty-five-year-old legal secretary. The deputies never checked to see how the thief had entered the house, and Moran recalls how they only retuctantly lifted finestricits tamples and fingerprint samples and
"seemed more concerned
about getting to their coff
break" than gathering

nformation. Six weeks later Moran Six weeks later Moran phoned the detective who had been assigned to the case and told him of a tip he'd gotten on the burglar's identity. The suspect — a man named Henry whom Moran had met a few many before in a beau due her. years before in a local gay bar

Street, Grand Avenue and Bayard Street, and both the east and the west corners of Mission and Felspar Street Pier One Imports is opening a new store at Fanuel and Cass streets at the end of May: Numero Uno, a large new pizza store, is opening later this year at the corner of Mission and Hornblend Street, and the Wherehouse Records chair years ago, is returning to the area this summer with a new ore, located just a few do down from its previous location near the corner of Garnet and Gresham Street All this rests quite well with developer Roger Boesky, who unabashedly takes credit for

starting Pacific Beach's curren Eighties, when most of hi cohorts were busy building wherever they could in La

shops — were rented out. Smaller office/retail complexes

remodeled, or planned on the

corners of Garnet and Cass

Jolla, Boesky's Muirlands Development Company was already eyeing Pacific Beach. Demographic studies conducted at the time, Boesky says, showed the area far moonducive to night life and commercial enterprise than La Jolla: forty-seven percent of the people living within a mile of Mission and Garnet, Boesky says, were reported to be between the ages of eighteen and thirty six, "which mak Pacific Beach the heart of where the yuppies live, a demographic that every smart Jolla developers were not creating sufficient parking, no were they anticipating the congestion all the new uses would bring.

So he began working in Pacific Beach, starting with a two-story, 10,000-square foot imercial building or Emerald Street just east of Mission Boulevard (completes including the SeaCoast Square



Now, Sweep Up The Citations

Even before construction of the Horton Plaza shopping center began, there was talk of police sweeps to force transients from the area. But doubt was cast on this talk by the appointment of a city tast force on downtown homeless which cried out for softer solutions such as more shelters Since the middle of last month Since the middle of last month, however, the San Diego Police Department has been involved in a drastic clean-up project that will eventually cover all of downtown and Balboa Park, but for now is concentrated in the area between C and E treats or the event and earth. streets on the north and south and Kettner Boulevard and Fifth Avenue on the west and

cast. Twenty-four hours a day. seven days a week, this area being patrolled by a total of twenty-eight police officers, one-fifth undercover and the rest in uniform. Two-man teams of officers regularly

sweep through the streets rousting sleeping transier watching for panhandlers narcotic sales, prostitution, an other such blights. Other cops maintain watches inside buildings where problems occurred in the past, says Captain Winston Yetta, who oversees the plan; undercover policemen mingle with shoppers and lunchtime shoppers and lunchtime liners; still more officers spy diners; still more officers spy on goings-on from the vantag points of roof tops and second story windows, ready to pounce on any illegal activity they might notice. And still other cops roam the streets or bright red Honda motorcycles. Yetta admits these are only a few of the strategies p employ. The officers furnished with a comprehensive — and confidential — twenty-five-page guide detailing other strategies and identifying select businesses and habitual

Thrown To The

Welcome Mat In the time-honored fashion of the hundreds who come to San Diego each week looking for a change in their luck.

Steven Herraiz arrived here six months ago. After two years at Ohio University as a student of

Ohio University as a student of English and dance, he had decided that college was not for

him, so he left for Phoenix, Arizona to find a job and to live there with an old girlfriend. But her parents nixed that idea, so Herraiz bought a one-way ticket here, remembering San

him, so he left for Phoenix.

STRAIGHT FROM THE HIP By Matthew Alice

I'm a schoolteacher working in one of those windowless, modern school build-ings. I labor under fluorescent lights and use the blackboard heavily, which means I must inhale clouds of chalk dust on a I'm a schoolteacher working in one daily basis. Question: Exactly how hazand outsis, guession, cauchy mus-ardous is it to inhale lots of chalk dust and to be exposed to fluorescent lights? Is the classroom environment safe? Heiga Barthold

La Mesa
It used to be that the primary dangers in
the blackboard jungle came from its feisty
adolescent denizens. But now we have to ask ourselves if the hazards in that perilous territory instead don't originate in the jungle's environment. The CAL-OSHA people (California Occupational Safety and Health Act) assure us that the school-room is a perfectly safe, healthy place for teachers and students to while away their days. Certainly the agency has credentials, and its voice carries a good deal of weight. I addressed both your concerns to an official "industrial hygienist" at the agency here, and his reply should be comforting. Calcium carbonate, or chalk dust, as most of us know it, is considered nontoxic, it is safe, according to the government's standards, to a limit of ten milligrams per cubic meter of air. If that ligrams per cubic meter of air. If that amount were floating around in a class-room, you wouldn't be able to see across the room. To be exposed to any risk, said the hygienist, you'd have to walk around in a cloud of chalk dust ail day long. His comment about the hazards of fluorescent lighting was even more unequi/ascal: "No rookloon."

Are you comforted, Helga? Well, if Are you contorted, Heiga? Well, if you're a gossd teacher you know the value of hearing all sides of a question, and there are a couple of dissenting voices you might want to consider. I couldn't find any ban-the-chalk dust fanaties (though I



did have a math teacher in high school who was allergic to the stuff and instead used an overhead projector to lull us to sleep with his equations). But you might want to read Jim Mills's article in the September, 1984 issue of San Diego Maga-zine wherein he presents some damning evidence against fluorescent lighting and the modern windowless classroom. Mills cites a study done by John Ott, director of an environmental health institute in Flor-ida, in which Ott discovered that exposure toffice and the control of the contr became calm and relaxed. That's just one study, of course, and it's far from conclusive. The same should be said about the research conducted by the London School of Hygiene and Tropical Medicine, as re-ported in the August 28, 1892 issue of Science News. Sure, it's preliminary, but it is slightly disturbing that these scien-tists found a doubling of skin cancer in people who work all day under fluores-cent lights. It's not enough to make an en-

tire meal of, but it is a little food for thought.

Dear Matthew Alice: I am continually aggravated by the fliers left under my windshield wipers when-

eyer, it seems, I am parked in a commer-cial district. No doubt the distributors of these paper musances claim Freedom of Speech as the basis for their actions. I consider it nothing short of littering. Any

Dear Matthew Alice Maybe it's because of all the publicity on the subject lately, but I've noticed more stranded vehicles on our freeways. And on most of these there is this little yellow slip of paper, sometimes on the antenna, sometimes on the license plate, sometimes stuck in the side door. What is this yellow paper? John Collins Point Loma

First I'll tackle Mark's question. I'd

name of the advertiser on a list of businame of the advertiser on a list of busi-nesses you on never to patronize. If you have the energy, let the business know you find its advertising practices offensive. (This public admission may backfire on me; I'll probably find a deluge of fliers in my mailbox at the office.) Unfortunately, our laws provide us only partial protecour laws provide us only partial protec-tion from such an onslaught. Sections 57.15 and 57.16 of the municipal code deal with the distribution of handbills. flies, and such commercial material, prohibi-ing their dispersal in public roadways; private property, including shopping cen-ter parking lots, is not protected. Many lead shopping centers du fact stern, box local shopping centers do take steps, how-ever, to save us from such a plague. Uni-versity Towne Centre will, in fact, some-times take an extra step beyond forbidding such practices; that center will actually bill the offending advertiser for the cost of cleaning up the mess the fliers make in the lot.

Another kind of literature some unfor-Another kind of incrature some union-tunates find on their cars is left behind by the highway patrol. The little yellow slips of paper John asks about are known as "traffic checks/parking warnings" by the CHP, and the purpose of said notices is to warn the owner of the alling or deceased car that the vehicle is in imminent danger of being towed. The officer can check one of four boxes that represent different sec-tions of the vehicle code. Regardless of tions of the vehicle code. Regardless of which he or she checks, what it means is that if you find your car decorated with one of the yellow notices, you have four hours literally to get it in gear, or it will be gone. There's no fine involved — it's not a catation — but you will have to pay the towing charges.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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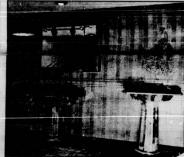
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Inexpensive custom designs are our specialty
We build marble fireplaces, tables, desks, pedestals, cubes, planters, etc. to any

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We carry in stock a wide variety of sinks, pedeatals
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Good health is priceless but it shouldn't cost a fortune

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• Invisible Braces • Teeth Whitening · Repair of Chipped & Broken Teeth

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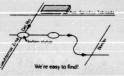
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THE INSIDE STORY

THE REPUBLICAN CENTRAL COMMITTEE alled a press conference last week to announce that San Dicgo County's youngest elected official has dropped his Democratic affiliation and signed up with the GOP. Though the Republicans invited television, radio, and newspaper reporters, only the Union interviewed twenty-two var old Del Mar City Councilman Scott Barnett about his political defection. Bob Schuman, the young. newly elected Republican Central Committee chairman who organized the event, was disappointed but philosophical about being jilted by the press "Until we show we can accomplish something. I don't

attention to us," said Schuman. A December, 1984 state upreme court ruling will give ichuman and his counterparts at the county Democratic Central Committee a chance to prove themselves in the September city council primary election and - should it ever occur - a special election to replace a dethroned Mayor Roger Hedgecock. The court decision allows party central committees to

expect people to pay much

for local office. The state constitution has for a half-century dictated that local elections for county supervisors and city council members, school boards, and judgeships must be nonpartisan, so central committees didn't endors specific candidates, mail campaign literature on their behalf, or buy radio and television time. Party volunteers urged voters to the polls, but didn't tell them whom to vote for Sharing precinct and contributor list sharing of time on the centra committees' sophisticated

These old rules, however, were made for bending, and San Diego's nonpartisan elections have been overtly partisan for a decade. County Supervisor Susan Golding last Supervisor Susan Golding last year used the names and photos of Ronald Reagan and Pete Wilson in her campaign literature, and mayoral candidate Dick Carlson used a Reagan photo. The Republican Record, the local party's official newspaper, wouldn't print editorial endorsements of proceedings and the processing of the processor of pro specific candidates, so GOP candidates bought

companied by "stories lauding their achievements The 300 Republican volunt who manned telephones during the closing hours of the 1983 San Diego City Council elections where instructed not to identify the GOP candidates unless asked, but the phone blitz is still credited with pushing Republicans Gloria McColl and Uvaldo Martinea to victory over Democratic opponents who had won the district-only primaries. And the city's Republican Union and Tribune newspapers have - with few exceptions -consistently endorsed Republican candidates for

nonpartisan races. The Democrats also used phones and computers to help their candidates, and several years ago set up an independent ago set up an independent committee charged with raising funds for council candidates. Republican party chairman Schuman says, "We can now come out of the closet on these

elections." In September's city council primaries, party phone canvassers will both urge a vote for GOP hopefuls and read a spiel criticizing the candidate's Democratic opponent. "We can embellish. . . we can stress how important it is to get this Republican elected and tell voters that the Democrat is, for voters that the Democrat is, for example, supported by out-of-towners and the [Tom] Hayden crowd," says a gleeful Schuman. Both parties will now be allowed to dispatch troops of volunteers to walk precincts on behalf of their candidates, and will be free to



and donor lists. Most importantly, central importantly, central committees can spend unlimited amounts of money campaigning for their chosen candidates, as long as the effort is done separately from the candidates' own fundraising. As expected, the better

organized Republicans have already begun raising money for the September primaries. Schuman this month had Schuman this month had Congressman Bill Lowery sign a letter mailed to some 4000 county Republicans asking for \$36,000 to update precinct lists and build computer files of volunteers. The mailer also includes a pote form

turned to local party for help some nineteen years ago," and urging them to "help others in the same way you helped me" by sending Lowery "your check for this new, significant program to aid in electing local Republicans."

This money will be pooled with large contributions from wealthy Republicans, and the central committee will use the funds for independent minicampaigns to aid incumbent city council members Ed Struiksma, Dick Murphy, and Gloria McColl, who face re-election this fall. Bill Mitchell, the mayerick



help if he's opposed by fellow Republican Abbe Wolfsheimer, because Schuman says the party won't choose between two Republicans. A better test of the central committee's clout would be if Mayor Hedgecock resigns or is convicted before the fall primary, and Republicans Struiksma, Murphy, and Assemblyman Larry Stirling run for mayor The committee would try to

assure that only one

then dedicate its resources to that candidate's victory over Democrats Mike Gotch or Maureen O'Connor. "If we dumped too much money into a race, there could be negative publicity, but the desire to kee city hall Republican would be enough to risk it," says Schuman.

Central Committee largesse will also be used to groom promising young officeholders for challenges to incumbent Democrats. Republicans Greg Republican ran for the post and

Sunday, March 31, 1985

10:00 am-6:00 pm Enjoy the Olde Encinitas Street Fair and visit us for some great refreshment

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Cox, now mayor of Chula Vista, and county supervisor Brian Bilbray could mount credible challenges against Democratic Congressman Jim Bates if party funds helped them win re election by big margins in their nonpartisan

Dave Guthrie, who heads candidate development for the Democratic Central Committee, believes his party weak campaign apparatus will be bolstered by the new

freedoms. Since local Democrats are often overwhelmed by their better-funded Republican opponents Guthrie argues that even modest independent expenditures for pamphlets and radio ads will help close the gap. Guthrie also sees the now ineffectual Democratic Central Committee as a potential data information collected by party candidates during their campaigns. "Most of that stuff

disappears after a candidate loses," says Guthrie. "Now we can transfer it to our computers and use it with future candidates." But the Democrats must first find some serious challengers to Republican incumbents Murphy, Struksma, McColl, and Mitchell. Only Mike Pent and Evonne Schulze have been mentioned as possible city council candidates, and the election is just five months

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Title to **Trouble**

day that his debtor may have had plans murder him. When Leggett lived in he house, two Mafia hit men paid him a visit; luckily, he wasn't home. Yazdani, in a desperate move to make delinquent payments and stay in the house, swindled some big-time Salt Lake City financiers, and ended up fleeing the country in fear for his life.

The price of opulence has been considerable misfortune for the inhabitants of this splendid if somewhat werbearing house. Though misfortune never came about specifically beause of the house, or even because of its expense, many speak of the place as "jinxed." Others say that's non-sense. They say that such an exotic nome naturally attracts certain types f personalities, driven men with big egos who inhabit a precarious world n which one stands to lose as big as one stands to win.

n 1968 Earl Gagosian and his wife Kay decided they were ready to build a new home. The Royal Inns were, according to Gagosian, "going like a gangbuster," the two kids were n their teens, and the hotel magnate had always wanted to live near the water. So in 1968 he bought nearly six acres on the cliffs above Black's Beach for \$180,000. "I thought I was nuttier price," Gagosian recalls today. "But nine million," On that land he built his dream house, which was designed by local builder Konrad S. Leak with



significant modifications suggested by 300 Travelodges and sixty-nine Royal Gagosian, his wife, and his children. Originally intended to cover only Inns, including one that is now the Holiday Inn Embarcadero," Gagosian 8000 square feet, the design bal says with paternal pride "That comes to one hotel a month for thirty years." looned along with the price, which, after building costs and furnishings, came to about two million dollars. "In For Gagosian, building his mansion was an affirmation of ego, a promis-1970, when work began on the house cuous indulgence in the power of

choice. Gathered around the design sheets, Gagosian and his family pro-

Bronzed fire pits? Electric toothbrush

two million didn't mean that much to me," says Gagosian. This was the same man who, just out of the Navy in 1945, went to work posed amenities: A tennis court? An eight-car garage? A 1500-bottle wine cellar? A marble Roman bathtub? as a laborer for Travelodge. Within a year, after numerous promotions, he was supervising all construction for that company. Gagosian became a vice president in 1950 and says he driers? A separate, self-contained suite for each of the kids and two more for guests? Affirmative on all counts. To this day Gagosian loves the house. "It's gorgeous," he says. "Some peo-ple think it looks like a hotel, but I've sick leave for fourteen straight years. In 1965 he started the Royal Inns and quickly made a fortune. "I've built seen a lot of nice homes in my life and

I've never seen one more beautiful." Gagosian's raves aside, many peo-

ple who have seen the mansion comment that the great house is much less a home than a single-family motor lodge. Not only is it depersonalized by its garishness (one critic called it a collision between too much money and too little taste"), the Gagosian mansion is elephantine, so big that it lacks any sense of intimacy and coziness. The kitchen is enormous, like a restaurant kitchen, not the kind of place grandma would be comfortable paking cookies. The living room would make a suitable convention center lounge. The various apartments are separated by great distances, so great that sending a naughty child to his room might seem like banishment into temporary exile.

One lawyer who toured the house when Charles Leggett lived there says the Gagosian mansion would be ideal for an Arab sheik with four wives. You put one wife in each of the fou apartments, you get yourself a pair of roller skates and every night you make the rounds, skating from one wife to

"We set out to make that house a show place," says Konrad Leak, who claims he completed the basic design of the mansion in a mere five hours "It's all personality when you build a house for someone. Earl Gagosian is a flambovant, egotistical man, like a house that was unusual, and that's what he got. I actually had to tone it down a little, so that it wasn't royal blue and gilded."

Gagosian, of Armenian and English descent, is a healthy-looking man in his midfifties with red hair and a matching ruddy complexion. In a reest company, Hotel Properties, devel-opers of the Continental Inns, he was all charm and urbanity, a distinct contrast to his reputation. Mere mention of his name provokes a barrage of unsolicited commentary from those who have dealt with him in the past. "He's a wild egotist." "He's an uneducated coal miner from Utah with ali the guts in the world." "He irascible." "He's very smart, but I don't trust him." "Guys like him are a personality breed in themselves; they've got to have it all, and they've got to have it

Gagosian had it all - the money, the cars, the prestige, the influence, and a mansion in which to display it. But, ironically, right at the time he moved into the house, his pattern of uninterrupted success was broken.
The Royal Inns fell into deep financial The Royal Inns fell into deep financial rouble. In April of 1973, Gagosian resigned as chief executive officer and director of his own company. He attempted a surprise comeback a year later, but it failed, and in June of 1975 he Beal Later, factories filed for the Royal Inns of America filed for the Royal Inns of America filed for bankruptcy. Ten years later there is still some debate over why the hotel chain came upon hard times. Gago-sian claims the energy crisis did him in, and it is very likely that his firm would have survived had the oil marwould have survived had the oil mar-ket remained stable. Others say Gago-sian didn't know when to stop, that he was blinded by his own success. Royal Inns stockholders filed a class action suit, contending that the company's fi-nancial statements were misleading; the profits they showed were created in the books by the venture interests (i.e., the building of hotels) and not by the hotel operations. "The hotels weren't making any money," says a San Diego court-appointed trustee who worked on the case. "Gagosian

didn't realize this. He saw all these apparent profits on the balance sheets, the stock market going through the ceiling, and he honestly didn't know his company was in trou ble. He was a builder, and a good one. but he wasn't a hotel operator.

Though Gagosian moved out of his mansion in the spring of 1973, just when he resigned from his Royal Inns post, he insists today that money had nothing to do with his decision to leave. He says he and his wife were deluged with calls from charities and churches asking to use the house for fundraisers, a problem later owners would experience as well. "The thing sian recalls. "I was kind of the top dog in town and it was hard to say no.

If you turn down a charity, you're a dirty bird, so we used to let everyone use the house." According to Gagosian, the "straw that broke the camel's back" came in December of 1972 when Jim Mulvaney, president of the U.S. National Bank, which had just loaned the Royal Inns four million club couldn't hold a fundraiser at the house. "It was two days before Christ-mas," Gagosian recalls, "and we had 500 people in our house, going around rubbing the wallpaper, saying, 'Isn't this nice wallpaper?' We were happy with the house, but not with the environment we were creating, so I put the house on the market."

n early 1973 Charles Leggett came along, charming, stylish, glib — and incredibly rich. Or so sian, whose already faltering company now had an oil embargo to con-tend with. Leggett called him one day, supposedly by radio telephone from his 102-foot yacht in the Pacific, introducing himself as a gold speculator with \$32 million in Swiss banks. He wanted to buy the house. In later conversations Leggett told Gagosian he had fourteen investors lined up who could bail out the Royal Inns. To Gasian, this man must have seemed like a gift from his guardian angel. A buyer for his house, the savior of the

Gagosian agreed to sell the mansion for \$1.8 million. Through the Curtis-Coleman Company, a mortgage bank-ing concern now located in Scripps Ranch, Leggett obtained a \$1.5 million loan from Baltimore Federal Sav ings and Loan. As security he used a \$1.75 million certificate of deposit, in dicating he had that sum in an account at Continental Illinois National Bank in Chicago. Title Insurance and Trust Company (now Ticor Title Insurance) insured the loan after calling Continental Illinois and verifying the valid-

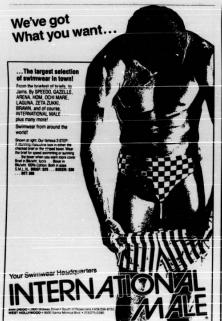
Royal Inns.

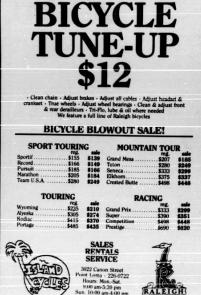
y of the certificate of deposit.
From his \$1.5 million loan, Leggett paid Gagosian \$704,000 in cash, which paid off existing liens on the house, and offered a \$1.1 million un secured promissory note payable in Swiss francs at a bank in Zurich. Leggett moved into the mansion immedi would pay cash on the note within two weeks. But he stalled for an entire year, insisting that his personal doctor, a man named Rosenova, cau-tioned that his "heart problems" made travel unwise.

"I started thinking something was wrong when he kept stalling," recalls Gagosian, "but you don't want to believe you're being swindled. I considered myself pretty bright at that time, but Leggett came on so strong. When you see a guy come along and get a \$1.5 million loan just like that, doesn't it tell you he's a man of substance?"

George Coleman of Curtis-Coleman was equally impressed by Leggett. "That guy could talk to a girl at Fifth and Broadway at high noon and tell her to take off her pants and she'd do it. That son of a bitch was so smooth you can't believe it. He had a voice like Gregory Peck. Beautiful resonance. Clear diction. And he talked as if he knew exactly what he was talking about, even when what he was saying was absolute stupidity."

For a year Leggett paid monthly in-erest on the Baltimore Federal loan. But in the summer of 1974, when the loan was due to be paid off, he couldn't come up with the money and was scrambling to refinance. Gago-sian, who still hadn't seen a penny of his \$1.1 million balance, started getting nervous, and he pushed Leggett to pay up on the promissory note. After plans to fly to Zurich were aborted several times, Leggett finally bought four first-class tickets on Air Canada via Montreal. He. his attorney. Dr. nova, and Gagosian were to leave on a Friday in September, but the day before departure Leggett told Gago-sian that his doctor advised against travel until Monday. Heart pro Gagosian, exasperated, said he'd leave right away and meet the others in Zu-rich on Monday. They never showed. "I waited there a whole month," says Gagosian. "They wouldn't tell me anything at the bank. I bugged them so much. Finally I called Mrs. Leggett in La Jolla and she told me her sband had been dragged off a plane in Montreal with a heart attack, and he was in the hospital. So I got on a plane and went to Montreal and checked out every intensive care unit















Title to Trouble

in town and he wasn't there."

Gagosian now knew he'd been conned. Coleman, Baltimer Federal, and Title Insurance weren't sure yet, but were about to discover a most embarrassing truth about Charles, Leggett, Because Leggett had stopped making payments on his loan. Coleman filed a notice of detailed and ordered title Insurance for more in on the \$1.5° million certificate of deposit, to take it to Chicago and collection. But the Title Insurance officer with presented the extificate at a Chicago branch of Commental Illinois was teld that there were no fundable had been controlled to the control of the controlled that there were no fundable to the controlled to th

surrounded by Secret Service men and FBI agents. In the months that followed, the bizarre story of Chorles Leggett unravcled. The reason Continental Illinois

had refused to pay up on the certificate of deposit was that they had strict orders from the federal government not to. A federal strike force had asked Continental to issue the certificate in Leggett's name so that he could present it as "flash money" to sellers of stolen securities. Leggett was an underworld com man workties. Leggett was an underworld com man workties of solid gold and absolutely in fear. Using this "flash money" to establish his credibility, he had already recovered more than SII million in stoken securities, and his testimony had tailed numerous. Maria tings, It was incredible, one justice authority said, that Leggett had never ended up in some car time.

It was also incredible, to local vicinis of Leggett's seam, that the fed

tims of Leggett's scam, that the federal government would use a crook in salch crooks and not worry about innocent people who might get burt along the way. The federal strike force was sure that the man who presented the certificate of deposit at Continental Illinois was a big-time third, another ish recled in by their his Leggett. Weren't they surprised when they found he was a humble employee of a legitimate company? Weren't they surprised when they found Leggett had taken the bogus certificate they'd given him and used it to buy the most prestigious house in San Diego? Weren't they surprised to find that they'd been stung by their own bee? Knowing Leggett's background, the

they doen stung by their own nee? Knowing Leggett's background, the strike force should have expected it. The sixty-two-year-old Leggett had a criminal record that dated back to the 1930. In 1971 he had been convicted and sentenced to eighteen months for ac vasion the served only two months). Earlier, in 1962, he was ailed for grand theft and wire fraud. These years before that, the federal government had nailed him for "interstate transportation of stolen vehicles," a rather fancy term that suits Leggett's crime nicely, "Car theft" would have described much too prosaically the swindle in which Leggett

made off with 528 Volkswagens. Gagesian, obviously, was hopping mad when Leggett's story unfolded. Hed been swindled out of a million dollars, and the American government was responsible for it! He immeduately filed suit against Leggett. Title Insurance. Curits Coleman. Baltimore Federal. Continental Baltimore Federal. Continental Illinois.

and the federal government. Baltimore Federal then sued the government and Continental Illinois. Continental Illinois in turn sued the federal government and Leggett. During the following year, more lawsuits were filed in connection with the house than there were rooms in it. One of these was filed by Ivivian Leggett and her sister Madeline Mencini, both occupants of the house. They sued Gajosian for "false imprisonment," insisting that Gagosian had accosted them near Torrey Pines Road and La Jolla Shores Drive. He drove along side them waving his first and cursing them, they charged. Then he blocked their car in a cul-de-sac, where he took their keys and held them for half an hour. The women sought a court order preventing further harssment.

Some of the suits involved the evigtion of Leggett, bis daughter Lisa Weinberg, his wife, his sister-in-law, and the family's ferocious German shepherd attack dog, Huckleberry, Other suits concerned the legality of Baltimore Federal's purchase of the house in April of 1975. Baltimore Federal, represented by George Coleman of Curits-Coleman bought the

ontinued on page 18



Coal Plantage



harles Leggett













Continued from page 1/1,
in town and he wasn't there."

Gagosian now knew he'd been conned. Coleman, Baltimore Federal, and Title Insurance weren't sure yet, but were about to discover a most embarrassing truth about Charles Leggett. Because Leggett had stopped making payments on his loan, Coleman filed a notice of default and ordered Title Insurance to "more in outdered Title Insurance to "more in outdered Title Insurance to "more in outdered in the S.175" million certificate of deposit." to take it to Chicago and collect on it. But the Title Insurance officer on it. But the Title Insurance officer on its But the Title Insurance officer of the Title Insurance officer on its But the Title Insurance officer on i

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It was also incredible, to local victims of Leggett's scam, that the federal government would use a crook to catch crooks and not worry about innocent people who might get hurt along the way. The federal arrisite force was sure that the man who presented the certificate of deposit a Continental Illinois was a big-time thief, another fish recled in by their by Leggett. Weren't they surprised when they found he was a humble employed

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Title to **Trouble**

house for \$750,000 at an auction on he courthouse steps. The only other bidder was a mysterious man named Cooper, who said he represented South African diamond interests. The local press reported that Cooper had a certificate" for three million dollars. but which was not immediately nego-tiable, and that he spent a frantic hour in a phone booth trying to contact his bank in Scotland and come up with some cash. But he failed, and the sale went to Baltimore Federal.

Within two weeks the bank filed suit to evict the Leggetts. Lisa Weinberg contested, saying that the sale was illegal because the only other bidder. Cooper, had been unjustly excluded. The whole thing had been rigged, she said.

It certainly had. Cooper, it was later revealed, was a con man himself, an old buddy of Leggett's who specialzed in gold smuggling and selling phony masterpiece paintings. "He was just there to screw up the sale." says Coleman. "It was just so much baloney." Nonetheless, Cooper's antics bought the Leggetts more time rent free in the Gagosian mansion. They weren't evicted until six months after the auction.

In August of 1975 the U.S. Attorney obtained a court order to search for \$593,000 believed to be in Leggett's



slippery con artist, needed to keep

His first move was to try to use furni-

ture from the house as collateral to get

himself released on bail. But O'Neill

saw Leggett's coup coming, so he

raced out to the property and, after threatening to crash the gate, was fi-nally admitted by Leggett's wife and daughter, who had rolled up some of

make off with several pieces of furni-

ture. Some time later, Leggett re

quested permission to go to Europe to

gather evidence for his trial. O'Neill blocked him. Then Leggett did what he always did when all else failed

he had a heart attack. A bogus one, of

course. "Apparently he grabbed his chest, went into convulsions, and

shouted. 'This is the big one!' " says Judge O'Neill. "But the guards had

been tipped off. We had me

carpeting and were preparing to

behind bars. Leggett wanted out

of the \$1.5 million bilked from Baltimore Federal after he'd given Gagosian \$704,000 up front and paid interest and maintenance on the house for one year. Back in 1973 he'd put the money from the Baltimore Federal loan in safe deposit boxes at the Southern California First National Bank on Laurel Street. But two years when the authorities, armed with the court order, came to open the boxes, they were, to no one's surprise empty. None of this money has ever

However, two months later Deputy District Attorney (now Judge) Robert O'Neill charged Leggett with two counts of grand theft and had him put jail on \$100,000 bond. A fascinating cat-and-mouse game ensued between the two men. O'Neill, the better to work his case against the

conversations with his wife and he'd told her he was going to do it. We took him to Mercy Hospital just in case, but they checked him over and sent him right back to jail." In October of 1976 Leggett pleaded no contest to the first charge against him and was sentenced to two years in San Quentin. He reportedly served less than a year. When asked if the federal government ever charged Leggett with any crime relating to the use of the phony certifi-cate of deposit, O'Neill laughs. "Are you kidding? He's probably working for them again." Though process servers had been

held off for months by an electronic fence and the forbidding mien of Huckleberry, Vivian Leggett, Made ine Nencini, and Lisa Weinberg were finally evicted from the Gagosian house in mid-November of 1975, more than two years after they moved in The press was there to cover the event. It was reported that lying around the house were several empty bottles of cheap champagne and a beverage called Royal Occasion. The 1500-bottle wine cellar, however, was empty. Reporters noted that Lisa Weinberg, while packing her bags Weinberg, while packing her bags, stopped to paint her fingernails red and black on alternating fingers. On her bedroom walls were teardrop il-lustrations and the words, "Thanks-giving is near, but we shan't be here." George Coleman found on the walls of the downstairs laundry room several photographs of Weinberg in various stages of undress, wearing garter belts, bras, stockings, and hourglass

With the Leggetts ten years behind

him, Earl Gagosian shows little bitterness toward the people who made him the victim of one of San Diego's most colorful swindles, partially because he seems to have mellowed with age, and partially because he got all his money back — half in a suit against Title Insurance and Trust, the other half from the government and from Continental Illinois. Also, he feels ucky to have escaped with his skin. "The FBI later found out that this Dr. Rosenova character wasn't a doctor but a hired killer," Gagosian says. "If they'd come to Zurich, they could have said, 'We saw him pass a million dollars,' and my wife would have thought I'd taken the money and made off with it. But I'd really be at the bottom of the lake in Zurich. In my opinthat's what they had in mind

n early November of 1976, only a week after Leggett's case was closed, the next player in the saga of the Gagosian house "burst onto the San Diego scene like a Las Vegas chorus line," to quote the San Diego Un-ion. Richard L. Burns, the owner of R.L. Burns Corporation, announced that he was moving his San Bernardino-based oil, gas, and coal exploration firm to San Diego. The high-rolling Burns, a lanky Air Force ran described as "accessible, affable, and open" (though repeated at-tempts to interview him for this story were fruitless), was a high school dropout who liked to be chauffeured about in his Rolls Royce. "The last of the big-time spenders," as one securi-ties analyst called Burns, leased for seven years the eleventh floor of the Mr. A's Building at Fifth and Laurel



in Hillcrest for \$11,000 a month. Lest anyone fail to get the message, Burns declared that he intended to buy the Gagosian mansion for \$1.9 million

Several months earlier, La Jolla realter Ralph Dalton had taken Burns and his family to see three homes in San Diego. Dalton knew that Burns had an annual salary of about half a million dollars and that money was no object, so he showed him the best in town. The first stop was a house in Rancho Santa Fe valued at \$1.2 mil-lion. The second was the Bob Losing house on Whale Watch Way above La Jolla Shores, the one Saudi Arabian Prince Fahd would buy through Dalton some years later for well over a million dollars. And the third was the Gagosian mansion, with an asking price of \$2.2 million. After viewing

the home, Dalton accompanied Burns, his wife, and several of his children to the La Jolla Beach and Tennis Club for lunch. It was decided that the family would be democratic and vote to see which house the should buy. The wife and kids voted for the Losing house. Burns admitted he liked that one, but he kind of liked

the Gagosian house, too. Instinct told Dalton that Burns had his mind made up from the beginning to buy the Gagosian mansion. It was said to be the biggest, most expensive, most notorious house in San Diego. The Wall Street Journal had published a cover story about it during the Leg-gett affair, making it known the world over. This was a superlative house. And Burns chose it for that reason, opting for size over intimacy, excess

over taste. "You have to realize," explains Dalton, "that in the late Sixties Burns started his company with next to nothing. Now, in 1976, he's worth at least \$30 million. Buying that house was an ego trip, just as it was for Earl Gagosian when he built it."

George Coleman, at this time still epresenting Baltimore Federal, the holder of the title on the house, had little doubt about Burns's intentions to buy it. Coleman says that before he'd even heard of Burns, he got a longdistance phone call from an attorney for Continental Illinois (the same bank that offered a tremendous credit line to the R.L. Burns Corporation and that issued the Leggett certificate of deposit), who casually mentioned Oh, I hear R.L. Burns is going to buy the Gagosian Louse

Ten minutes later I get a call from some guy [Dalton] who says he wants Burns the house," Coleman recalls. "I think it was all set up ahead of time. You see, as long as the house remained unsold, Continental Illinois was open to more lawsuits. It sounded like they had asked Burns to buy that house in order to get Baltimore Fed-eral off their backs."

Burns moved into the Gagosian mansion in early 1977 and quickly became a major figure in San Diego, known for his gregariousness (he en-tertained often at the mansion), his generosity (he donated \$20,000 to re-store the Spreckels Organ in Balboa Park and pledged \$100,000 to the San Diego Community Fund, less than half of which has been received to date), and his eccentricity (the Union

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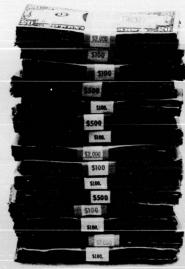
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Title to

reported that one evening in late 1977 reported that one evening in fale 1979
Burns bought six junked vehicles and
dumped them on a La Jolla beach,
claiming he did so to prevent waves
from eroding colleague Kenneth
Powey's oceanfront property at La
Jolla Shores). Mayor Pete Wilson and Jolia Shores). Mayor Pete Wilson and the Chamber of Commerce held a welcoming luncheon for Burns in May of 1977, attended by San Diego's hay of 1977, attended by Sair Diegos best. Burns assured everyone that his company's "inevitable growth and ex-pansion" would benefit all San Diegans

It didn't quite work out that way. In March of 1978, one year after his arrival in San Diego, R.L. Burns re-signed as chairman of R.L. Burns Corporation, which was bought out by Consolidated Oil and Gas of Denver. Burns sold his 55.3 percent majority holding in the company for \$14.6 million, even though the stock market value of his shares was more than \$40 million. No one could figure out why he had sold out so cheaply R.L. Burns Corporation shareholders were particularly confused. They found their answer in the coming months, when the R.L. Burns Corpo ration began announcing drastic losses blamed on a coal miners' strike. The company lost a staggering \$27.8 million in the fiscal year ending in July of 1978. In October of 1978, shareholders filed a class action suit against Burns and his former com-pany, alleging that the company in-flated the market price of its stock through misleading statements and nondisclosure. To the stockholders it looked as though Burns had taken the money and run. The company claimed that its former accounting system, since replaced by a better one, led to the inflated market price of

During this period Burns and his family decided to move out of the Ga-gosian mansion. They wanted to lead less conspicuous lives than the house allowed. Besides, according to Ralph Daiton, Mrs. Burns had never liked the state of the state of the state of the state of the the state of the sta around it to and from Black's Beach. It was like living in a . . . in a hotel, for goodness sake. So in mid-1978 Dalton

sold Burns the same Rancho Santa Fe home he and his family had looked at two years previously. Burns put the Gagosian mansion up for sale. Next on the scene was Kevin Ro-

gan, managing director of IFM Funding, a West German holding company that operated Picnic 'N Chicken restaurants. In 1979 IFM leased the house with an option to buy for \$4.5 million. At about this same time Burns, still owner of the Gagosian mansion, started a new company called Nucorn Energy, touted by the local papers as the beginning of R.L. Burns's new "financial empire." In 1980 the company announced an ex-tremely ambitious oil and gas exploration and development budget of \$80 million. The next year it signed a \$200 million unsecured revolving credit agreement with Continental IIlinois National Bank - a surprising loan, considering that Continental IIlinois had financed the disastrous investments in coal interests that led to Burns's departure from the R.L. Burns Corporation just three years before. Time would tell that Continental Illinois was pressing its luck. In May of 1982 Nucorp Energy reported losses of \$24.9 million. In June Burns resigned as chief executive officer and director, and a month later Nucorp Energy filed for bankruptcy under Chapter II. The Wall Street Journal wrote that "Nucorp illustrates the perils of trying to grow rapidly through debt."

Little is known about Kevin Rogan, who has been out of the country recently and was unavailable for an in-terview. Rogan lived in the Gagosian mansion for about two years, while it was being leased by IFM, and then moved to the San Francisco Bay area. Nothing suggests that he shared the flamboyance of those who preceded him, or that he desired the highvisibility lifestyle the house seems to mandate. Though he threw a few parties and allowed the mansion to be used by charities from time to time. he tried to stay out of the news, often ignoring phone calls from local re-porters. Dalton, who met him once, says he was a "nice man, very busi-

In July of 1983 IFM Funding exercised its option to buy the house from Burns for \$3.6 million and immedi ately turned around and sold it for about nine million dollars to Coffee Imports, run by the family of Hojabar Yazdani. Local Iranians say that to-

ward the end of his reign the shah imprisoned Hojabar Yazdani for political reasons, hoping to appease the middle class by jailing a rich and powerful exploiter of the people. After the shah abdicated in January of 1979. Yazdani was still in Gasr prison, the same one that held two American employees of Texas industrialist Ross Perot. In his best-selling book. On Wings of Eagles, Ken Follett describes how a rescue team escorted the Americans out of Iran after a revolutionary mob stormed the prison and liberated its nearly 12,000 inmates. Yazdani would most certainly have been executed by the ayatollah had he not escaped as

Interestingly, Yazdani shared with Gagosian and Burns the status of selfmade man. Known in Iran as le berger (the shepherd) because he came from a modest sheep-farming family, Yaz-dani built a sheep-ranching empire and eventually became a powerful business and political figure in Iran. Al Nasir Wissanii, a Pakistani now living in San Diego who grew up in Zaire, was once told by an Iranian diplomat there that although the family was wealthy and prominent, the Yazdanis were vulgar nouveaux riches and "not good people to be associated

azdani escaped from Iran with much of his fortune safe in Costa Rica. A good part of it, however, has been squandered in San Diego by son Nader, who came here in the mid-Seventies to attend United States International Univer-sity. At USIU, one acquaintance ex-plained, he reveled his way to a B.A., plained, he reveled his way to a B.A., paying people to write his papers and take his exams. He wasted no time po-sitioning himself prominently in La Jolla social circles, driving about in his fancy car, flashing money shame-lessly, spending profligately. To the women who hung out at the local bars, Nader was a swarthy Mediterra-nean dreamboat, a fully equipped man's man with Italian features. European clothes, a sexy accent, and a bankroll that wouldn't quit. He was big, brash, and mean, but he could be so tender, so nice, and so ... generous. It didn't seem to matter to these women that every night he'd go down to Carlos 'n Charlie's on La Jolla to Carlos 'n Charlies on La Jolia Boulevard and flaunt his rough-tough-and-hard-to-diaper teenage hotshot image, that after beating up some guy, usually a Saudi or a Mexican, he'd take a woman home, bed her, and then

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The Yazdani family, which owned six houses in San Diego at one time. was of the Bahai religion, an offshoot of the Shiah Muslim faith that emphasizes the spiritual unity of man. It was common knowledge among friends that Nader had been expelled from Bahaism (though he has apparently been reinstated). A brother of his died of cardiac arrest, believed to be caused by cocaine. Nader Yazdani who thought he was on the ayatollah's hit list, had several bodyguards mostly muscular blond fellows. One however, was a mean and beefy 300-pound Costa Rican. "That guy would tear you apart if you even looked cross-eyed at Nader," says Wissanji, who met Yazdani at USIU and became friendly with him. "One day the Costa Rican was gone and I asked Nader where he went. He said, 'Oh, I got rid of him. He scared all the girls

sian mansion from May of 1983 until June of 1984. He agreed to buy the house on May 1, 1983 when Coffee Imports executed an all-inclusive trust deed in favor of IFM Funding for nine million dollars. On July 15, 1983, IFM Funding, using the house (to which it still held title) as security, re-ceived the second of two loans total-ing four million dollars from Savings and Loan Association. The very next day IFM transferred the home title to Coffee Imports. Under the terms of the deed agreement, Cof-fee Imports was required to make pay-ments to IFM Funding on both the four million dollars represented by the deed in favor of IFM Funding for nine four million dollars represented by the loan and on an additional fivelean and on an additional five-million-dollar note. Unfortunately, Yazdani never made a single payment IFM Funding, however, was paying monthly interest of approximately \$45,000 on its leans from Sun Sawings. After six months of paying money out without taking any in, IFM was forced to stop making these payments, and in late 1983 threatened foreclosure on the house.

ments, and in late 1983 threatened foreclosure on the house.

During the months that followed, Yazdani scrambled feverishly for money. In March of 1984 he ran into Ralph Dalton (they'd been introduced by Prince Fahd years ago at Carlos in Charlie's, a La Jolla nightclub fremented by thorean students at USIU) quented by toreign students at USIU) and asked him for help in refinancing the house. "I didn't know at that time that Nader hadn't made any payments.

(continued on page 18)





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Then we sat down with a lender and Nader starts telling him all kinds of things, that he had a big income, for example. All kinds of lies. Nader had made out a financial statement to show his worth, which he said was \$300 million. His father was one of the major coffee plantation owners in the world, but Nader couldn't substantiate any income. Nobody be-lieved the financial statements."

And no one would lend him money Parked in the garage at the mansion were a new Rolls Royce, a Ferrari, a Mercedes 600 limousine, a Mercedes 500 SL coupe, an Oldsmobile, a Porsche, and a token Toyota. Accord-ing to Dalton, Yazdani owed money on all the cars as well. "I remember I'd be sitting in his office at the house and he'd be talking to bankers," re-calls Dalton. "They'd be asking for their money and Nader would say, 'Oh yeah, I'll send you \$10,000 right away,' but he'd never send it."

In desperation, Yazdani began bor-rowing from wealthy Iranians here and in Los Angeles. Dalton recalls on several occasions seeing checks for as much as \$40,000 lying around Yaz-dani's office and house. The young Iranian had a vast collection of Persian rugs and was trying to borrow money against them. One day he came to Dalton frantic, saying, "Ralph, I've got to have \$100,000 tomorrow! If you get it for me I'll give you half." But even in times of desperation one must have fun. In the



midst of this turmoil. Yazdani held a party at the Gagosian mansion at-

tended by 400 people. The host picked up the tab for the food and the Yazdani's final weeks in the Gago

sian mansion seemed to Ralph Dalton like "the last days of Pompeii." Al-though for most of the year he lived there Yazdani paid the \$6500 a month it took to cover utilities and maintenance on the house, at the end even his petty cash flow had dried up. The Costa Rican maids, who'd been flown up and paid \$200 a month, were now gone and the house was dirty. Dalton recalls shooting pool there with bro-ken cues. Yazdani offered to let Dalton play tennis at the house, but the huge Newfoundland dogs guarding the estate had left enormous piles of excrement all over the courts, making them unplayable. Several of the many phone lines were disconnected. And one day Dalton drove up and saw a sign on the main gate announcing that the water was going to be shut off. "It was pretty ironic," Dalton

says, "to see that people living in a house appraised at \$20 million hadn't paid their water bill."

But Yazdani had one last trick up his sleeve. One day he called Dalton (who was a stockbroker before be-coming a realtor) and said he had several hundred thousand shares of stock in a number of different companies. He claimed that with these stocks. along with some others, he had a total of about \$10 million. "He said he'd had these stocks all along and asked me to see if he could borrow money against them," says Dalton, who was still unaware that Yazdani had never made a payment on the house. "I called a friend at a securities house and it turned out there was no market for them at all. They were Salt Lake City stocks from 'shell' companies, which are often used as vehicles for unscrupulous stock promoters. Nader tried to get [Kevin] Rogan to accept them as payment for what he cur-rently owed on the house. Rogan and

his lawyer. Jim Rhode, actually came

down here from San Rafael to look at

them. But Rhode's a smart man, and

In fact, Yazdani hadn't had the stocks all along, as he'd told Dalton. He'd just recently flown to Salt Lake City and bought them from some flashy financiers using certificates of deposit from a Costa Rican bank controlled by his father, Hojabar Yazdani.
According to Al Nasir Wissanji, this deal was executed late on a Friday and Yazdani was long gone on Monday morning when the sellers discovered morning when the sellers discovered that the certificates were no good. Yazdani, in effect, had swindled them. "These people in Salt Lake City are not guys you want to mess with," says Dalton with a worried frown. "They were looking for Natural Than award their more best."

der. They wanted their money back. Numerous state (Utah) and federal regulatory agencies were also looking for Yazdani, but before anyone caught him he'd skipped the country, leaving considerable wreckage behind him. In late June of 1984, IFM Funding foreclosed on the house and reacquired the title from Yazdani's Coffee Im-

ports. Rogan's company, apparently in financial trouble, immediately filed for bankruptcy in order to protect its investment (as long as the case is in bankruptcy court, Sun Savings cannot seize the house). Picnic 'N Chicken restaurants, seventeen of them in San Diego alone, were out of business. Sun Savings has been the biggest Sun Savings has been the biggest loser. The foreclosure on the Gagosian house, along with a series of transactions involving other properties owned by the Yazdani family, has left the S&L with 55.3 million in defaulted loans. The defaulted loans ever has. didn't necessarily result in but no doubt contributed to Dan Dierdorff's Goudi contributed to Dan Dierdorff's resignation last fall as Sun Savings's chief executive officer. In November of 1983, Dierdorff purchased a La Jolla Farms house from Hojabar Yazdani (with Nader representing his father) at 9660 Blackgold Road for \$750.000. a grice more fitters will be a father than the properties of the properties of the contributed 5750,000, a price many felt was well below market value. Dierdorff re-cently put the same house on sale for

sible "conflict of interest" concerning his favorable purchase of the Blackhis favorable purchase of the Black-gold Road home and generous (de-faulted) loans made to the Yazdrai flork in family. The carnage suffered by the Yazdrai flock appears far from over. In recent months, four other members of the family, owners of numerous posh homes around San Diego, have filed for bankruptcy. The effect of its turbulent past has had little effect on the Gagosian mansion itself. Sort of like a neutron bomb, history has been kinder to the structure than to the people who lived in it. Today it stands empty except for

\$1.65 million. Dierdorff is being investigated by S&L regulators for pos-

the presence of live-in caretakers, but

Gagosian years say little has changed.

The carpeting, the bar stools, the din ing set, the sofas, the chandeliers, the oyal gold of the master bedroom, the lurid pink of the ladies' suite - all original installation, are still there "That's always amazed me," says Ralph Dalton. "Every person I've ever taken to see the house has said the first thing they would do is redec-orate it. Certainly Burns and Rogan had the money to do so, yet no one

Perhaps the next buyer will put his mark on the house, rather than be marked by it. In all fairness, none of the Gagosian mansion inhabitants will likely suffer permanent scars. Earl Gagosian, who now lives in La Jolla Shores, runs every morning on the beach at 4:30, has taken up skiing. and is enthusiastically teaching his son how to build hotels. R.L. Burns runs a high-tech manufacturing firm here in Miramar called Deposition Technology. Kevin Rogan is occupied trying to keep the house in bankruptcy court long enough to sell it. When he does, he stands to make a handsome ooes, he stands to make a handsome profit, even though the asking price has dropped from \$13.5 million to \$10.1 million and now to \$8.6 million. Nader Yazdani, still in his late twenties, is sipping coffee on his father's fortressed estate in Costa Rica.

fortressed estate in Costa Rica.

The Leggetts are reportedly living in Phoenix. Lisa Weinberg appears in La Jolla from time to time, and Judge O'Neill claims he spotted his old friend Charlie Leggett in Pacific Beach eighteen months ago. No one has word of Hucktberry. "He was a nice old does if you were introduced to nice old dog if you were introduced to him right, says George Coleman, challenging the myth of his ferocity. "But Jesus, did he have a bark. He was a con artist just like Leggett



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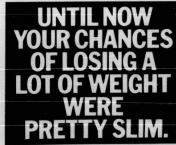
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How a list of names developed by the La Jolla Museum created turmoil among San Diego's artists

By Dinah McNichols

"It's the most prestigious art exhibition spot in the city, and for rusts it's the only game in town." —Ed Pieters, San Diego artist he rumors began in mid-December when the letters started coming out. Who had been invited? Who Who had been in view of the hadn't? When it became apparent that no formal announcement was sorthorning, when he had not an announcement was sorthorning, who was the hadness of the same friends. You could tell by the smiles who had been picked, says one woman who watched and waited through sone anxious days. And that was about the only way. The scores of area artists wholed in the "Emerging Artiss" exhibition at the La Jola Museum of Contemporary Art could only make their requisite trips to the mailbox that final week before Christmass. Within the week, however, anxiety gowey to more definition. Peruorapare Stada House, a prize winner in the current Artists Guild show at the San Diego Museum of Art and who made the La Jolla Isla, says happily, "I almost hit the ceiling when I got my letter." Ellen Salk, who has a



large installation in the Le olla exhibit, says. "I was really very pleased. It's the first currated show I've been in, so I was very happy." A small but vocal number of artists and aris activities, however, were normbused as renorts continued

was nonplused as reports continued to circulate and the list of omissions was nonplused as reports continued to circulate and the list of omissions seemed more rearrisk. Marjorier Nodelman, a local painter who had heard of her own expension from the museum show before receiving official confirmation of the fact, immediately wrote a letter to misseum director Hugh Davies and expressed her "assoii/ahmen" at his fact, in the state of the stat

Antin made a New Year's Day call to Antin made a New Year's Day call to Davies to express her own displeasure in having so few women featured in what was purported to a show representative of San Diego's artistic vitality. Another arts activist and long-time museum supporter. artistic vitality. Another arts activis and long-time museum supporter, Ellen Phelan, cailed bayies to protest Nodelman's added bayies to protest Nodelman's added to the list of invited artists. When pressed by him for most cames of artists she felt ought to have been included in the show, Phelan cited Lynn Schutette, a paimer who also Lynn Schuette, a painter who also

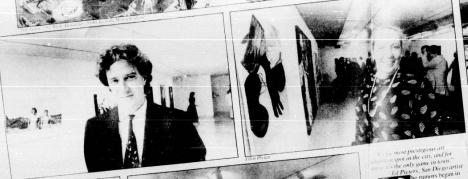
included in the show, Frictan Cites
Lynn Schuette, a painter who also
manages the downtown performance
space Sushi, and Ellen Irvine.
another downtown painter. Before
long. Davies was hearing his own
rumors. "It got back to me," he says
what there were discussions of a
boycott or a lawsuit.

And against that inauspicious
background loomed the opening of
the art show everyone had been
waiting for, "A San Diego
Exhibition: Forty-two Emerging
Artisis—
the first large group
exhibition of local artists in the
history of the La Jolla Museum. In
the din of accusations and indignant
rebuttais, it also seemed to be the art
show that no one wanted.

[continued on page 22



The Art of Emergence



How a list of names developed by the La Jolla Museum created turmoil among San Diego's artists

By Dinah McNichols

ne rumors began in he running mid-December when the letters started coming out. Who had been invited? Who Who had been invited? Who is a "When it became apparent that he formal announcement was more apparent that he formal announcement was more included and across town, horred uncertainty and the same street, and the same street, and the same street, and the same street, and and anned through these anxious days. And that was also the only way, the secres of area artises which wondered it respense Artises" exhibition at the La Jola Museum of.
Contemporary Art could only make their require trips to the mailbox that final week before Christmas.
Within the week, however, anxiety gave was to more definition. Photographer study and the La Jola Museum of Art and the same shall be successful and the same shall be a Jolal sits, says hopping. "I almost hit the ceiling when I got my letter" Ellen Saik, who has a

large installation in the La Jolia

large installation in the La Jolia exhibit, says. "I was really very pleased. It's the first current show pleased. It's the first current show. The been in, so we have have provided as the solid property. A small but weel market of artists and artists, and artists, was nonplused as topists, however, was nonplused as reports continued to circulate acts apparent who had seen the solid of the solid property of the solid property of the most of it mid-artists. Marjorie Nodelman, a cal apainter who had heard of her own exclusion from the museum show before receiving official confirmation of the fact, immediately work of the solid property of the solid prope

Antin made a New Year's Day call to Davies to express her own depleasant on the housing so few acomen featured in what was purported to be a show representative of San Diego's artistic vitality. Another arts activist and long time museum supporter. Ellen Phelander and Sancher arts activist and long time museum supporter. Ellen Phelander Sachene from the list of myrided artists. When the present of the state of the same property of the same particles of the same property of the same property of the same particles of the sam

the din of accusations and indignant rebuttals, it also seemed to be the art show that no one wanted.

works, in one form or another, for years before the arrival in October, 1983 of Hugh Davies from his position as director of the university gallery at the University of Massachusetts at Amherst. But according to museum curator Lynda Forsha (pronounced for-shay), "It always seemed to be the first item cut from the budget. When Hugh came, however, he made it his top priority." Burnett Miller, who was chief La Jolla curator until his departure in December, agrees that when Davies had been in town long enough to develop a sense of the art scene, the new director became excited about the prospects for a local exhibition

So a year ago Davies's two

curators - Miller and Forsha began their search for "some of the best work being made in the San Diego area" by emerging artists Miller and Forsha visited studios. went to art shows and galleries, and asked those artists and art dealers with whom they met to suggest other people they might visit. By last October word that the museum was soliciting works from local artists for consideration in the exhibition had spread through the art-community grapevine. (The only public announcement appeared last year in an article by painter and *Tribune* art writer Mark Elliot Lugo, who subsequently was chosen to be among the forty-two honored artists.) Local artists began to make inquiries of Forsha and Miller, who encouraged them to submit to the museum sample photographs or slides of their work

When Forsha and Miller had finished their rounds, after reviewing the works of at least 120

San Diego artists, they pared down their findings to between eighty and one hundred possibilities. The names of these they brought back to Davies, along with photographs of the artists' works. One stipulation Davies made for the final selection of artists was that approval among the three curators — he, Miller, and Forsha — be unanimous. "I didn't want people walking through the exhibit saying, 'Gosh, that's Lynda's taste,' or 'I bet Hugh picked that one.' It would have undermined the whole show." Davies also had to define the term

'emerging artist" in light of his planned exhibition. An artist might indeed have a national, even received little hometown attention was what finally counted. With this in mind artists were considered "already emerged" if they had been

San Diego Museum of Art, or the Museum of Photographic Arts; if their works were included in the permanent collections of any of these institutions; or if they had had important solo exhibitions in town. "I've told everybody right from the start that this was never supposed to be a historic look at the San Diego art scene; it was never meant as an hommage, a salute, to the artists of the city. It is a San Diego art show, a celebration of the vitality of the arts in this city"

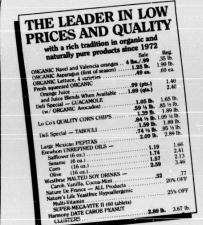
Other people in town think that this premise is precisely where Davies erred. The extensive publicity for such an exhibit at such a prestigious museum may result in the inference that these are the best of San Diego's emerging artists, not that these are artists emerging only in the narrow definition of San Diego's recognition of them. Davies will no doubt have difficulties explaining the distinction from his internationally recognized forum at

international reputation, but the consideration that he or she had featured in solo shows at the La Jolla









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the La Jolla Museum. Yet it is a stinction a number of people feel he must make on behalf of every artist in town, since every San Diego artist is, in a sense, emerging with this exhibit and with the city itself onto the national arts scene. The issue of emerging artists — just who is and who already has — is further clouded by another factor: the curators visited the studios or asked to see the works of a number of local artists whom they later decided were 'already emerged." For example, Rahmani, Mariorie Nodelman Robert Bush, and Lynn Schuette all had their work viewed and were at some point all considered to be eligible for the show. At some later point, that opinion was apparently reversed. Nodelman refuses to accept the museum's definition of "emerging." In her opinion, artists who are emerging are those who
"aren't yet established in national

Phelan also questioned the definition and Davies's labeling of such artists as Nodelman and Schuette as "midcareer artists" Davies is sympathetic to such protests, and adds, "It was by no means a scientific [selection] process.

Although Davies regrets the semantic confusion his guidelines have stirred, he says that at no time in the museum's search did he waver in his initial aim; guidelines were never altered nor were the criteria for qualification modified. Curator Burnett Miller agrees that from the beginning there were certain wellknown artists - Italo Scanga, Manny Farber, Pat Patterson, Helen and Newton Harrison, for example who were ruled out. But he is less definite about the museum's precise definition of "emerging," and says that as far as he knows, .t was added after he left — not changing the intent of the exhibition, but as an "addendum" of sorts.

Aviva Rahmani, who also wrote to

Davies, points particularly to the few omen included in the show. She is dismayed by the "outrageously biased" selection of only twelve women among the forty-two artists in the museum exhibit. Rahmani recalls that Davies telephoned her within a few days of having received her letter in late December. "We had an hour-long conversation and he was very upset and surprised that this was becoming a political issue, she recalls. "But for us it was a question of professional survival." Lynn Schuette can't easily dismiss the women's issue either. "I won't use the word 'sexist,' but I do think they were insensitive fin the selection process]. As a professional woman and an artist, I'm very aware there are as many qualified women artists in this city as there are male artists." Conceptual artist and UCSD art professor Eleanor Antin puts her objections more bluntly. "What they did was done with a

certain kind of sublime innocence:

at least it wasn't done maliciously. But considering the strong number of women artists and women activists in the San Diego art world, to end up with a show like they've got now betrayed a certain ignorance on the part of his curators. It isn't a true picture of the arts in this area.

It's a whole cultural bias, it's not just theirs. Men are taller, stronger, sexier, they look more important. The immediate prejudice is to take men more seriously. And unless you are aware of what can happen, you're going to get the

kinds of results that you got here." Davies pleads innocent in the flap over women being underrepresented in the exhibition. "A quota system

for the judging of art?" he groans. Other artists have complained about the vague guidelines, the inadequate prepublicity, the general feeling, as artist Gary Ghirardi sensed, that the curators already "had developed a master list" of





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resulting in a perfunctory examination of other works. One downtown artist, who has never had a solo museum show but was told he was already emerged, says that "for every one person who's spoken out, a dozen more are angry." Davies counters with the state nent that the museum exhibition was "by invitation, it was not a competition." Yet the museum did solicit works for curatorial judgment, certainly adding a competitive edge to the

January 8 a small group of friends and artists met informally at the home of Ellen Phelan, an active member of the La Jolla art community who for years has enjoyed good relations with people from all sectors of San Diego's art world, from board members and museum directors to the artists themselves. The four friends, Ellen Phelan, Becky Cohen, Nodelman, began to list the names of important artists they felt should have been included in the museum show but weren't. They came up with sixty-six names. (Later suggestions from artists Allan Kaprow, Eleanor Antin, and Pat Patterson brought the list up to nearly eighty names.) The list didn't adhere to the strict definition for "emerging" that Davies tried to maintain in his own deliberations but those present at the January 8 out those present at the January of meeting disagreed with his definition. They were also stung by the irony that the La Jolla show, the first of its kind and magnitude in San Diego, should have included no artists who had been seminal in the

local arts scene. local arts scene.

According to Phelan, what came out of this first informal gathering was the striking realization that a great number of San Diego artists deserved to be seen. "There are often ten very good artists at the same level, especially at the 'emerging' level,' she says, "and here we had come up with sixty-six names in one sitting."

Someone (no one remembers who) decided that interested artists

should organize a concurrent show in La Jolla, and Phelan began the search for available spaces. Plans for a second show "definitely started out as a protest movement among a lot of the artists," says Phelan.
"Naturally everyone wanted to be in

the [museum] show." Not everyone, however, was prepared to do something about that, according to Phelan. But there was a small group of artists who "had the courage to be seen and judged concurrently with the museum show." Phelan had a second concern that overrode any thoughts of a protest show. "The public may very well get the idea that these forty-two artists [included in the La Jolla Museum show] are better, or the best. That may or may not be true. My point is that there are loss of good artists in San Diego, more than forty-two, more than fiftytwo and the bottom line is to get those artists shown.

Unfortunately it didn't turn wanted Nodelman to be in her companion show; she next considered those artists who had first protested the museum exhibition and others who she felt exhibition and others who she left should have been invited. Her list grew to include Rahmani, Lynn Schuette, Kathleen Marshall, Gail Roberts, and Ellen Irvine. In on with them, she contacte artists Brent Riggs, Ron Williams, Scott Schafer, and Tom Driscoil.

the possibility of a much larger, short-term exhibit, and some three weeks later Rahmani drafted a letter to the eighty artists on the January list. The letter was never sent. Rahmani explains that the core group had already spent too much time, energy, and money; the deadline for a concurrent opening was approaching; and the possibili for a more inclusive show seemed slim in light of all the necessary details. The plan was shelved. The artists returned to their own work, certain that Phelan would find a suitable location for them.

Within two weeks, in mid-February, Ellen Phelan had been offered a site. The Athenae Music and Arts Library at Wall Street and Girard in La Jolla would allow her the use of their secondfloor meeting room at no cost. Phelan was elated; when she saw the room, however, which measured

only thirty-by-forty feet, she was tain that the artists would reject To her surprise, they accepted it once, and began making proposals for its remodeling. Any thought of a larger show for San Diego artists was now completely abandoned, and thus was a second irony imposed. Phelan's companion exhibit, entitled
"More Is More" and inspired by her wish to show as many deserving artists as possible, became, in its own way, as selective as the

museum's. Phelan's group of ten artists each contributed fifty dollars and solicited donations from friends and colleagues (members of the Athenaeum also made private donations) to cover expenses for publicity and to redo the Athenaeum's spare room, which meant painting the floor, installing new lighting fixtures, covering the original walls and windows with plasterboard, and repainting the plasterboard. The artists did all of the remodeling work themselves in just two weeks' time. "It was unbelievable," Phelan says, "how everything came together so

Not quite yet. The works of another area artist, George Mattson were already on display at the Athenaeum near the entrance to the exhibition room. In fact, there were two more weeks to go before they were scheduled to come down. Mattson was, in effect, bumped out of the Athenaeum. A compromise was reached, and Mattson's works

Then on Wednesday night, with the opening just forty-eight hours away, a second crisis occurred. Scott Schafer brought in the two new paintings he had selected for the exhibit. Schafer says that one of them, a large portrait of a female nude reclining on a rug with a brightly painted, exposed vagina, was found offensive by at least one member of the Athenaeum board of directors, who ordered its removal. Schafer says he took down the painting and angrily left, adding that he rejected a later suggestion that he substitute another work for the nude. Eilen Pheian, obviously distressed over the incident, says, "Both he [the Athenaeum board member] and I have agreed that I will say it was a curatorial decision. And in fact it

was. Had I gone out and seen the work beforehand, I would not have permitted it to be in the show was far too strong. It was also too large for the room. But I would not have allowed that painting in the

three blocks apart, open within an hour of each other. Not missing a beat in the same marketing tune, organizers for both have installed rival searchlights to are the sky. A line is waiting to climb the stairs to the second-floor exhibition at the Athenaeum, and the room itself is so packed that a full view of the artwork is impossible. Ellen Phelan is flushed with the triumph of her venture (in all, more than 800 people will stop in), and the artists beam as they greet friends and admirers. The women carry flowers. It's their show from curtain to curtain, and right now it has the sweet unmistakable smell of success. More and more people drift over from the museum, where the crowds are even larger. There, a Latin band plays in the courtyard, and those who aren't dancing mill about in small groups. People continue to stream back and forth between the two shows. At around 10:00 p.m. Ellen Phelan and some of her group wander over to the museum. Hugh Davies greets her with a kiss on both cheeks. Lynda Forsha, with whom she hasn't spoken in weeks, hugs her. Whatever was the problem? Well, everyone feels wonderful now. Forsha and Davies have seen the "More Is More" show. "It's dynamite," Davies tells her

And as for the tempest? Well. Davies has been through this before. Three years ago, when he was still director of the university gallery in Amherst, the board decided to host a showing of the works of alumni artists. Outside curators were brought in to whittle down the 800 artists to eleven for the show. Of course people were upset, Davies recalls, but the controversy generated tremendous interest. Most people thought that the artists had stopped painting or had gone off somewhere else to work. Davies says that when they became aware of the tremendous artistic activity, all kinds of groups and organizations began sponsoring their own art shows.

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Rules of Violation



William Mastrosimone's Extremities, a first-rate production of which opened last week at the San Diego Repertory Theatre, casts a savage spell. The play is about an attempted rape, and its brutal scenes leave little to the imagination, either to fill in missing details or to conjure up means of escaping from the concrete, unforgettable images of torment and violation that oc-cur on stage. Mastrosimone based the

missed the case of a rape victim due to a lack of evidence. "What disturbed her— and will always haunt her," the playwright has said, "was that she didn't seize the nas said, "was that she didn't seize the one moment when she could have inca-pacitated him and gotten the justice she couldn't get in court." In Extremities, Mastrosimone gives Mariorie that one gives Marjorie that

opportunity.

The play begins on a day in autumn that looks like all the rest, another mundane morning on a sleepy New Jersey road be-

tween Trenton and Princeton. Her room-mates are at work, and Marjorie shows the effects of a late night as, scantily dressed, she slowly re-enters the world. As she waters the house plants and per-forms other humdrum chores, Marjorie is shocked into anger by the sting of a wasp. She retaliates immediately by drenching her assailant with insect spray and then by scorching its remains with a cigarette. The scene, in effect, serves as a micro-cosm for the play as a whole. Marjorie has countered an attack with swift and complete vengeance. Unlike the bee, a wasp doesn't leave its stinger in the vic-tim, and thus Marjorie has saved others from future assaults. The scene is the play in miniature, but there is a crucial differ ence in what follows. Killing a bug is one thing. Stopping a rapist — who, like a liv-ing wasp, is too often free to sting again is another.

Shortly after she has dispensed with the Shortly after she has dispensed with the wasp, a man appears at Marjorie's door. He's very neighborly, says he's looking for a man named Joe, and appears to for a man named Joe, and appears to know his way around the house. At Mar-jorie's request he leaves. And returns, a monster. Within seconds he assaults her physically, emotionally, and psychologi-cally with a fierce hatred for her gender. In his mind she is nothing more than a perfumed insect, whom he intends to taunt, demean, and dominate at will Smothering her screams with a pillow, he calls her a whore and threatens to slash her cheeks with a knife if she attempts the her cheeks with a knife if she attempts the slightest resistance. The scene is so un-thinkable — so extreme — that the audi-ence becomes at oncensuseated and infu-riated. It violates us, and we quickly abandon the civility of theatergores for the taste of primal rage, and we pray that Marjoric can find some way — far beyond mere eye-for-an-eye revenge — of blast-ing that sick, twisted animal from the face of the earth. Surprisingly, yet believably, Marjorie is

Surprisingly, yet believably, Marjorie is granted our wish She overtakes her tormenter by spraying his eyes with the aero-

sol can. She blindfolds and cages him in the fireplace, and becomes a frenzy of choices and tortures. She knows exactly what she wants to do. The only question is how. Set him on fire? Bury him alive? All, and more, of the above? When the roommates arrive, they counsel caution. Take legal action, they say, as Marjorie slams the bed-frame bars of the makeshift jail with a shovel. But they haven't seen what she has been through — only two maniacs and a blurred distinction as to which is the real animal - and they fail to realize, initially, that Marjorie has no proof of the attempted rape. As witnesses, in fact, all they can see is a man, possibly blinded by the insecticide, being jabbed unmercifully with a broomstick and pleading, like the prisoner of an unknown war, for fair treatment.

At the end of the first act, Marjorie reaches a crossroads and articulates the dilemma of rape victims. She envisions her trial, and concludes by crossing the line. "Did my client rape you? No. As-sault you? Yes. How? With a pillow. Did you resist? Yes. Evidence? None. Wityou resist? res. Evidence some mosses? None. Did you tie him up? Beat him? Lock him in a fireplace? Six months for me, that animal goes free. And if I survive being locked up, then what do I do? Come home and lock myself up? Wait do? Come home and lock myself up? Wait for him? Or move 3000 miles, change my name, unlist my phone, get a dog. I don't want to taste my vomit every time the doorbell rings. I don't want to flinch when a man touches me. I won't wear a god-darnn whistle. I want to live my life. He's never leaving this house." never leaving this house."

never leaving this house."

Except for some contrived dialogue that
Mastrosimone has given the onedimensional roommates — who bookend
Marjorie's private hell with stock responses (one an ostrich, the other a poppsychological optimist) — Extremities is
all momentum. It rehearses the myths, attitudes, and facts regarding rape, in soci-ety and in court, but only in passing. Its central focus is on the act itself, and on its aftermath. Much of Marjorie's speech,

which I have taken the liberty of quoting at length, is concerned with the future And even though, at the end of the play, she has duplicated the rapist's attack and has achieved a form of revenge, her retaliation has only served to make her more like him. In this sense, Extremities pro-jects beyond its own boundaries of time and place to make its major point. Marjo-ric never says so, but she shows us elo-quently in scene after scene that on that drowsy autumn morning, her life became altered forever.

Extremities is not a play one likes. Upon leaving the theater, audiences won't unbeam home, through America's Finest City, with a twinkle of good cheer in their eyes. And the script does have its imper-fections: when the characters have reached a state of boiling fury beyond language, their dialogue at times verges on the pseudopoetical; and its dark humor encourages laughter — at first nervous but later a puzzle - in the wrong places. But few contemporary plays have its power to stir the emotions, and, it is hoped, the drama's ability to generate due concern for its subject.

The play is not something one enjoys, but the San Diego Repertory Theatre's bold production is certainly deserving of respect. I have seen two versions of this play — the Rep's and the Los Angeles Public Theatre's, a year ago — and I am Public lheatres, a year ago — and I am not exercising mere territorial pride in saying that the Rep's production is in many ways as good, and in some better, that the LA staging. The technical work for both shows is a dead heat. Don Childs's set and lighting are quite good and, on the comparatively smaller Rep stage, more appropriately claustrophobic. Childs's set, the women's living room, is a Childs's set, the women's Irving room, is a neat cross between repairs (a half-finished paint job and house plants) and decay, and his fireplace, its elongated chimney in particular, serves as both an excellent playing space and as a symbol. His light-

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ing also does an interesting thing. Childs has lit the stage brightly, as if Extremities were a comedy, and this visual disjunction adds an ironic tinge to the stage picture by contrasting the routine life of a "nice day" outside with the atrocities in Mario-

sain woodnouse's direction of the play ranks among his finest efforts. Like An-thony DeLongis's expert staging in Los Angeles of the initial rape scene, Woodhouse coils the play's tensions starkly, frankly, and, to his credit, invisibly. Certain scenes are so frighteningly realistic that one never notice: the chore-ography beneath the moves. The producwhen the playwright falters, but overall Woodhouse rarely allows the audience an escape hatch, a break in the action and thus the chance to leave the immediacy of the play and to rest assured that it is just a play. To the contrary, his staging keeps us relentlessly in the midst of Marjorie's

Wedding Bands

horrors so that, throughout the play and beyond, they become ours.

Woodhouse's craft easily matches the professionalism of the L.A. production, as do Jo Ann Reeves's costumes, Burnham Joiner's sound designs, and the performances of three of the four mem-bers of the cast. Only Amy Herzberg, as Terry, misses the mark with an unfocused effort, which detracts even more in contrast to the others. Barbara Murray has taken a skeleton of a role — Patricia is littaken a skeleton of a role — Patricia is little more than an accumulation of buzz jargon — and has given it unexpected depth by allowing her character to awaken, slowly, to the realtries outside of her "everything's going to be all right" frame of mind. And since they become intertwined by the end of the help, it is difficult to separate the individual performances of Dark Cash, as Marjoric, and Tavis Ross, as Raul, her assailant. It is easy to say, however, that both Cash and Ross are simply outstanding.



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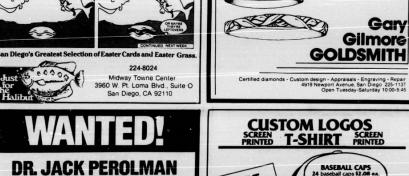
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Allen has directed but did not star in. Interiors, you will remember, was that in-

auspicious other.
The wispy presence here of Mia Farrow
in the lead role, a cowering willow in the
gale of life, does much to mitigate the
problem of unfunniness, automatically
lowering our expectations of every line
being a zinger. Pressure is thereby eased
all around, not least of all on Allen the
scripperviser. By the same token any insame token any insame, but this will be a good thing if
only to throw off any Allen fanatics who

tend to laugh just out of habit. We could all stand to re-sharpen our preceptions of all stand to re-snarpen our preceptors of him. It is true, of course, that Farrow has been coached to imitate Woody Allen's speech patterns (or what comes to the same thing. Diane Keaton's) to a creepy degree. But at the same time she has not been given that greedy monopoly on the wise wit and the witty wisdom that would mark her as it always did Allen, a Supe-

mark her, as it always did Atlen, a Superior Being. Anything but.

A hash-house waitress in midDepression, she is all but incapacitated on the job, as in every other facet of life, by her woolgathering about the movies and about their fan-magazine offshoots. This is not surprising under the circumstances: is not surprising under the circumstances; she is married to a shiftless no-good lay-about ("Get my meat loaf!") who only stops laying about in order to start shoot-ing craps or chasing skirts or cuffing his wife or some comparable activity apt to send any wife's thoughts scurrying toward Ronald Column or William Powell. The expository scenes that show what place movies occupy in such a person's life, and the complexity of her attitudes about them ("Forget your troubles a little""), give evidence of that same old didacticism, same old stiffness and ponderousness of manner, that have come to replace humor in Allen's movies. And they reassert with a vengeance that law of gravity that has so ruthlessly held sway: the tendency of a quit. The unfunniness of this early part is perhaps not in itself a problem, but this in combination with the directness and sim-plicity, the instructionalism geared at the grade-school level, is indeed cause for

concern.

Great changes come, both into the life of the heroine and into the movie as a whole, after the arrival at the local bijou of a 1935 RKO programmer entitled The Purple Rase of Catro. The look of this movie-within-the-movie, with its luminous, white, AT Deco design in the style of Van Nest Polglase, is technically impeccable; and it affords Allen (and his steady photographer of late, Gordon Wil-

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lis) a chance to strike another small blow against the extinction of black-and-white. But the genre of the movie in question is more uncertain: an unlikely hybrid of Noel Coward and H. Rider Haggard.

A group of dizzy Manhattan society types go for a lark to the Egyptian tombs. There they encounter an intrepid explorer adventurer type named Tom Baxter, who is stalking the legendary pur-ple rose, but who is readily persuaded to give that up and return for a whirlwind weekend in Gotham. That is where Allen wants the movie to be, with everyone in evening dress except for the incongruously khakied and pith-helmeted Tom Baxter, for the big moment — a reversal of the moment in *Sherlock Jr.* where Buster Keaton descends from the projec tion booth and enters the movie screen, as if through that Window on the World we have always heard so much about. Here, rather, the Tom Baxter character (Jeff Daniels, the weak husband from Terms of Endearment) steps down from the screen and into the audience, lifesized and in full color. And even further unlike the Keaton movie, it is no mere dream.
"My God you must really love this pic-

ture," everyone in the assembled audience can hear Baxter say, looking straight out from the screen at the mesmerized Far-row. "This is the fifth time you've seen it." And indeed Farrow, who has had so it. And indeed Parrow, who has had so many troubles to forget that she has returned to the movie often enough to know it by heart, loves it in the way she loves every movie: as an alternative life to her own. And she does not need to be coaxed to flee out the exit with him when Baxter comes off the screen. One of his co-character attempts to follow, but move. characters attempts to follow, but runs smack up against an invisible plane, as if that Window on the World had been slid shut again. And the entire remaining cast snut again. And the entire remaining cast of characters, unable to continue with the script as written, and much to the boredom and befuddlement of the typical New Jersey movie audience, are thereafter trapped in their sound-stage drawing room, to carry on in a post-Priandellian plotless modernist drama. "What the hell

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kind of movie is this?"

Our immediate thought might be that a production in which an actor could get bored of the repetition and escape into the night is less like a movie than like a stage night is less like a movie than like a stage play. But every moviegoer, perhaps on a fourth or fifth viewing, must have toyed with the possibility that Sam Jaffe in The Asphalt Jungle will think better, this time, of putting any more coins in the juke box, or that Humphrey Bogart in *The Treasure* of the Sierra Madre will have learned of the Sterra Madre will have learned from experience not to try to keep every-thing for himself. Allen does more here than toy. And he has not forgotten that a movie is different from a stage play in not being an isolated phenomenon. The prob-lem with the Tom Baxter role appears to be degenerative, and to require the most useent attention; word comes that in one; urgent attention: word comes that in one urgent attention: word comes that in one of the prints in Chicago, Baxter has been forgetting his lines. What next? With a fantasy level here as high as in

Zelig, it was unavoidable that questions zerig, it was unavoidable that questions should come up in the viewer's mind without being put down on screen. At times the celluloid character off screen seems bound by what has been "written into" him. ("This doesn't ring a bell with anything I know," says Baxter, whose sense of morality has doubtless been insense of morality has doubtless been in-stilled by the Hays Code, when he is picked up by a prostitute and taken to a brothel.) But it would seem wrong, then, that he would also have a larger awareness of himself as a fictional character and of the scriptwriters who created him — al-though it seems right enough that, if he did, he would equate the scriptwriters with God. And if his unwillingness to marry the girl the scriptwriters have matched him with similarly seems to go account the "written" dependent in also against the "written" character, it also opens the door to the well-documented fictional phenomenon of a character having a mind of his own and "escaping" his creator, or of an author not knowing what's "best" for a character and forcing him to misbehave. But this latter line of argument is not pursued very far. Little matter. Sherlock Jr. is open to nitpicking too: the sequence of shots in the movie-within-the-movie which allows Keaton to dive off a coastal rock and land in a snow-bank, etc., makes no logical sense, and one can just dimly imagine such a sequence that would make perfect sense and yet still serve Keaton's purposes. But neither there nor here can enough nits be picked to undermine the overall brilliance of the conseit. And in sharp contrast to Zelig, where

And in snarp contrast to Leng, where the joke wore out long before movie's end, here it doesn't. You might only want to squirm while waiting for it first to arrive. After that, the movie changes direction often enough to keep things fresh, if perhaps too often to pursue its ideas at any length. Baxter's first days in the real world, for instance, are rich in the humor and wonder of an extraterrestrial on and wonder of an extraterrestrial on Earth: attempting to pay for a restaurant meal with play money, jumping into a car and expecting it to start up without that need of keys, wondering (with that Hays Code innocence again) where the "fade-

out" is after he kisses the girl and - with no fade-out forthcoming — what to do next. The first revitalizing change of direction comes with the arrival on the scene of the rising RKO contract player, Gil Shepherd (Daniels once again, nicely modulated), who is concerned about the consequences to his career if his "charac ter" should do something untoward, who hopes to persuade him to return to the screen, and who, most importantly, pro-vides a "real-life" romantic rival to his vides a "real-life" romantic rival to his fictional Doppeleginger. And the inevitable question to ask with any new Woody Allen movie — who's he implaration this time, Fellini or Bergman? — can now be answered: Fellini, specifically The White Shriët, the one about the provincial honeymoner who gets to meet in real life her hero from the funetti comic strips.) And finally Baster's temporary return to the screen, taking Farrow with him to thwart the resumption of the movie, makes another nice change — a night on the backtot town, where champagne bottles disgorge ginger ale and where the nightculum mainer d', giving in to anarchy and following his own instincts (and incidentally going against his "written" character), doing age with the "written" characters.

going against his "written" character), folds up his menu and instantaneously turns tap dancer. But this, as already mentioned, is a didactic movie. And our heroine must even tually make the meaningful choice be-tween fiction and real life. Since the latter does imitate the former, or continually tries to, it seems reasonable that Farrow

is a good compromise between the "per fect" fictional character and her loutish husband. "Love at first sight doesn't just happen only in the movies," she says with assurance. And it seems reasonable, too, that the Hollywood parvenu would believe it himself for a while. For the sake of dramatic compression, however, he waffles sooner rather than later. Tom Baxter, back in the can, has been packed off to oblivion. And our heroine is left to her endless parade of phantom lovers. Coming next, for one week only, Fred Astaire in Top Hat. Coming after that, for another week only, something else.

only, something else.

And at this point I throw out for what it is worth, and there does seem to be an area of overlap, a bit of trivia or synchroarea of overlap, and of third of synchro-nicity or supplementary reading or some-thing, for the Woody Allen scholar and/or the floral folklorist. The following ex-change can be stumbled upon, as I stum-bled upon it, in Elizabeth Bowen's *The Heat of the Day*:

"Look," she said, holding up a skein, "now I am going to begin to embroider a purple rose. What do you say to that?" "I don't know. I should have thought,

pink" "Ah, but there is no more pink wool, and there are purple roses. Nobody believes me, but I could lead you to the very place in the garden and show you the bush. There is only one: it's not my fault if there are no others in the world ... an old Persian rose, only ever blooming for a week, and no scotter are they open than they die. Some nut look for them at the right time."

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SPORTS

Pro wrestling is what you might call a double entertainment value: If the antics in the ring get boring, you can always watch the fans.

BY JOHN D'AGOSTINO

These days you are likely to hear almost anything when put on hold by a elephone receptionist. Depending on the type of business you're calling, you can be a captive audience for stock market reports, radio talk shows, weather reports, Top 40 radio, jazz, or, in the most heinous cases, the sort of Muzak in which you can expect to hear a perky medley of Tony Orlando tunes as performed by the Processed Cheese Orchestra. But when you call the Connecticut number of Titan Sports, Connecticut number of Titan Sports, Inc., the outfit that promotes or the World Wrestling Federation, the on-hold recording is a little different.

"You listen to me, you little scab—when I get you in the ring I'm gonna pinch that puny neck of yours until your beard gons of?" You've got three

head pops off! . . . You've got three weeks to think about that! . . ."

"Yeah? Well if you could wrestle half as good as you can talk. I'd be scared. But I've got news for you — when I get through playin' around with you I'm gonna feed you in little pieces to the people in the expensive seats, you

windbag!"
Ah, the world of professional



wrestling, the world of aging, sagging, pituitary cases in nylon bun-huggers, of simian posturing and chest-beating, of hollow threats, silly ni knames, bad us these were latter-day larzans locked in mortal combat — savage, marauding goliaths inflicting human suffering on one another in the manly pursuit of godlike conquest. All that was missing was an appropriately heroic Miklos Rozsa score. Beside us on the living room carpet, mom-made tuna sandwiches lay drying on their naper. hollow threats, silly n knames, bad play-acting, choreographed mayhem, and balletic violence. It's a world that until last week 1 hadn't visited since the Fifties, when on Sauturday afternoons (Lyyhood cham Angel and 1 would sit transfixed before the flickering black-and-white telecasts on Channel Grassy Freddie Blassie. The Destroyer. Two by two sandwiches lay drying on their paper plates — how could one think of one's plates — how could one think of one's stomach when the Moon Man was drop-kicking his opponent into another dimension? "¡Híjole!" Angel would exclaim at bloodless carnage,

Blassie. The Destroyer. Two by two these and other plants of wrestling's golden age would step into the ring to perform a frightening do-si-do of grappling, pounding, twisting, and flinging. We thought nothing of the fact that many of these Eisenhower-era he-men had long, almost effeminately pretty hair; we made no attempt to distinguish between muscle and flab. To In netween matches, announcer Dick. Lane would stand, Samson-like, holding apart two towering pillars of sinew bent on mutual destruction. We never questioned how the diminutive, middle-age Lane could possibly hold sway over these woolless mammoths; we just knew that if he ever lost the peace-keeping that if he ever too the peace-xeeping struggle, we would be witness to unfathomable brutality. "You listen to me, you pencil-neck geek," one wrestler would roar, pointing a menacing finger at the other. "When I get you in the ring next Saturday afternoon I'm gonna pound you till your own mama won't b able to recognize you!" "Yeah?" the other would retort. "Well, if Lane wasn't holding me back right now, I'd be on you like white on rice! When I see

on you like white on rice! When I see you in the arena next Saturday at one o'clock, you won't have nobody to protect you, and then we'll see who's gonna pound who!"
We dutifully ignored the inevitable, emotionless plea from Lane. "Fans, I'm sorry you had to see this. This is really terrible—these two are liable to kill each other. Please, please don't watch this match next Saturday at one o'clock on this same channel. I'm just afraid of what's gonna happen when these two

very angry men get in that ring. . . ."

Last Thursday night I went to the San

Diego Sports Arena to see my first pro wrestling match in many years. Of course the names have changed, and perusing the list of combatants on the seven-match, World Wrestling Federation (WWF) card, I recognized only one grappler, Andre the Giant. And then only because I'd seen him in the recent Dudley Moore film, Micki and Maude. But the fact that the event was Moulde. But the fact that the event was being held at the Sports Arens said much more about the latest developments in the wrestling game. Until fairly recently, most pro wrestling has been presented in musty old sports barns like the now-defunct Colosseum downtown. But after a lengthy bearish period, wrestling has in the past few years made a startingly bullish comeback in popularity, prompting the game's promoters to schedule big cards promoters to schedule big cards monthly series at the arens that began more than a year ago. The first few crowds numbered in the hundreds; now each card attracts between 3000 and 4000 people.

A major reason for wrestling's resurgence has been the unsolicited huckstering of certain show-biz

personalities. The late comedian Andy Kaufman stirred some interest in the port a few years back with his feminist baiting, open challenge to any woman wrestier to oin him to the mat. Kaufman eventually suffered what was reported to have been a real neck injury when he entered a pro wrestling ring and was pile-driven into the mat head-first by an rate wrestler who felt that Kaufman was demeaning his sport, as if that were possible. But wrestling has gotten its biggest boost from none other than rock singer Cyndi "Girls Just Wanna Have Fun" Lauper, who in her rock videos and personal appearances has been proselytizing in her adenoidal Joisey trill for such wrestling figures as Captain Lou Albano and former WWF women's champion, Wendi Richter, whom Lauper now manages. Due to

Lauper's Oueen of Kitsch profile. I half expected to see a number of trendies at the Sports Arena, but that was definitely

Judging from the predominance of pickup trucks and hot rods in the parking lot and from the look of the crowd of more than 3000. I determined that this was without a doubt a workingclass assemblage. But if these wrestling fans were salt-of-the-earth types, they were of the rock salt and not the table salt variety. The crowd, which was roughly seventy-five percent male, included grizzled older men in faded cowboy shirts and boots; biker types in studded leathers and denims: truck driver types whose bellies peeked from beneath taut T-shirts; construction worker types; middle-age Mexicans; boot camp refugees. The headgear of

choice seemed to be those adjustable baseball caps with the logos of truck manufacturers or liquor distilleries imprinted on their fronts. One grimvisaged man with long black hair and matching beard wore cut-off denim shorts to reveal a wooden leg that was ornately carved in the shape of a naked woman with wings for arms. Another man wore a San Francisco Giants baseball cap and a black T-shirt that read, "Duck the Fodgers" on the back. Yet another boasted a Camp Pendleton issue, see-through haircut and a yellow T-shirt with the Marine Corps logo on the front and "Have A Shitty Day" on the back in big red letters. This was a crowd that didn't want to be messed with. Even the women looked tough. No fewer than five women in my small.

ringside section were so large that each

took up two seats. And those women who looked more demure compensated for their appearances with excited gesturing, yelling, and occasional drillsergeant language once the matches were under way. I would soon discover that while the wrestlers were hammy, in both senses of the word, the real drama would take place it the stands.

There is one indisputable truth about

pro wrestling: it is fake. It bears less resemblance to actual Greco-Roman wrestling than to floor exercise or pantomime. Whether or not the outcomes are fixed, the matches are most certainly staged. So the question is no longer whether these combative contests are real, but rather how many of those people who pay nine or ten dollars per seat to see them are willing to accept

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or even consider the possibility that they are not. If the fans at the Sports Arena Thursday night were any indication, then there are a lot of otherwise mature adults in this country who have either developed an amazing ability to suspend disbelief in the pursuit of harmless fun. or who are unbelievably gullible. In either case, they are absolutely indispensable to the sport. The fans have actually become the show in pro wrestling, and the wrestlers enlist them rather than play to them. Knowing this, many of the true believers come armed with hand-scrawled placards praising the wrestlers they like and berating those they dislike. Those given more to spontaneity bring an arsenal of epithets and often profane challenges that they indiscriminately burl at whoever is

rousing their ire at the moment.

In many ways, the audience at the Sports Arena was more "up" for this event than were the wrestlers, several of whom seem to have exhausted their maginations in dreaming up their nicknames and costumes. There was Spot Moondog, listed in the program as being from "Parts Unknown," whose full, blond beard, scraggly hair, pot belly, and tattered denim pants marked him as an escapee from Al Capp's entered the ring resplendant in a black rose, but whose pillowy, milk-white

physique made him look like the Pillsbury Doughboy: the legitimately mean-looking, goat:ed Jim "The Anvil" Neidhart, who began his match by grabbing the ring announcer's by graphing the ring announcer's microphone cord and wrapping it tightly around the throat of his opponent. Terry Gibbs; the Spoiler in his Destroyer-like mask: black ex-footballer George Wells in his electric-yellow football pants. Each of the matches started with great fanfare, the wrestlers strutting down acknowledging both supportive huzzahs and damning invectives with the same gestures of macho invincibility. Once in the ring, they primped and preened,

posed and paraded, basking in the love/ hate from the rabid fans. But once the bell would ring, each hurt. Body and face punches stopped two or three inches from their intended targets; head butts were actually air butts; body slams, leg hammers, and match would deteriorate into a programmed series of wrestling cliches, and before long a definite pattern emerged. One wrestler would take clothestine tackles were always cushioned or diffused in a way that made such blows as violent as those one uses to test the ripeness of a cantaloupe, but charge initially, supposedly catching his opponent off guard with a sneaky kidney punch or blow to the head. He would control the match for a few minutes while both wrestlers gauged the they were accompanied by a simultaneous whomp of the mat with a free hand or foot to effect the sound of bone-crushing impact. The recipients of this cruelty would use such basic stuntrowd's sentiments. Then the oppressed would miraculously become the oppressor in a similar "surprise" reversal, stunning his foe with sedden man moves as violently whiplashing head rolls, loud, cartoonish oooffs and aaaghs when "hit" in the abdomen, or a dazed head-sh: king to lend credence to the tomfoolery. Sometimes members of the audience would join in the charade. On one occasion, when black wrestler one-upmanship, and the crowd would holler its approval or disapproval. Depending on who seemed to be esorting to the dirtiest factics, a villain Rocky Johnson pulled a punch a full five would be established early on But the

inches from Rose's stomach - to which identities of the villain and the underdog shifted constantly, as did the allegrances Rose responded with a paroxysmal jerk of his torso — a man behind me yelled melodramatically, "Oh, how much pain can one man take?" and the entire smited constantly, as did in a magnitude of the fans. Plugged into this alternating current, the wrestlers would take turns feigning injury or temporary paralysis, each becoming the brutish aggressor ection erupted in guffaws. But more often the fans' reactions were charged and frequently nasty. If nly moments after seemingly knocking only moments after seemingly knowing at death's door. The referees, who are even more useless in pro wrestling than in pro bockey, would pretend to there were discernable patterns in the

disapprove of any foul play, but even when they would stand jaw-to-jaw with a wrestler over a particularly awful transgression, you could see that they

were not forming real words with their flapping mouths.

Of course, no one was ever actually

antics of the wrestlers, there were similarly recognizable patterns in the crowd's demeanor. Homophobia was rampant, as many fans yelled, "Faggot!" and even less subtle things whenever a wrestler seemed to be dogging it or taking an inordinate ount of unanswered punishment. Even the ring announcer wasn't spared such mistreatment. Annoyed at not being able to hear what the announcer saying into his microphone, a very large woman hollered, "Quit sucking on that thing and talk into it like a man!" There was also a tendency on the part of some patrons to confuse certain wrestlers with a specific part of the female anatomy. But the crowd saved its reliest behavior for those times when the wrestlers were plodding back to their dressing rooms. As they passed by, people of both sexes and all ages - even young children — would stand to flip them the single-finger salute, their faces contorted in rage as they spit obscenities at the vanquishing and the vanquished alike. It was a spectacle that brought out the latent psychologist in one: lower-and lower-middle-class people, many of

whom may feel beaten by life's unseen forces, venting their spleens at figures whose imposing physicality gives them a definable, archetypal superiority. This was a change to duke it out with rea windmills from the safety of one's seat. Suddenly this seemed less like a wrestling event than a mass therapy session or a contemporary, Punch and Judy morality play in which the omniscient, omnipotent spectator always had the last word.

After nearly two hours of this stuff it

was time for the main event, a tag-team bout pitting Andre the Giant and the Junkvard Dog against Big John Studd and Ken Patera. The Junkyard Dog. a stocky black man who wears a thick towing chain around his neck and spends a lot of time growling, apparently has a large and faithful following. But the crowd has been waiting for the grudge match between Andre and Studd. Studd, a biond, muscular, 364-pound Sequoia, appeared to be in the best condition of the four. However, at seven-feet one-inch and 492 sounds, the French-born, Neanderthal pussed Andre is the most fearsome, even if a couple of hundred of those pounds appear to have settled around a midsection that precedes Andre around the ring like a wind-filled sail. ous well-planned incidents have fueled the much-hyped Andre-Studd feud, which will culminate with an already heavily publicized \$15,000 body slam-match at Madison Square Garden

on March 31. Meanwhile, this tag-team routine is listed in the program as having a one-hour time limit. It will instead be decided in a matter of minutes. After ome predictable buffoonery and much bluffing, Andre lands a patty-cake blow to the nape of Studd's neck. Although the smack isn't hard enough to draw a yow! from a newborn babe. Studd staggers around the ring as if he'd been hit by one of Marlon Perkins's tranquilizer darts. Soon Andre and the Junkyard Dog are declared the winners The crowd, perhaps a little disappoin by the brevity of the main event. nevertheless disperses in an orderly fashion, having sated its hunger for titan

clashing. At least for the time being. Two days after the event, I turn on the television to watch Saturday afternoon wrestling, something I hadn't done in nearly thirty years. I'm just in time — moderator Vince McMahon is interviewing Andre the Giant about th upcoming match with Big John Studd at Madison Square Garden. "Big John Studd thinks you ought to put up some money for thi: thing," says McMahon,
"in case you can't body-slam him."
"Uh . . . I'm not gonna put up no
money," replies Andre. "I'm gonna take

that \$10,000 prize and \$15,000," corrects McMahon

Fifteen thousand dollars

'I'm gonna take that \$15,000 'cause

will state that you have a big, yellow streak down your back. Now what

would you say to that?"
"Well . . . uh. . . ." As if
responding to an invisible prod, Andre suddenly stands and moves toward McMahon's desk, where he grabs the moderator by the necktie. But the timing is off, and McMahon lurches from his seat before Andre actually tugs on his tie. "You wanna know somethin"?" as Andre mildly. "I'm...uh..." Andre has forgotten the script.
"Nobody's . . . I'm gonna take the

enters the picture from off-camera. "Andre!" he bellows, reaching to restrain the Giant, who is supposed to out of control but is actually standing meekly trying to remember his lines The newcomer, panic-stricken, pleads into the camera, "Cut to a commercial! Cut to a commercial!" Andre releases McMahon's tie and pads offstage in slow pachydermous strides

But instead of cutting to a commercial, the camera switches to an indoor arena, where Mr. T and Rowdy Roddy Piper — who are also scheduled to fight on the big Madison Square Garden card of March 31 — are standing toe-to-toe in the center of the ring trading insults. Piper is wearing Scottish kilts and a T-shirt. Mr. T is wearing his customary scowl and half the federal gold reserve around his neck Piner

opportunities to back out of their upcoming match, to which Mr. T responds with increasingly angry challenges until the men seem close to blows. The audience is going wild. The two accelerate the tempo of their exchanges, taking turns grabbing the microphone from the other. Finally, Piper produces three poster-size paintings he claims to have rendered himself. The first two depict Mr. T with various limbs in plaster casts, and Piper explains that Mr. T will meet such a destiny if he shows up on March 31. The last of the paintings shows Mr. T on a hospital bed, his bandaged arms and legs in the air. The painting is supposed to pose a threat, but is so ridiculous looking that Mr. Timusi visibly strain to maintain his trademark grimace

maintain his trademark grimace.

"Izzat spo'ta scare me, suckuh?"

Mr. T yammers in his gruff rat-a-tat-tat.

"Cause if it do you a bigger fool than I
thought you was. Why don't we settle
this thing right now!" A mock-scuffle
ensues, and other wrestlers come
forward to restrain their comrades.

Piper exit the right to a chours of book Piper exits the ring to a chorus of boos from the audience and turns at one point to aim a paper cup full of ice at Mr. T, to aim a paper cup turt on tee at our 1.

who is ostensibly being held back by his partner, Hulk Hogan (the blond brute in Rocky III). You lucky the Hulk is holdin 'me back, suckuh,' yells Mr. T after the disappearing Piper,' or we wouldn' hafta wait till no March 31. We wouldn' hafta wait till no March 31. We

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My visits to Dimitri's, the new Greek restaurant on the site of what was Chelsea Gardens in Solana Beach, resembled three acts of a play. The first introduced the players and provided tumultuous

action with little profundity; the second

aroused hostility; and the third, while

achieving reconciliation, left the viewe notion that possibly this wasn't her sort of play after all. The tumult of the first scene was caused by the fast that it was Saurday, night, that Dimitri's was new, and that North County diners. deprived of the Greek cuisine of the old Fournes and of Pegasus, both now gone, rushed out in geral numbers to sample the offerings at Dimitri's. This family-operated restaurant had once played in Washington, D.C. on a targe restaurant stage and diners were eager to view it. Here in Solana Beach the setting is much smaller. The entity way is tiny and the same that the strength of the setting and the canaged along a central side. The flowered wallpaper from the previous persoduction, was still intact and no visible alterations. The tumult of the first scene was caused

had been made in the props. This may have included the kitchen which was never capacious and could not even now nodate the press of the crowd

The two or three waiters who worked the room ran instead of walked and the wait for food was so long that the audience raised its collective voice, demanded "Bread, more bread," waved its arms, craned its necks but mostly spoke in high, anxious pitch. Hunger does that it causes shrillness. As if the noise in the dining room were not enough, each time the door to the narrow entryway opened, a fresh blast of excited voices would join the cacophony. The waiters sweated, while the diners consumed basket after basket of excellent homemade Greek bread, when they were lucky enough to get it. At our table a woman who is an ac-tress threatened to walk into the kitchen to show the owners what real audience par-ticipation was like. We restrained her.

At last our four appetizers arrived. Ap-petizers are always the most exciting part of Greek meals. In Greece, where the defineation between appetizer and entrée is not as strict as it is here, people make meals of a plate of stuffed grape leaves, of caviar salad, or even of long-stemmed ar-tichokes. Thus, we ordered tzatziki (yotichokes. Thus, we ordered teatsik (yo-gurt with fresh herbs and thin cuember spears, \$4,50), taramosalata (red whipped caiwir solad, \$4,50), deduadac (stuffed grape leaves in lemon sauce, \$4,95), and Greeks salad with fets cheese (\$4,95), Of these the best were the yogur with herbs, into which we plunged our cucumber spears as if we had been on an imposed fast, and the whipped red caviar imposed fast, and the whipped red caviar said was also fine, but only the lemon sauce that covered the stiffed armse leaves salad was also line, but only the lemon sauce that covered the stuffed grape leaves created even the mildest interest in our longing palates. The late Effendi's restau-rant in Mission Beach used to offer grape leaves stuffed with pine nuts and herbs and glistening with olive oil and lemon. Their texture and flavor were addictive— one started by our ould end held, ofcen at once started you could eat half a dozen at

one time. The stuffed grape leaves at Dimitri's were so ho-hum that any beginning cook could have put them together — an amateur performance. Then began our real wait. Ten minutes.

Twenty Thirty. What kept us rooted to our tables was the speculation: Had the kitchen burned down? Had the chef/ owner deserted his post and gone swimowner deserted his post and gone swim-ing? What manner of pandemonium offstage could cause this interminable de-lay? Our poor, overworked waiter kept saying. "A few more minutes, a few more minutes," as he fled from all who cried out for their entrées. After forty minutes, usid as we desided that we had had enough just as we decided that we had had enough of this play for one night, the waiter, beaming with pleasure, brought our two

The combination plate contains a vast amount of food and costs \$12.95. If you're not too fussy or haven't had too much exposure to the fine art of great Greek cooking, this combination plate of-fers good value. True, the stuffed grape leaves remain as dull as they were when ters good value. Trie, the started grape leaves remain as dull as they were when served as appetizers, the roasted lamb sint well trimmed of fat, and the spanna-kopitu, or spinach pie, should be hissed off the boards-noggy and lacking feta off the boards-noggy and lacking feta off the boards noggy and lacking feta produced in the spinach produced on a spinach produced in the spinach produced on a spinach produced in the spinach produced in the spinach produced on a spinach produced in the spinach produced

shish kabob. It's not badly prepared. The chunks of lamb are large and tender and there's lots of rice. Two and a half hours after we had arrived, we departed, wondering whether this first act was worth the

effort.

Nevertheless, like one long addicted to the stage, I returned ten days later. Was it fair, I kept asking myself, to make a judgment on such a new production without ment on such a new production without allowing the company to redeem itself? I should have squashed that thought of kindness. Though we came midweek, as early as 5:30 p.m., and were the only ones in the dining room, we fared no better than on that frantic Saturday night. We were informed by the waiter that they were horizing. were informed by the water that they were having a business meeting, even though I had phoned in advance to ask what time we could be served. While we wated, he asked us if we'd like some pita bread (possibly the Greek bread wasn't ready). Since we didn't want to ruin our appetites, we had a slice each or less than naif of one whoie pita bread. Though I was eager to try the lamb shanks (vonvetsi), the waiter told us it was "too heavy" and praised both the veal and the whitefish. I protested that I didn't go to

Greek restaurants for yeal, at which point the owner's wife joined in the chorus to exalt the yeal. Since we had to leave early and I didn't want to argue, my friend and I capitulated. The veal (\$12.50) proved tough and full of sinews, and the whitetough and full of sinews, and the white-fish (\$10.95) was dry and covered with a lamb gravy. The salads that came with the

came gray. Ine satasts that came with the entriess were delightful but the keftedakia (spicy meatballs, \$4.95), though good in flavor, were as tough as the veal.

To conclude this second act, we discovered that we were charged \$1.75 for the pita bread which the waiter had offered us during our long wait, while the business meetine was evening on. Now that as meeting was going on. Now that, as Sartre has said, was an "act of bad faith." I could scarcely restrain my anger. Not only had we been advised incorrectly on the phone about the hour dinners would be ready, we were manipulated into order. ing two dishes that we didn't want because they could be prepared more quickly than the lamb, which obviously wasn't ready. On top of that we were now being charged

for pita bread. The waiter smiled unctuously and showed us the menu. It read:
"Fried pita bread (enough for two)
\$1.75." I cried out in anger, "Do you call
that pita bread fried?" And my friend added, "You offered it to us while we

were waiting because you weren't ready." The waiter was a great actor. He bowed. He scraped. He conferred with the woman who owned the restaurant. At last the charge was removed. But this didn't change the fact that we had a mediocre meal at best! Finally, the third act. Exactly a month

had passed. My anger had subsided. I was haunted by the fact that I hadn't tried the lamb shank, and returned to try it. The time was 8:20 p.m. The restaurant was descrited. We had a pleasant young wait-ress who told us that if an entree is divided in the kitchen there's a charge of \$2.50. (We refused this service since my friend had already had dinner and just wanted to sit with me and taste the lamb.)

with our meal and I very much enjoyed the youvesti, or baked lamb shank, with orzo pasta (\$10.95). The lamb shank did contain a great deal of fat, but once I trimmed it away, the lamb itself proved tender and tasty and the orzo pasta was full of flavor. I told my friend that I was glad I had waited for the third act because I enjoyed the quiet of the restaurant, the fast service, and the tasty if somewhat fatty lamb. Then I took a forkful of galukloboureco, or custard pie (two dollars), and spit it out. It was both bitter and sour. The waitress, who had assured us that it had been prepared fresh that day, apolo-gized. She had gone to the trouble of tast-ing it herself.

And so the curtain came down on three acts at Dimitri's. The rest is up to you.

Ristorante Toscano, 4626 Albuquerque Street, Pacific Beach (483-2900), recently reviewed in these pages, has changed its name to Mr. Aldo's. The chef.

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CUARTER NOTES



MUNICH CHAMBER **ORCHESTRA**

Globe last week. This has been the Society's most varied and instructive season within memory, with each program offering one or more pieces of relatively unfamiliar music. It is as though concert artists. recognizing the widespread availability of the well-known classics on records, have begun to seek out more obscure (yet equally valid) music to stimulate the tastes of audiences that may be growing a bit jaded — or perhaps the musicians themselves, despite their firm allegiance to Beethoven and Brahms, long for new experiences and new challenges. In any case, the program of the visitors from Munich included only one piece that most members of the audience could be said to be more or less intimately acquainted with: the Mozart Fourth Violin Concerto. in which Young Uck Kim was the soloist. Otherwise, we were

Christian Bach (Op. 9, No. 2 opera Capriccio, Haydn's Symphony No. 22 (The Philosophers, and a work by the orchestra's conductor. Stadimair. It was an

invigorating program, and exceptionally well performed.

I complained last week about a string quarter that mutee. contrasts, weakened accents. and reduced arched phrases almost to a flat line, with the result that the music they performed lacked vitality and drama. Maestro Stadlmair and his orchestra were at the opposite end of the spectrum. The arches were peaked, and every dramatic moment was energetically underlined — not to excess, but so that each section of each piece, whether fast or slow, agitated or serene, seemed to be making a full-blooded statement of its aims, its conflicts, its mode of being. The violin soloist and the conductor evidently saw eye to eye on these matters, for Mr Kim's playing had the same kind of vivid incisiveness and the same urge to realize each moment to the fullest: his

staccatos in the Mozart concerto were very crisp, his singing lines were very lyrical

the work of someone jetermined to make his mark by being as unlike Mozari and the Eighteenth Century as possible. Quite outside the appropriate style, they did not n have the virtue of being werblown but excitin Romantic cadenzas Mere aimless ineptitude seems the most suitable characterization though Mr. Kim played these silly interludes with his

usual conviction and virtuosity

The program's other focus of original modern composition was Maestro Stadimair's own "Ecce Homo" in Memoriam Friedrich Nietzsche, a slow, meditative work for strings. designation ("Adagietto") and in its structure, recalled the in its structure, recalled the slow movement of Mahler's Fifth Symphony, Before hearing this work, I had known Hans Stadlmair the composer only through his Violin Concerto, an intensely expressionistic atomal composition of considerable impressiveness. His "Ecce Homo" (the title comes from Nietzsche's spiritual Nietzsche's spiritual autobiography) is in the same vein, with the expressionistic brooding and tormont given a specific focus in the depiction of the philosopher's suffering and insanity. The performance was gripping, not only for its cruotional content but also the great skill the composer

showed in his string writing and the equal skill of the Munich string players in

playing it. The quality of the string writing matched that of the Strauss work performed earlier in the program, for Maestro Stadlmair's musical imagination has clearly been deeply influenced by Strauss as well as Mahler and Berg) were incorrect in claiming that only once did Strauss write a work for strings alone aside from this prelude to Capriccio there are his early String Quartet (Op. 2), dating from 1880, and one of his last masterpieces, the
Metamorphosen for twenty three solo strings, dating from 1945. The latter work seems to have been much in Maestre Stadimair's mind when he composed his powerful musical evocation of Nietzsche



GENNARO TRIO

selected Mondays at midday in the Grand Salon of the Civic Theatre and are free to the public, frequently offer some of the best music making in town, and certainly the best value for the money. A case in

point is the recital by the Gennaro Trio last week. The group is made up of three musicians well known in the San Diego musical community ciolinist Ronald Goldman cellist Mary Lindblom, and punist Ilana Mysior. These are hree remarkably good musicians, strong both technically and interpretively Mr. Goldman's tone has a delectable freshness and sweetness, his intonation is excellent, and his phrasing is shapely and expressive. Mis-Lindblom's warmly resonant instrument is deployed with similar expressiveness. Miss Mysior's playing is notable for its precision and brilliance, a well as its powerful rhythmic thrust. Together, these three offered deeply satisfying performances of works by Schubert and Paul Ben-Haim that never failed to hold one's

The Schubert work was the B-Flat Trio, played with a broad Romantic sweep along with a close attention to detail. The other piece on the program was Ben-Haim's Variations on a Hebrew Melody, an American première and the first time I can remember any of this Israeli composer's works being played in San Diego. Ben-Haim belongs to that large category of nineteenth- and twentiethcentury composers who have discovered a national folk Classical-Romantic tradition. In is a category including Grieg and Liszt, a host of Russian composers, Bartók and Kodaly, and nowadays composers from Japan and China. Like many of these composers (particularly the Hungarian moderns), the German-born Ben-Haim took a scholarly interest in the collection of folk material in his adopted country of

Palestine, to which he immigrated in 1933. While in form his music remains European (concertos symphonies, cantatas, oratorios), it takes on the exorioriental coloration of Palestinian folk music; much found in the music of Ernest Bloch. The Variations on a Hebrew Melody sums up Ben-Haim's aesthetic method in its very title, as well as in its scoring for the traditional Classical trio of violin, cello, and piano. The melody here is a poignant Bedouin tune, and the variations explore its expressive possibilities through a range of tempos, rhythms, textures, and tone colors. The work is particularly maginative in its use of the trio's sonorities to suggest the Eastern Mediterranean while at the same time asserting its adherence to the European tradition of such colorists as Debussy and Ravel. The Gennaro Trio played this work with persuasive passion capturing its rhapsodic voluptuousness and also rousing admiration for the

composer's inventiveness

FUGENIA **ZUCKERMAN &** SAN DIEGO CHAMBER **ORCHESTRA**

critic! He tosses his words to the wind, where anyone may find them and misuse them. The San Diego Chamber Orchestra has been quoting thi column in its adve to the effect that it is the best

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Diego's history. It is true enough that Maestro Donald Barra has assembled a fine group of local musicians and in has made them into an excellent, disciplined ensemble. But the orchestra's publicity department has omitted my strongly negative comments about the to the unconscionable lack of community spirit that has led this orchestra to program some of its Sherwood Auditorium concerts on the same dates and at the same hours as the concerts of the La Jolla Chamber Music Society at the Old Globe, as though in rivalry for the same audience. The San Diego Chamber Orchestra's latest Monday evening concert continued this deplorable practice, coinciding with the La Jolla group's presentation of the Munich Chamber Orchestra at the Globe (two chamber orchestras in one evening is surely not what San Diego music lovers need), so that I had to attend the repeat of the San Diego Chamber's program the following evening at Fairbanks Ranch, a place more appropriate to black-tie socializing than to serious

chamber orchestra in San

music listening.

But the problem of the content of the programs has, I am happy to say, been solved at least for the moment. Previous programs have lost sight of the function of a chamber orchestra, mixing in light music for popular consumption and works meant for performance by a large symphony orchestra. By the time I got to Fairbanks Ranch, the original program (which was precisely of that sort) had been changed to the point where it really suited the size of the orchestra and really met the musical needs of the public that cares about new and stimulating experiences in the concert hall. What we heard there was Grieg's Holberg No. 1 in E-Flat, K. 113, and The First, K. 115, and flute concertos by Johann Joachim Quantz and Jacques Ibert — not one of which is staple concert fare of the sort that is repeated around town every year or so. There was,

admittedly, nothing intellectually challenging about any of this music, which in every case represented the middling, unpretentious, earthbound music of its period. But these were all charming, well-crafted works, refreshing to hear (especially when so efficiently played), and — what counts most of all at the present moment — absolutely at home on the program of a chamber orchestra that wants to be taken seriously as a musical Maestro Barra's forte as I

have noted before, is elegance

the well-rounded phrase, the

well balanced sonority, the

shapely modulation of line, the neat articulation of structure. The works on this latest program - themselves elegant compositions debonairely solding any heights or depths of passion or thought - suited his tastes perfectly, and except for some roughness in the Holberg Suite his orchestra responded smoothly and cheerfully to his sum direction. It all made for very pleasurable listening. So did the playing of the soloist, flautist Eugenia Zuckerma Miss Zuckerman has a distinctive sound, much in evidence at this concert. Her tone does not have the cool, bell like quality of Jean-Pierre Rampal or the warm sweetness of James Galway, to mention me of the other emi flautists of our time. Rathe pungent, characterful, slightly nasal quality, so that in some ranges it seems to be in the process of metamorphosing into an oboe. It would be hard to imagine a tone better suited to the Quantz, a workaday mid-cighteenth-century composition in need of some added character, or to the Ibert, with its wry, Gallic, neo-Classical wit. In the slow movement of the Ibert concerto, in fact, Miss Zuckerman's exquisite playing, the lucid textures of the orchestral accompaniment, and the modest loveliness of the score itself could make any listener realize that, if it continues in this direction, the San Diego Chamber Orchestra may become an indispensable part of our city's musical life.



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LETTERS

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rents are lower in Pacific

Beach," La Jolla's hurting

estaurants and nightclub

Partridge says, are mostly

stablishments that have

counterparts, on the other

hand, tend to "follow fads and

hand, tend to "follow lads and trends and though they may be popular in 1985, they may not be popular in 1986. La Jolla will always be the most

desirable place to work and go

presenting a challenge at ail, at least in the long term."

— T.K.A.

out," Partridge says, "and I don't see Pacific Beach

Solve Crime

continued from page 5) priority." Moran recalls. He

also called the San Diego Police Department, but was told that his case was in Lemon

Grove's jurisdiction.

Henry led Moran to several thousand dollars' worth of loot that afternoon, including \$3500 worth of art work, and

Henry confessed he'd immediately spent \$400 in cash

and pawned some of the stolen goods at an East County loan shop. Henry promised to lead Moran to the remaining items, so Moran decided not to call

so Moran decided not to call the sheriff's detectives again. "I just figured they'd screw things up by arresting him and then I'd never get the stuff back," Moran says. "I wanted Henry on the street to continue the search." (Moran's insurance company, which so far has reimbursed him \$818, had meanwhile also notified the sheriff's department of Henry's identify.

Henry's identity.)

Moran's plan backfired when

Henry didn't come up with the remaining stolen property, and on March 7 an angry Moran tracked down Henry in the

tracked down Henry in the county jail, where he's currently serving a six-month sentence for illegal possession of drugs. Moran sent Henry a letter telling him he "really wanted the items back to avoid any further hassle with the insurance commany," and

the insurance company," and mailed a copy of the note to the detective. By March 15, detectives still hadn't

interviewed Henry at the jail

interviewed Henry at the jail, so Moran sent an acerbic note to Sheriff John Duffy, complaining that "I not only had to do the entire investigation ... but after I solved the crime, your deputies still do not bother with the case." Last week Moran got a call from burglary detective

call from burglary detective Bill Kilpatrick telling him that Henry had been questioned an that the case has been referred

to the district attorney's office

week said. "Any information we got from Moran was followed up," but that the leads Moran provided — specifically the name of the bar where

Henry could be found — didn't pan out. Kilpatrick, who

pan out. Kilpatrick, who handles eighty to one hundred burglaries per month, stressed that Moran, for his own safety

police send an officer to his Sunday rendezvous with Henry at the fast-food restaurant.

though he acknowledges that

sheriff's detectives don't work

and for a quick resolution to the case, should have insisted that sheriff's department dispatchers or San Diego

Detective Kilpatrick this

upstairs/downstairs

(continued from page 3) photographed but intolerably slow moving and I don't think amone or their mother cares about "the mniscient circulation among

omissient circulation among dramatis personae."

If Duncan Shepherd can't say anything nice about any film. perhaps he shouldn't say anything at all. As a person with extensive backgrounds in film and literature I would like to apply for the job. Debna R. Weiss

Carlsbad

Voltage Matter

Mattler
Duncan Shepherd's ccy
dismissal of Med Gibson as this
year's Julia Jelesian "Nice They."
So be disposal of Med Gibson as this
best disposal of the fine of both
Shepherd and Gibson. A
swampfire screen presence aded
and abetted by a more podestrain
finish of mattine; slid widage. Med
prominence in the film industry is
less the outcome of marketing
chicancy than the som certe
ability to translate himself onto a
agent as much as James Dean did. agent as much as James Dean did The men don't know but the

City Lights

(continued from page 5) project. And now that virtually all of the problems he predicted for La Jolla seem to have come for La Jolla seem to have come about, he expects even greater things for Pacific Beach in the future — at the continued expense of La Jolla. "La Jolla has almost no parking, yet we have loads of it," Boesky says of Pacific Beach. "La Jolla has a noblem with access; there a problem with access: there a problem with access: there are only two ways to get there, from the freeway over Ardath Road or up the costs along La Jolla Boulevard, and that creates tremendous congestion. Again, you don't have that problem in Pacific Beach. And thirdly, all the new ruction in La Jolla pushed construction in La Jolla pushes the rent prices sky high; the same type of office or retail space that rents for \$2.50 to \$3.50 a square foot along Prospect or Girard would only cost a dollar or \$1.25 here in Pacific Beach."

Pacific Beach."
Not everyone shares
Buesky's vision, however. La
Jolla realtor Del Partridge, who
works with John Burnham and Company, admits there is currently a glut of office and retail space in La Jolla, but he says the problems are merely temporary. "I'm hoping to see a turnaround by 1986." Partridge says. "By then, the buildings that are there will become even more valuable because you can't build anymore, and La Jolla is such an attractive place that a lot of sinesses will still want to

Diamonds & Geme 25% to 45% helow wholesale!! traditionally had difficulties." Their successful Pacific Beach

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on weekends. As for his delay in interrogating Henry at jail. Kilpatrick says he's "got quite a few cases, and when a guy's in custody I can't run down there right away and check it Still, the Center City clean-

Citations

offenders. "Public drunkenness, illegal lodgers blocking the sidewalk, people shouting vulgarities at attractive secretaries — this is what we want to eliminate." Yetta says. He adds that the plan is the result of a three-year police study that has concluded uch drastic steps are necessary to clean up downtown. "We e not satisfied with the types and amounts of crimes hat were still occurring, in spite of all our previous efforts," he says, "nor were we pleased with the continued public perception of downtown San Diego as being unsafe." And once the area has been "cleaned up" to the mutua satisfaction of police and representatives of the local business community, Yetta adds, the twenty-eight-man team will move on to other

(centered around Fifth Avenu and Harbor Drive) and parts of Balboa Park. Preliminary results indicate the police department's little-publicized plan is successful, at least from a statistical point of view. Sergeant Ed Becker, one of two sergeants supervising the effort under the guidance of Lieutenant Roy Blackledge, reports that between March 1 and March 22, his officers have issued a total of 702 citations and made an additional 352 arrests, up "from virtually nothing" before the implementation the plan. Sixty transients received tickets for

panhandling; 181 have been



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charged with illegal drinking in restricted areas; forty-six have been cited for possession of marijuana; and 227 have been

up plan is not without its problems. At the project's mid-February start, the Gaslamp

Quarter Association distributed

250 beige-and-blue "No Loitering" placards to Gaslamp businesses, designed to boost

Parking/Tow Away Zone" signs

seen in parking lots all over the

city, Becker says; in order for businesses to tow violators from their lots legally, such

signs, also listing the proper city ordinance, must be clearly posted. But three weeks ago.

police enforcement powers

municipal code listed on the signs, 52.20, applies only to armories, tank depositories, reservoirs, and a host of other such establishments, but not to retail businesses. "All the tickets we had been writing were getting thrown out in court on the grounds of being unconstitutional," Becker says. "So we basically have no effective loitering ordinance on the books." As a result, Becker says, police have stopped writing tickets for loitering. although officers have been trying to get around the lack of such a law by issuing citations for such related violations as

Becker adds, police learned the

tillegal lodging or blocking the sidewalk Then there's a question of the program's actual effectiveness, which differs sharply with its

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statistical saccess. Becker admits that unless the city attorney's office cracks down harder on offenders, the transient problem won't go away. "Some of these guys receive three or four tickets a lay for the same offense. Becker says. "We stopped a guy known as Queen for drinking the other day at Fifth and G and wrote him a ticket. He said, 'So what,' and pulled out a wad of eighteen tickets. He told us. 'I went to court and

TKA

Paul Krueger, Thomas K. Arnold, and Abe Opincar





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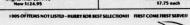
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Section 2

Events, Theater, Music, Film

Utilitarian Art Of Japan

"Although there is nothing unique or rare about (the Japanese folk artist's) artistic technique, the essence of his creed is reflected in the objects treed is reflected in the objects he creates. Unconsciously, he is motivated by his belief in the spirit of nature and seized by its indomitable force."

This translated passage is from Dr. Soetsu Yanagi's article, "The

Dr. Soetsu Yanagi's article, "The Beauty of Common Objects," one of a series of the art scholar's studies of the aesthetics of the utilitarian, handmade, common objects of family life in Japan. These items of necessity — bowls, mats, knives, locks, bedden, bis colors. bowls, mats, knives, locks, baskets, kimonos, brooms — made for centruries by families for their own use or by craftsmen for sale, were casually used and easily discarded and considered brocades, embroidered silks procious metals, and lacquers that both Eastern and Western connoisseurs and scholars considered Japanese "art." The same events that innocently conspired to turn. Japanese folk arts into forgotten

pites of potshards and spintered bamboo screens also inspired some Japanese art scholars to pay attention to these commonplace objects as items of unique aesthetic value, worthy of aesthetic value, worthy of attention and serious consideration. In 1869 Japan emerged suddenly from one of its cyclical hibernations, those periods when the country isolated itself from all but the most limited contacts with cultures outside its own. The cultures outside its own. The West hungrily sought out anything it could carry away from this exote, mysterious country, and the Japanese, in turn, desired anything new from the West — products of the industrial Kevolution, thingout handlinade and commorphase. As traditional cattle seclined, some attists and scholars began



to look carefully at what was being discarded in this Westernization of Japan, and what they saw they tried to save In the mid-1920s, Dr. Yanagi one of the primary students of the aesthetics of Japanese folk art, set about to save this disappearing culture by helping establish a museum devoted to tolk art and, more importantly, by giving it a name of its own image. As originally deviced by Dr. Vanagi, image orthisched the tides of the beauty of an object as effected in its orthist, the Hending of form and function. In a dualistic sector, full of contract-that give more marked as Japan because in come tolk art was the original of the first page, simple unities, important press selve because it was so bross. Journal of the first page, simple unities, important or page 8, cold, 5) folk art and, more importantly,



square or rectangle or triangle or banana (from Tonga) after

Inevitably there comes a time when the compulsive person goes too far. My little sister crossed that line the day she glued and taped her stamps to the pages of her stamp album." didn't want Denny to steal them," she whined in her best innocent-victim-of-big-brothe tone, excusing her catastrophic act. But I knew her too well to believe this lie. No, she'd committed the rash deed because she couldn't stand to se the stamps fall out and fletter to the floor, homeless and out of place. It's a good thing she didn't get to me mint, never hinged copy of the inverted lenny, and

Challenge Of Harley Gaber

Pannikin in La Jolla, it's international cosmopolitan chic as always, men and ladies with lacocca genes, who each morning step into clothes that make them look like they've stepped out of a full page glossy adver issement in Vinity Fair magazine. This is where one comes to be seen. omes to be seen. Harley Gaber, seated in a

Hades Gaber seared in a corner suppring apple juice, is interested in vering "Los du that gift in the white sitting undermeath the tree," says Gaber, a La jolds artist. Gaber is making a point about his work, most four that seeing must be active, not passive. "Observe the shadows on her back, and face," he says, "the mole on her check, the checks, the shadow in the parties of the check, the checks, the shape of the even, the checks, the shape of the even, the check in the figure of the most. Lock at the patterns of light on her body.

the shadow of the feat of her neck, the shadows of branches that cut across her face—when you look at a person in this way you stop judging her. She's like a landscape, a work of art. You can't look at her as an object

con't book at her a an object onlymore, as woman you just sware for pick-up."

Across the street is The Photography Gallery, where tomorrow night Gaber begins his exhibition of graphic music, graphics, and photography. Two themes trus through the various stages of his work, which date back to the early Seventus. I have the same that it is not museum in order to be seen. "I don't want to create an air object," says Gaber. "I want people to internet with my work, to learn from it, to use it as a top! in their own understanding in their own understanding. for their own understanding. Second, Gaber challenges the upsetting our programmed responses to symbols, and with exploding the coherence of our myths. Consider his alteration of this photograph hes taken one of the most common images.

from the Vietnam War, the from the Vietnam war, the execution of a Viet Cong by a police chief, and placed his own grinning head on the shoulders of the doorned VC. And he's called it, I Thought the Dress Code Allowed for Pland Shirts.

Code Allowed for Plant Shars:
"What I've done is personalized
the phore," saw Gaber. "It makes
me identify with a man about to
get his brans blown out. I've
taken an icon of real life and
changed it. I'll never look at
that photograph in the same way
again, and menther will amone
else."

Caber, whose rocas are in music and film, likes to introduce the element of time in frozen images. He takes an Edward Hopper painting, for example, and phastographs four segments, then presents them on segments.

grinning, goofy, or mocking



READER'S GUIDE

Contributions in READER EVENTS must be received by mail no latter than the Friday proceding the Thursday issue in order to be considered for publication. Please do not phane. The Events Editor reserves the right to dit all materialing a description of the event, the date and time in its to be held, the precise address where it is to be held, a ountees where it is to be neta, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80003, San Diego, CA 92138.

Dance

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall. 7776 Eads Avenue, La Jolla, 454-5191.

the ensemble's associate director, Kimi Okada, Friday, March 29, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 702 Prospect Street, La Joila, 454-3541.

International Folk Dancing is held every Friday, 8 p.m., in the Women's Gym, SDSU. No experience and no partners are necessary. For information phone 582-6514.

Dance Melange, the American Ballet Ensemble will dance Act II trum Technicology's Soun Lake, a trum Technicology's Soun Lake, a general season of the Soundary "Dance Jam," create your own dance style in an evening of freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

Soloists from Three's Company and Dancers, the San Diego Dance Alliance, and the School of Performing Arts will offer two performances, Sartunday, March 30, 2 and 3 pm., in the West Plaza of Seaport Village, downtown. Free. 235-4014. Seaport VII 235-4014.

233-404.
Philippine Dance, the Samanhan Philippine Dance Company will present a program that includes music and dance from the inland tribes, the Muslim South Philippines, and the Spanish Philippines, Satunday, March 30, 8 pm., Niandeville Auditorium, UCSD, 452-4559.

Square Dancers, the Ocean Wavers, from the hollers of North County, will perform Sunday, March 31, 2 p.m., in the patio area of the House of Pacific Relations, Balboa Park. Free. 466-7654.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

International Folk Dancing is conducted each Tuesday and Thunday, 7:30 p.m., at the Balbox Park Club and in the Recital Hall, Balbas Park. For information on which group to join, phone 449-4631.

International Folk Dancing is held every Wednesday, 7 p.m., Balboa Park Club, Balboa Park, 583-2541.

Israeli Dancing is conducted every Wednesday evening, 8 p.m., College Area Branch Jewish Community Center, 4079 Fifty-fourth Street, East San Diego, 583-3300 x31.

The Old Point Loma Lighthouse Lithograph by John Yato





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Film

"Days of Wine and Roses," this film study of the diantegration of a marriage, starting lack Lemmon and Lee Remick, locks of an and Lee Remick, locks of an other lacks of the Humanities Awareness program at Mess College, after the film, the issues involved will be discussed by guest panelists. This work of the March 19, 7 pm., in the Mess Apollisal Theater, 1250 Mess College Druv, in La Mess. Proc. but Immed seating, 560-2797.

Museum Films, the hour-long film, Ascent of Man: World suthin a wirnid, nattracted by the late Dr. Jacob Bronowski, will be screened Saturday, March 31 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Vassa," the Russian film adaptation of Gorky's play, Vissa Zheleznosu, about class struggle and love, will be presented, in Russian with English subtitles, Sunday, March 31, 11 a.m., Ken Cinema, 40cl Adams Avenue, Kensington, 283-5909.

"Life and Liberty: For All Who Believe," Burt Lancaster is the narrattor of the film video, which documents activities of this country's most weeker, the film, sponstered by People for the sponstered by People for the Survilay, March 31, 7:40 p.m., a portlack dinner and discussion precedes the film at 6:30 p.m., in Bard Hall, First Unitarian Church 4190 Front Street, Hillcrest. 298-9978.

of a young ooy and his grandfather will be shown, in English, in the will be shown, in English, in the continuing film series, Sunday, March 31, 7 p.m., Jacobs Family Community Hall, Congregation Beth El, 8660 Gilman Drive, La Jolla. 452-1734 or 455-0655.

TO LOCAL EVENTS

"Monday Night Film Series" picks as its theme for the month of April comedy classics from the Serra Film Center. The first program in the series features Chartie Chaplin in The Immigrant, Buster Keaton in Cops, and some

other "film surprises," Monday, April 1, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free, 236-5849.

"His Girl Friday," Cary Grant and Roalind Russell star in this fast-paced comedy, Tuesday, April 2, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

Library Films, two short films, The Treasures of Florence, about the city's efforts to restore frescoes and

other artworks after the 1966 flooding, and Palio, which documents an eighteenth-century style "political horse race," held in Siema, Italy. Both films will screen next Wednesday, April 3, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"Interiors" SDSLPs series or "Interiors," SISU's series on mental health and the movies continues with this Woody Allen film, starring Diane Keaton, E.G. Marshall, and Maureen Stapleton; a discussion of the film and related issues will then be led by psychiatrist Irving Baran, Tuesday, April 2, 7 p.m., Montezuma Hall, Aztec Center, SDSU, Free, 426-

"The Films of Erich Vor Stroheim," the La Jolla Museum's evening film series centers on seven films by the director; the first film, The Merry Walou, with

first film, The Merry Widow, with Mae Murray and John Gilbert, was made in 1925. The film will be shown next Wednesday, April 3, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary

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The B-100 CAROUSEL MARATHON begins Friday.

Americ 29 at 2 p.m. until Sunday, March 31 at players at the Carousel remote site. Other activities 4 p.m. until Sund Diego State's Kappa Alpha Thate Sate 5 un include a Boardwalk Sate, Easter Egg Scromp and Lambda Chi Alpha Fraternity particular activities and the Carousel Properties of the Carousel Coulder and Carouse Properties Properties and Carouse Properties Properties and Carouse Properties Properties and Carouse Properties Properti

Seaport Village

READER'S GUIDE

Art, 700 Prospect Street, La Jolla. 454-0267

In Person

Four Comedians, Karen Haber, Damon Wayons, Steve Turner, and Allar: Stephan take the stage, tonight, Thursday, March 28, 9 p.m., Friday, March 29 and Saturday, March 30, 8 and 10:30

p.m., and Sunday, March 31, 9 p.m., The Comedy Store, 916 Pearl Street, La Jolla. 454-9176.

Fifth Annual Spring Poetry Rectial, this event, appropried by Rochicusal Flor y Canto Publications, features the presentation of epic, romantic, presentation of epic, promatic, presentation of epic, prome A re-enactment of the Artec ceremony commemorative of the spring equinos leads off the event, which will be held Sarauday, March 30, noon, in Chicanto Park,

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April 9-Psychological tests and measurements

April 8—Gestalt processes

Vocal Recital, the Mess Vocal Ensemble will perform barbershop quartet selections and musical works by Samuel Barber, Friday, March 29, 11 a.m., in room C-116, San Diego Mesa College, 7250 Mesa College Drive, Kearny Mesa. Free. 560-2699. Chamber Concert, the Lois Leyva Chamber Ensemble, featuring violinist Lois Leyva, will perform, Friday, March 29, 7:30 p.m., room 220, Fine Arrs Recital Hall, Grassmort College, 8800 Grassmort College Drive, El Cajon, Free, 465-1700.

Jazz Flute and Piano, original compositions, jazz standards, and solo flute compositions by Bach and Telemann will be performed by Lori Bell and Dave Mackay, Friday, March 29, 8 p.m., The Book Works, Flower Hill Center, 2670 Via de ta Valie, Dei Mar. Frec. 755-3735.

Pianos, Mozart's Concerto No. 7 for Three Pianos and Orchestra,

Haydri's Symphony No. 86, and Finlandia, by Sibelius. Performan

Finlandia, by Sthelius, Performance dates are tonight, Thursday, March 28, 7 p.m., Friday, March 29, 8 p.m., Civic Theatire, 202 C Street, downtown, and Saturday, March 30, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For reservations phone 699-4200 or any TeleSeat outlet.

Vocal Recital, the Mesa Vocal

Classical Guitarist Fred Benedett performs a two-bour program of works by Bach, Barrios, Tarrega, and others, Satunday, March 30, and Sunday, March 31, 1 p.m., La Jolla Village Square, 8637 Vai La Jolla Drive, La Jolla Free. 455-7550.

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The San Diego Zoo

one block east of Crosby Street and Logan Avenue, Logan Heights. Free. For more information phone 234-7445.

Amateur Comedians are invited on stage every Monday night, 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla. For information on what it takes, phone 454-9176.

Poet-in-Residence at Sushi, Jesus Papoleto Melender, presents his poetry-performance piece at the next open meeting of the San Diego Poetry Forum, Monday, April I, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

"San Diego Laff-Off," since April has been designated National Humor Month (Bantam Books says to anywn), on Monday and Tuesday evenings, 8 p.m., throughout the month, local comies will compete for the title of San Diego's funniest greenon. The competion is a germanored by The Images Sal Camer Arenne. In Bacific Beach, for details on how

phone 483-4521.
Informal Conversations with Artists in the La Jolla Museum's current show. A Sun Diego Exhibition: Forn-Foo Emerging Artists, will be belied seen per land to the Conversation of the Conversa





PSYCHIC MYSTICS & SEERS FAIR REV. ALICIA MORGAN-LIGHT

MISSION VALLEY INN

TO LOCAL EVENTS

Philharmonic, under the direction of Carol Morris, presents two concerts, Saturday, March 30, 1 and 2 p.m., in the Gazebo, Seaport Village, downtown. Free, 232-4306.

Classical Guitarist George Svoboda performs guitar works and Czechoslovakian folk songs, Saturday, March 30, 8 pm.; on Sunday, March 31, 7 pm., Rob Schneiderman and Bim Strasberg perform piano and bass duets, Words and Music, 3806 Fourth Avenue, Hillcrest, 298-4011.

Guitarist/Songwriter Rick Saxton performs music in folk-ballad styles, Saturday, March 30, 9 p.m., Multicultural Arts Center, 425 Market Street, downtown, 235-8092.

Pianist Gustavo Romero is Pianist Gustavo romero is featured in a concert sponsored by the Auxiliary Chapter of the San Diego Symphony Orchestra, Sunday, March 31, 4 p.m., in

"A Choral Meditation on the "A Choral Meditation on the Passion," the combined choirs of Mission San Diego de Alcala and St. Michael's Church will perform this composition by Lani Smith, Sunday, March 31, 7:39 pm., Mission San Diego de Alcala, 10818 San Diego Mission Road, Mission Valley, 283-7319.

Mission Valley, 285-7319.

Symphony, Gregory Allen, who won the 1980 Artur Rubersstein International Plans Misser.

Competition, guests with the San Dosgo Symphony, the pagental allowed the same and Ligaria. Remindations, next Wednesday, April 3, 8 p.m., and next Thursday, April 3, 8 p.m., and next Thursday, April 4, 7 p.m., Chief Theatre, 202 C Street, downtown, five tacket indomnation.

Chief Theatre, 202 C Street, downtown, five tacket indomnation coulder.

Players of the Recorder and Other Early Music Instruments are invited to the next open meeting

sponsored by Monday International, takes off at Saturday, March 30, 5:15 a.m.

of the San Diego Recorder Society, Friday, March 29, 7:30 p.m. Works to be performed during the program include J.S. Bach's Passion (Chorale, Pach-Berl Comm H I I Stateps) Berliner Somata, and selections of Handel, Friday, March 29, 7:30 p.m., noom B-152, Mandeville Center, UCSD, 457-2742 or 226-8226.

Sports

For Bicyclists, the second annual from the Davis YMCA, 8881 Dallas Street, La Mesa, Late registrants are not guaranteed YMCA transportation, so call 464-1323 for more specific instructions.

Autocross Slalom, drivers are

racing against the clock only in the two days of high-performan the two days of high-performance driving, Sarurday, March 30 and Sunday, March 31, 8 a.m., in the west parking for of San Diego Stadium. The course is open to anyone who wishes to enter; for information phone 236-1165.

Soccer, the Sockers, still holding on to their lead in the league, face off against Las Vegas, Saturday, March 30, 7:35 p.m., San Diego Sports Arena, 280-0280.

"Tecate to Tijuana Fun Run," what's so fun absurt a SKF run for reday? Well, it permaters say it's just the fun of nunning, especially in Mexico. The nm seats in the plaza in Fecate and winds up with Mexic de Tipuan, Soudag, Masch, Mexic de Tipuan, Soudag, Masch, Mexic de Tipuan, Soudag, Masch, Tipuan YMCA and the Mission By Secial Arthetic Club, phone 293-2778.

Frisbee, the International Flying Prisbee, the International Psying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free 273-7441

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Balbon Park, Free 298-0920.

Special

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WORDS & MUSIC

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GEORGE SYOBODA

classical guitar offerings Saturday, March 30 8 pm ROB SCHNEIDERMAN & BIM STRASBERG

Sunday, March 31 7 pm Hillcrest 3806 Fourth Ave. - 298-4011



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4 MARCH 26 1981

READER'S GUIDE TO LOCAL

exposition, which features educational displans, booths, collectors' editions, and more, Saturday, March 30, 9 a.m., and Sunday, March 31, 10 a.m., or the Scottish Rite Masonic Temple, 1895 Cammo del Rio South Mission Valley, 469-2672.

Nature Walks in the northern Figuria River estuary are conducted every Saturday, 9 a.m., sponsored by the Southwest Worlands Interpretive Association Werlands Interpretive Association meet at the south end of Fifth Avenue, Imperial Beach, 237-

"Easter Parade of Orchids," if you

Steve Kowit's POETRY WRITING WORKSHOP ednesday evenings 6:30 pm Begins April 10

Midway Adult School ore Inform 442-2178 * 230-2529

LA JOLLA

show, have faith! The Palomat Orchal Society presents its own show of the exorte plants. Satuday, March 30, 10 a.m. and Sunday, March 31, nostn, on the upper level of the Plata Camino Real Mail, 2525 El Camino Real, Carlsbad, Free, 726-7131.

A Two-Hour Hike along the Bayside Itaali in Point Loma in search of migratory binds will be conducted by the Natural History Museum Carnoneers, Saturday, March 30, 10 am; meet at the noad that leads to Cabrillo National Monument. For further details phone 232-821 v204. Free.

"Where Are the Clowns" a one day workshop in the fine art of clowning will be taught by Bryo, a professional clown (which can

LIMO SERVICE

Haaler vs. Hearns

mean anything; we all know professionals who are clowns). Enrollment is very limited for the class, which meets Saturday, March 30. For information on when and where, phone the clown's agent at 465-1700 x650.

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

233-5227.

Bird Walks at Famosa Slough will be conducted by Friends of the Famosa Slough every Saturday, 1:30 p.m.; meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more information phone 272-8622 after 5 p.m.

Nature Tours through the

Expressive Therapy Workshop

Natalie Rogers on, Saturday & Sunday April 13 & 14 (9-5) \$45 for weekend The Professional

School in Old Town Call 296-4472 by April 3

LICORICE PIZZ

POWAY

Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society evert Sanday; the sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half inite east of Lakeside on Wildcat Canyon Road- For details or information on group tours call 443-2998.

on group tours call 417-2790.

The Art of Easter Egg Decorating (the batik form or wax-resistant decoration) will be demonstrated by Edward Yacher, this Saturday, March 30, 1:30 pm., on the outdoor patio of the Polish Cottage, near the House of Pacific Relations, Balbay Park. For details phone 582-9531.

For Kids

An Easter Crafts Workshop will An Easter Crafts Workshop will be sponsored by the Friends of the La Jolla Library, Friday, March 29, 3 p.m., at the La Jolla Library, 1006 Wall Street, La Jolla, Free, For information on what supplies to bring, phone 459-5174.

Films, children's films will be shown Friday, March 29, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free, 691-5069.

development and behavior. A two-and-a-half-hour class meets on Saturday, March 30, 6.30 a.m., at Sea World, 1720 South Shores Road, Mission Bay. For registration information, phone 222-6363 x2452.

"Chemistry," young chemists in the third and fourth grades will perform mysterious experiments in this lab, offered Satunday, March 30, 10 a.m., in Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Balboa Park. For registration information phone 238-1233 x213.

Puppet Show, the Richardson Puppets present Aesop's Fables, Saturday, March 30 and Sunday, Saturday, March 30 and Sunday, March 31, 11 a.m., 1 and 2 30 p.m., sponsored by the San Diego Pupper Guild, Pupper Theater, Presidents Way, Balboa Park. 466-7128.

"Probes in Space," fifth and sixth robes in Space, fifth and sixth grades are invited to learn about the Wayager, Pioneer, and Galileo probes into outer space by attending this two-hour workshop, Saturday, March 30, 1 p.m., Discovery Corner, Reuben H. Fleet Space Theater and Science



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EVENTS

"What's Black and White and Loved All Over?" children in the fourth through the sixth grades may register now for a week-long course at the Penguin Encounter exhibit; the class meets from exhibit; the class meets from Monday, April 1 unti¹ Friday, April 5, at 8:30 a.m., Sea World, 1720 South Shores Road, Mission Bay. For registration information phone 222-6363 x2452.

Swimming Lessons, for kids ages three to eleven who think that going to the beach means playing in the sand, here is a course that also provides softery skills, it's YMCA, 4300 Valeus Street, San Diego, from Morday, April 1 through Friday, April 3, at'9 a.m. and 2 pm., and it's free for information phone the YMCA at 226-8888.

"Karoo's Kids," a mime, puppers, songs, and special guests entertain-every Sunday, I p.m., near the Tile Shop in Seaport Village, downtown. Free, 235-6569.

Galleries

photographs by Harley Gaber, one photographs by Harley Gaber, one of the forty-two artists selected for the La Jolla Museum's "Emerging Artiss" exhibition, go on view with an opening reception, Friday, March 29, 6 pm., The Photography Gallery, 7468 Girand Avenue, La Jolla The exhibition continues until May 4, 459-1800.

"Captured by Camera," an exhibit "Captured by Camera," an exhibit of underwater photographs, blin, goes on view Saturdas, March 30, and continues through June 2, in the aquarium at Scripps Institution of Oceanographs, 8602 La Jolla Shores Drive, La Jolla. 452-3624.

"The Dance," new works in handmade paper and other materials by Susan Macnofsky continue on view through Saturday, March 30, Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9473.

"Scenarios for a Song," an installation piece by Mario Lara continues on view through Saturday, March 30, at the Quint Annex Gallers, 409 West G Street, downtown. 239-8592.

Handmade Paper Works by David Zapf are featured in the West Gallery through Saturday, March 30; in the East Gallery is a group





notified by mail on or before April 22, 1985. I could use \$1,000. Name your inn:

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Entries must be postmarked by April 8, 1985. The winner will be

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JETS LORDERS
JAY 2. 6 PM, BOCCHORGS
VERCOL, SLAFTER 6
SINLS SLACE
APS 18. 6 PM, CA THACKS
ALMEST COLLINE
AP 22. 8 PM, SOCCHORG Symphony
ten seed Symphony
Out Deeds
State
State EL CAJON Portway Poza Incide Armay PACIFIC BEACH MONTH ON CHARGE CONCESSION (CAL Great) Petra BILL GAMBLES ----2 231 A 1.37 Apr 11. 8 30 PM. La Patena Theater Aut.
CONCRETE, THE CHEMIST
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May 4, 5 PK, Shewood
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READER'S GUIDE

ow by the gallery members, with

"Young American Artists III,"

Photographs by Harold Gee and pontings by Marey are on view through Saturday, March 30, Molticultural Arts Center, 425 Market Street, downtown, 235-

History Museum, Balboa Park. 232-3821.

"Houses Part II," paintings of houses in San Drego's Golden Hill detrict by Rick Johnson may be seen beginning Tuesday, April 2, Spectrum Gallery, 726 Sixth

ithographs and Mixed-Media

Works by Lagana Beach artist Paul Darnw go on view Wednesday, April 3, and continue to hang on the walls until April 13, Multicultural Arts and Humanties Center, 425 Market Street, Jowntown, 235-8092.

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Artist Guild Open Juried Christine Oatman, Martha Chatelain, Michael Pfulb, Edward Chatelain, Michael Pfully, Edwar Pieters, and others were selected from more than 75% submissions for this exhibition, which continues through April 7, San Diego Museum of Art, Balbou Park, 232-7931.

"Scenes of the Israeli Desert Scenes of the Israeli Desert, paintings by Israeli artist Raffi Kaiser remain on view through April 9, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

may be seen through April 19, at the Mesa College Art Gallery, Mesa College, 7250 Mesa College Drive, Kearny Mesa, 230-6895. "India: Three Views,"
photographer Edith Kodmur,
watercolorist Calvin Fortbrook,
and painter Netter Worthington,
who traveled for six weeks in India

WORKSHOPS

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April 13, 1985

THE VENDING MACHINE

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Pre-registration required! Call 452-7111 La Jolla University for information and

Contemporary Photographic and Video Works by Victor Landweber ad Max Almy may be seen through April 21. Museum of Photographic Arts, Balboa Park. 239-5262.

Paintings by Malcolm Nichols

"Unchained Masters," "Unchained Masters," magination and vision are what counts for the exhibition that incorporate, "chance and spontaneits," The slaw continues though April 13, Pink & Pearl Callers, Til Eighth Avenue, downtown, 236-2284.

"Developing Time-Drawing "Developing I ime-Drawing Time," an exhibit of photographs and wax drawings by German artist Jurgen Olbrich depicts scenes of downtown San Diego, it continues through April 27, Sushi Gallery, 852 Fifth Avenue, Jowntown. 235-

New Bronze Sculpture by Wade Saunders and new works by Robin

"More Is More," ten local arrises Tom Driscoll, Ellen Irvine,
Kathy Marshall, Marjorie
Nodelman, Aviva Rahmani, Gail Roberts, Brent Riggs, Scott Schater, Lynn Schuette, and Ron Williams — are included in a show, which runs until April 27, which runs until April 27, sponsored by the Athenaeum Music and Arts Library in La Jolla. The exhibit will be held on the second floor of the La Jolla Public Library, located at 1006 Wali Street, adjacent to the Athenaeum, 454-5872.

An Exhibition of Contemporary Ceramics, featuring eight artists whose works emphasite color, continues through April 27, Callery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

"A San Diego Exhibition: Forty-two Emerging Artists," this exhibition, the first of its scope and size in the city, features such artists as Mario Lara, Wick Alexander, Glen Ginder, Ernest Silva, and many, many more. The exhibition also includes a schedule video and film shows, Isabison designs, and more; it continues



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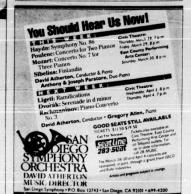
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You'll spot a lot of new activities at the Wild Animal Park.

The San Diego WILD ANIMAL PARK



TO LOCAL EVENTS

Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Lectures

"Belizé, the Tropical Rain Forest in Central America," is explored in a slide-illustrated lecture, sponsored by the San Diego Herpetological Society, tonight, Thurday, March 28, 7 p.m., at the Otto Center, San Diego Zoo, Balboa Park, Free, 204-3352.

"Kausi Adventures in Paradise," a dide-illustrated presentation on hiking and exploring that Hawaiian island will be offered Friday, March 29, 630 pm., Adventure 16, 4628 Alvarado Canyon Road, San Diego, Free. 283-2374.

"The Black Olympians: 1904-1984," Lonnie Bunch III, curator of the California Afro-American Museum in Los Angeles, will speak on that museum's premiere exhibition, which was an Olympic Arts Fostival event. His address is sponsored by the San Diego Historical Society, Sunday, March 11,3 are 2017 Cent. 31, 3 p.m., room 207 Casa del Prado, Balboa Park, Free, 239-2211.

The Lives and Music of the Russian composers Glinka, Dargomizky, and Kalakiriv will be discussed in the first of a series of five lectures on Russian music by p.m., Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla, 454-5872.

"America's Immigration
Dilemma," Roger Conner.
executive discort of the
Federation for American III deliver a
to a proper of the Conner.
executive discort of the World
Affairs Council of San Diego,
Tucsda, April 2, Ili30 a.m., at the
Radisson Hotel, 1433 Camino Del
Rio South, Mission Valles, for
reservations phone the Council
office at 231-0111.

A Discussion and Film Presentation on the ethical treatment of animals in research will be held Tiesday. April 2, 6:30 p.m., in the conference room, Carlsbad Library, 126-6393.

"Composers' Forum" San Nego Symphony director Doed Atherton and composer-in-residence Bernard Bands will of Access Group Ligeris 1971 work, Ramfustons, a composition for two string sections, which is on working sections, which is on Weinresdan, April 3 and nex Thundas, April 3 and nex Thundas, April 3 and nex Thundas, April 3 and nex Wednesdas, April 3 and nex Wednesdas, April 3 ard pm., in the Beerly Sills Salon, Cross the Salon Cross and the Salon Cross in the Salon Cross and the Salon Cross in the Salon Cross and the Salon Cross in the Salon Cross and the Salon Cross information phone 699-4200.

Author Lecture, Cathy Conheim and Leie Carmody will discuss

World of 1-9, Wednesday, April 3 30 p.m., The BookWorks, Flowe Hill Center, 2670 Via de la Valle, Del Mar. Free. 755-3735.

(Radio/TV

"Survive!" the film about the 1972 Andes airplane crash and its long-stranded survivors will be shown tonight, Thursday, March 28, midnight, KGTV, Channel 10.

"House Calls," Walter Matthau and Glenda Jackson star in this wonderful 1978 romance comedy, which will be presented Saturday, March 30, 8 p.m., XETV, Channel

Baseball, the Padres take on Milwaukee in a preseason game, broadcast from the Padres' Yurna. Arizona training camp, Sunday, March 31, noon, KCST, Channel

"Soldier of Fortune," Clark Gable and Susan Hayward star in the 1953 film, airing Sunday, March 31, 2 p.m., XETV, Channel 6.

"New Horizons: The New Immigrants," an examination of U.S. immigration policies, and the effects on different regions of the country, is presented Sunday, country, is presented Sunday, March 31, 6 p.m., KCST, Channel 30

"You Only Live Twice." Sea "You Only Live Twice," Sean Connery is Agent 007 in this Bond movie, facing Russian agents, schools of piranha, and an active volcano. The spectacle airs Sunday, March 31, 8 p.m., KOTV,

"Concealed Enemies," parts one and two of this Erramy award-winning drama about the Alger winning drama about the Alger Hiss case air on American Playhouse, Monday, April 1, 9 p.m. (Parts three and four will be shown the following Monday,) Edward Herrmann and John Harkins are featured, KPBS-TV, Channel 15.

"Bridbury 13," the popular sci-fi radio broadcast of thirteen Ray Bridbury short stories encores with story number one: "The Rayline," about three women, one dark night, a rawine, and "the lonely one." Hug your pillow as you listen Monday, April 1, 7:30 p.m., KPBS-FM (89.3).

"Acid Rain: The Bad News," Note looks at this lethal by-produc of industrialization, Tuesday, April 2, 8 p.m.; the program repeats Friday, April 5, 2 p.m., KPBS-TV, Channel 15.

Utilitarian Art

(continued from page 1) unselfconscious, and its beauty so clear and accessible to

The term "mingei," of course, ould apply equally to the utilitarian art of almost any culture. The idea of valuing the beauty of handmade, finely crafted articles from the simples of materials is scarcely unique to of materials is scarcely unique to the Japanese. What is perhaps most uniquely Japanese is the idea of giving the work a name, i philosophy, and an aesthetic of its own, of valuing the old as highly as the new, of seeing a rough ceramic jar or lacquered box as the product of the box as the product of the craftsman's meditation upon the object and its use. The Japanese have even designated certain of these craftsmen still working in traditional ways with traditional materials as "Living Treasures of Japan"

The work of two of these "Living Treasures" will be included in an exhibition of more than 300 items of Japanese folk art that go on display Sunday, March 31, at the Mingei International Museum of World Folk Art. The pieces included in the exhibition are from the museum's own collection and from those of other museums from those of other museums and private collectors and wilk include examples of all the traditional materials — wood, iron, bamboo, straw, paper, and ceramics — and the uses to which the artisans place them: furniture, baskets, cooking implements, dishes, clothing, and the continued of the cont

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the search is on for San Diego's turniest person!
Celebrity emcees: Bill Griffith of
Channel 10's Eye on San Diego, John Forsythe, morning air personality on KLZZ Grand Prize: \$1,000

Competition: 8:00 every Monday and Tue Admission: \$3:00 • All-You-Can-Eat Buffet: \$ from 6:30-8:00 pm

832 Garnet Ave. Pacific Beach, CA (619) 483-4521 Call for reservations.





YELLOWJACKETS SUNDAY, MARCH 31, 7:30 & 10:00 PM

Sherwood Auditorium, La Jolla Museum of Contemporary Art 700 Prospect Street, La Jolla

Tickets available at all TSLESEAT outlets or call \$9.50 advance. \$11.50 door, general seating.

Presented by Rot, Hagey in association with the San Diego Jazz Festival.

A MARCH 26 1985

READER'S GUIDE TO LOCAL EVENTS

and the like. (The "Living Treasures" are represented by Keiseki Serizawa, who works in textiles, and Eishiro Abe, who reates handmade paper.) The creates handmade paper.) The exhibit will be on view through Labor Day. The Mingei Museum is located at 4405 La Jolla Village Drive in the University Towne Centre in University City (La Jolla) and is open Tuesday through Sunday until 5:00 p.m. and Friday nights until 9:00 n.m additional information, call 453-5300.

- Lydia McRae

Stamps

nother. They'll tell you (too lat now) never to glue or tape your stamps in the album, and they'll talk your ear off about hinged versus never hinged, thins, short perfs, regumming, and all the bizarre facets of this very popular

Still, this show isn't all that far from the day when you and I saw the ad on the matchbook cover and sent our dimes off to get a packet of stamps in return. Soon we were avidly — compulsively — filling up our Stamps of the World album with twenty-fivequintar stamps from Vetekererria and one-franc stamps from Saint-Pierre et Miquelon. We didn't know what we were getting into. Here we are, twenty years later, spending fen dollars, fifty dollars, half the rent money, for

dollars, balf the rent mones, for criving out load, on more bits of colored paper. But never let it be said that the compulsive person car't have four spending his mones of the fifty of the color to the the first color to the said that how, stand back, and warch a huppy soul. Or for those who have gone beyond merely filling the spaces in their albums, there will be a lange group of exhibitions of stamps and posted will be interesting, many will be downright facional, and a couple will be downright facionating. To vegate downright fascinating. Two year ago, one that was shown here ago, one that was shown nere went on to be declared Champion of Champions at the national American Philatelic Society show. Also featured will be a salute to the fiftieth

be a salute to the liftieth anniversary of the Pacific Clipper flights, and of special interest to us in the land of SANDICAL, a letter from Father Junipero Serra to the Spanish vicersy of Mexico, written in San Diego in 1776. This is one of the earliest

This is one of the earliest California letters in existence (and no, the post office did not find it recently in a misplaced bag of mail).

SANDICALEXPO will be held on Saturday, March 30 from 9.00 a.m. to 6:00 p.m., and Sunday, March 31 from 10:00 a.m. to 6:00 p.m. at the

1895 Camino del Rio South, in Mission Valley. For further information call 469-2672. - Dennis Parke

Harley Gaber

(continued from page 1)

head—often incongruently large—on the shoulders of several women clad in bikinis or evening gowns. In another he has placed Prince Charles's hairless head on that of a

Parisian whore. It sounds like

bad faste, but really it's not. Gaber is a fun-loving guy, laughing at the world and begging the world to laugh along with him. There is nothing

angry, destructive, or sarcastic about Gaber, who insists that

children often find his work

children often find his work halarous, particularly his funny faces. The bluntness of many of his images, even the serious ones, cells to mind slapstick comedy. If so occoncidence that Gaberness and the comment of the warry? humor of Mad magazine, or that his favorite comedans are the Marr. Bothers. The most to sur that some of Jacobs with the comment of the comment of the comment of the comment of the bothers. The most to sur that some of Jacobs with the mobiling, Much of it is supposed to grid how a collection of recent work called

had raste, but really it's not.

My Very Oun Inferno, is a series of images in which Gaber has cut out his face in a self-portrait and filled the space with fragments of other self-portraits. The fragments have moronic, grotesque expressions of horror and suffering similar to the and suffering similar to the hidden images you can see if you look closely at the ice cubes in a liquor advertisement. Entitled In Time, the Limitations of Self-Introspection Become More Apparent, it is meant to be unsettling on a deep, subconscious level, a sort of deconstruction of the self.

Gabor's works constantly

returns to deconstruction, fragmentation, and disintegration. The world we disintegration. The world we choose to see in our daily lives is artificially coherent—the myths of unity sustain us, but, Gaber suggests, deceive us at the same time. Eventually they blind us. This exhibition invites us to come and put our brains in the blender, to scramble up reality for a while—as the artist himself what Gaber's 20'15 social and artistic vision can do for us. artistic vision can do for us.

artistic vision can do for us. His latest work, a collection called Late Night Session Portraits, is among Gaber's most intimate, and it probably reveals most clearly what the world according to Gaber really is. Most of these photographs are nudes, or more precisely, parts of nudes. A bip. A belly burtron. A beauty Envision or prosess. Fervice burt on a way or prosess. Fervice burt on a prosess of nudes A hip A belly button. A breast. Erotic, but in a way very different from a Playboy pin-up. "Eighty percent of the photos you see of people are from midrange, which is the way all

which is what people want in their own lives. In these

photographs the photographer is involved with the subject, and the sexual response is not evoked from the *Playboy* range. How often does a man see a woman naked from midrange? Not that often. Usually you see her up close, when you're in bed." In sex, as in life, Gaber insists that we see from point-blank range, that we confront the complex and compelling presence of another person, and that we do so without resorting to programmed responses. The subjects in these photographs are, unlike Playboy playmates, unmanageable and confrontational. It's almost as if

controllarional. It's almost as it we're being challenged to intrude and to engage. But do we really want to? From Gaber's earlier work is a series of mixed-media

series of mixed-media silkscreens: for example Minion for Arnold Schoenberg, a work made from a Man Ray photograph of the great early-twentieth-century Viennese wentieth-century Viennese composer. Asio on display will be pers-and-ink drawings of graphic music for various instruments. The Gaber exhibition, entitled "A Work of Illumination: A Retrospective Show," will be on display at The Photography Gallery, at 7488 Girnd Avenue, in Is Jolla. The public is invited to a reception. The show of the control of t

READER'S GUIDE TO THE THEATER

Theater listings are compiled by leff Smith: commentary is by Jonathan Saville and Jeff Smith, Information is accurate according Information is accurate according I material given us, but it is always urise to phone the theater for any last-minute changes and to inquire about licket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

ABSENT FRIENDS ABSENT FRIENDS
The Gaslamp Quarter Theatre's production of this Alan Ayckbourr comedy has all of its usually high standards. Will Simpson's direction is thoughtful (he attempts to make the play a comedy of manners abo people who lack them): his cast people who lack them?) his call turns in some the portermance is called in the series of long as the script doesn't require continues the limits of the control tenders of the series of

. sexy, intellige

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william mastrosimone

fights back against a would-be

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werful and controversial play

invood Auditorium, La Jolia Museum of Contemporary Art al \$10.50 • Student, senior, military \$7.50 sats reserved • Group rates available

Saturday at 8:00 p.m. Sunday at 3:00 p.m. his trademarks, including people behaving untrue to form crafty enjambrenets of layers and levels, and thraps pickal plating apart. But and thraps pickal plating apart. But and thraps pickal plating apart. But only a simple property of the pickal plating and AIN'T MISBEHAVIN'
The Educational Compiles is hosting the popula Troadway musical that pays induct to the works of Thomas Taris' Waller. From its special style with Hospy Carmichael and Frank Lesses's Two Sleepy People: and with Billy Mayhew's "List that yealer and the Billy Mayhew's "List that yealer and with Billy Mayhew's "List that with Billy Mayhew's " Guys and Dolls at the Educa Cultural Complex were both interesting: assemble a group of ultimately bitter people to care for hurt soul, turn the tables, and ha him sermonize on the beauties of outstanding — directs the production. (Sm.) Educational Cultural Complex through April 7; Friday and Satur at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday at 2:30 p.m. spread out the idea too thisly, and once he has tipped his hand with the hurt soul's odd brand of glee, the play has little left to do but unravel the consequences of the idea.

Absent Friends is a one-act play in CELEBRATION two act. The unlikebe brancters — two acts of the played well by Susan Herder, Paul Nolan, and Patti van Roode et Reu Sasamp — are Italie more than vehicles for the laywight's heavy inonies. Even their angst is hollow, which may be Aychbourn spoint. If so, he had sycholourn spoint. If so, he had see the standard of the second of second second of second se

The San Dieguito Playhouse presents the musical — by Tom Jones and Harvey Schmidt, crei of The Fantasticks — about a Jones Britanbey - coulcul in mysical stuggle for survival between survives and select. Alan Criego Dileta desires the productions. John State St

EXTREMITIES Reviewed this issue. San Diego Repertory Theatre, through May 5: Tuesday through Sunday at 8:00 p.m. Matinee Sunday at 2:30 p.m. (through April 7): Thursday through Sund at 8:00 p.m. (after April 7). A Sunday, April 28 at 2:30 p.m.

FATHER'S DAY ower Hailey's comedy was fin produced in 1971, before the Seventies hit its stride. And like Joseph Heller's novel. Something Happened (1974), the play was actually ahead of its time, anticipating many of the concerns the decade. But seen from our the discade. But seen from our current vantage point, the play is, at best, a welterweight that has lost most of its thermatic punch. Hailey was on to something — he was attuned to the first stirrings of feminism, in fact — but rather than follow his instincts through, he kept the play on the light side. The play is

aftershocks of watching a permanent commitment shredded by a divorce and the blind terror of having to begin anew — are treated glibly as well in order to match his point that begin area — are treated glibby as well in credet or man. No point that Teery day in Father's Day" in a male dominated society, Halo y has dream the Irende characters so weakly that they are little more than stereotypes, they deliver the society of the year little more than stereotypes of the play, director Kim McCallum has attempted to give the play edges and dimensions missing in the strip. But even though McCallum and actresses Deborah Jeert. Girny Lyan Safford, and Borane Huzer have tired to push them into believability. Her lemak characters in man in more Ire Irende Characters in man in more Irende Lindon.

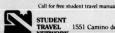


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NETWORK

Theater Directory

ADAMS AVENUE THEATRE 3325 Adams Avenue, Norma THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088

CORONADO PLAYHOUSE 1755 Strand Way, Coronado

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, E. Cajon

EDUCATIONAL CULTURAL COMPLEX THEATER San Diego 230-2800

FIESTA DINNER THEATRE 9665 Campo Road. Spring Valle 697-8977 FOX THEATRE 720 B Street, down

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 v410

LA JOLLA PLATHOUSE Mandell Weiss Center, UCSD 452, 1960

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

LAWRENCE WELK VILLAGE THEATRE. 8860 Lawrence Welk Drive. Escondido 749, 3446

LEMON GROVE PLAYERS Lemon Grove Jurior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

LYRIC DINNER THEATRE
7578 El Cajon Boulevard, La Mer

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

NORTH COAST REPERTORY THEATRE Lomas Santa Fe Road. Solana Beach 481-1055

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255

OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082 PALOMAR COLLEGE Palomar College Theatre. 744-8960

POINT LOMA COLLEGE Salomon Theatre 3900 Lornaland Drive, Point Loma 222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theo 265-6884

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeraid 448-5673

STARLIGHT Startight Bowl. Balbos Park 232-3049 or 234-STAR

UNITED STA

SAN DEG UCSD The Studio The 452-4574 Mandeville Recital Hall 452-2380

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Modica, Douglas Roberts, and Mark Anthony turnin many comic moments: Father's Day is a very funny play, and the Bowery's production has added to the play's humor with many inventive staging humor with many inventive stagin But all too often the playwright would rather crack wise than offer wisdom. And because his female wisdom. And because his female characters are written so thinly, the production overall suffers from an imbalance of power that, though it may reflect the times, makes for lopsided theater. (Sm.) Bowery Theatre, through April 20: Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

THE IMPORTANCE OF BEING EARNEST The South Coast Repertory Theatre

oresents the classic comedy by Oscar Wilde. David Emmes directs Oscar Wide David Ermmes directs the production. Cast members include Wayne Alexander as Jack Worthing, Sally Smythe as Gwendolyn, Jennifer Parsons as Cecily, Howard Shangraw as Algemon, and Nar Martin as Lady Backrell. Other performers are Tom Rosqui, Annie Murray, John David Reller, and John Ellington. Cliff Faulkner is the scenic designer. Susan Denision is the costume Susan Denison is the costume designer, and Kent Dorsey is the lighting designer. (Sm.) South Coast Repertory Theatre through March 31: Tuesday through Saturday at 8:00 pm. Sunday at 7:30 pm. Multinee Saturday and Sunday at 2:30 pm.

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LADIES AT THE ALAMO The North Coast Repertory Theatre presents Paul Zindel's behind-the-scenes look at the power struggles of a famous regional theater. Ralph



Members of the cast are Joan Koams, Lisas Laran, Katherine Charles, Flora Richards, and Susan Shattuck, Roge Sheman, Sinc scenic designer, Kathyn Gould is the costume designer, and Mie-Shapiro is the sound designer. (Sm.) North Coast Repertory Theater, through April 7: Thurisday, through Sainday at Gu, pm. Sunaba, at 7:00 pm. Matinee Sunday, April 7 at 2:00 pm.

LUNCH HOUR
The Santee Community Theater is staging Jean Kerr's comedy about the spouses of two people having an affair. They, too, decide to have one. But their act of retallation leads to But their act of retalation feads to unexpected complications. Marty Nichols directs the production. Members of the cast are Stephen McCall as Oliver DeVreck, Nimberly Garland as Nora DeVreck, Donnelly Cassus as Carrie Sachs. Robert Cervanitez as Peter Sachs. 1870. Cervanitez as Peter Sachs. 1870. March 31, Friday, and Saturday at 800 pm. Matthews and Carrier Sachs. 1870. March 31 at 2:00 pm.

NIGHTS OF COLUMBUS

Balboa Park Casa Del Prado Theatre March 29-Apol 7 Priday & Saturday at 8 p.m. Sunday 2 30 p.m.

Phone Charge 283-Seat

farce by Thomas Overland and Eric Evans, both San Diegans. Although the musical is based on historical in the second of the second of

the world première of a new musical

ORPHEUS IN THE UNDERWORLD The San Diego Gilbert and Suffivan Company presents the operetta that scandalized Europe when first performed, in 1858, and that greatly influenced the work of Gilbert and

Valenzi, Leslie Gold, Hal Chidnoff, Belie Calaway, Cooper Peal, Dennis Foz, Elmarie Mendell, Susie Purdy, Rert Blace, Danny Michaels, Market Blace, Danny Michaels, Sanston, and Conred Shuck, (Sm.) Lawrence Wells, Wildage Theater, through April 21: Tuesday, and Thusday through, Satinday, Satinday, and Sunday, and Sunday at 1,45 pm.

P.A.T.H. SHOWCASE
The Performing Arts Theatre of the Handicapped presents a variety showcase — the first of its kind in the

PLAY IT AGAIN, SAM

Sulfison Offenbech's Orphesis in the Indemovable a butterague of the Olympian gods and the legged of Orphesis and Europeae Chemical to the first genuine operation at Wellind Joseph Kantaer Oriki for the Sara Diego Chinni, directs the Sara Diego Chinni, directs for legged Chinni, directs for the conductor, and Miscryslaw production. Hollow Roman is the conductor, and Miscryslaw production. Hollow Roman is the conductor, and Miscryslaw production. Hollow Roman is Park. Fridey, Anat 29 through And 7: Fridey and Saturday at 2.30 pm. For information call 692-0372.

THE PAJAMA GAME
The Lawrence Welk Village Theatre
presents the musical — book by
George Abbott and Richard Based.
The Committee of the United Step Tile pajama factory's new
superintendent falls in love with a
member of the unions grewance
committee. Songs from the show
include "Hermandos Hideaway,"
there "Members of the cast are LouThere." Members of the cast are Lou-

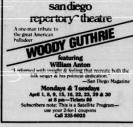
Sullivan, Offenbach's Orpheus in the

snowcase—the last of its kind in the area —featuring comedienne Geti Jewell and more than a dozen members of the San Diego and Los Angeles workshops of P.A.T.H. The show consists of solo musical and Angeles workshops of P.A.T.H. The show consists of solo musical and comedy acts, directed by Claudia Leonesio and Patricia Elmore, and skits directed by Marvin Kaplan. The performers include Allen Bridgewater. Elliol Leih Frank Herman. Martiph Rinehart, Morry Flansbaum, and Joyce Rue. Admission is Rine. (Sm.)
Carlstad Cultural Arts Center.
Morroe-Street (rough of Chestury) Monroe Street (north of Chestnut). Carlsbad, Friday, March 29 at 8:00 p.m. For information call 438:3498.

PLAY IT AGAIN, SAM The Pine Hills Players are staging Woody Allen's romantic comedy about a homely hero making it in the world of beautiful people. Scott Kinney directs the production. Cast members are Tony Howley, Linda Leisten, Rick Svehla, Rick Silvera. Lesten, Rick Swefta, Rick Shera, Sally McFalane, Sue Ancenic, and Kim Bow. The disnet theats upon 16-30 pm. With no host occlusion or steak 17-00 pm. Wegetarian entrica are available on request. (5m.) Pine Hills Lodge, through March 30, Friday and Saturday, dinner at 7-30 pm., curtain at 6-00 pm.

3700 pm.: currant of tou pm.
ANL WATER MOON
Danid French's comedy is souching
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San Dieguito Playhouse

& Harvey Schmidt March 29, 30, 31 - April 5, 6, 11, 12, 13 the theatre at

Del Mar Fairgrounds Reservations 755-7358 \$1.00 off full ticket price with this ad. Offer good through April 6

READER'S GUIDE TO THE THEATER

Saturday and Sunday at 2.00 pm.
VIKINGS
The Old Globe Theatre is staging
Stephan Metaclet's drama about an
American lamily, of Danish descent,
who pride themselves on their
presents a bisiony of three
presents a bision of the
Charles Halahan. Nichael Mc Guire.
Ingass West, and diaren telenot. Frod
A Duer is the scenic designer, Sally
Cheveland the contrum designer, and
Michael Holton and Adam tel Bhave
designed the sound (5m.)

Michael Holton and Adam Lell have designed the sound. (Sm.) Cassius Carter Centre Stage, through May 5; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

age-old structure of comedy, two young lovers, keep tagen by forces analogonistic to their marriage ultimately overwhelming the opposition and marrying. But David Ferrich's proceculation with the play's setting. NewYoundland, underlies the lises in this otherwise lovely romantic comedy. The layer was the proposition of the opposition lets us known) as a manifestation of his own mathonistic identification in two nor mathonistic identification in two nor mathonistic identification is not mathematically and proprincial, in every series of the word. After a shows steel in Saft Waker Moon, this interests in northing but proprincial, in every series of the word. After a shade in the word, after a shade in the word, after a shade in the particular that is not particular that the particular t

STEP ON A CRACK STEP ON A CRACK
The Patio Playhouse Youtheatre
presents Suran Zeder's "sociodrama for children" about Ellie
Murphy. After her mother died, Ellie
and her father lived happily — until

include Beth Howland, Torn Lacy, Katherine McGrath, Jonathan McMurty, Kanda Chappel, James Coyle, Anne Gee Byrd, George Debey, Mitchell Edmonds, Don R. Debey, Mitchell Edmonds, Don R. Valence Karaseck, (Sm.) Old Globe Theater. Thursday, March 28 through May 5: Tuesday, March 28 through May 5: Tuesday, March 28 through May 5: Tuesday, March 28 through May 18: Opm. Saturday and Sunday at 2:00 pm. Saturday and Sunday at 2:00 pm. her father remarried. Jo Rubin her father remarried. Jo Rubin directs the production, which will pay special attention to the ways fantasy and reality combine in Elbis mind. (Sm.). Patio Playhouse, through March 31; Friday at 7.30 pm. Saturday at 4:00 pm. Matinee Sunday at 2:00 pm. For information call 746-6669.

746-6659.

TRAILTILL INDIANS
The Firsta Disner Theatre presents
The Firsta Disner Theatre presents
The Firsta Disner Theatre presents
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THE TORCH-BEARERS
The Old Globe Theatre is staging
George Kelly's satire, written in
1922, on the lettle-theater
movement of the Twenties. The play
takes place in the drawing room of
an upper-class Philadelphia
household, and also backstage at
Hortcuttural Hall, where wealty
amateur actors present a one-act WAKING DREAMS WAKING DREAMS
Local playing this Dwid McFadrean's
Waking Dreams is the fourteenth
world premiter produced by the
Lamb's Players Theatire. It is also one
of the most conceptually intiguing of
the new play Lamb's has
alternated its agents sample, and the
production is stronged when it
leaves the particulars of McFadrean's
story and rises toward that loty. amateur actority. Jack O'Brien directs

windswept plane where archetypes shoot beams of clarity down into the shadoos below. These moments in behaviors are the plane to the shadoos below these moments in clarity the plane of the plane and the way. The plane is the way. The plane is the way. The plane is the way the plane is the plane and the way. The plane is the way the plane is the plane in the plane is the plane in the plane is the plane is the plane is the plane is the plane in the plane is the plane is the plane is the plane is the plane in the plane is th Cossecks from from to front, providing for the needs of the soldiers — physical (one is a prostitute) and spiritual (one is a medium). What McFadzean's scrip has captured effectively is the way his different characters regard the world. Thus while the war itself demastifies and while retironal wond. Thus while rational demystifies, and while rational explanations abound for the strange phenomena in the play. Waking Dreams leaves open the possibility that the world of its characters is actually animistic, governed by mysterious forces and mystible justice. But all too often the script instance, the all too often the script instances and with speeches—detailing the life histories of exery character—atte join and on Some of these are full of conflict and some of these are full of conflict and sets. But while the characters go back into their pasts, especially in act too when the play should be flying forward. The present action on slage increased, the present action on slage increased in the set of the present action on slage increased in the set of the set of

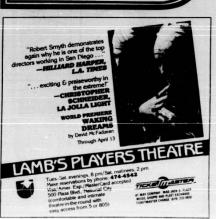
seer almost against her will — but it is far less adept with the characters. all of whose personal lives should be subordinated, whenever possible, the thus of the exciton inward (be play is potentially symbolic finale. (Sm.). Lambs Players Theatre, through Agnet 13, lisesday through Saturday at 2,000 pm. Mattinee Saturday at 2,000 pm.

WATCH ON THE RHINE WATCH ON THE RHINE
The Hearliand Theater presents
Lillian Hellman's award winning
damna about an idealistic German
who liese Hiller's Germany with his
After finding sanctuary in the U.S.
the man's desire for personal safety
comes into conflict with his deeply
held, and Navi beliefs. D. Larry
Steckling dierots the
Hearliand Theater, Magnolia School,
690 Greenfield Drive, El Cajon,
690 Greenfield Drive, El Cajon. Heartfand Theatre, Magnolia School, 650 Greenfield Drive, El Cajon, through March, 31, Friday and Saturday at 8:00 pm, Masnese Sunday, March, 31 at 2:00 pm, For information call 466-6982.

WOODY GUTHRIE presents the one-man tribute to America's great balladeer. Featuring William Anton as Guthrie, the show has been previously presented by William Anton as Guthrie, the show has been previously presented by the Rep at the Sushi Callery in Thermatic Developed by Brother Section 1997, and the Rep at the Sushi Callery in Thermatic Developed by Brother Sections from Cuthrie's writings songspoems, and radio broadcasts, played against a backdrop of photographic of the period (Smith). The Developed Section 1 The Section 1997, and Developed Section 1997, and Developed Section 1997, and Thermatical 1997







Gilbert & Sullivan

READER'S GUIDE TO THE MUSIC SCENE

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

Nowhere in the four-page press sheet accompanying the latest release by the group's latest relea

go as far as to agree with the press sheet that the Vellowiackets make "progressive music" – a term that in this case erroneously connotes a certain advancement of the art – I can accept the notion that he Vellowiacets are not just another faceless, speed-riffing fusion band. What they are is a state-of-the-art popliazz group.



ursadulterated by such impurities are rock and pop is leith-fried and unbrealsable. Members of this camp refuse, one, to acknowledge that jazz is one, to acknowledge that jazz is best form of music in existence, and, two, that throughout its storied history jazz has always attached its tendrist to other styles and ideoms in order to give and prosper. On the other lastened to jazz, or what they believe is jazz, until it got its

THE YELLOWJACKETS

playing the logical, even the ultimate extension of the watered-down jazz and light funk alloy that was first testmarketed in 1970 when the Jazz Crusaders laid down their jazz swords and became, simply, the Crusaders

swords and became, simply, the Crusaders. The Yellowjackets is the sort of band that puts a clearthinking critic between two opposing camps, where he must strain to keep the sides from converging and inflicting serious harm on each other. On one side are the jazz purists whose can promote peace and understanding between these cold-warring factions is to encourage open-mindedness, tolerance, and experimentation. And a good tool to bring to such a summit meeting is the 'Yellowjackets' new album, Samurai Samba. In concocting Samurai Samba, the Yellowjackets

In concerting Samural
Sambu, the Vellowjackets
essentially tossed several of the
trademark sounds of fusion,
saze, pop. Latin music, and funk
the producing the several funk
the producing the trademark sound
get completely lost in the mash.
Thus we catch glimpses of early
Weather Report on in
Homeoming, in which
the sing, chindrag, Latinesque
the sing, chindrag, Latinesque
Russell Perantels Joe Zawinullike chords provide a bed for alto saxist Marc Russos' Wayne
Shorter-like melodies, we are
instructed that the Yellowjackets
haven't forgotten the street in
shorter-like melodies, we are
instructed that the Yellowjackets
haven't forgotten the street in
yellow the street of the
of which tip their hast to the
dof which tip their hast to the
dof which tip their hast to the
Arman signification with robotic
drums; we get a smidgeon of
Crusaders-like fink ballady in
"Daddy's Gorna Muss You' we
hear slightly funkfield. Pat
Methemy-ish, wide-eyed
Methemy-ish, wide-eyed
are reminded that the members
of the Yellowjackets have
medivadually logged many hours
as pop and rhythm and blues
studio cats by 'Lunely
Weedema', which features the
abunds only joud rocal; and
abunds only joud rocal; and

own slot on late-night radio shows. This camp is larged warmer can be camp is larged warmer can be camped to the camp of the c

DEFF LORBER

JEFF LORBER

PETRACOMUNICATE THE SOURCE OF THE STANDARD AND SPECIAL GUEST

AND SPECIAL GUEST

AND SPECIAL GUEST

APRIL 2 - 8 PM. BACCHANAL

TOTAL THE ACT OF THE STANDARD AND ADDRESS OF



(continued from page 14) before the band calls it a day we are left with the title track, a lighter-than-air samba to which the modifier "samurai" no doubt was affixed in rib-nudging reference to the old Saturday Night Live bit that featured the late John Belushi.

No wonder the Warners publicist trod carefully in describing the band's music. There's no way that the material on Samurai Samba can be categorized as jazz, since there is precious little improvisation on the album and what improvisation there is is a little precious (mostly sonorous precious (mostly sonorous spece-filling by Russo). But the Yellow, whets show enough imaginate, and taste in their preparation of this lazy Susan of styles and tonal colors to declaw

any really pasty criticism from any really nasty criticism from jazzbos. Despite the one-size-fits-all homogeneity that pervades Samurai Samba, there is a remarkable absence both of the kind of middle-brow pandering so prevalent in fusion these days, and of the overreaching pretensions to jazz legitimacy that have jazz aficionados queued up to toe-

articonados queued up to toe-tag the fusion corpse as soon as its vital signs hit zero. What there is on this album is a lot of slick instrumental music played by skilled musicians who obviously enjoy what they're doing. Of all the bands that are given airplay on FM stations, the Yellowjackets may be the best bet to get the jazzers and the white-wine-and-Brie set together at the same conference

SPLASH

BOGART

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table. If so, it's because they are among the best at what they do, even if what they do is at the Lakeside Rodeo Arena. at the Lakeside Rodeo Archa. Later that night, Raven and Keel play metal music at the California Theater, downtown. Dave Van Ronk will perform occasionally difficult to pinpoint. The Yellowiackets will night in the La Jolla Museum of Contemporary Art's Sherwood

Auditorium.

In other concerts this week.

Dave Van Ronk will perform two shows at the Old Time Cafe on Sunday, while not far away the Neville Brothers will be playing at the Belly Up Tavern. Depeche Mode and the Book of Love will be at the Sports Arena on Monday night; and the Jeff Lorber Fusion, featuring Jeff Lorber Fusion, featuring Audrey Wheeler and James Robinson, will be at the Bacchand on Tuesdav night; also on Tuesday, REO Speedwagon and Survivor will join forces at the Sports Arena; Petra and Randy Stonchill close out the week with a show on Wednesday in Golden Hall, downtown.

CONCERTS

Billy Swann and the Buddy Hollywoods: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Eddie Harris Quartet: Elario's, tonight. Thursday, through Saturday, March 30, call for time, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541

Billy Vera and the Beaters: Belly Up Tavern, Friday, March 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Don Glaser Quartet (Leon Petties, Marshall Hawkins, Mart Fransico, and Don Glaser): Mira Costa College, Saturday, March 30, call for time, Ninth and Stratford Court Del Mar 236-1551



BLUES

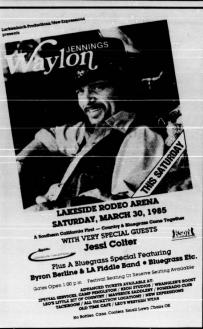


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Waylon Jennings, Jessi Colter, Byron Berline and the L.A. Fiddle Band, and Bluegrass Etc.: Lakeside Rodeo Arena, Saturday, March 30, 1 p.m.

Raven and Keel: California Theater, Saturday, March 30, 8 p.m., 1122 Fourth Avenue, downtown, 483-6339.

Dave Van Ronk: Old Time Café Sunday, March 31, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

7:30 and 10:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404.

The Neville Brothers: Belly Up Tavern, Sunday, March 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Depeche Mode and the Book of

Love: Sports Arena, Monday, April 1, 8 p.m. 483-6339.

The Jeff Lorber Fusion, Audrey Wheeler, and James Robinson: Bacchanal, Tuesday, April 2, 8 p.m., 8022 Clairemont Mesa Boulevard, 483-6339.

R.E.O. Speedwagon and Survivor Sports Arena, Tuesday, April 2, 8 p.m. 483-6339.

Petra and Randy Stonehill: Golden Hall, Wednesday, April 3, 8 p.m., Community Concourse, downtown, 483-6339.

Burning Spear and the Burning Band featuring Bobby Ellis: La Paloma Theater, Friday, April 5, 8 p.m., First and D streets, Encinitas. 234-8462 or 239-9236.

The Del Lords: Spirit, Priday, April 5, 9 p.m., 1130 Buenos, 276-3993.

SDSU's Backdoor Wednesday April 10, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

Paul Butterfield: Belly Un Twern Thursday, April 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Replacements: SDSUs Backdoor, Friday, April 12, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

Ronald Shannon Jackson: Spi Friday, April 12, 9 p.m., 1130 Buenos. 276-3993.

The Robert Cray Band: Belly Up Tavern, Friday and Saturday, April 12 and 13, 9 p.m., 143 South Cedros Avenue, Solana Beach,

Venom, Slayer, and Bible Black: California Theater, Thursday, April 18, call for time, 1122 Fourth

Avenue downtown, 565-9947

Otis Rush: Belly Up Tavern, Thursday, April 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481,9022

Johnny Otis: Belly Up Tavern, Fridag April 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9622.

Madonna: SDSU's Open-Air Theater, Friday and Saturday, April 19 and 20, 8 p.m., San Diego State University campus. 265-6947.

Albert Collins and Rick Gazlay and His Blue Zoo Review: Bacchanal, Tuesday, April 23, 8 p.m., 8022 Clairemont Mesa Boulevard, 281-9593.

Tito Puente and His Jazz All-Stars and Jose Santana: First Interstate Plaza Building, Friday, May 3, 8 and 10 p.m., 401 B Street

Carl Burnett, Milcho Lieven, and Carl Burnett, Milcho Leweu, at Bob Magnussen: First Interstate Plaza Building, Friday, May 10, 8 p.m., 401 B Street, downtown 284-7012 or 280-0907.

UK Subs and Exploited: State Theater, Saturday, May 11, call for time, 4712 El Cajon Boulevard. 565-9947

The Ducilio Cosenza Samba Quartet, Peter Sprague's Samba, and Afro Rumba: New Town (Pantoja) Park, Sunday, May 19, 1 p.m., State and G streets. downtown. 284-7012 or 280-0907.



Club listings are compiled by Ron Jernings. If you wish to be included, please call 265-9382

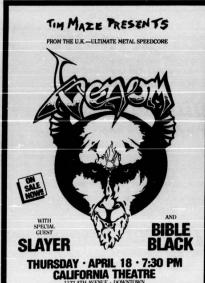
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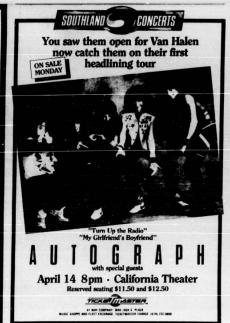
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North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510; Dua Broadway, Vista. 724-0510: Duane Wall and Bobby Allen, country and country rock, Friday and Saturday evening, and 5 p.m., Sunday.

Belly Up Tavern, 143 South Belly Up Twern, 143 South Cedros Avenue, Solana Beach, 481-9022: Billy Swann and the Buddy Hollywoods, rock, Thursday; Billy Vera and the Beaters, rock and rhythm and Blues, Friday; the Rebell Rockers, rock, and reggae, Saturday; the Verille Brothers, New Orleans rivthm and Blues and forms. Sunday, the Mar Delts vintage rock, Monday the International Rockes. Il-Stars, reggae, Tuesday; the Londons, rock, 5ive Lines Up, rock, and the Toys, rock, Wednes Afternoon Concerts: The Chicago Six, Dixieland jazz, Friday: the Chicago Fifteen, big band swing, Saturday, Cradit Union, vintage swing, Wednesday.

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Speakeasy Restaurant Priday & Saturday, 8:00 pm-midnight Wednesday's Jazz assalon 6:30 pm-10:30 pm Jimmy Corsaro Trio with Susse Mosher, vocalist



Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Lori Bell and Dave Mackay, originals, jazz standards, and solo

Borrelli's Back Room, 2677 Vista Way. Oceanside. 721-5400;

The Bridge, 1103 North Hill Street side. 722-1904: Don Oceanside. 122-1904: Don Tennison, country and contemporary, Monday, Tuesday, Wednesday, and Sunday, and with Cindy, Thursday through Saturday.

Club Zu, 135 North Highway 101, Solana Beach. 481-6221: The Resistance, rock, and 3 Simple Words, rock, Saturday,

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Dirk Debonaire, rock, Thursday through Saturday; the Heaters, rock, Sunday through

El Comal, 12845 Poway Road, Poway. 486-1010: Rick Rivas, contemporary, Friday happy hou

Bobby G's, 485 First Street, Encinitas. 436-7397: The Heaters, rock, Wednesday.

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Fanny's, Tamarack and I-5, Carlshad, 729-4996: Romeo Remote, rock, Friday and Sun Animal Cafe, rock, Saturday.

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

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

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Friendship, contemporary, Tuesday through Saturday; Gil Palacios and Linda

Henry's, 264 Elm Street, Carlshad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; live music, Sunday and Monday, call club for



through Saturday: Jim Moore contemporary, Sunday and Monday, Piano Bar: Kevin Green, Monday

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633:

Hundry Hunter/Rancho

Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Tony, ranicho Bernardo, 566-2400.
Tony Irvine, contemporary, country, and oldies, Thursday and Wednesday; the Rondeaux Brothers, contemporary, Friday and Saturday.

Ireland's Own, 656 First Street. Freiand's Own, 650 First Street, Encinitas. 944-0233: Sean McVicker, Irish and contemporary, Thursday through Saturday, with Paul Dunn, Friday and Saturday.

Jerard's, 815 North Hill Street, Oceanside, 722-7668: The Road Runners, Fifties and Sixties rock, Thursday through Sunday; Doc James, Mr. C, and Company, jazz and contemporary, Tuesday and Wednesday.

Jolly Roger/Oceanside, 1900 North Harbor Drive. Oceanside. 722-1831: Chuck Showalter. contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Mike Stone, adult rock, Wednesday through Saturday



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T-shirts included with cover charge while they last. \$1.00 drafts until 10 pm • \$1.95 polato skins



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La Tapatia, 30 West Grand. Escondido, 747-8282, Latin Soul Top 40 dance music and Latin music, Friday and Saturday, live music, Sunday, call club for

West San Marcos Boulevard, San Marcos 744-4120: Stampede. country. We doesday through Sunday.

Lu's, 1963 East Valley Parkway, Escondido. 746-7038: Alaska, country, Wednesday through Sunday: Ron Bell, contemporary and country, Monday and Tuesday.

McCabe's, 1145 South Tremont. Oceanside, 439-6646: The Road Runners, Fifties and Sixties rock, Wednesday: Ive music, Thursday, call club for information. Back Beat, Top 40 dance music, Friday through Sunday.

Mille Fleurs, 6009 Pasco Delicias Rancho Santa Fe. 756-3085; Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Barker and Orr, comedy and music, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; Circles, rock, Thursday through

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722 4771: Live rock, Tuesday through Saturday, call club for information

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: Duety West, country, Friday through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Heaters, rock, Thursday through Saturday: the Five Careless Lovers Saturday: the Five Careless Lovers, blues and rhythm and blues. Sunday: Ella Ruth Piggee, jazz and blues. Monday and Tuesday: Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Peggy Watson, folk, and Deborah Liv Johnson, folk, 7:30 p.m., Thursday: Bob Bossin, Canadian singer, songwriter, and storyteller. and 9 p.m., Friday: the High Window Boys, bluegrass and country, 7 and 9 p.m., Saturda Dave Van Ronk, bluesman, folksinger Dave Van Ronk, bluesman, folksinger, and guitarist, 7 and 9 p.m., Sunday: Old Time Hoot Night, Tuesday: Cathy Curtis, country bluegrass and folk, Wednesday, Sunday brunch Meiissa Morgan, harp

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248: Live music, Friday and Saturday, and Sunday brunch, call club for

Palomar Airport Road, Carlshad 438-0880: Doz James, Mr C., and Company, jazz and contemporary; Thursday through Sunday, Delene, contemporary, 5:30-8 p.m. Monday through Friday. Pea Soup Anderson's, 890

Pomerado Club, 12237 Pomerada Road, Powas, 748-1135: The Savery Brothers with Farlay the Fiddler. country, Wednesday through

Quimby's, La Fiecha at La Grenada. Rancho Santa Fe. 756brough Saturday, call club for

Ralph and Eddie's, 390 Grand Avenue, Carlshad, 729-2989: Cat Tracks, rock, Friday through

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Jim Gates and Sound Investment, contemporary, Sound Investment, contemporary, Tuesday through Saturday, David Watson and the Gathering, contemporary, Sunday and Monday,

The Red Coach Inn. 135 North

Emmer and the Skillet Lickets, country and rock. Thesday through Saturday, Chaser, vintage rock, country rock, and country, Sunday and Monday.

Reuben's, 2515 Fl Camino Real, Carlshad, 434-1766; Papillion, Top 40 dance music, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt Road, Peñasquitos. 578-2144: Carmen and Carmen featuring Nick Benedict. Top 40 dance music Theselve through Saturday

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656; Live music, Friday and Saturday, call club for information.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsail. 758-3762. The Crescendos, big band dance music, 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday; Bob Long, jazz



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504 drafts 9-10 pm

Stage Coach Inn, 1865 Vista Way ountry. Wednesday through

Sylks, West of 15 on Via de la Valle, Del Mar 755-7959 J.J. Frank The Coalition Orchestra, Jazz and Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday

Teepee Room, 1270 Main Street Ramona, 789-3755; Live music, Friday and Saturday, call club for information.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757; Freewill, rock, Wednesday through Saturday.

That Pizza Place, 2622 El Camino Real, Carisbad. 434-3171: Brass Tax, jazz, Friday: Bluegrass Etc., new and traditional bluegrass. Saturaba.

Them Bones, 221 East Grand. Escondido. 741-9445: Dakota, country rock, Wednesday through

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Red Lane and Ramblin Fever, country, Friday and Saturday

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998; The Belair Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way Vista 941-1032 West Vista Way Vista 941.1072 Jockey Club: Robyn Banx, ruck, Thursday through Sunday; Planet rock, Wednesday, Derby Room; recorded music, Friday, Saturday, and Wednesday.

Whiskey Creek, 14240 Poway Road, Poway 748-7531: Coyote, country. Wednesday through Sunday: live country music, Monda and Tuesday, call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Planet, rock, Thursday through Saturday, Tranzaction, rock, Sunday and Monday, Automatics, rock, Thesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway 748-6364: Ron Morin, country, Thursday and Wednesday; Wild Fire, country, Friday and Saturday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fas Avenue, La Jolla, 454-3001; Milo Lamy, contemporary, Tuesday through Saturday.

Reaction, contemporary, Tuesday through Saturday.

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

Bahia Hotel, 998 West Mission Ra Drive, Mission Bay, 488-0551: Mark Drive, Mission Bay, 488-0551; Mar-Meadons, jazz, Thursday through Saturday; live music, Tuesday and Wednesday, call club for information; Cheatham's Jazz Quartet, jazz, Sunday Piano bar-Buddy Reed, Tuesday through Saturday, Bab MacLord, Sunday

Beach Club, 1921 Bacon Street. Ocean Beach, 222-6822: Scarlet, rock, Thursday: Voyeur rock, Friday and Saturday, the Rock Review Sixties rock, Wednesday

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: The Twotones rock, Tuesday Saturday the Starmakers, recorded music and video audience participation presentation, Sunday through Tuesday:

Catamaran Hotel, 3999 Mission



BILLY SWAN

CHICAGO SIX **BILLY VERA**

NEVILLE

BROTHERS

THE MAR DELS

INTERNATIONAL ALL *STARS



THE CRADIT UNION 9 PM—TOYS
10:15 PM—5IVE LINES UP
11:30 PM—THE LONDONS

Coming: Thursday, April 4 North County Enrietairer Awirds Coundoom *2

8 PM—MOJO NIXON AND SKID ROPER

9 PM—FIVE CARELESS LOVERS

10:30 PM—PRIVATE DOMAIN
MIDNIGHT—ROAD RUNNERS

Corrego
Friday, April 2 - Maria Regular Services April 2 - Maria R

BELLY UP MAILING LIST

THE BELLY UP CAFE
MONDAY NIGHT CAFE SPECIAL 6-8 PM
ALL THE SPAGHETTI YA ALL CAN EAT \$1.99

FOR INFORMATION CALL 481-9022

Boulevard, Mission Beach, 488-1081: Forward Motion, Top 40-dance music, Tuesday through Saturday.

Chuck's Steak House, 125 Prospect Street, La Jolla, 454-5325: Most Valuable Players, ja

Elario's, 7955 La Jolla Shore Drive, La Jolla. 459-0541: Eddie Harris, jazz. Thursday through Saturday; Bob Long, jazz pian Sunday and Monday

Halcyon, 4258 West Point Lorn Boulevard, Loma Portal, 225-9559
The Heroes with Johnny Almond, rock, Thursday through Saturday, Circles, rock, Sunday and Monday. the Electric Sons, rock, and the Heroes, rock, Tuesday.

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

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

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay. 224-3541: Peter Mission Bay. 224-3541: Peter Robberecht, piano variety, Tuesday through Thursday happy hours, the Peter Robberecht Show, variety including classical and Top 40 music, Friday and Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-

3220: Private Domain, rock. Thursday through Saturday: the Jets, vintage rock, Sunday through

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

Le Chalet, 5046 Newport Avenue Ocean Beach. 222-5300: California Aero Drive, vintage rock, Thursday through Saturday; the Blonde Bruce Band, blues and rhythm and blues, Sunday and Monday; the Beat Club, rock, Tuesday and

Loma Portal (formerly Rodeway Inn), 2910 Nimitz Boulevard, Loma Portal, 224-3655: The Rockaways, contemporary, Thursday through

Saturday: Edison Riggs, solo acoustic rock, Tuesday and Wednesday.

McP's,1107 Orange Avenue Coronado. 435-5280: The Convertibles, contemporary, Phursday, Black Market, contemporary, Friday and Saturday live music, Wednesday, call club for

Mexican Village, 120 Orange Asenue, Coronado. 435-1822: Feelin', contemporary, Friday and Saturday. Piano bar: Joey Chess. Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Ipso Facto, rock, Thursday through Saturday; I. Colour, rock, Sunday and Monday, Crystal, rock, Tuesday

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach, 270-7522; Ella Ruth Pigges, jazz and blues, Thursday through Saturday, Fattburger, jazz, Sunday, Fattburger, jazz, Sunday, and Tuesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday. Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 453-1217: The Little Big Band, jazz and Top 40 dance music, seven nights

Mulvaney's, 1031 Orange Avenue

Coronado, 435-4660: Live music.

nformation; talent night with Kitty

Friday and Saturday, call club for

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Cosey, guitar, vocals, and originals. Thursday through

926, 926 Turquoise Street, Pacific Beach, 488-7500: Phil Beeber, classical guitar, Friday and Saturday.

Kieffer Sunday

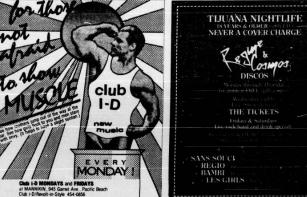
Saturday.

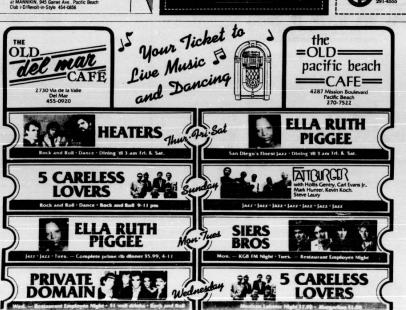
The Salmon House, 1970 Quivera Road, Marina Village, 223-2234: Sally Saxton, contemporary, Wednesday through Saturday happy

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry. jazz, nostalgic blues, and contemporary, Thursday through

Need Cash? Guitars & Amps Top \$ dollar paid for Fender 3 For 1 Strings







Saturday and early evening Sunday.

Spice Rack Restaurant, 4315 483-7666: Robert Wetzel, classical uitar, Wednesday through

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday: 7:30, 9:30 and 11:30 p.m., Friday and

Texas Teahouse, 4970 Voltaire Street, Ocean Beach: Tom "Cat" Courtney, blues, Thursday, Chuck

Bolt, blues, ballads, and rock, Tuesday and Sunday.

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Mel Goot, jazz piano, early evening Monday and Tuesday.

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine It On. contemporary, Tuesday through Saturday; Laura Springer, jazz and

Bunbury's

RELAYER

contemporary piano and vocals. Sunday and Monday

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Upstairs: Paul Eastland. Top 40 variety, Friday and Saturday. Downstairs: Gary Cessna and Frankie Ferlin, contemporary, Friday and Saturda

> Windrose, 1935 Ouivers Road Windrose, 1935 Quivera Road, Marina Village, Mission Bay Park 223-2335: The Reflectors, rock, Thursday through Saturday; Dirk Debonaire, rock, Wednesday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Jesse Daniels and Bandera, country, Tuesday through Saturday; cauntry dance Jessons, Tuesday through Thersday.

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Prophet, rock, Tuesday through Saturday.

Saturday, Rogard Macada, Rogard Maca

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Jim and Theresa Hinton, Irish music. Wednesday through Saturday.

March 28-April 30 • 9 pm-1:30 am Wide Screen T.V. & Satellite for your Padres action

Heaters



REFLECTORS

Wednesday Ladies' Night—all ladies admitted FREE 75' kazis all night—8-9 pm 50' beer, wine. & wells

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NEED CASH? NEW NEW NEW Posters Tour books & T-shirts just in from England T209 -/ 9239 CLAIREMONT CHULA VISTA 4279 Genesee 542 S. Broadwa 1by H Stree 426-6138 EL CAJON 472 Fletcher Park across from Parkwits 447-5025

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Jimmy Nixon and Downhome, country, Friday and Saturday; get your rock soft with Jarrett, Thursday and Sunday.

Bogey's, 5353 Mission Valley Center Road, Mission Valley. 297-8361: Ella Ruth Piggee, jazz and blues, Sunday,

Chaser, vintage rock, Thursday through Saturday.

Cafe in the Valley Restaur. Camino del Rio South, Mis

Valley. 296-6329: Zzajj, jazz. Thursday through Saturday: Eric Foster, classical guitar, early evening Thursday, and Saturday through Tuesday; John Lyons. classical guitar, early evening Friday and Wednesday; Mike Zoumaras, classical quitar Friday lunch: live jazz. Tuesday and Wednesday, call club for information.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Peter Jay, contemporary, Wednesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131:



Piano bar: Sharon Skidgell. Thursday, Sunday, Monday, and Vednesday: Keyan Melton, Friday Saturday, and Tuesday,

Hajji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: Splash, contemporary, Tuesday through Saturday; L.A., rock Sunday and Monday.

4

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley. 298-8281: Steamboat Willie, Top 40 dance music, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Siers Brothers, rock Thursday through Saturday, with the Londons, rock, Friday and Saturday: the Spud Brothers, rock and comedy, Sunday: Ipso Facto, rock, Tuesday and Wednesday.

SUSHI BAR

Lunch Mon.-Fri. • Dinner 7 days

DINNER

Tues. Sun. • Teppan Table • Tempura • Tatami Rooms

LIVE IFTZ

NEW BRUCE CAMERON QUARTET

JOE MORILLO QUARTET

Sunday Session 6 pm-10 pm

2424 Fifth Ave. • Hillcrest (south of Laurel) Dinner 235-6144 • Music 232-1773

Valet parking

Recorded music with Mr. Goodhye. Wednesday through Sunday: live music, Saturday through Monday, call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: The Younger Half contemporary, Thursd's through Saturday; Jack Costanzo and Gerrie Woo with the Bad Bears, Top 40 dance music, Sunday; live music, Monday, call club for information; RPM, Top 40 dance music, Tuesday and

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Camino del Rio South, Mission Valley, 291-1638; Steve Hudson, comedy and music, Thursday through Saturday: the Rebecca stage show, Monday; Jim Ha. contemporary, Tuesday and Wednesday. Drake Review, variety music and stage show Monday: Jim Hawley

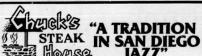
The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: 440 (Kenneth Rice, Richard Cedarberg, Brian Bannock, and Chris Matthews), Top 40 dance music, tuesday through Saturday, Jimmy Nixon and Downhome, country,

Sunday and Monday.

Navajo Inn., 8515 Navajo Road, San Carlos. 465-1730: Quest, rock, Thursday through Saturday; live rock, Sunday through Tuesday, call club for information.

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Trade Secret,



PLAYERS"

Dinner – 5:00 pm-11:30 pm San Diego's finest steaks, prime rib, & seafood

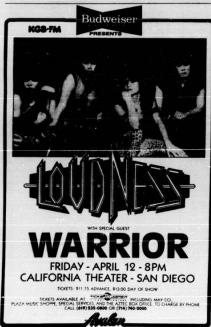
NO COVER CHARGE Bring this ad for 1 FREE glass of house wine



Lunch—Monday-Friday, 11:30 am-2:30 pm with exciting daily specials

Entertainment 9:00 pm-1:00 am

1250 Prospect St. (McKellar Plaza) La Jolla 454-5325





contemporary. Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: The Dan Connor Band, country and originals, Thursday through

> Seven Seas Lodge, 411 Hotel Circle South, Mission Valley. 291-1300: Danny Topaz, contemporary, beginning early evening, Tuesday through Saturday.

Valley, Fashion Valley East. 291-7170: Gary Sherwood. contemporary, Friday and Saturday.

The Speakeasy, 9379 Mira Messa Boulevard, Mira Mesa. 566-0970: The Jimmy Corsaro Trio, jazz, Friday, Saturday, and Wednesday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Ragged Lace, rock, Side FX, rock, and Deadline. rock, Thursday, Army of Love, rock, the Electric Sons, rock, and Chords of Fame, rock, Friday, Max Strom, rock, the Eyes, rock, So

LAST WEEK OF CURRENT WHALE TOUR

STEVE HUDSON

aerobic comedy thru Sat. 9:00 pm

Every Monday at 8:00 pm

REBECCA DRAKE RISING STAR REVIE

with Robb Huff, multi-talented local performers every week

887 Camino del Rio South

Mission Valley · 291-1638

An intimate evening with ЛМ

HAWLEY

Reveal, rock, and Opal, rock, Saturday: the Fresh, rock, Sven Erik and the E Ticket Rollers, rock, and Amray, rock, Tuesday; Tami and the Monthlies, rock, the

Accessories, rock, and 3 Simple Words, rock, Wednesday. Stardust Hotel, 950 Hotel Circle Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday; the Dick Lopez Tho. swing, contemporary, and vocals. Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: L.A., rock, Thursday through Saturday, ficein Green, contemporary, Sunday; Jeff Williams, contemporary, Monday through Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Costa V, contemporary, Wednesday through Saturday: Frank Dexter, contemporary. Sunday through Tuesday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 569-6677; Ray and Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday; Dan Connor, piano and guitar requests, and originals, Tuesday and Wednesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday





FINALS-APRIL 2

See the best of the bods from the last 10 weeks of competition Free Good Bod T-shirts

Judges: Girls from the audience Choose: Guys from the audience as "Mr. Good Bod" based on

personality, appearance and ability to dance Special Drinks at Special Prices \$500 cash prizes

Crystal T's Emporium

In front of the Town and Country Hotel, 500 Hotel Circle North, 294-9010

Wind rose

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Covery Sunday, Monday & Tuesday
Come dance to the music of our D.J. s
KANDI-O &
TOMMY

DRINK SPECIALS
Sunday: "Get Crushed" with Tommy Mac, Orange Crushes 75:
Monday: "Metermedion Monday" with our own Elvira,
Monday: "Metermedion Monday" with our own Elvira,
Tuesday: "Two T" "for \$2.50
Weendesday, "Met Your Whiste" on Wednesday with
John-Juan Kaziferazines 75:
Thurnday: "Here We Go Again" Kandi-Op blus feed Teas \$1.25

Every Friday at 7 pm FASHION ODYSSEY

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

through Saturday; Saturday; Cimmaron, country, Sunday and Monday.

Your Palace, 32282 Governor Drive, University City, 453-4444; Mel Goot, jazz plano, Sunday orunch and Monday and Tuesday from 5-9 p.m.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: The California Transfer, ontemporary. Tuesday through

Aztec Bowl, Turquoise Room 4356 Thirtieth Street, North Park 283-3135: Encore, contempor Wednesday through Saturday

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673; Delene, contemporary, Friday

Big Dick's, 3315 Fairmoun Avenue. 280-0269: Eekorech, blues and rock, Sunday.

The Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8011: New Men (Ron Bolton and Bruce Dallas), rock, Wednesday through Saturday; M. Stone, adult rock, Sunday through Tuesday. Bodies, 6149 University Avenu East San Diego, 583-5700: The Electric Sons, rock, and the and the Charms, rock, Friday. Thunderbolt the Wondercolt, rock. Cindy Lee Berryhill, folk and Cindy Lee Berryhill, folk and country songstress. Saturday Green River Band, country rock. Sunday: Everett Kings Modern Rhythm, blues and rhythm and blues, Monday: Ten Yards, rock. Thesday: Serious Guise, rock.

Cafe del Rey Moro, 1549 El Prado. Balboa Park. 234-8511: Dale Vernon, piano and guitar variety.

Cafe Vienna, 3619 College Av 265-1446: Roland Klotz, zither long, 6-10 p.m., Friday and

The Chocolate Affaire Gourmet Restaurant, 806 West Washington. Mission Hills. 296-1311: Mimette, Celtic harpist, folksinger and guitarist, Friday and Saturday: Lynn Hall Latin harp Sunday: Norel. traditional harpist. Wednesday.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Ken Wilkens, contemporary, Friday

Doc Masters, 2051 Shelter Island vc. Shelter Island, 233-2572; The Spud Brothers, rock and The Spud Brothers, rock and comedy, Toesday through Saturday; Bill Brackett, comedy and music, Sunday and Monday; Dining room piano bar: Kevan Melton, Thursday and Wedinesday; Steve Dunn, Friday through Sunday; and

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581: Piano bar: Paul Gregg. Tuesday through Saturday: Patti Glenn, Sunday and

Fat City/China Camp, 2137 Pacific

Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, azz. Thursday through Saturday

Holiday Inn/Embarcadero, Port Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Coral Thuet and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Biggs), jazz, Tuesday through

Holly's Inn, 4246 University Avenue. 280-5834: Jim Evans, contemporary, Friday: live music, call club for information, saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: John Engren, contemporary, Thursday through Saturday, Joe Azarello and Poems, jazz, Sunday, Jose Caraba, contemporary, Monday through Wednesday, Joe Azarello, jazz, Monday through Friday happy hours.

Imperial House, 505 Kalmia Street at Park Boulevard), Hillcrest, 234 3525: Wayne Juré, jazz, Tuesday through Saturday with the Ime through Saturday, with the Imperia House Opera Singers. Wednesday: Wayne Juré and Hank Young, jazz Friday and Saturday; Benci Gail, piano and vocals, Friday happy hour.

"The Invader," at the dock, 1066

MARK MEADOWS BAND

Marcades Lounge Tuesday-Saturday, 9:00 pm-1:30 am ntham's Jazz Quartet every Sunday, 6:00-10:30 pm Happy Hours Monday-Saturday, 4:00-8:00 pm Sunday 4:00-6:00 pm, hot 6 cold hors d'oeuvres day Buffet Brunch 10:00 am-2:00 pm, all you can eat, des one cocktail » Adults 9:95, children under 10 \$7.95

JTHE GREAT

AMERICAN

Original costumes are encouraged. Sign up by 9:00 p.m. each Thursday. Show begins at 11:00 p.m. 294-9010

Go public ... flaunt that hidden talent ... you knowyou're the personification of Bruce Springsteen or Madonna.
Every Thursday, until April 4th ... assi prizes of \$175 will be awarded to Up Sync contest winners. On April 4th, all weekly witners will be eligible for the Crand Thade an usic (Casserties are fine) or choose from our music library.

Original costumes are encouraged.

Emporium

998 West Mission Bay Drive, 488-0551

298-8066: The Invaders contemporary music for dancing. Tuesday through Sunday.

Le Maison, 3681 Fifth Avenue, Hillcrest. 298-0119: Lynn Hall, Latin American harp, Friday; Miles Moynier, classical guitar, Saturday.

Mandolin Wind, 308 University Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Full Circle, rhythm and blues and swing. Tuesday and Wednesday.

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

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Bruce Cameron Quartet, jazz, Friday and Saturday; Joe Marillo, jazz, 6 p.m., Sunday.

Patrick's II. 428 F Street, downlown. 233-3077: Fro Brigham's Preservation Band. Dixieland jazz, early eveningThursday; P.M., Top 40 dance music, Friday and Saturday; Sugar Jazz, jazz, Tuesday; the Sy Raincy Tho, Dixieland jazz, Wednesday. Patrick's II, 428 F Street

Reuben E. Lee's, 880 Harbo

Island Drive, Harbor Island, 291-1870; Fortune, Top 40 dance music, Thursday through Saturday.

The Rock Palace, 3465 El Cajon Boulevard, 563-1066: Limbo Slam, rock, Victim, rock, Ragged Lace, rock, and Bam Bam, rock, Thursday; Manual Scan, rock, Cast of Thousands, rock, and Mod Fun. rock, Saturday

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: The Mar Dels, vintage rock, Thursday through Saturday; the





Thursday-Saturday



No cover Thursdays



JOSE CELEBRATES HIS

10TH YEAR AT THE BEACH

FORWARD

MOTION

No cover-No minimum

SUNDAY BRUNCH On our patio,

overlooking the bay.

Omelettes, egg dishes

prepared to order

Lites Out JAZZ

"SPEED OF SOUND"

No cover-No minimum

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WEST COAST TICKETS

MADONNA April 19, 20

PADRES (Opener) April 15

DEPECHE MODE

REO Speedwagon Grateful Dead (Irvine) Chicago (L.A.) Julian Lennon

April 12 April 13, 14 April 17 May 1

Now accepting deposits for: NEIL DIAMOND Bruce Springsteen • Prince Chicago • Phil Collins

Buy • Sell • Trade Stardust Hotel, Suite J-1, Hotel Circle 692-4133 • Mon.-Sat. 9:30 am-6:00 pm • Sun. 10:00 am-2:00 pm

THE BEAT



FRIDAY, March 29-ELECTRIC SONS SATURDAY, March 30-ELECTRIC SONS WEDNESDAY, April 3—EVERETT KING

TONIGHT, Thursday, March 28

MONDAY from 6-12 midnight with the 11 greatest Mr. Good Bods" in Southern California! LADIES, BRING YOUR... office party, birthday party, divorce party, going away party, or bachelorette parties!" For reservations call 560-8069

HAPPY HOUR

UPCOMING CONCERTS ... DANNY SPANOS

AUDREY WHEELER and

101 NIGHT with

PARK PLACE



9:00 pm-1:30 am Tuesday Specials— Imported beer Wednesdays—Ladies Night \$1.25 drinks Thursday—Iced Teas \$1.75





MONDAY: DR. JAMES DOWNS (HYPNOTIST) SHOW

No cover - Live rock 7 nights - Big screen TV - ID required 1280 Fletcher Parkway, El Cajon - 448-4111

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NIGHTCLUB MUSIC NOTES •

WEDNESDAY THROUGH SATURDAY

HAPPY HOUR

April 23 Legendary blues great AL

COLLINS

SUNDAY, March 31 Doors open 8 pm FAHN & SILVA's 5th ANNIVERSARY PARTS

1OI TUESDAY, April 2

JEFF LORBER FUSION

WEDNESDAY, April 3

8022 CLAIREMONT MESA (BETWEEN HWY. 163 & 805)

BODIES THE ELECTRIC SONS and

THE RECKLESS **D-FENDENTS and THE CHARMS**

THUNDERBOLT THE WONDERCOLT with CINDY LEE BERRYHILL AND ROBIN HENKEL

GREEN RIVER BAND FREE BUFFET

EVERETT KING'S MODERN RHYTHM

Tuesday, April 2
TEN YARDS

SERIOUS GUISE

DRINK SPECIALS 8-10 PM, \$1.00 WELL & BOTTLE BEER ALL WEEK

April 6—CARLOS GUITARLOS BAND with MOJO NIXON & SKID ROPER April 7—ACCESSORIES

April 9—THE SHARDS April 10—SVEN ERIK & THE "E" TICKET ROLLERS

The ever popular
EVERETT KING'S MODERN RHYTHM and Bodie thanks you, because the rent is coming due

6149 University Avenue - 583-5700

Jucktail Revue vintage mek Friday happy hour: Devocean it dance music, Tuesday and

1590 Harbor Island Drive, Harbor Island. 291-6400: Michael Pritchard, classical piano, Sunday

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown. 298-8066: The Sacramento Trio, contemporary, Tuesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa.

OFF

THE ... RECORD contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard East San Diego. 583-3240: Fattburger, jazz. Thursday through Saturday

Avenue, East San Diego. 582-1070: The Us Band, rock, Thursday through Saturday; live rock, Sunday, call club for information; the Blitz Brothers, rock,

Live name Friday through Sunday

Tuba Man's No. 2, 7149 El Cajo Boulevard. 698-6042: West Coast. rock. Saturday.

Viscount Hotel, The Bar. 1960 Harbor Island Drive, Harbor Island. 291-6700: Piano Bar. Bob Corwin, Tuesday through Saturday.

Words and Music Bookstore, Fourth and Robinson Hillcrest: Bim Strassberg and Rob Schneidermann, jazz, 7 p.m.,

Yukon, 4278 University Avenue East San Diego. 284-9310: Live

DOS AMIGOS

MEXICAN FOOD

In Marina Village (223-8061) & Old Town (260-0305)

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Connolly, Irish music, Tuesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Randy Beecher, contemporary.

Carnitas

Burritos only 50¢

During "After Work Fiesta" Mon.-Frl., 5-7 pm

Friday and Saturday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300: Dale Pearson, piano variety, Friday and Saturday.

Don's West, 5286 Baltimore Drive

Thursday through Saturday: Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Headband, rock, Wednesday

Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, contemporary, Friday and

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Colin and Karen, contemporary,

Casa Don Diego, 8547 Cuyamaca, Santee. 448-7926: Gary Raynor, Top 40, blues, and country, Friday and Saturday.

Circle D Corral, 1013 Broadway El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; Jerry Baze and a Touch of Country, country, Sunday; clogging lessons, Monday and

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Jerry Burchard, piano variety. Wednesday through Saturday; Carol Crawford, contemporary. Sunday through

Don's, 13321 Business Highway Eight at Los Coches. El Cajon. 443-2444: Country Breeze, country. Friday and Saturday.

East Coast, 6205 El Cajon Boulevard. 287-7332: Sakura, jazz, Thursday through Saturday.



Sex Pistola (5 diff. ones) - Jop Division (4 diff. ones) - Pink Floyd* - Sade - Cure - U2 - Slouzale (5 diff. ones) - Cramps (3 diff. ones) - Marillion - Sistans of Mercy - Los Read - Motor-head - Big Country - Simple Milnds - Stranglers - Kate Bush - Talking Heads - Zappa - New York - Dois - New Order - General Public - Los Lobos - Let's Active - This Mortal Coll - Echo & The Bumpmer - Cickwork - This Mortal Coll - Echo & The Bumpmer - Cickwork - Orange - Jugg P (2 diff. tours)

LOUDNESS — "Thunder in the East" — \$4.99 On sale thru Sunday —CASH PAID FOR ALBUMS & SINGLES —

Better than a 'Casablanca Night' "Humphrey's Bogart Hour"

> It happens every weekday from 4:30-6:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a free menu that nanges every evening.

> phrey's Bogle Hour" Menu CARVED ROAST BEEF SANGWICHES MON. TUES. WED. PEEL YOUR OWN SHRIMP HOMEMADE PIZZA TAGO BAR WITH ALL THE FIXIN'S THE BOTTOMLESS CHILI BOWL

Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.50 (16 oz.) with a Gold Shooter, \$2.00

JAZZ UP YOUR SUNDAYS! Humphrey's late night Sunday jazz presents the best local entertainers for your enjoyment. Free hors d'oeuvres and drink specials 6-8 pm. Jazz from 8 pm-12 am. Sunday night jazz hosted by KIFM's Art Good.

HUMPHREYS

2241 Shelter Island Drive



Doc MASTERS

El Amigo Plaza, 1340 Broadway, El Cajon. 442-0537: Linda Rae and the Gravel Canyon Band, country, Sunday through Wednesday.

Flinn Springs Inn, 15505

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Greg Glover, contemporary, Friday and Saturday.

LIVE ROCK

SATELLITE SPORTS

2 12-FT. SCREENS

PROPHET

TUESDAY IS WET.

MUSIC VIDEO

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country and contemporary, Friday, Saturday, and hosting a jam session, 7:30-11:30

p.m., Sunday

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Oklahoma Sunshine, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street Lakeside, 443-9591: The Sha Riders, country, Friday and

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Jerry Baze and a Touch of Country. country, Wednesday through Saturday.

cLegends, 2754 Alpine Boulevard, Alpine. 445-5545: Live country

Thursday ICED TEAS 2 tor 1 ... \$300 TRIVIA CONTESTS

Tuesday, Wednesday, Thursday • 8-9 pm CHAMPAGNE, WINE 50¢ BEER, WELL DRINKS 75¢

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S200 CASH

music, Friday and Saturday, call club for information.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Cottonwood, country, Saturday.

Lorenzo's, 596 Broadway, El Cajon 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz Sunday and Monday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550: Automatics, rock, Friday and Saturday.

Mama's Mink, 533 East Mair

Street, El Cajon. 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesdaythrough

Saturday. Marie Callander's, 6950 Alvarado Road, La Mesa. 465-1910: Acoustic Music, popular and American folk music, Tuesday.

> Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Dusty and Gary, country and oldies, Thursday and Wednesday Lee and Jack, country and oldies, Friday and Saturday; get your rock soft with Jarrett, Sunday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The

Baja Strings, Top 40 dance music, Tuesday through Saturday; Sergeant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 8646 Mission Gorge Road, Santee 449-6240; Bob Sortillion and Key Largo, contemporary and oldies, Thursday through Saturday evening and early evening Sunday

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: John Ross, country, Thursday and Wednesday; County Line, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616:







Andy and Donna, contemporary, Buesday through Thursday: Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Park Place, 1280 Fletcher
Parkway, El Cajon, 448-41II: Neon
Vanilla, rock, Thursday through
Saturday; the Londons, rock,
Sunday and Monday; the Beat Club,
rock, Tuesday and Wednesday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Network, rock, Tuesday through Saturday

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060 Crossfire, contemporary and country rock, Friday and Saturday Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Forced Entry, Top 40 dance music, Friday

club for information.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday

Ducktail Revue, vintage rock, Sunday and Monday. South Bay

Dance Machine, 1862 Palm Awnue, Imperial Beach, 429-1161; RPM, rock, Thursday through Imperial Beach. 429-5330: Miss D'Meanor, rock, Thursday through Saturday: live rock, Wednesday, call Saturday: Maniac, rock, Sunday and Monday: In Colour, rock. Tuesday and Wednesday

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Tito and

Country Bumpkin, 1862 Palm

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Diana Gilman, country, blues, and variety plante Wednesday through Saturday

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: Live Oak, contemporary, Thursday through Saturday

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louic and Loose

Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

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

Landmark Cocktail Lounge, 2511 Swectwater Road, National City. 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Live music Friday and Saturday, call club for

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754: The Kings Men, ballroom dance

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño), Thursday; Musaico, Latin and Top 40 dance nusic, Sunday, with Los Lupes.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977; Crow, country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, c479-3537: Wayne and Brian Gire and Al Holaran, contemporary, oldies, country, and comedy, Friday and Saturday.

Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: The Travelers, Mexican jazz. Thursday through Sunday.

Now \$599

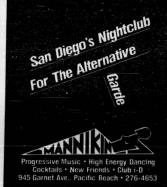
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The Beat Club. Le Chalet, Purk. Place
Place
The Beat Farmers: Biacchanal
The Belair Boys: Valley Fort
Restaurant
The Blitz Brothers: Trujan Horse
California Aero Drive: Le Chalet
Cast of Thousands: Bock Pulace
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Cast Orthousands: Bock
Chaser Pane: Spirit
Chords of Fame: Spirit
Circles: Valurang are counted. Chords of rame: Spirit Circles: Mulwaney sits condido. Halcyon Crystal: Mony Mony's Deadline: Spirit Dirk Debonaire: Distillery

Nightclub, Windrose The Ducktail Revue: Sheraton

Harbor Island, Country

Bumpkin Electric Sons: Bacchanal, Bodies, Spirit, Halcyon The Eyes: Spirit Sive Lines Up: Belly Up Tavern Freewill: Tequila Flats The Fresh: Spirit Headband: Bull and Boar

The Heaters: Old Del Mar Cafe, Bobby G's, Distillery Nightclub The Heroes: Halcyon The Heroes with Johnny Almond The Heroes with Johnny Almond Halcyon In Colour: Fireside Lounge, Mony Mony's, Dance Machine Ipso Facto: Mony Mony's, Lehr's Grambaure

The Jets: Jose Murphy's

L.A.: Tio Leo's/Mira Mesa, Islands

Lounge Limbo Slam: Rock Palace The Londons: Lehr's Greenhouse Belly Up Tavern, Park Place Jeff Lorber Fusion: Bacchanal Manual Scan: Rock Palace

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& GERRIE WOO

with the

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Belly Up Tavern
Miss D'Meanor: Bul N' Stack
Neon Vanilla: Pluk Place.
Network: Brunguese Lounge
New Men (Ron Bolton and Bruce
Dallas): Curin Murphys
Opal: Spirit Shey
Deles Spirit Shey
Plats: Vitel
Entertainment Center
Private Domain: Old Del Mar Cale;

Jose Murphy's Prophet: Alamo Quest: Navajo Inn Ragged Lace: Spirit, Rock Palace The Rebel Rockers: Belly Up

Tavern
The Reckless: Bodies
The Reflectors: Windrose Distillery Nightclub
The Resistance: Club Zu
Edison Riggs: Loma Portal
The Road Runners: McCabe's.

Jerard's
Robyn Banx: Fireside Lounge, Vista Entertainment Center Rock Review: Beach Club Romeo Remote: Fanny's RPM: Dance Machine, Monk's Scarlet: Beach Club

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M. Stone: Jolly Roger/Solana Beach, Boat House

Max Strom: Spirit Sven Erik and the E Ticket Billy Swan and Buddy Hollywoods: Belly Up Tavern Tami and the Monthlies: Spirit Three Simple Words: Spirit, Club

17

Thunderbolt the Wondercolt: Bodies Boys: Belly Up Tavern Tranzaction: Whiskey Flats The Two Tones: Doat House The Us Rand: Trajum Horse Beach

Billy Vera and the Beaters: Itella Up Tavem Victim: Rock Palace West Coast: Tuba Man's No. 2

Contemporary/

Top 40

Ambition: El Coma Ambition: El Comal
Judy Ames: tienrys
Andy and Donna: Ox Bow Inn
Back Beat: McCabe's
Baja Strings: Nite Owl East
Barker and Orr: Montercy Bay

Randy Beecher: Boondocks

Restaurant
Black Market: McP's
Jerry Burchard: Dock's Landing
California Transfer: Anthony's

Jose Caraba: Hotel San Diego Carmen and Carmen featuring

Nick Benedict: Roque Stills Gary Cessna and Frankie Ferlin: Victor's Chain Reaction: Atlantic Joey Chess: Mexican Village Danny and Kristina Clark: Hotel Colin and Karen: Carlton Oaks

Country Club
The Convertibles: McP's The Convertibles: McP's
Ray and Lainie Correa with Bert
Miller: The Wellhouse
Jack Costanzo and Gerrie Woo:

Monk's Costa V: Tio Leo's/Mission Gorge Donna Cote: Tom Ham's

Lighthouse Carol Crawford: Dock's Landing Delene: Barnacle Bill's, Pra Soup Anderson's Frank Dexter: Tio Leo's/Mission

Gorge Dusty and Melissa: Tom Ham's Lighthouse East Coast: La Maze

The Elements: Hotel del Commade Ed Ellis and Tapestry: Sandtrap

Lounge Encore: Aztec Bowl John Engren: Hotel San Diego Feelin': Mexican Village Forced Entry: Win Cody's Saloon Fortune: Reuben E. Lee's Forward Motion: Catamaran Hotel

440 (Kenneth Rice, Richard Cedarberg, Brian Bannock, and Chris Matthews): Moongtote Friendship: Gilbey's Cocktail

Lounge
Jim Gates and Sound Investment:
Rancho Bernardo Irm
Wayne and Bryan Gire and Al
Halaran: Old Bonita Store

Greg Glover: George Joe's Restaurant, the Escape Lounge Kevin Green: Tio Leo's/Mira Mesa. Jim Hawley: Monteney Whaling

Lonnie Hutson and Dusty Best:

Lownsos

PM: Platrick's II
Gary Raynors Casa Don Diego's
Rick Rhase If Comal
Peter Rubberecht Islandia Hotel
Bruce Rubbins Boundacks
Restaurant. La Mase
Restaurant. La Mase
Restaurant
The Rockaways: Loma Portal
The Rockaways: Loma Portal
The Rockaways: Loma Portal
The Rockaways: Loma Portal
The Rockaways: Loma Portal Antonio's Hacienda
The Invaders: "The Invader" Tony Irvine: Hungry Doc James, Mr. C. and Company

Doo James, 9t. C. and Company.
Pen Soan Anderson's Jerural's
Jarrett: Blue Bayou Lounge, Mr.
Bill's Backroom Saloon
Peter Jay: Carriage House
J.C. and Company: Jocy's
Kitty Kieffer: Mulvaney's/Coronado Hunter/Rancho Bernardo RPM: Dance Machine, Monk's Mike Lamy: Annee's Live Oak: Hungry Hunter/Imperial The Sacramento Trio

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Louie and Loose Change: Joey's
Main Street: "Bahia Belle"
Midnight Delight: Borrelli's Back
Room Sternwheeler Showboat Sally Saxton: The Salmon House Gary Sherwood: Smuggler's Im Shine It On: Vacation Village Hotel Chuck Showalter, Jolly
BogariOccurside
Bony Storaci and Company:
Henry's
Bob Sortillion and key Largo: Our
Favorite Plant
Spash: Islands Lounge
Flotal
Laura Springer: Vication Village
Hotel
Steamboat Willie: La Hacienda
Cartina
Steems and Leer Bruben's Chuck Showalter: Jolly

Pitch N' Woo with Gerrie Woo

Poom
Jim Moore: Boondocks Restaurant,
Hotel Escondido
Musalco: Marisol
Gil Palacios and Linda Parra:
Gilbey's Cocktail Lounge
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People Movers: Hilton Hotel

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Stone Pub Sam Hinton: Drowsy Maggie's Deborah Liv Johnson: Old Time

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Gournet Restaurant
The Paradise Street Band:

Drowsy Maggie's Paul and Carla Roberts: Drowsy

Dave Van Ronk: Old Time Cafe Peggy Watson: Old Time Cafe

Country/ Country Rock Alaska- Luis

Alton and the Ox Bow Country

Lads: Ox Bone hm Jerry Baze and a Touch of Country: La Posada del SodiLa Mesa, Circle D. Corral Beat Farmers: Bacchanal Ron Bell: Luis Chaser: Red Coach Intiff Sciendido Clauser: Red Coach Intiff Sciendido Cimmaron: Wanqle's Fasist
Dan Connor Band: Peter D's
Cottonwood: Live Oak Springs
Country Breeze: Don's Don's West
Country Casanova: Circle D

County Line: The Outpost Crossfire: Van Winkle's Crow; Oasis Bar

Dakota: Them Bone Jesse Daniels and Bandera;
Abliene Country Saloon
Dusty West: Oskrole Ledge
Firecreeks Stage Coach Inn
Four Star Country: Landmark
Cocktal Longe
Grand Central Station;
Geren River Band; Bodies
Gene River Band; Bodies
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Ella Ruth Piggee: Old Pacific Beach Cafe, Bogey's, Old Del The Sy Rainey Trio: Patrick's II

Laura Springer: Vacation Village

Hotel
Sugar Jazz: Patrick's II
Coral Thuet and the Art Resnick
Trio (Art Resnick, Billy Mintz,
and Gunnar Biggs): Holiday
hmEmbarcadero

Zzajj: Cafe in the Valley Restaurant



Kevan Melton: paino variety, Goia Coast Jounge, Doe Maskers Mimette: Celiic hary, folk, and guitar, Chocolate Affaire Gournet Restaurant Melissa Morgan: harp music, Old Time Cula Milea Moynier: classical quitar, Le Maison Joel Nash: piano show times, Mille

Fleurs lovel: traditional harpist, the Chocolate Affaire Gournet Bestaurant

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David and Francesca Savage: light
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and Co-Pacific Booch
Paco Sevilla and Rodrigo: concert

flamenco guitar in solo and ducts, Drowsy Maggie's The Starmakers: video and music The Starmakers: video and music authence participation presentation. Carlos Murphy's Storm: Latinjazz fusion, Bodies The Travelers: Mexican jazz, Zoralia's Dale Vernon: piano and guitar variety. Cale del Ray Moro Mike Zoumars: classical guitar, Cale in the Valley Restaurunt

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Miller: swing, pop, nostalgia, and contemporary dance music, the Wellhouse

Bob Corwin: piano bar, Viscount

Hoteley guidat originals, and rock, Malamay SPArtift Floor, The Crescendors hip band dance music, San Luis Ray Dearns Call Counce Country Culb The Rebecca Drake Beelewit survige stage, show with music, Montrey Whaling Company Gary Duncan Lang and guida. Many and guida. But Malama Carp Duncan Hoteley Should the Malama Carp Duncan Call Shake Mallis Backnoom Salton Edils and Tapoettry inte.

Salom

Bellis and Dapostry jazz,
nostalgic black, and
contemporary, Sandhay Lounge
Eric Foster, classical quature Cule in
the Valley Bestament
The Fost of Use saring and group
Disma Climan country, black, and
exerting piane, Dack's Cockedule
Pattl Clemn piano har Dockies
Pattl Clemn piano har Dockies
Organ Jazdes' with Gill Warrencertify, per is expen, Mana Lise
Lamn Hallis Lattle American har pitch
Lann Hallis Lattle American har pitch

Kestaurant Lynn Hall: Latin-American harp, the Chocolate Affaire Gourmet

Chocolale Attane Gournet
Restaurant, Le Maison
Steve Hudson: comedy and music.
Monterey Whaling Company
The King's Men: big band ballmom
dance music, Little Las Vegas
Roland Klotz: zither music, Cake

Viensa
Lee and Jack: country and oldies.
Mr. Bill's Backroom Saloon
The Dick Lopez Trio: swing.

Bob MacLeod: piano and vocal variety, Bahia Hotel, La Valencia Hotel

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CURRENT MOVIES

Banzal — Insufferably hip piece of science fiction. The hero, an American Japanese crossbreed, as his name would indicate, is a worldenowned neurosurgeon, part-time ock-and-roll musician, and, in his first rock and roll musclain, and, in his trist screen adventine explorer of the Eighth Dimension (i.e., inner space, e.g., the empty space inside solid nation). No wonder his is already coelectated in video games and northly comic books, has collected loop band of followers (snown as the Hong Kong Cavaliers), and is constantly on the pioner with the President of the United States. The recent programs of the programs of the President of the United States. haracter as an instant cult figure ma character as an instant cut figure may solded some restance. (Cubbs sike a series of discovery, not one of combustions) Resistance for the character may red question and the character may red question and storyine. The recoherence of the uses produces an auroyence that is con-gress way to brondom, which soon gives way to be not respect to the soon gives way to be not respect to the soon gives way to be not the soon for the soon iversion to nover up a real alici ivasion of New Jersey in 1938. nivasion of New Jersey in 1938 -coes not contin across as humy John Johnson, with his mixture of A Capone Richard Nixon, and the Hunchback of Notre Dame, comes furthest across as hat With Pieter Welter, Jerf Goldskum, Elein Barkin, and Christopher Licyd, derected by M. O. Richter, 1994. * (Aero Drive In, from 3/29)

director Carl Reiner hash over roug the same idea of their previous THE MAN WITH TWO BRAINS. The MAN WITH INC BRAINS. The beauthful body with the ugily personality remains constant, except that the body in this case is Victoria fermant's instead of Kathleen Furner's. But the beauthful disembodied brain has here become a beauthful disembodied soul — and not entirely. Increbodied at that. A Tibetan swarr (your sandard casern hosy man cancature) has power over afterfite transmigrations, but the hocus-pocus goes haywire and Lify Tomlin's deharting soul is misdrected into Steve Martin's body. It's an equal partnership, the stiff controls his lett so but she now controls his right, which but the now controls his right, which each to some level put a considered chylacial comedy, with a larry, even, etc. and the control of the control of the verbal control of the control of the verbal co

Amadeus — Through the overlush nonduction and the underfush franction to Moles Formani, you can all see the makings of a potent all see the makings of a potent of the seed of the seed of the seed to other upon the seed of the seed to other upon to the seed booth now much of it set. The rivally lettween the traditionals court symptoms Amonto Saleer and the tree oration, cally, with Saleer forwer by many of talent, and revulsion at the seed of the seed of the seed white. Cally, with Saleer forwer by the seed of the seed of the seed when the seed of the seed of the seed white. Saleer forwer by the seed of the seed the seed of the seed of the seed to see the seed the seed of the seed the s

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hope to escape detection is to stamp out anything better. But the particulars of this case lend, as particulars will so obscure the application; and though most people by definition should have an exact rare devolving and bearen, the damatic symming yieles up all the other way. "Chaddy, including and humble," with a state of the damatic symming - the bear sensity to offer to God in exchange for musical emmental — do not necessarily and the book of partypoing this deem to shake up the back of Waterst Sires. In the bearen to shake up the back for other to the he head halfy brinned. The notion of "gyress" as between printing down those the properties of the properties what might have been, when the mother travery been zapped with frampalitier darks every lew mindes; solidy uniformed to go or parast of the solidy uniformed to go or parast of the solidy professional of parastal Katl. Sean Young, and Parastal KGGoohan Cereded by BWL. Notion 1986. In part 329. Comma Parastal College Planer Hill Continue. Parastal College Planer Hill Continue. Parastal Solidy Planer Hill Continue. Parastal Solidy Planer Hill Continue. Parastal Solidy Solid Ray Drive in Sports Arena 6. University Towner Centrely. of the control of the

Aztec, 665 5th (239-9239) Call theater for program information

and little baby) in Darkest Afr creatures — as light on their t manionettes, but as lubborly i manionenes, out as inspecty in movement as if they all slept wrong and had stiff necks — are not good enough technically for us to regret it they aren't made more use of. Their perhaps just one moment of regret what might have been, when the

Beauty and the Beast - A

emchanted forest, decaying cardie and magic, points occurrence is laid out by Jean Coctoau, perfect in every dutal. The crowd pleasing command steights of hand, the resplendent, soft-toned imagery of frances' requirity conomic. The fragite the china beauty of Joseffe Day, and the furnisharily to the processing of the command of the making of Jean Marias. 1946. "(Ken. 41)

Beverty Hills Cop—The consuming annibion of this moles, whatever else the might be up to is to pass of the Murphy as a black Clinf Eastwood. The Dirty Harry scene comes first to mind, propelled there by the plancfotherman's indepsendent ways his catalatoraphic results, and his

wentdoles of Taints, wentdoles, ordinary ordinar



MOVIE DIRECTORY

Theater 5: The Sugger's Wife, from 3/29
Theater 6: Police Academy 2: Theat First
Assignment, from 3/29

Balbon, 4th and E (233-3326) Police Academy 2: Their First Assegnment Campachal Rum II, from 3/29 Center 3 Cinemas, 2130 Camino del Rio Nori (292-1988) Theatin 1 Fire Shagger's Wife, from 30'9 Theatin 2 February of the Jedi from 30'9 Theatin 3 The Secret of the Second Imate Flority's Release; envenings; Bijou, 5P) and G (235-6084) Friday the 13th — A New Beginning and The Last Deagon from 3/29 Casino, 643 5th (232-8878) Porky's Revenge and Romai

Guild, 3827 5th, Heliciest (295-2000) Stop Making Sense Fashion Valley 4, 110 Fashion Valley (291-4404) Therafer 1 Police Academy 2: Their Fest Assignment, Iron 2007 Treater 2: The Pusple Rose of Cairo Thester 3: Withous Thester 4: Desperately Seeking Susan, Iron 309 BEACHES

Cove, 7730 Girard, La Jolla (459-5454) Swann in Love Fine Arts, 1818 Garner, Pacific Beach (274 4000) The Gods Must Be Crazy Velley Circle, Mission Valley Center West (297-3921) Mask

STATE UNIVERSITY

Century Twin, 54th and El Cajon Blvd. (582-7690). Call theater for program information. Cinerana, 5889 University Ave. (583 6201) Sheetly Hills Cup. Loma, 3150 Resecrans (224-3344) Beverly Hills Cop

College, 6303 El Capin Blud, (266-5456)
Theater 1. Paker Academy 2. Their Fest
Assignment, from 1279
Theater 2. Baby. Secret of the Lost Legent
Thoater 3. The Blandston Call.
Theater 4. Friday the 13th — A New Beginning Severly HIS Cop Sports Annes Steplers, 3360 Sports Annes Studened (272-5333). Treater: 1.7 Suggest's Wife, from 325-5. Treater: 2. Winess and Fridly the 385-4. Also Departs Second of the 1551 Sport Treater: 4. Pales Academy 2. Their Fast Assignment from 3279. Theater 5. The Care Bears Move, in mil 3279. Theater 5. The Care Bears Move, in mil 3279. Ken, 4061 Adams Ave. (283-5909) Crech Answalen, 328 The Hunger and Riede Runner, 3/29 and 30 Hirtigo and Family Plot, 3/31 Bready and the Beast and Orpheus, 4/1 Secole Renot, 4/2 and 5

tate, 4712 El Cajon Blvd (284-1428) Chinese movies

Control and The Statement and Mr. S.

List Control and EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (469-5329) Buby Secret of the Lost Legend and Splash from 1/29 Aero Drive In, 3rd and Broadway, El Cajon (444-8800) Return of the Jedi and The Adventures of Bucklano Banza: from 3/29

Grossmort Mail Theatres, Crossmort Shop Centle, La Mina (465-3546) Theater 1 Desparately Streking Susian, from 309 Theater 2 Witheas Theater 3, King Davig, from 3/29 CLAIREMONT KEARNY MESA-UNIVERSITY CITY

Clairemant, 4440 Clairemont Mesa (274 (991)
Thouler 1, Vision Quella and a securid leafur,
1760 327
Thouler 2, March Claire and a securid leafur,
1760 327
La José 2, Carlo March for program information
La José 2, Carlo March (1760 116)
La José Parkway Theates, 1266 Flotcher Parkway (449-7900) Theater 1 milion Augdeny 2 Their Fund Assignment from 3/29 Theater 2 disky Secret of the Lost 1. Theater 3 fine Suggest Wide from 3/29 Santee Drive In, 10990 Woodside Ave. Santee (448 7447) Bira Mesa Cinemas, 818 Mira Mesa Divid 1565-1012) Theater 1: The Sure Thing and The Secret of Second

(445 7447)
Theater 1: Beverly HMI Con and The Last Dragon
Theater 2: Friday the 13th — A New Segument and The New Kids antee Village 8, 1625 Musein Gringe Road 1962 Folth
Theater 1: Beverly rivis Crip and The Last
Diagon
Theater 2: Anday the Fifth — A New Beginning
Theater 3: Ontpenatory Seeking Susain

Thursday A Passage to India, from 10th Designate 3 20th and Johnny Dalignan, 25 Threader 4 Call Header to region information and an arrangement of the Call Header to region in the Call Header to region in the Call Header to Resident 1 The Care Bears Move rows 10th Tender 2 Meets and American Move rows 10th Tender 1 T

440-0306)
Theater 3: Resum of the Jack, from 3/29
Theater 2: Picky's Resenge
Theater 3: The Secret of the Sword

Assignment, from 32%
South Bay Drive In, 2170 Coronado, Imperial
Block (422-727)
Treate 1: Fridge the 12th — A New Segment
and The New Kole
Thesian 2: Belge
Socret of the Lord Lorg
and The Law Diago
Thesian 3: Designmenty Seeking Susian and
Beat Street, from 320

Studio 3 Cinemas, 807 Palm Avenue, Imperial Beach (429-1060) Theater 1 Processing and Splash Theater 2 Pleadar Most and Vision Curst Thosas 3 Call theater to program informa-

Theater 3: Call theater for program instant Sevent enter 6: Theaters, 1920 Sevent-size Flo Nethous Co.; (474-7946), Theater 1: The Sugger's Will, from 3/29 Theater 2: Resum of the just, from 3/29 Theater 3: King Desird, from 3/29 Theater 6: The Desird Co.d. Theater 6: The Desire Co.d. Theater 6: A Plassage so Incline

UA Chula Vista 6, 3/20 Srd Am. Chula Vista (425°7600) Treater 1: The Last Dragon Treater 2: Purky's Rewings Treater 3: The Sau-et of the Sword Treater 4: The Sau-et of the Sword Treater 5: Areadours Treater 5: Areadours Treater 6: The Sain Thing and Vision Ques

Village, 820 Grange Ave., Coronado (435-6161) Call theater for program information

Vogue, 226 3rd, Chule Vista (425-1436) Starmen and Processio

kro, Vista Way (726-3040) Call theater for program information

Call finate: No program information.
Blob. 199 East Canni de Escendelo (RZ)
Certino Chemes 6, 2003 El Camero Real.
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Theater 6, King Darot Tion 3/29

(Wilson Plaza Theater 5, 2005 61 Charmon Real,
Garbaid (729 1445).

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Theater

Fiesta Terin, 475 Sth. Chula Vista (422-526 Threater 1: The Faction and the Sincerns Missing in Action 2, from 3029 Theater 2: The Flamings Red and House Us Harbor Ories In. 32nd and D. Hashonel City (17) 1209. The Last Diregor and Revisions of the The Last Diregor and Revisions of the Tensors (172-500 to 180 Cap.) The last 2 The Clark Direct School Cop. The last 4 The Clark Direct School Cop. The last 5 The Clark Direct School Cop. The last 5 The Clark Direct School Cop.

Spanish movies

Excandida Direction, 172 W. Missian, Excandida (No. 1731)

Classed for their winter

Places File Classess, 26-20 Vid de la Valle. Det Mario (No. 1741)

Secrit of the Lout Legend Move and Baby

Theater 2 - A Ressign in mide and The Least

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La Paloma, 471 1 st Sr., Encintas (436-7469) Call theater for program information.

Call thesiss for program information.

New Veltoy Drive In, 3840 Misson Ave. Ocean
Thesise I Fisice Academy 2 Tree First
Assignment and Fisice Academy,
from 32th
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Thesis 3 Memby 14th Cop and The Last

Dragon
Theater 4 Friday the 13th - A New Beginning
and The New Kids

and The New Figure

Consequence 3, 2017 Visio Way, Consequence
(459 7000).
The State of The Stat

Plaza Terin, 345 N. Escandido Blvd. Escondido (745-5087) Call theater for program information. Powey Theater, 12845 Powey Rd. Powey (746-7110 Return of the Jedi, from 3/29

Rencho Bernardo 6, 1750 Bernardo Place Court 145 65(1) Theater - Slehy Secret of the Lost Leger Theater - Sking Savet from 30's Theater - Sking Savet from 30's Theater - Sking Savet from 30's Theater - Shing Savet from 30's Theater - Shing Savet from 30's Theater - Shin Chapter + Mile, 1956 30's Theater - The Chapter - Mile, 1956 30's Theater - The Care Beard Mole, 150n 30's

Star, 402 N. Hill. Oceannade (722-2895) Finday the 13th — A New Beginning and a second feature

Towne, 217 N. Hill, Oceanside (722-2155) The Fascon and the Snowmen and Missi Action 2, from 3/09

Vineyard Twin Cinema, 1029-22 East Valley Pathway, Electrodotic (N3-1222) Theater 1: Mate Theater 2: Police Academy 2: Their First Academiese and The Secret of the Swon from 329

Wiegend Plaza 6, 200 North Et Camino Real Encontex (945) 15-44

Footbas (94.55-4). To come to Camina Real Position 1. Footbas the 23th — 4 Year Bego Thealers 2. Position Reviewing Dealers 3. Return of the Jeds. Inon 3,250 Thealer 4. Dissocrating Sensing Sussess. Thealer 5. Holiz Read Rean 3/25. Thealer 6. Posicio Academy 2. Their Erral Assocrament Inon 3,050.

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CURRENT MOVIES

genurely popules mustbe even slothest But I would be a metase to slothest But I would be a metase to enered any mais spotbosm to a more and a move merely replacing one sort of snothborn with another Judge Reinhold Lisa Effacter Ronny Cox directed by Marin Bress 1984. "(Cinerama, Loma New Valley Drive In Costandes & Plaza Bonta Santee Drive In Santee Village 8)

Desperately Seeking Susan

Desperately Seeking Susan
Rosanna Arquete as a bone
housewife who makes herself over
he image of a rock star (portraves a
Madoma), directed by Susan
Sedelman
(Cinema Plaza 5: Fasmon Valley
Grossmont Mar. Survice Village 8
South Bay Drive in U.K. Chalu Vista a
144 (Paschuse V. Mayeris Fraza 5
from 3/29)

The Falcon and the Snowman

thought about it. (Oh, well, yes, one of them has an ex-FBI agent for a tather and they get along no before than a lot

Rebel.

Fighter.

Bathsheba's lover.

Goliath's slayer.

The story of the man.

RICHARD GERE KING DAVID - SCREENPLAY BY ANDREW SIRKIN AND JAMES COSTIGAN

STORY BY JAMES COSTIGAN - PRODUCED BY MARTIN FLEAND DIRECTED BY BRUCE BERESFORD - PANANSON* A PARAMOUNT PICTURE

Family Plot — The first scene, backer by a chorus of anger voices, has a fake spiritualist named Madame Blanche. Fantasia — The Disney studio's grant experiment, setting carboon sequences to a few standards of isomnaular ramor Mastane Blanche commonwer in the declaración con transcribente de la companio de a cier da la ... Inse cier las entre inter-buler back and offer interminally. The second acces has Blanche catalone beyond a companio de catalone beyond from the backeral of his catalone beyond con presentation of the companio of second control of the companio of presentation of the companio of presentation of the companio of the companio of the companio of the companio of presentation of the companio of the compa record?) At most it can be credited with controlling maps audience to heat the mass. The resid show of course is the mass. The resid show of course is suppressed to the mass of the mass of the state of the mass behind a talse brick wall in his cellar and hides the diamonds he collects ransom in the chandeler above his

dresses, swemstats, dance steps — but also some still misestible pop songs. Stant by Me. Just One Look. Da. Doo Ron Ron. One Fine Day. "Heat Wave. Matt Dillon, in his willingness to be implicated in the general gookiness, is better than usual, as a summer car-parker at a Long Island beach club, who soon moves up to cabana boy and sees the sky as the limit. Richard Crenna is less.

numeringly good as the vaurity is award in the product of the prod onto a younger version of himself in THE REAL McCOYS, but the snippet from Hachcock's SPELLBOUND has been misdentified in the final credit and the final credit of the final credit.

The Gods Must Be Crazy A meddel charmer from South Almod, written, produced, directed, "filmed, written, produced, directed, "filmed, (photografished"), and edded by Jamee Uye. A Coca Cola bottle, chucked out of a passing anglane, lands in the midst of some Kalahari Bushmen, causing unprecedented possessivemens and dissension. The tribul feader resolves to walk to the ends of the earth to get rid of "the exil thing," and on his trek encounters.

Heaven Help Us — St. Basifs: Catholic Parochal School for Boys Brooklyn 1865. The photography is so aggressively unattractive, with that Judrescent abrasiveness in which Miroslav Ondricek specializes, that you might aimost think the move took itself seriously. Perish the thought.

Levy, character is one insistent note sick sent in not bowingth sour if a brespeciated egipheed, curried lapped sough pur manually grinning sough pur manually grinning wastess (Mary Stuart Mosterson) at the students are school hargon at the students are school hargon at lapped by John Head the progressow prest played by John Head the most trothery of the Brothers, is remerely as the good qui alternative to the swatest inspirational English souther With Andreas McCartin, Kevin Souther With McCartin, Kevin South

The Hunger—This works hard to obscure the fact that it is a vampire move (the learns word is never ottered). But it will not manage to fool. ulmend. But a will not manage to tool frome who don't care for this sort of through an will manage only to make those who do it from understanding to the manage only to make the manage only to make the manage of the specific of the the specific of the the specific of the speci ad mentality, it is only as far beyond as an MTV video. With David Bowe and Susan Sarandon, 1983 • (Ken. 3/29 and 30)

The Killing Fields.— The narraives mereus of a lowery enverspender cought up in a country corring parall and the saams, might may also belt on the saams, might may also belt of the unstage staging of crowd scenes, the vow impressions, death, the first soudces pill of vicelocities. The sadder pills of vicelocities are supported to the sadder to seek occupants, and stage parts of the contrast, and stage parts of the contrast, and stage parts of the sadder to seek occupants. Cell Table parts of the sadder to seek occupants of CPUT. The ATT of the Stage parts of the sadder of seek occupants of CPUT. The stage parts of the sadder of seek occupants of CPUT. The stage parts of the sadder occupants The Killing Fields — The narrative movie: the kind that encourages film

critics to feel that what they are critics to teel that what hely aid covering is every bit as senious as but only because exactly the same as what is being covered in the "hard news" pages of their publications. An THE KILLING FIELDS, at that, gives news" pages of their publications And-THE KALLING FILES at that upware the KALLING FILES at that upware their publications are present the control of the their publications are present the control of the control of their publications are the control of the first publications are the control of the stop proper Wheel the house when the control of the stop proper the control of the publication of the stop publication and the stop proper the half on the personal bond between that on the personal bond between half on the personal bond between the Firms with a staff to call the control of the man staff and the cambod the control of the half control of the control of the control of the half control of the control of pursualistic effects. The first and is a thought of pursualistic effects the control of pursualistic effects. The first and the control of the control of pursualistic effects the control of pursualistic effects. The first and the control of the control of pursualistic effects the control of pursualistic effects. The first and the control of the control of pursualistic effects and the fight.

"Comment Plance of Plance Bonds and the control of pursualistic effects and the control of pursualistic effects."

King David — Biblical epic with Richard Gere, Edward Woodward, and Alice Krige, directed by Bruce

A Passage to India — A judicious pruning job on E.M. Forster's novel of colonial India, trimming and shaping firs slow turning pages into scenes that will play. And bendes scenes that

984. (Strand, from 3/29)

play there are also the players to play there are also the players to play them not so much Asec Guriness in Carlotte and Carlotte and

of the story, concerning a California teenager afflicted with a deformity known colloquality as "lionitis," or "the look of the lion," is both a strength and a weakness. It is the second of those things in tho shapeless

a strength, at the same time, in its

a strength, at the same time, in its supply of coordinct details that rescue the move from medical and alegorized generalty. Something in director Peter Bogdanovich and individually of details of the discount of the control of the

logical ovich the former film

advanced faither in old moves. Bouglain with life former film code and cordio appreciates to the subset the control of the control of

Ans. Settle — The actual "recoper" or wheth this subsect occurred in 1001 but the visual size hard back neares to Rembrad. — and Fernthandt, at this, covered with these cases to Rembrad. — and Fernthandt, at this, covered with these darks without the light on illumination of some sont is sowly needed. Why would the prices undertie wide, whence the light on illumination of some sont is sowly needed. Why would the prices undertie wide deeper and the conviction of beath flow and then run visely with them? Thus the conviction of beath flow and then run visely with them? Thus the top of the future to the future flow to be the future flow of the conviction of beath flow and then run visely with them? Thus the top the future flow of the future flow of the future flow of the future flow of the f

manuscent the less states in optimization procures, now to the terme not too borrely betweenshies, how long decorety to congress the feet turned factority to congress the feet turned that is, the first include contact that is, the first include contact the feet of the contact the feet of the feet of the contact decorety to the feet of the contact feet of the contact the big question, at least for those who the tottower and state for those who the tottower and state for those who the tottower and state for the contact feet of the conta

Orpheus — Jean Cocteau revives and rearranges an ancient myth in a setting of modern day France, and maintains throughout a serious, reverential, poetic feeling for fantation (Death rides in a Rolls Royce under the escort of two black-leather motorcyclists, mirrors are gateways to the Underworld, even if, at times his high the problems of the content of the times his side of times his side o

Mrs. Soffel - The actual "incident"

Pinocchio — Some say the best of the Disnay carbon feetures, though the story is a life piecemeal and the cast of characters a little modely. The cuckoo clocks and music boxes in the culculost wood carve's workshop the de detectable their Fairy, a Redbook Magazine covergirl type who descends from the heavens to delive the moral of the story (to wit, "Always let your conscience be your guide"); the Pleasure Island amusement part a hellish ISLAND OF DR. MOREAU a helish ISLAND OF DR. MOREAU locale where a rotund white slaver transforms bad little boys into jackasses, and Disney, a stern moralist, loaves you with the impression they got just what they deserve, and finally Monstro, a ville-tempered whale who makes Moby

CURRENT MOVIES

Police Academy 2: Their First Assignment — Comelgiting cornedy with Seve Gutterberg, Howard Henseman, and George Gaynes, drocked by Jerry Paris. (Batlosa, College, Fashion Valley, Fornier Drive Is, New Valley Drive In, Occanische B, Parkway, Plaza Bonda, Handis Dernardo B, Sports Agrand Jerry, Wiegand Psaza 6, from 3(29) Jerry, Wiegand Psaza 6, from 3(29)

levir. Wegand Psza 6, from 32/9

Purple Rain — Even though the root of the Phrops of the Internation of Psza careers and International Operation of Psza careers Lod different suppress of the International Operation of Psza careers Lod different suppress Lod different suppress Lod different Lod of Psza careers Lod different Lod of Psza careers Lod different Lod of Lod

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the three that can stand on its own Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasdan) and idention from normal verbal plot exposition—in grift steem more inferesting, might almost seem a received to the received that the receive executive produced by George Lucas directed by Richard Marquand: 1983 * (Aero Drive Iri, Center 3 Criomas, Li Jolla Village, Oceanscie 8, Poway Theater; Spring Valley: Sweetwater 6. UA Cinema 3; UA Glasshouse 6, Wegand Plaza 6, from 3/29) Romancing the Stone — The sweaty

WATCH OUT!

The Purple Rose of Cairo
Reviewed this issue. With Ma Farrow,
Jeff Darriets, and Danny Arello, writter
and directed by Woody Alten
"" (Fashion Valley)

Return of the Jedi - Another

Romancing the Stone — The sweaty Western action, for openers, wheeling machine, for openers, or opener veryone's idea of a "romance everyones istes of a "romance novelet"—pen name of Joan Wilder But she is just the person, or Kathleen furner is just the actress, to be swept up in a Labh American adventure wider than Wilder's wilded. Something, but not enough, and nothing at all complicated, is made of the refollowish between the burning or the refollowish between the burning. Return of the Jed — Another genealizagoal revolution, yellow in the same line as the sole revolution in the same line as the sole revolution in THE EMPRES STRIKES BACK.

Numerous other parasets and skirmelines and creatures and externations and creatures and externations and creatures and in the same length of the sole of the so the relationship between the heromes books and her "real-life adventure. The popularity of here books in the macho market is one such thing, perhaps the best such thing, it gets her out of one jam, and doesn't get. her out of another, and gets a laugh both times. With Michael Douglas and Danny De Vito: written by Diane



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Berestora (Carousei Cinema 6. Grossmont Mail Oceanside 8. Rancho Bernardo 6. Santee Village 8. Sports Arena 6. Sweetwater 6. University Jowne Centre, Wiegand Plaza 6, from 3/29.

Mask - Arie T. THE EXTRA TERRESTRIAL for people who need a little more grounding in reality in order to star the team to flow, and who harbon no nopes that their need with his up of this deathfeet and dry up the team porthade. The factual bas-

TO A GALAXY FAR, FAR AWAY



PICHARD MARQUAND - JOHAND KAZALAN GEORGE LUCAS GOORE L

STARTS FRIDAY

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CURRENT MOVIES

Thomas: directed by Robert

Runnway — Cops and robots triller by Mchael Christion, in the slightly fundament with a country to the control of the control high-rise construction site, with Select having to rescue his son from a villair (Gene Simmons, of the rock group Kiss) who is routinely described as "evil" and certainly looks, acts, and sneers like it. With Cynthia Rhodes.

(Ken 4/2 and 3)

The Slugger's Wife — Another Neil Simon odd couple, a baseball player (Michael O Keefe) and a pop singer (Rebecca De Mornay); directed by Hall



Splash — Romance between man and memad — and the tail of the latter, which gives way to a serviceable par of legs when dry, will do quite notely as a symbol for all the unnamed somethings which one partier in a relationship worries that the other

son't befare it is a Thome Smith and premise but which any real feel for larday (see the cating of a Mass Calation as the — Day's Harman — The Calation as the — Day's Harman — of a place in a pressant enough — substitute the season of the cating of a Mass in appearance may be made to the control of the Calation of th

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* (Ace Drive In, from 3/29, Studio 3 Cinemas)

Stammo - Imagine the shock a scural Williamourin works elegeng off an overdade of where and home moves, water up to led the shoring movement of the shoring movement o a borderline moron or an unoiled automaton, can be very funny when parroting the accents and idoms of American rednecks. With Karen Allen Charles Martin Smith, and Richard Jaieckel; directed by John Carpenter. 1984.

Stop Making Sense — Talking Heads in concert; directed by Jonathan Demme. (Guld)

The Sure Thing — Only a poster of THIS IS SPINAL TAP on the dormitory walls will remind anyone that this wats will remind anyone that this movie and that one were directed by the same man. Rob Reiner. That other movie must indeed have been a very special match up of people and idea. This, or the other hand, is nothing.





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CURRENT MOVIES

very special. There is some one very special. There is some good writing and playing within the self-imposed limits. But those limits are imposed limits, but those limits are imposed limits. But those limits are imposed limits, and the limits of limits are limits, and the limits of limits, and the limits of limits, and the limits of limits, and the limits, and the limits, and the limits of limits, and the limits, and the limits of limits and limits, and limits of limits, and limits of limits, and limits, Coemas UA Chula Vista 6 114

Swann In Love — It has been well publicated that Lettern Vascore was the feet liternaker, some beenty years province, to have been approached the province to have been approached the province to have been approached the province to have been as the province to have been as the province that the province that the province that the province that the customer would have been as and in the Theirly have been as and the province of the haberdasher, the barber et al. Oh, and the cosmets surgeon: Ornella Muti, as any who have watched her take off her clothes over the years cannot fall to notice, must herewith be added to the lengthening roll of actresses who appear to have had some of their anatomical furniture.

Sylvester — Hand me down horse story about a Texas cow pony named Sylvester Saltone' at an Olympic equestrian evert in Lexington, Ky. There is always, of course, a new generation of horse lovers who don't see NATIONAL VELVET or else can't see around 15 disferences. Even the see around its datedness. Even the present generation, however, ought to have been able to see INTERNATIONAL VELVET, which got first dibs on the subject of Olympic equestransom. And in any case there is plently here, too, that can't be seen around. An untried horse, no matter a precipitate to that can't be seen specify when the that can't be seen shown valued as ingree, in harder to accept in dressage than in a tile out house, as in the BLACK which is a seen of the black harder of the black properties at the outer! There ears I house in the world can't gentle; house in the world can't gentle; when the black short one harder of the size short one harder of the size short out and the black short out the black short out and the black short out and the black short out and the black short out Farnsworth, what you can see of their are very appealing. Directed by Tim Hunter: 1985. * (Cirhema 21)

The Terminator — Unpreferencius and flast moving science faction, next at all weekled up or believed down by the all weekled up or believed down by the all weekled to be supported to the support of the supported to the supporte after nuclear holicatus of rofurcately one of the reals sociates has got through on the time machine so, part through on the time machine so. part of the part of

2010 - How strange that Peter Hydram would be enriseded to delivery the strange of the Control o

ip over some Central American mpasse, is in the finest of tradition, a up over some Certifal American, and improve a management in the media of tradedom a responsible of the media of the second of the way for a very random of 1900 with a media of the media o

1984 **** (Cinema Plaza 5, Mira Mesa Cinemas)

and all, as are some Hitchcock parlisans to fight such a claim. Ja Stewart, Kim Novak, Barbara Bet Geddes. 1958. ""(Ken, 3/31) Vision Quest — A high school westless hargy for a personal vessellers hargy for a personal challenges, underlaken ad obstational paraming program to shave fine the restriction of the program of the pro

noted that the control of the contro Griffath's A CORNEH IN WHEAT]. In the interim, a wounded Philadelphia policemen, hiding out in Mennionte country, instigates a cultural exchane program in which City Sicker learns, milk a cow, and teaches Pretty Amet Widow to dance to Sam Cooke. And

milk a cow and freachers melly invession. Widow to discrete in Sam Coules And Widow to discrete in Sam Coules And Mode to discrete in Sam Coules And American Sam Coules and Sam Coules and American Sam Coules and Sam





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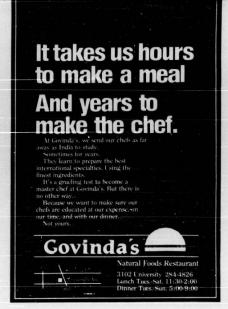
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REFRIGERATOR: 14 cu. it., frostfree, Sears Kenmore, runs like new, 5160, also gas stove, 36", chrome top, center griddle, no scratches, 5125, 584-1132. WROUGHT IRON (antique gold color), round cod-tail table & 2 oval end tables with 1" glass tops 1250 450-9197.

TABLE TO A THE COLUMN TWO AS A STATE OF THE COLUMN THE FREE FILL DIRT, firewood, \$20 half cord, old lumber You hauf, \$74-7600.

CABBAGE PATCH Doll, blonde, \$50, auto rack, \$15, toaster, 4-sice, \$15, \$83-7631 REFRICERATOR, white 2-door, good condition, 585. 488-5758. MOVING SALE, many items, 565-2585.

CUSTOMAMADE breakfront secretary, 12" deep. 49-112" wide, 77" tall Cost 51600, yours \$400. 453-3713.

GRES TWIN BEDROOM set, 8 unique pieces, yes-iow Must set, 1650, 698-0086 after opm.

ONE DINETTE TABLE with 4 captain's chars, 12

DINETTE SET, dark gray glass top, 60x40", 4 chairs, fabric & chrome, royal blue, 5250, 267-1959

RAITAN FURNITURE: 1940s curved style, complete living room, beautiful all matching, couch, tables, lounge chair & footstool, good condition, \$695, 436-5447.

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2 28" RATTAN BAR stoots, 1 3-der plant stand, 2 16"

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The Wine Connection has a patio where you can feel miles away from the work day surrounded by generely, ulided by the gentle sounds of the fountain and warmed by the sun shining through the lattice. As for menu indulgences, we still have our acclaimed saled har Soun quiche, pilke pasts sated, sandwiches & deliciously special crossants. Cheescakes and chooliste truffles to fulfill your every chocolate feates.

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CURRENT EVENT LECTURE: "Central America: An other Vier Nam?" by Robert Cardwell, Editors Writer, Union House of Hospitality, Balboa Park Monday, April 8th, 1 pm 52:00 Sporsor Woman Philharmonic Committee for Los Angeles Philharmonic Committee for Los Angeles Philharmonic

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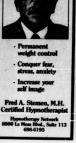
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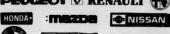
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1982 BMW LS650, low mileage, new rear tire and battery, good condition. Owner needs to sell, let's make a deal \$1750 or reasonable offer. Terry 488-601.

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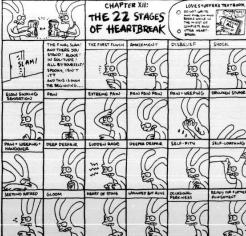
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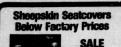
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FEMALE ROOMMATE WANTED, near SDSU top floor corner apartment, vaulted ceilings, pool. β-CLED, Sajina weights, gaine room. 1 bedroom, \$200 month. Over 35 Gary 286-6974.

VNCOMPT DOTAGE contact might adopt.

NCOMPAT 1 ANATO Information rate Misses And Infor

LOCKING FOR CARNG, responsible seople to share house in San Dingo. Let's choose the house we want together Join 270-2285.

120c, 2 BEDROOM cottage, wood floors. fireplace, available now. Hillcrest Ciraphic artistigad student seess female professional, college or grad student Creativey, humber Monty 295-5850.

Visitoria:
PKCIFK BEACH 3 bedroom. 2 both house fair-inshed, freplace garage, frend yard, fushings yet in similar freplace garage frend yard, fushings yet in SIME COLIEGE ABEA Comforable room in sage same yet in 460 0000 and the similar form the similar form of the

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Note? 2 debinon; 2 bits apparent; At consists on go pool, laundry facilities 1275 per moren. 9125 settlement on pool, laundry facilities 1275 per moren. 9125 settlement welcome. first. Lat. 4 deposit. Call 266-5570 before 3 pm weerdays, and 5275/moren. 912 delities 28549 or 952-5531.

NEED A PLACE TO SHARE? Kearny Mesa vicinity Hors. 3 bedroom aptenness furnishman and shall be characteristics David 291-4157.

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PCOMMATE WANTED for braud's Pacific Brack townhouse, 1-1/2 blocks from brach. 2 bedrooms, 2 bathrooms, ferglace, dahwaher, laundry, parking April 1-3 300/month. Steve 274-476.

'85 VAN

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CHRSTIAN FEMALE to share 1 bedroom cottage in North Park 3 indents only \$150month. Patty 29-22-240 (www.lz. 298-866 (home). 2 bish house in Mira Mes 29-22-240 (www.lz. 298-866) (home). 2 bish house in Mira Mes 245month. Plus 1330 depoit (No pets 499-9040).

FEMALE ROOMMATE wanted, nonsmoking, no drugs student preferred. Near Mess & SDSU 3265 month plus 1/3 utilities. 569-0247

PENASQUITOS 4 bedroom, 2 u.zh. wruid nie gues female, 25-30 years, to share with same. Rent 5275 month plus 1/2 utilities. Darlene 672-2528

CLAIREMONT: RESPONSIBLE MALE OR FEMALE roommate www.ited to share 4 bedroom house Pool-jacuzz. 1500. 1/3 usikires. Available now. Lynn or Jac 272-1411.

NEED A PLACE and a roommate close to the ocean. Paofic Beach, Mission Beach, Male 36 into health Mission are not seen and the seen and the seen and the seen are seen as the seen and the seen are seen as the seen are see

S.D.S.U. AREA. Seeking congenial lady, share luxury 2 bedroom, 2 bath condo in parkike setting, all

BEALTIFUL FLETCHER HILLS HOME Large für nished room. No smokers. Share bath, kilchen, laun-dry, pool, jacuzzi, private entry. \$250. usitions paid smaller room with vews. \$235. 699-1201. ECOMMATE TO SHARE 2 bedroom condominium in Bonita area. Backyard, poot jacuzzi. Very nice neighborhood: 5240 plus half ubities: 267-3609 or message 421-6576.

IN MO-CITY: A 2 BEDROOM, 2 back, more than ad-equate apartment. Share is with a growing student professional who lives near SDSU & NU. Available April 15 Charles 286-748 LIBERAL AND ENLIGHTENED male sent roommute to share large apartment with many raths. Availa-one immediately Musicians welcome. 483:4670, keep calling.

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OF THEM?

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FRENCH CASY needs place to share in brach area preferably with female. Fin quet, platonic, mature, nonsimiler, and have references. 274-5525. RENOMMATE WANTED 2 bedoom, 2 bith again ment. Near bay and ocean. Must be responsible \$100 ptn 1/2 uplaces. Evenings 274-0471

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April 5 Challer 786/748 April 5 Challer 786/748 FINAL REFIRED. Data & Chain No : Indian; Using more blook for empositive perior Ciprorel and annual public of the final form of the final form public perior Ciprorel and annual public of the final fina

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FEMALE ROOMATE WANTED to share rice two bedroom furnished condo near SDSU and busines Own baltwoom Must be non-smoker. 5360 month lish 265-8424 evening.

FEMALE SIERS ROOM in exchange for housewo only Privacy a must. No drug use, honest, depen-able, references, Leave name, number with answe-ma senser. 295 (2002) 232. HEALTH CONSCIOUS FEMALE professional to share 2 bedroom apartment near beach with some No smoking, drugs, pets 3275 plus utilities, deposit Awalable April 20, 224-6851

194

SHARE 1/2 HOUSE in La Cossa Pool, picuzo, 7 or 1 bedroom, no smoke or drink. Only \$600 plus unites 4.98-7554.

STUDIOUS STUDENT TO SHARE turnished, 2 bird room 7 bieth quiet apartment only 2-1/2 blocks from USD. All americas, \$225 month, 350 depost 279-8825 after 6 pm.

LETS LOOK FOR APARTMENT together Grossmore: Sam Carlos area 30-50, nonsmoking Linda

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PROFESSIONAL FEMALE for spacious home in Clairemont, excellent location. Bland new paint, carpet, furniture. Plano, Inglike. Must be finan-cally secure, instance, neat, considerate 279-3580.

A JOLLA SHORES. Considerate nonsmoker to share comfortable: 3+2 house. Deck. fireplace. Friendly but platonic. SSSOmorth + 112 utilities. Pagg 459-2331. 454-2029. ANTEL AREA. Female, large room we mit phone 1275 plus utrices. 448-426.

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KENSINGTON HOME WITH STYLE. We need ma-ture, considerate type for large bedroom with bath Yard, washerlidryer, garage, and storage. Non-smoker 5325. Scott 281-3824.

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SHARE CLEAN PAINTED HOUSE NORTH PARK Large room, double closets, phone, carpet, well-lighted, quart Large feried yiel, pet consid-ried Non-smoker only Prefer female 282-6708.

SHARE NICELY FLIBNISHED 2 bedroom condo with male, age 33 Ereplace, microwave No pets, smoke Moderate vices Very clean, courteous Automis Str. 5275, includes uitilities 284-1724

SHARE TWO BEDROOM CONDO, nicely furnished with male 32. Fireplace, microwake. No personake Moderniale vices, Very clean, courtrous Adams/35th 1275, includes uptites. 284-1224.

TWO ROOMS FOR FEMALE non-smoker North Claimont, 4-bedroom, 2-bath, rice house with yard, garden No drugs, kids, pets 3240 and 1/3 very low utilities, 727-4819

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PACHEC BEACH. Large luxury studio condominium near bay. Very sunny, earth tones. Security building parking. sauna. dishwasher, frostless refrigerator two closets, balkony, storage. 5450. 565-2413. condo Pool jacuzzi. Jaundry, own master bedroom with bath. Non-smoker, \$300. Call Dick. 695-1234

2 BEDROOM APARTMENT, 1425. Free weeks rent new decor yard, parking, manager #11 5744 Bates St. Off 58th & University, no pets. 265-2704 o 274-8889.

LARGE TWO BEDROOM in Mission Hills, fenced yard, garage, quiet area, 1800, 291-6078 feave-message.

nice: TWC begroom beach from apartment ful building with gardenlocean view. hard loors, drapes, stove, refrigerator, faundry, ga valable, no pers. 5085 Switcoga 224-1748

TWO OF THREE BEDROOM HOUSE OF APAKE MENT in MB PB area beginning AprillMay Two co-lege working females willing to do extra work in event reduction. Clean, rend, responsible. Sheet

1550 RENT TO CAVIM Perfect 3 bedroom house in clean, quet area. E.2 terms available now Call perfect 3 bedroom house in clean, quet area. E.2 terms available now Call perfect a perfect perfe S600 + BARE 3 bedroom home in spotters condi-non Modern applances, green year 589-2992, 7 days tall ignor flores available, calline.

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Winners of and Answers to Reader Puzzle #348,

Numbers Game The correct solutions to the Numbers Game are listed

b) 007 (James Bond) c) 20/20 (vision)

d) 8 1/2 (Fellini movie) e) 7-11 (dice naturals of

f) 50/50 (split)

(g) 9-5 (hours) h) 33 1/3 (r.p.m.) i) 99 44/100 (Ivory's purity) Of the 263 entrants 24 won the

The winners are: 1. Marcy Miskovich, Alpin

2. Katherine Busch, San Diego
3. Arlene Padgett, San Diego
4. Jim Hughes, San Diego
5. Joe Ciprian, San Diego

Everyone in our family is a

photographer, and during a recent trip we all took pictures. This is a record of our journey,

as seen from every window in

our trip in proper sequence, start to finish, beginning with strip No. 1.

Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the

3. All chirles must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).
4. Employees of the Reader and their immediate families are not distribute.

their minestees of disputes or ties, decisions of the judges wit be decisions of the judges wit be final, and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners we'll have a lottery.

6. All answers must be entered page. And please, no phone calls or trijs to our office.

7. One entry per person

ssue date.
3. All entries must be

Using the landmarks. shadows, and scenic continuity as clues, see if you can recreate

Rules of the Game Prizes for solving the Reader
Puzzle will be two free passes to
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the car.

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BIG BEAR LAKE house, 3 bedrooms, fully furnished, 2-1/2 baths, sleeps B. 2 freplaces, TV, near lake, \$55 data normally, seephy discounts, 275-7275

1450. I BEDROOM WITH AIRUM, very clean apartment with great city view Located in West Mission Hills-Old Town area. No pets. Paula 790, 7212. APARTMENT FOR SENT 1 bedroom, Hillcrest area Quant, hardwood floors, quet & secure Call for appointment 298,65 to

STUDIO, LINETARNISHED, wells to Balboa Park. 3310 moreh. 5160 depuis. No pers. 2117 Front Street. 260-8111, piesse leave message. 2 BEDROOM, 1-1/2 BASH apartment for rent in Point Loma, some view Very spacious. 5575/moreh. 4314 Remocula Bi No pers. 220-1677.

FURNISHED ROOM with private both in La Jolla. 1350 First, last, deposit. Near ocean, but stop. 97hoos, shoos, 454-660. CARSIZED STORAGE area available for \$60 per month in Solana Beach area, store boxes, boxt or car his for Mark 456-0025 5325 MONTH. I bedroom apartment, parkfilte set-ting. Clean, utilities paid. fom 560-7385, Chris. 729-5735 days, 573-3642 nees.

POINT LOMA OFFICE space, 2 small offices. car-peted, air condisioned, convenient to all. 3750 each Sandra 224-3586. 5450 - LARGE 2 BEDROOM, 2 birth upper apart merit. Lots of closet space, built-in bookcases frostfree refrigerator, laundry North Park

PACIFIC BEACH 3 new 2 bedroom, 2 bath apart-ments for ners 5725/moreth Available April 15 Units have dishwarkers, freplaces, storage, car-ports 1921 Beed Avenue 463-299.

THE READER PUZZLE #350 Autobiography

28/2-260

GARACE FOR IRINT in North Park area, stooger only for any factor, parking Carages, 140. Manager 811, 5746 decks parking Carages, 140. Manager 811, 574

BIG PEAR ration, 2 bedroom, fireplace, near takes and disease, seedend, used or mornin \$84-1245. But beld, use of fluendity For met to quer non-title BRANK SMACHER Symphoses, 2 bedroom, 2, 22-24-27.

OFFICEOSK - spacemating, address/leier available to be shared. Encourage area Fred 481-6915 GARAGE FOR RENT, single car size, 1300 block of Pacific Beach drive, \$70 per month. Available April to 483-7290

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MISSION VILLAGE ADULT CONDO Large 1 bent room Tennis, exercise rooms, sisuria, pool spa. Up graded appliances and carpeting. No pets. Utilities had benches 555, 555,556.

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CLAIREMONT, rice Mt. Acara St., 3 bedroom, 2 bath, 2 car, family and laundry room. Prefer non-impiers, Maybe rest to own, 1850, 270-4328.

RESPONSIBLE MARRIED COUPLE with spayed cat seeks 1 bedroom apartment. June 1, La Mesa

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2 BEDROOM, 2 bith, convenient location, upon consciounds and the Property of the Control of the

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3 BEDROOM, 2 bath, fireplace, yard. No pets. Available April 24: 8710 Robles Dr. 5775. 463-7204 morn-

RENT TO OWN Claremont, beautiful Mt. St. 3 bed room, 2 bath, 2 car, family room, laundly room, RV parking, 51500-270-4378.

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UTCAVISTA LA JOLLA TOWNHOUSE 3 bedroom, 2 12 bath. All americas. \$1200/month. 453-0396 HOUSE 2 MILES FROM SDSU Small 2 bedroom: 1 buth small yard, garage excellent condition: 1550 256-1745, leave message. VICTORIAN CARRIAGE HOUse. Golden Hills, 2404 Brosslowy (non). 3 bedroom: 2 bath, 5650/month + cribers Beck, 236-535

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HOME FOR BENT, College area, 3 feed garage large family room, 2 feepl dryer paids, refrigerator stove, dish compactor, 5900/month, 229,0169

5475 EXTRA LARGE 2 BEDROOM 1 bith garden opartment. Private balcony Carpets, drapes, stove refrigerator, dishwasher, disposal Laundry Facilities 2 person limit. No pers. 284-2736. NORTH CLAIRMONT HOUSE 2-beginson. I bith large fenced backyand. I car garage, new paint, new carbets, stove, refrigerator, 5650. Call 275-0785 after 4pm.

CLAMENONT, 3 bedroom, 1 bieh, 1 car garage, dishwasher, refrigerator joptional) near all No pets Available Mech 24, 1750, 287-1041 CONDO 1 bedroom, I both furnished 1800 Du-mond St. Packle Beach 1900 monthly less with ten-month raises. \$300 deport Uniters pand Narry St.

Amont 21-90 Amonth 350 ALIAN 3 BEDROOM, 2 bith on 1/3 are of pines, wilderness. Woodstove, washeridiyer, stove, refrig-erator. Awarable immediately, 1450, 458-2066 day, 273-1351 evening & weekends.

Real Estate

HOUSE FOR BENT 3 bedroom 1 buth with garage, large yard, appliances & detached doll house. Near SOSU 5550. Call 488-7634 evenings before 9pm.

MISSION VALLEY CONDOS Studio: 1 & 2 bedroom, 140K to \$100K, great locations 453-3505. Leave

MISSION VALLEY CONDO, one bedroom, air condi-tioning, dishwasher, pools, jacuzzi, tennis, weight soom, Usroince and available now \$485, 697-7251 April 1st Newer building with laundry and off-street parking 1450 2736-38 Figueroa Bivd

PACIFIC BEACH 2 before condo. 3 blocks from PACIFIC BEACH 2 before in blast speriment, but deep Available Mattern 15 1675. Rein 5 filtern or disparsing No parties, No parti PRINCIPO (1994) A FOREIGN 1994 (1994) A FORE

BAY VIEW CONDO - 2 bedroom, 1 bath, pool, ja-cuzs. Open house loam 4 pm Salurday & Sunday 4019. Huertano Avenue #226. 272-2436. Available May 1,5400. DELUXE MOBIL HOME, corner to

NORTH PARK CONDO with access into garage Roommate floorplan microwave, dishwasher, wisheridiyer, air conditioning all included only 579,900 Call Chinsti Castro Century 21 Northcust 50 Tool or 457-5434.

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OFF THE CUFF What would you request for your last meal?



I was in Madrid, it was my birthday and I went into an expensive restaurant at lunch. There was a woman about one hundred and seventeen years old and she was eating strawberries in champagne. It was the most decadent thing I ever witnessed because it looked like she did it every day. So that's what I'd like strawberries in champagne. I'd like that served to me by the entire country of Andorra and I'd have Les Nuages by Debussy playing in the background.



Carla Christense Graphic Artist Normal Heights

Normal Heights
Something very French,
served by a mattre d' on a
beautiful white tablecloth with
Pachelbel's Canon in D in the
background. I'll start with the
appetizer—medallions of
lobster with red caviar served
with Perrier-Insul's chammann. with Perrier-Jouët champagne. The entrée would be veal in a The entrée would be veal in a cream sauce and l'd like a 1976 Chateau Montelena chardonnay with it. For dessert l'd like strawberries in Bavarian cream served with a 1966 Chateau d'Yquem. I'd like to share it all with my like to share it all with my



Vivienne Garnett Handknit Fashions Designer

It would be mince and dumplings with coffee, or a big green salad with lettuce and a bunch of tomatoes with oil and vinegar dressing. I'd like to eat it in the kitchen where I grew up — in Gateshead, England. I'd like my mom to serve it to me just the way she used to. For music I'd have "Greensleeves" playing, and for dessert I'd have apple



Yuppie Mission Hills

A Spanish tortilla - onione Aspansa tortina — onions sau.3ed in office oil, diced potatoes, and beaten eggs poured over the whole thing; it must be cooked at a low temperature until set in a skillet. I'd like to eat it early in the morning on the picnic table under the cedar trees up on Mount Palomar in the fall. I'd listen to the little woodland creatures, the woodpecker, the sounds of nature.



I'd ask for a grilled cheese and guacamole sandwich on whole wheat bread with rolled tacos, lobster, lentil soup, and lots of fruit. I'd like the sandwich made with sharp cheddar and I'd like the guacamole spicy. I'd have it served to me by Ronald Reagan, accompanied by some live music — nice violins, oboe, and French horn. I'd have a glass of milk with that and for dessert I'd like apple pie à la mode with cinnamon. I'd like to be remembered as a person wise in the ways of life.

Lin Jakary

FED. lot or house in Sen Diego city, partry g with oriental rugs. 23t 2682

LARCIE SMANSH STYLE HCKUSE on R.4 property cor-ner for with alley. 2 car garage, 10x75 foot for. Near El Cajon and Euclid. 2 bedroom. 1 bath with huge hand up basement. \$15,500 277-2231.

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