

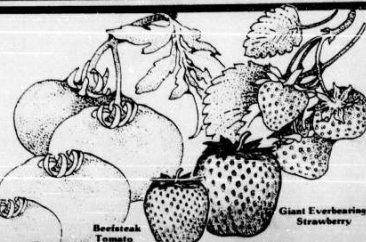


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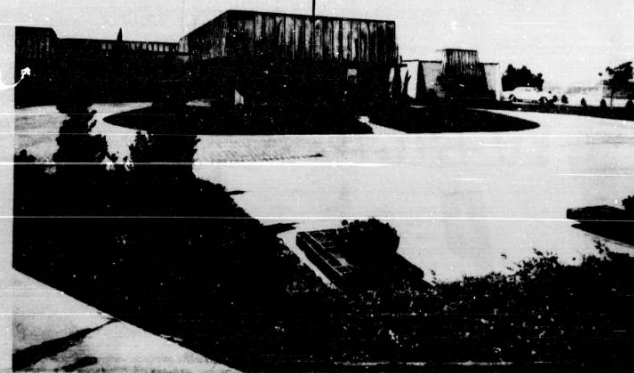
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READER
VOLUME 14, NO. 12, MAR. 28, 1985
SAN DIEGO'S WEEKLY

Title to Trouble



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

From Black's Beach you look up and see the house poised precariously on a sheer cliff, opalescent in the dim light of dusk. Gaze due north along the Torrey Pines cliffs from Scripps pier and it captures your eye. The Gagosian mansion, a gargantuan monument 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 Jolla, and certainly one of the most notorious in all of Southern California.

Talking about the Gagosian mansion is a rigorous workout in superlatives. Ralph Dalton, a La Jolla realtor 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 it, founder of the Royal Inns, a nationwide chain of hotels; Charles Leggett, con man extraordinaire turned 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 that operated Picnic '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 mansion, now listed at \$8.6 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 thirteen baths) cover more than 17,500 square feet. The living room alone, at 2400 square feet, is bigger than most houses. The enormous 100,000-gallon swimming pool, set among palms, ferns, and other tropical plants, 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 tinted 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 made of ribbed copper that rise

around the perimeter of the house like so many stone hoods. From far out at sea the house is a tiny, dull emerald that boats from nearby Scripps Institution of Oceanography use as a landmark. Gagosian says he spent \$90,000 on the copper alone in attempting to imitate the copper castles he'd seen in 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, Leggett, was evicted along with his family and took up residence in the San Diego County jail. Gagosian, Burns, Rogan, and Yazdani all experienced severe financial difficulties while they owned the Gagosian mansion. Four major companies fell apart while their owners held title to the house; three ended up filing for bankruptcy. Kings, princes, and movie stars have inquired into buying it. Ronald Reagan has toured it. So has Spiro Agnew. One of the Gettys wanted to live there, actually had the house in escrow, but died suddenly of cancer before the deal could be closed. Gagosian was led halfway around the world trying to collect a

(continued on page 10)

By Stephen Meyer

BEHIND AT FAMILY FITNESS CENTERS

Relax and get a little behind at Family Fitness Centers. It's fun. You'll see.

You have only one week left
to take advantage of this Special.

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MONTHS FOR ONLY \$
UNLIMITED HOURS • FULL MEMBERSHIP
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NO DUES

When you're serious about getting in shape.

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292-7079</p> <p>• FITNESS & MUSCLE CENTER, A Division of FFC
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7446 Rowan Rd.
(at back corner of Balboa & 805 location)</p> <p>• MISSION VALLEY
281-5554
1585 Rancho Mission Rd.
San Jose, CA 95128</p> | <p>• CARLSBAD OCEANSIDE
439-4404
20111 El Camino Real
(Town & County-Gemco Centre)</p> <p>• UNIVERSITY TOWNE CENTRE
457-3930
1633 Village Dr.
(Next to Robinson's)</p> <p>• EL CAJON
442-0293
Kaiser Aerial (West of Parkway)
San Diego, CA 92118</p> | <p>• ESCONDIDO
490-0660
10000 El Camino Real
(Felicita Plaza)</p> <p>• SANTEE
562-1666
San Marcos Village Rd.
2 blocks west of
152nd Avenue</p> <p>• CHULA VISTA
425-4500
2322 Third Ave.
Chula Vista, CA 92011</p> | <p>• LADY FINGER (for ladies only)
SANTA BEACH 299-8315
971C Lomas Santa Fe
Lomas Santa Fe Plaza
(Behind Walker School)</p> <p>• LA MESA
967-1212
7545 University Ave.
La Mesa, CA 92040</p> <p>• POINT LOMA AND
• POINT PINA AREA
254-5000
2545 Camino Del Rio
San Diego, CA 92108</p> |
|--|--|--|---|

Other family Fitness Centers are located in Century City/Beverly Hills, LA International Airport (Hilton complex)

*Total cost. Must enroll on first visit and an incentive may be offered for enrolling on other memberships. No other discounts can be used in conjunction with this offer and membership must be used at center of enrollment. Must be 18 years old. Limited one per customer. Discount given to FFC members at Lady Fitness and Fitness & Muscle Center. Racquetball and Babysitting options. Equipment varies at each location.

I am an avid fan of Eleanor Widmer's restaurant reviews, and agree with her comments about so-called entertainment ("Oh, Fiddle Fodder," March 14). Recently we went to a Greek restaurant in the midcity area. The music was so loud I got an instant headache and then this plump, not very pretty "belly dancer" came out and shook her belly button all over my salad. It made me sick. I'll never go back. A couple of months ago

The Reader welcomes letters for publication. Address them to Letters to the Editor, P.O. Box 80803, San Diego, 92138. Please 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. If so, I will avoid it. Wish we could do something about this.

Max W. Anderson
San Diego.

I was born in San Diego thirty-two years ago and have lived here all my life. I can't even remember when I saw my first Reader, but for me it's always been a part of my outlook and lifestyle better than any of San Diego's other publications. Lately, though, it seems that many of Eleanor's articles are more about the elite in the elite beach areas, and in the fifteen- to twenty-dollar price range. I'm no pauper, but my budget is more in the five- to ten-dollar range. Eleanor's articles usually includes a fifteen-dollar dinner, let alone a fifty-dollar one! After reading her February 14 review ("Some Dirty Business"), I'm convinced that Eleanor is more common with her other readers. She seems to have no second thoughts about traveling an hour and a half to review a restaurant in the mountains, or about flipping the pages of one of the full-color magazines that cater to the affluent of this city. She also seems reluctant to venture east to review a restaurant, or to travel to tourist areas, and therefore have to rely on good food at reasonable prices to stay in

by allegations contained in Mr. Sorensen's account I would remind of the word of our former "prophet, seer, and revelator," President David O. McKay: "The Church is little, if at all, injured by persecution and calumnies from ignorant, misinformed, or 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 of Jesus Christ of Latter-day Saints, October 1967).

*Richard Clawson Moskowitz
San Diego*

Despite the misguided meanderings of Duncan Shepherd, I enjoy the *Reader* very much and would like to congratulate you on its content. I attended the Chieftains concert and found the follow-up article by John D'Agostino ("Hail to the Chieftains," February 21) well

I especially enjoyed the hilarious wit of Abbie Opincar's "The Leash with the Most." I was unable to attend the canine carnival and bear witness firsthand to the demeaning postures required of "man's best friend." But I did attend the Pacific Indoor Championship Rodeo. Imagine my disappointment when I found no animal liberationists protesting this event, and the terrible abuse inflicted upon the broncs and bulls by what appeared to be more a gathering of Hollywood stuntmen than recycled range riders. (Though as far as I could tell, the cowboys suffered much more abuse than the animals.)

Reader's readership that really raised my hackles. His maladroitness metaphors would have been more appropriate in a letter to his mother. She, at least, could have forgiven him. By the way, was he critiquing Robert McDuffie or singing the praises of Fritz Kreisler? I never quite figured that out.

Larry Edwards
La Mesa

The people who pay attention to Duncan Shepherd's opinion of current movies probably won't go too far in asking why? Because he has nothing nasty to say for the majority of the fifty-six films listed in the February issue of "Current Movies." He gave only ten films a rating of one or two stars. Of the all-time Disney classic *Pinochio* he refers to the story as "piccescent" and the characters as "motley." He raved about *Dawn of the Dead*, which may indeed be a classic disgusting movie, but it is thoroughly revolting and vile.

WASB which can still provide you with my opinion at total disappointment, usually, no, and something to be barked at. As for *A Passage to India*, I found it spectacularly

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City Lights

Cost Of Square Feet Climbs In Hillcrest

Success isn't killing Hillcrest's shopkeepers, 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 popular photo exhibits at Walker's gallery became legendary, sometimes drawing a thousand artists and culture-seekers to the neighborhood. Up spring an espresso cafe (Quei Fromage), ethnic restaurants (Callopie's Greek Cafe and Phuong Nam), an art cinema (the Guild), card shops, 2-py bar, and clothing stores. The sidewalks filled with a

collection of equally eclectic people, and voilà! 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 alter Hillcrest's casual ambience. The other potential lessees are also corporations. Zales jewelers and 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

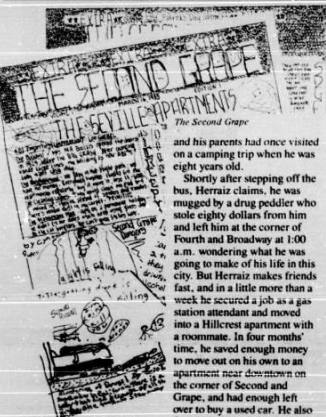
THE GALLERY STORE



Bob Walker

neighborhood merchants say 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 \$175 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 in Hillcrest, but he may be forced to relocate elsewhere, perhaps downtown. "It's just like New York's SOHO district, where 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 today."

—P.K.



The Second Grape

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 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 Diego as a pleasant city that he

what he found, primarily clothing, he hoped to sell to others wandering the streets near Balboa. He would sleep 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 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-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 much as four dollars a day. And so Herraiz earned his keep. But two and a half weeks ago, he saw a man on Broadway spit on a bum 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 himself, he organized a car wash and a yard sale with a group of eight children, ages six to twelve, who live in an apartment building across the street from his on Second Avenue. And it was also with 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 (about fourteen dollars), he and his young friends produced 200 copies of the newsletter, which detailed Herraiz's pet peeves about his apartment

building (i.e., spiders, cockroaches, faulty plumbing); the paper also included a list of the children illustrating the pitfalls of drug use, drunk driving, and theft, and a bohemian guide to the downtown San Diego. On March 16 Herraiz and his friends canvassed the neighborhood, peddling copies 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 up passing out copies 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 grievances public. She threatened to evict him. He pleaded for forgiveness. She finally gave in, but warned him that if any similar newsletters

Wandering 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 fortunate, the Catholic Worker has been almost as transient as the beneficiaries of its kindness. Meals have been prepared and/or served at seven different 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 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 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 and to be forced to simply serve on the street, but we intend to continue regardless of what happens," says the Worker's spokeswoman Jane Emerson. Three years ago the Worker served meals for a few months from the parking lot of downtown's Episcopal Community Services building. When county officials cited the group for violating health standards, directors of Episcopal Community Services allowed the Worker to use their storefront as a dining room.

—P.K.

City Lights



Roger Boskey at SeaCoast Square

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 Fay Avenue and Pearl Street are nearly empty. Push new restaurants like Pax and Pancho Wellington on Prospect Street aren't doing nearly as well as their 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 those intent on seeking answers need look no farther than La Jolla's own backyard: Pacific Beach, a few miles to the south, appears

to be the new commercial hub of the coast, and its dramatic renaissance in just the last year 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 Jolla's forte, Steamer's, a plush seafood restaurant on the southwest corner of Garnet Avenue and Evers Street, opened last November and is still filled to capacity virtually every night; on weekends, waiters for tables average more than an hour, and lines of people waiting to come 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 last November, is sold out most nights. Right next door to the Improv, Club Diego's continues to be one of San Diego's most popular discotheques. Last week, says owner Michael Manganti, 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 Mammi's disco has achieved similar success. Other development has also been booming in Pacific Beach lately. SeaCoast Square, a two-story building on the southeast corner of Garnet and Mission 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 this before... like he never even had a file on the case." On December 2, three months after the burglary, the suspect Henry called Moran and confessed to the crime. "He apologized and told me he'd been on drugs and needed the money, and that he'd 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 he'd be serving time and "wanted to make amends." Moran and his brother arranged to meet Henry at a fast-food restaurant on Euclid Avenue from which Henry would lead them to some of the stolen property. Before leaving for the Sunday 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 wasn't a

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John Moran with some recovered items

Solve Crime 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 home was burgled of an estimated \$11,000 in cash, food, liquor, artwork, and tapestries last August 31, he called county sheriff's deputies 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 reluctantly lifted fingerprint samples and "seemed more concerned about getting to their coffee break" than gathering information. 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 years before in a local gay bar

shops — were removed. Smaller office/retail complexes have since been constructed, remodeled, or planned on the corners of Garnet and Cass Street, Grand Avenue and Bayard Street, and both the east and the west corners of Mission and Felspar Streets. Pier One Imports is opening a new store at Farnell and Cass streets at the end of May. Namuro Line, a large new pizza store, is opening later this year at the corner of Mission and Hornblum Street, and the Warehouse Records chain, which has closed its only Pacific Beach store several years ago, is returning to the area this summer with a new store, located just a few doors down from its previous location near the corner of Garnet and Gresham Street.

So he began working in La Jolla, Boskey's Murlands Development Company was already eyeing Pacific Beach. Demographic studies conducted at the time, Boskey says, showed the area far more conducive to night life and commercial enterprise than La Jolla. Forty-seven percent of the people living within a mile of Mission and Garnet, Boskey says, were reported to be between the ages of eighteen and thirty-six, which makes Pacific Beach the heart of where the supplies live, a demographic that every smart developer realizes is the new generation of growth. Furthermore, Boskey says, La Jolla developers were not creating sufficient parking, but were they anticipating the congestion all the new uses would bring.

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No Loitering sign downtown

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 task force on downtown homelessness, which cried out for softer solutions such as more shelters. 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 streets on the north and south and Kenner Boulevard and Fifth Avenue on the west and east.

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

sweep through the streets, rousting sleeping transients and watching for panhandlers, narcotic sales, prostitution, and other such blights. Other cops maintain watches inside buildings where problems have occurred in the past, says Captain Winston Yetta, who oversees the plan; undercover policemen mingle with shoppers and lunchtime diners, plus more officers spy on goings-on from the vantage 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 on bright red Honda motorcycles. Yetta admits these are only a few of the strategies police employ. The officers have been furnished with a comprehensive and confidential — twenty-five-page guide detailing other strategies and identifying select businesses and habitual

(continued on page 39)

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

I'm a schoolteacher working in one of those windowless, modern school buildings. I labor under fluorescent lights and use the blackboard heavily, which means I must inhale clouds of chalk dust on a daily basis. Question: Exactly how hazardous is it to inhale lots of chalk dust and to be exposed to fluorescent lights? Is the classroom environment safe?

Helga 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 schoolroom 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 non-toxic; it is safe, according to the government's standards, to a limit of ten milligrams per cubic meter of air. If that amount were floating around in a classroom, 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 all day long. His comment about the hazards of fluorescent lighting was even more unequivocal: "No problem."

Are you comforted, Helga? Well, if you're a good 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 fanatics (though I



Illustration by Rick Carey

did have a math teacher in high school who was allergic to the stuff and instead used an overhead projector to tell us to sleep with his equations). But you might want to read Jim Mills's article in the September, 1984 issue of *San Diego Magazine* 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 Florida, in which Ott discovered that exposure to fluorescent lights causes students to become agitated; when fluorescent lights were replaced with lights similar to the spectrum of natural day light, the students 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 reported in the August 28, 1982 issue of *Science News*. Sure, it's preliminary, but it is slightly disturbing that these scientists found a doubling of skin cancer in people who work all day under fluorescent 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 vispers whenever, it seems, I am parked in a commercial district. No doubt the distributors of these paper nuisances claim Freedom of Speech as the basis for their actions. I consider it nothing short of littering. Are thoughts or opinions?

Mark Hummel

Encinitas

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 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 suggest doing what I do: jot down the

name of the advertiser on a list of businesses you vow 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 protection from such an onslaught. Sections 57.15 and 57.16 of the municipal code deal with the distribution of handbills, fliers, and such commercial material, prohibiting their dispersal in public roadways; private property, including shopping center parking lots, is not protected. Many local shopping centers do take steps, however, to save us from such a plague. University Towne Centre will, in fact, sometimes 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 unfortunate 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 ailing or deceased car that the vehicle is in imminent danger of being towed. The officer can check one of four boxes that represent different sections 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 citation — 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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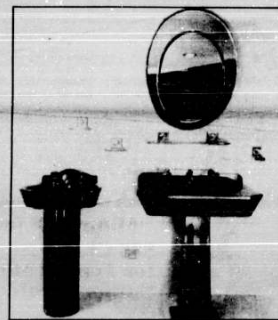
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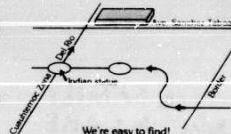
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We're easy to find!

THE INSIDE STORY

BY PAUL KRUEGER

THE REPUBLICAN CENTRAL COMMITTEE called a press conference last week to announce that San Diego 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-year-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 expect people to pay much attention to us," said Schuman. A December, 1984 state supreme court ruling will give Schuman 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 campaign openly for their

candidates in nonpartisan races 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 endorse 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 lists was prohibited, as was the sharing of time on the central committees' sophisticated computers. 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 year used the names and photo 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 specific candidates, so GOP candidates bought advertisements which were

accompanied by "stories" lauding their achievements. The 300 Republican volunteers who manned telephones during the closing hours of the 1983 San Diego City Council elections were instructed not to identify the GOP candidates unless asked, but the phone blitz is still credited with pushing Republicans Gloria McColl and Uvaldo Martinez 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 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 example, supported by out-of-town 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 share computerized precinct



GOP Central Committee Chairman Bob Schuman

and donor lists. Most 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 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 note from U.S. Senator Pete Wilson reminding

Republicans how he "first 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 maverick environmentalist, won't get any

help if he's opposed by fellow Republican Abbe Wolfeheimer, 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 Republican ran for the post and

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 keep 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

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 seats. Dave Guthrie, who heads candidate development for the Democratic Central Committee, believes his party's 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 bank for the donor and voter 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, Struiksma, McColl, and Mitchell. Only Mike Pent and Evonne Schulze have been mentioned as possible city council candidates, and the election is just five months away.

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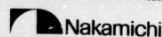
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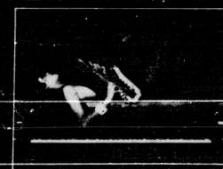
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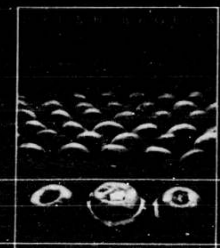
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Title to Trouble

(Continued from page 1)

house payment, and he believes to this day that his debtor may have had plans to murder him. When Leggett lived in the 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 warbearing house. Though misfortune never came about specifically because of the house, or even because of its expense, many speak of the place as "jinxed." Others say that's nonsense. They say that such an exotic home naturally attracts certain types of personalities, driven men with big egos who inhabit a precarious world in which one stands to lose as big as one stands to win.

In 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 in 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 than a fruitcake when I paid that price," Gagosian recalls today. "But you know that now it's worth about nine million." On that land he built his dream house, which was designed by local builder Konrad S. Leak with



Photo view toward La Jolla

significant modifications suggested by Gagosian, his wife, and his children. Originally intended to cover only 8,000 square feet, the design ballooned along with the price, which, after building costs and furnishings, came to about two million dollars. "In 1970, when work began on the house, 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 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 worked without a vacation or a day's sick leave for fourteen straight years. In 1965 he started the Royal Inns and quickly made a fortune. "I've built

300 Travelodges and sixty-nine Royal Inns, including one that is now the Holiday Inn Embarcadero," Gagosian says with paternal pride. "That comes to one hotel a month for thirty years."

For Gagosian, building his mansion was an affirmation of ego, a promiscuous indulgence in the power of choice. Gathered around the design sheets, Gagosian and his family proposed amenities: A tennis court? An eight-car garage? A 1500-bottle wine cellar? A marble Roman bathtub? Bronze fire pits? Electric toothbrush 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 people think it looks like a hotel, but I've seen a lot of nice homes in my life and

I've never seen one more beautiful."

Gagosian's raves aside, many people 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 baking 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 four apartments, you get yourself a pair of roller skates and every night you make the rounds, skating from one wife to the next."

"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 flamboyant, egotistical man, like a lot of wealthy people are. He wanted 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 recent interview at the office of his lat-

est company, Hotel Properties, developers of the Continental Inns, he was all charm and urbanity, a distinct contrast to his reputation. Merit 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 all the guts in the world." "He's 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 now."

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 trouble. 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 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. Gagosian claims the energy crisis did him in, and it is very likely that his firm would have survived had the oil market remained stable. Others say Gagosian 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 financial 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, he saw the stock market going through the ceiling, and he honestly didn't know his company was in trouble. 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 became sort of an albatross," Gagosian 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 dollars, called and asked if his wife's club couldn't hold a fundraiser at the house. "It was two days before Christmas," 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."

In early 1973 Charles Leggett came along, charming, stylish, glib—and incredibly rich. Or so it seemed to the unsuspecting Gagosian, whose already faltering company now had an oil embargo to contend with. Leggett called him one day, supposedly by radio telephone from his 102-foot yacht in the Pacific, intro-

ducing 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 Gagosian, this man must have seemed like a gift from his guardian angel. A buyer for his house, the savior of the Royal Inns.

Gagosian agreed to sell the mansion for \$18 million. Through the Curtis-Coleman Company, a mortgage banking concern now located in Scripps Ranch, Leggett obtained a \$1.5 million loan from Baltimore Federal Savings and Loan. As security he used a \$1.75 million certificate of deposit, indicating 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 validity 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 unsecured promissory note payable in Swiss francs at a bank in Zurich. Leggett moved into the mansion immediately and assured Gagosian that he 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, cautioned 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 interest 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. Gagosian, 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. Rosenova, and Gagosian were to leave on a Friday in September, but the day before departure Leggett told Gagosian that his doctor advised against travel until Monday. Heart problems.

Gagosian, exasperated, said he'd leave right away and meet the others in Zurich on Monday. They never showed. "I waited there a whole month," says Gagosian. "They wouldn't tell me anything at the bank. I begged them so much. Finally I called Mrs. Leggett in La Jolla and she told me her husband 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

(Continued on page 17)

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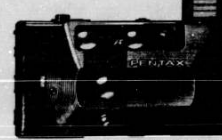
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(located in northeast corner of Plaza Shopping Center)

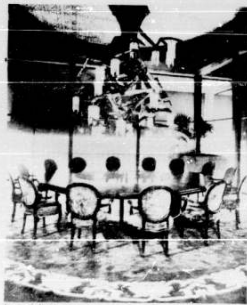
Limited to stock on hand. Sale ends April 5, 1985.



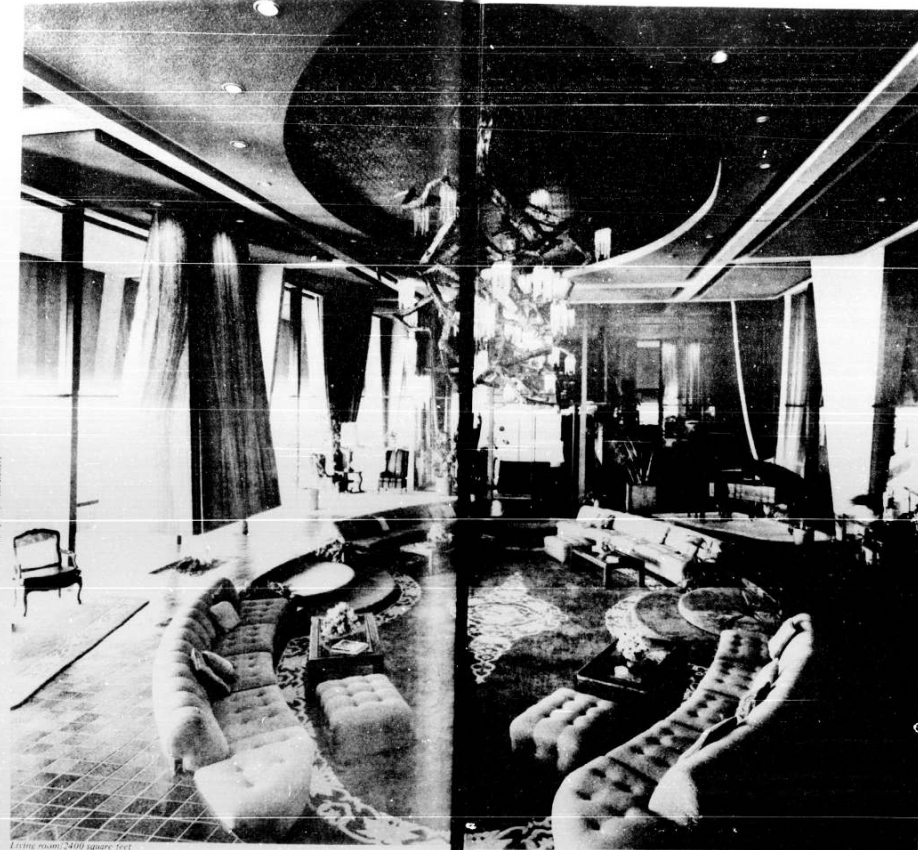
Photograph by Joe Kroll



Photograph by Joe Kroll



Photograph by Joe Kroll



Living room: 2400 square feet

Title to Trouble

(continued from page 11)

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 "move in on the \$175 million certificate of deposit," to take it to Chicago and collect on it. But the Title Insurance officer who presented the certificate at a Chicago branch of Continental Illinois was told that there were no funds backing it up. The hapless courier didn't have to ponder this mystery very long because he was promptly surrounded by Secret Service men and FBI agents.

In the months that followed, the bizarre story of Charles Leggett unfolded. 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 con man working for the feds. He was their star, a first-class sting man with a forked tongue of solid gold and absolutely no fear. Using this "flash money" to establish his credibility, he had already recovered more than \$11 million in stolen securities, and his testimony had nailed numerous Mafia thugs. "It was incredible, one justice authority said, that Leggett had never ended up in some car trunk."

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 strike force was sure that the man who presented the certificate of deposit at Continental Illinois was a big-time thief, another rind rested in by their leg 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 strike force should have expected it. The sixty-two-year-old Leggett had a criminal record that dated back to the 1930s. In 1971 he had been convicted and sentenced to eighteen months for tax evasion (he served only two months). Earlier, in 1962, he was jailed for grand theft and wire fraud. Three 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.

Gagosian, obviously, was hopping mad when Leggett's story unfolded. He'd been swindled out of a million dollars, and the American government was responsible for it! He immediately filed suit against Leggett, Title Insurance, Curtis Coleman, 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 Vivian Leggett and her sister Madeline Nencini, both occupants of the house. They sued Gagosian 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 fists 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 harassment.

Some of the suits involved the eviction of Leggett, his 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 Curtis Coleman bought the

(continued on page 14)



Earl Gagosian



Charles Leggett

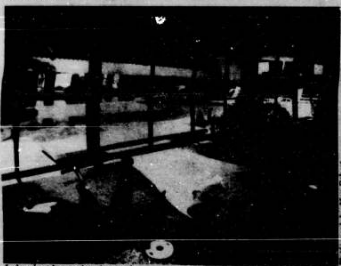


Richard E. Burns

Photograph by Joe Kroll



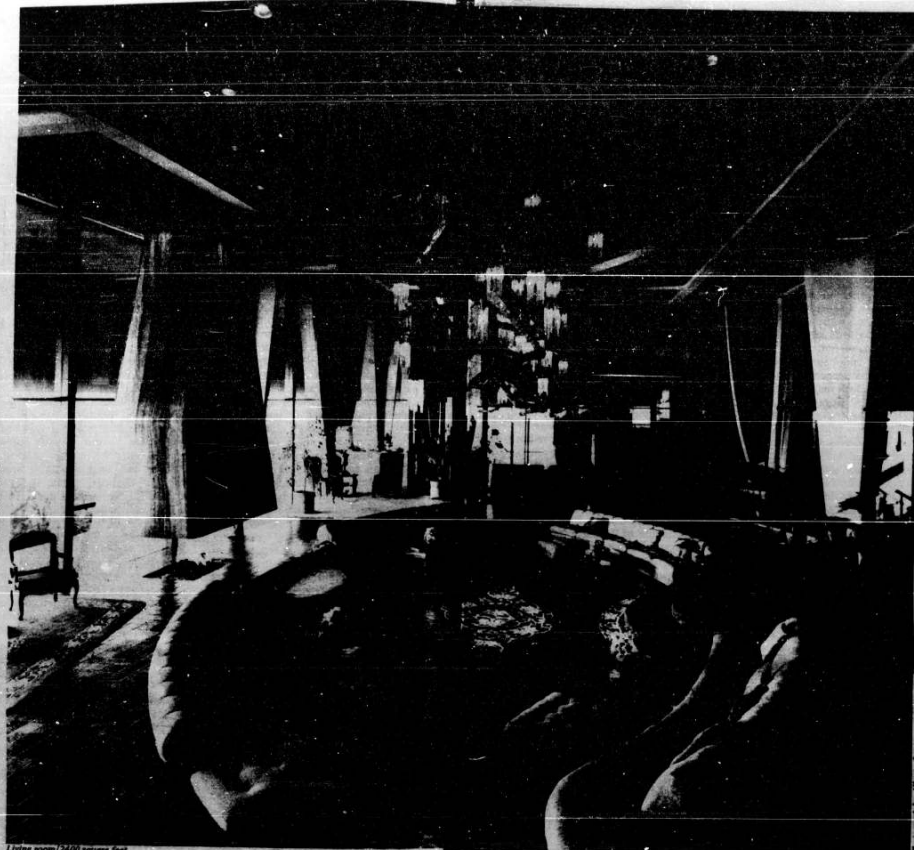
Dressing room



Indoor/outdoor swimming pool



Formal dining area



Living room/2400 square feet

Title to Trouble

(continued from page 11)
in town and he wasn't there."

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(continued on page 14)



Earl Gagosian



Charles Leggett



Richard L. Burns

Title to Trouble

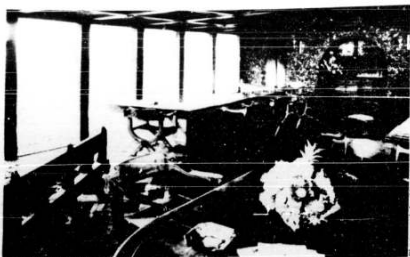
(Continued from page 15)

house for \$750,000 at an auction on the 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 negotiable, 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 specialized 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 possession. That sum represents what



Recreation room with pool table.

the government estimated Leggett had left of the \$1.5 million billed 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 later, 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 been recovered.

However, two months later Deputy District Attorney (now Judge) Robert O'Neill charged Leggett with two counts of grand theft and had him put in 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

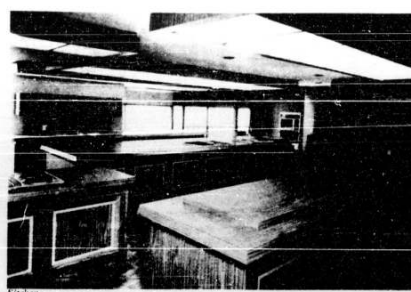
slippery con artist, needed to keep him behind bars. Leggett wanted out. His first move was to try to use furniture from the house as collateral to get himself released on bail. But O'Neill saw Leggett's coup coming, so he raced out to the property and, after threatening to crash the gate, was finally admitted by Leggett's wife and daughter, who had rolled up some of the carpeting and were preparing to make off with several pieces of furniture. Some time later, Leggett requested 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 monitored his

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 certificate 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, Madeline 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, stopped to paint her fingernails red and black on alternating fingers. On her bedroom walls were tattered illustrations 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 girdles. 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 lucky 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 opinion, that's what they had in mind."

In 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 Union*. 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 a lanky Air Force veteran described as "accessible, affable, and open" (though repeated attempts 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 securities analyst called Burns, leased for seven years the eleventh floor of the Mr. A's Building at Fifth and Laurel



Kitchen.

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 realtor 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 million. The second was the Bob Loring 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 they should buy. The wife and kids voted for the Loring 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 Leggett 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 representing 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 long-distance 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 1-egget certificate of deposit), who casually mentioned, "Oh, I hear R.L. Burns is going to buy the Gagosian house."

Ten minutes later I get a call from some guy [Dalton] who says he wants to show 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 Federal 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 entertained often at the mansion), his generosity (he donated \$20,000 to restore 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*

(continued on page 16)

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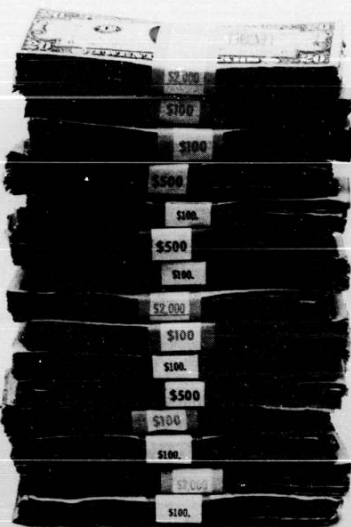
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Title to Trouble

(continued from page 13)

reported that one evening in late 1977 Burns bought six junked vehicles and dumped them on a La Jolla beach, claiming he did so to prevent waves from eroding colleague Kenneth Poovey's oceanfront property at La Jolla Shores. Mayor Pete Wilson and the Chamber of Commerce held a welcoming luncheon for Burns in May of 1977, attended by San Diego's best. Burns assured everyone that his company's "inevitable growth and expansion" 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 resigned 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 Corporation 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 company, alleging that the company inflated 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 the stock.

During this period Burns and his family decided to move out of the Gagosian mansion. They wanted to lead less conspicuous lives than the house allowed. Besides, according to Ralph Dalton, Mrs. Burns had never liked the house. It was so big, and so cold, and there was constant foot traffic 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 Rogan, managing director of IFM Funding, a West German holding company that operated Pennic '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 Nucorp Energy, touted by the local papers as the beginning of R.L. Burns' new "financial empire." In 1980 the company announced an extremely 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 Illinois National Bank — a surprising loan, considering that Continental Illinois had financed the disastrous investments in coal interests that led to Burns' 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 11. 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 interview. Rogan lived for 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 high-visibility 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 reporters. Dalton, who met him once, says he was a "nice man, very businesslike."

In July of 1983 IFM Funding exercised its option to buy the house from Burns for \$3.6 million and immediately 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 Giar 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 well.

Interestingly, Yazdani shared with Gagosian and Burns the status of self-made man. Known in Iran as *le berger* (the shepherd) because he came from a modest sheep-farming family, Yazdani built a sheep-ranching empire and eventually became a powerful business and political figure in Iran. Al Nasir Wissani, 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 with."

Yazdani 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 University. At USIU, one acquaintance explained, he revealed his way to a B.A., paying people to write his papers and take his exams. He wasted no time positioning himself prominently in La Jolla social circles, driving about in his fancy car, flashing money shamelessly, spending prodigally. To the women who hung out at the local bars, Nader was a swarthy Mediterranean 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 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

discard her like MasterCard carbons.

The Yazdani family, which owned six houses in San Diego at one time, was of the Bahai religion, an offshoot of the Shia Muslim faith that emphasizes the spiritual unity of man. It was common knowledge among friends that Nader had been expelled from Bahaiism (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 Wissani, 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 away.'"

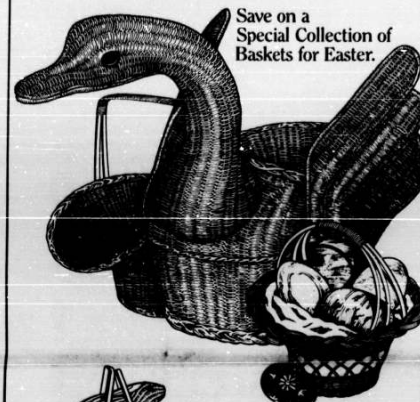
Nader Yazdani lived in the Gagosian mansion from May of 1983 until June of 1984. He agreed to buy the house on May 1, 1983 when Coffee Imports executed an all-inclusive trust deed in favor of IFM Funding for nine million dollars. On July 15, 1983, IFM Funding, using the house (to which it still held title) as security, received the second of two loans totaling four million dollars from Sun Savings and Loan Association. The very next day IFM transferred the home title to Coffee Imports. Under the terms of the deed agreement, Coffee Imports was required to make payments to IFM Funding on both the four million dollars represented by the loan 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 loans from Sun Savings. 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.

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 'n Charlie's, a La Jolla nightclub frequented by foreign 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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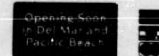
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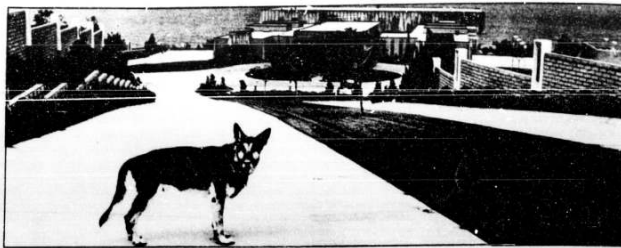
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Title to Trouble

(continued from page 17)
so I said sure," Dalton explains. "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 believed 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. According 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," recalls 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 borrowing from wealthy Iranians here and in Los Angeles. Dalton recalls on several occasions seeing checks for as much as \$40,000 lying around Yazdani'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 in the



Huckleberry standing guard for the Leggett's June, 1985

midst of this turmoil, Yazdani held a party at the Gagosian mansion attended by 400 people. The host picked up the tab for the food and the booze.

Yazdani's final weeks in the Gagosian mansion seemed to Ralph Dalton like "the last days of Pompeii." Although 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 broken 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 becoming 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 currently 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 he said no."

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 Wissani, this deal was executed late on a Friday and Yazdani was long gone on Monday 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 Nader. 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 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 \$5.3 million in defaulted loans. The defaulted loans didn't necessarily result in but no doubt contributed to Dan Dierdorff's resignation last fall as Sun Savings' 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 price many felt was well below market value. Dierdorff recently put the same house on sale for \$1.65 million. Dierdorff is being investigated by S&L regulators for possible "conflict of interest" concerning his favorable purchase of the Blackgold Road home and generous (defaulted) loans made to the Yazdani family. The carnage suffered by the Yazdani 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 the presence of live-in caretakers, but those who knew the house during the Gagosian years say little has changed.

The carpeting, the bar stools, the dining set, the sofas, the chandeliers, the royal 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 redecorate it. Certainly Burns and Rogan had the money to do so, yet no one ever has."

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 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 fortress estate in Costa Rica.

The Leggett is 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 Huckleberry. "He was a 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 was."

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"Don Juan" by Rick Alexander from La Jolla Museum show

The Art of Emergence



Hugh Davies



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La Jolla Museum, opening night

"It's the most prestigious art exhibition spot in the city, and for artists it's the only game in town."

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The rumors began in mid-December when the letters started coming out. Who had been invited? Who hadn't? When it became apparent that no formal announcement was forthcoming, there were rapid calls across town. "You could tell by the smiles who had been picked," says one woman who watched and waited through those anxious days. And that was about the only way. The scores of area artists who wondered if they might be included in the "Emerging Artists" exhibition at the La Jolla Museum of Contemporary Art could only make their requisite trips to the mailbox that final week before Christmas.

Within the week, however, anxiety gave way to more definitive emotions, which ran the gamut from elation to indignation. Photographer Suda House, a prize winner in the current Artists Guild show at the San Diego Museum of Art and who made the La Jolla list, says happily, "I almost hit the ceiling when I got my letter." Ellen Salk, who has a



Marjorie Nodelman



Eleanor Antin, Aviva Rahmani



More Is More, opening night

large installation in the La Jolla exhibit, says, "I was really very pleased. It's the first curated show I've been in, so I was very happy."

A small but vocal number of artists and arts activists, however, was nonplussed as reports continued to circulate and the list of omissions seemed more remarkable than the roster of invited artists. Marjorie Nodelman, a local painter who had heard of her own exclusion from the museum show before receiving official confirmation of the fact, immediately wrote a letter to museum director Hugh Davies and expressed her "astonishment" at his failure to include her in the planned exhibit. North County artist Aviva Rahmani also wrote to Davies, asking that he reconsider before the show opened and answer questions concerning "the disproportion of men to women, of established vs. the unestablished reputations, and the impact on individual ambitions."

UCSD visual arts professor Eleanor 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 be a show representative of San Diego's artistic vitality. Another arts activist and long-time museum supporter, Ellen Phelan, called Davies to protest Nodelman's absence from the list of invited artists. When pressed by him for more names of artists she felt ought to have been included in the show, Phelan cited Lynn Schutte, 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, "that 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 Artists" — the first large group exhibition of local artists in the history of the La Jolla Museum. In the din of accusations and indignant rebuttals, it also seemed to be the art show that no one wanted.

(continued on page 22)

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

By Dinah McNichols
Photographs by Joe Klein

Art

(continued from page 21)

The exhibition had been in the 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 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 Lago, 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 the artists' works. One stipulation Davies made for the final selection of artists was that the 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 international reputation, but the consideration that he or she had received little hometown attention was what finally counted. With this in mind, artists were considered "already emerging" if they had been featured in solo shows at the La Jolla Museum of Contemporary Art, the

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 homage, 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

the La Jolla Museum. Yet it is a distinction 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 emerging." For example, painters Ellen Irvine, Aviva Rahmani, Marjorie 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 recognition," Rahmani agrees. Ellen

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 well-known 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, "I 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 women 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 [in 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 the 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're going to get the kinds of results that you get 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 prepublication, the general feeling, as artist Gary Ghirardi sensed, that the curators already "had developed a master list" of

(continued on page 24)

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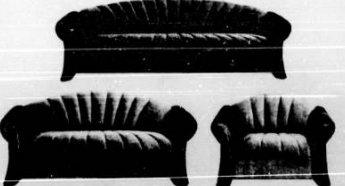
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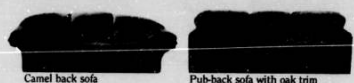
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Art

(continued from page 22)
those they planned to include, 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 statement 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 process.

On 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, Aviva Rahmani, and Marjorie 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 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.

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 lots of good artists in San Diego, more than forty-two, more than fifty-two, and the bottom line is to get those artists shown."

Unfortunately it didn't turn out that way. Phelan knew she 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 should have been included. Her list grew to include Rahmani, Lynn Schutte, Kathleen Marshall, Gail Roberts, and Ellen Irvine. In discussion with them, she contacted artists Brent Riggs, Ron Williams, Scott Schaffer, and Tom Driscoll.

Phelan and the artists discussed 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 possibility 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 Athenaeum Music and Arts Library at Wall Street and Girard in La Jolla would allow her the use of their second-floor meeting room at no cost. Phelan was elated; when she saw the room, however, which measured

only thirty-by-forty feet, she was certain that the artists would reject it. To her surprise, they accepted it at 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 smoothly."

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 were reinstated a few days later.

Then on Wednesday night, with the opening just forty-eight hours away, a second crisis occurred. Scott Schaffer brought in the two new paintings he had selected for the exhibit. Schaffer 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. Schaffer says he took down the painting and angrily left, adding that he rejected a later suggestion that he substitute another work for the nude. Ellen Phelan, 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. . . . It was far too strong. It was also too large for the room. But I would not have allowed that painting in the show from the start."

Friday, March 23. Receptions for the two exhibits, barely 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 arc 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 temper? 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. The board 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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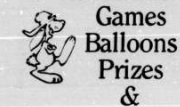
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Rules of Violation



Darle Cash

JEFF SMITH

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 occur on stage. Mastrosimone based the

play on an actual incident. A court dismissed 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 one moment when she could have incapacitated him and gotten the justice she couldn't get in court." In *Extremities*, Mastrosimone 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 roommates 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 performs 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 it remains with a cigarette. The scene, in effect, serves as a microcosm 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 victim, and thus Marjorie has saved others from future assaults. The scene is the play in miniature, but there is a crucial difference in what follows. Killing a bug is one thing. Stopping a rapist — who, like a living wasp, is too often free to sting again — is another.

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 know his way around the house. At Marjorie's request he leaves. And returns, a monster. Within seconds he assaults her physically, emotionally, and psychologically 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 slightest resistance. The scene is so unthinkable — so extreme — that the audience becomes at once nauseated and infuriated. It violates us, and we quickly abandon the civility of theatergoers for the taste of primal rage, and we pray that Marjorie can find some way — far beyond mere eye-for-an-eye revenge — of fending off that sick, twisted animal from the face of the earth.

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

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. Assault you? Yes. How? With a pillow. Did you resist? Yes. Evidence? None. Witnesses? 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 for him? Or move 3000 miles, change my name, enlist 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 goddamn whistle. I want to live my life. He's never leaving this house."

Except for some contrived dialogue that Mastrosimone has given the one-dimensional roommates — who bookend Marjorie's private hell with stock responses (one an ostrich, the other a pop-psychological optimism) — *Extremities* is all momentum. It rehearses the myths, attitudes, and facts regarding rape, in society 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* projects beyond its own boundaries of time and place to make its major point. Marjorie never says so, but she shows us eloquently 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 sunbeam home, through America's Finest City, with a twinkle of good cheer in their eyes. And the script does have its imperfections: 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 not exercising mere territorial pride in saying that the Rep's production is in many ways as good, and in some better, than the L.A. staging. The technical work for both shows is a dead heat. Don Child's set and lighting are quite good and, on the comparatively smaller Rep stage, more appropriately claustrophobic. Child's set, the women's living room, is a neat cross between 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-

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 Marjorie's home.

San Woodhouse's direction of the play ranks among his finest efforts. Like Anthony 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 notices the choreography beneath the moves. The production falters a couple of times in act two, when 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

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 members 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 little more than an accumulation of buzz jargon — and has given it unexpected depth by allowing her character to awaken, slowly, to the realities outside of her "everything's going to be all right" frame of mind. And since they become intertwined by the end of the play, it is difficult to separate the individual performances of Darle Cash, as Marjorie, and Tavis Ross, as Paul, her assailant. It is easy to say, however, that both Cash and Ross are simply outstanding. □

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The Purple Rose of Cairo

DUNCAN SHEPHERD

To establish the important relationship straight away, let me put *The Purple Rose of Cairo* with or near *Love and Death* and *Annie Hall* as the best of the Woody Allen movies so far, or in other words by itself as the best of them since they stopped seeming to me funny. Or, to narrow the field all the way to noncompetitiveness and simultaneity to pinpoint the exact spot at which they stopped seeming funny, much the better of the two movies Woody

Allen has directed but did not star in. *Interruptions*, you will remember, was that insipidous 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 scriptwriter. By the same token any intended zinger will be harder to recognize as such, 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 perceptions 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 Superior Being. Anything but.

A hash-house waitress in mid-Depression, 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: she is married to a shiftless no-good layabout ("Get my meat loaf") who only stops laying about in order to start shooting craps or chasing skirts or cuffing his wife or some comparable activity apt to send any wife's thoughts straying toward Ronald Colman 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 viewer unlaughing to remain unlaughing, and the tendency of a viewer laughing to quit. The unfunniness of this early part is perhaps not in itself a problem, but this in combination with the directness and simplicity, 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 biggie of a 1935 RKO programmer entitled *The Purple Rose of Cairo*. The look of this movie-within-the-movie, with its luminous, white, Art Deco design in the style of Van Nest Polglase, is technically impeccable; and it affords Allen (and his steady photographer of late, Gordon Wil-

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 dirty 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 purple 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 khaki and pith-helmeted Tom Baxter, for the big moment — a reversal of the moment in *Sherlock Jr.* where Buster Keaton descends from the projection 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, life-sized and in full color. And even further unlike the Keaton movie, it is no mere dream.

"My God you must really love this picture," everyone in the assembled audience can hear Baxter say, looking straight out from the screen at the mesmerized Farrow. "This is the fifth time you've seen it." And indeed Farrow, 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 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 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-Prinfellian plotless modernist drama. "What the hell

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 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 from experience not to try to keep everything 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 problem with the Tom Baxter role appears to be degenerative, and to require the most 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 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 instilled 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 — although 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 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 nipping at the tail: the sequence of shots in the movie-within-the-movie which allows Keaton to drive off a coastal rock and land in a snowbank, 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 nips be picked to undermine the overall brilliance of the conceit.

And in sharp contrast to *Zelig*, 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 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 Earth: attempting to pay for a restaurant meal with play money, jumping into a car and expecting it to start up without the 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 "character" should do something untoward, who hopes to persuade him to return to the screen, and who, most importantly, provides a "real-life" romantic rival to his fictional *Doppelgänger*. (And the inevitable question to ask with any new Woody Allen movie — who's the inspiration this time, Fellini or Bergman? — can now be answered: Fellini, specifically *The White Sheep*, the one about the provincial honey-mooner who gets to meet in real life her hero from the *Jetsetti* comic strips.) And finally Baxter'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 backlot town, where champagne bottles disgorge ginger ale and where the nightclub *maître d'*, giving in to anarchy and following his own instincts (and incidentally 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 eventually make the meaningful choice between fiction and real life. Since the latter does imitate the former, or continually tries to, it seems reasonable that Farrow would be willing to believe that the actor

is a good compromise between the "perfect" 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 drifts 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.

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 synchronicity or supplementary reading or something, for the Woody Allen scholar and/or the floral folklorist. The following exchange can be stumbled upon, as I stumbled 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... if an old Persian rose, only ever blooming for a week, and no sooner are they open than they die. So you must 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 telephone 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 Murak 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, Inc., the outfit that promotes professional wrestling events for 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 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



Andre the Giant

wrestling, the world of aging, sagging, pituitary cases in nylon bun-huggers, of simian posturing and chest-beating, of hollow threats, silly nicknames, bad play-acting, choreographed mayhem, and balletic violence. It's a world that until last week I hadn't visited since the Fifties, when on Saturday afternoons my Loydham chum Angel and I would sit transfixed before the flickering black-and-white telecasts on Channel 6. Gorgeous George. Classy Freddie Blassie. The Destroyer. Two by two these and other giants 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 behemoths had long, almost effeminately pretty hair; we made no attempt to distinguish between muscle and flab. To

us these were latter-day Tarzans locked in mortal combat — savage, marauding gladiators inflicting human suffering on one another in the manly pursuit of godlike conquest. All that was missing was an appropriately heroic Miklos Rosta score. Beside us on the living room carpet, mom-made tuna sandwiches lay drying on their paper plates — how could one think of one's stomach when the Moon Man was dropping kicking his opponent into another dimension? "¡Hijole!" Angel would exclaim at bloodless carnage.

In between 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-aged Lane could possibly hold sway over these woolless mammoths; we just knew

that if he ever lost the peace-keeping 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 be 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 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: "Fais, 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 wrestler. 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 being held at the Sports Arena said much more about the latest developments in the wrestling game. Until fairly recent, most pro wrestling has been presented in musty old sports barns like the now-defunct Coliseum downtown. But after a lengthy bearish period, wrestling has in the past few years made a startlingly bullish comeback in popularity, prompting the game's promoters to schedule big cards in arenas and other cavernous venues. Thursday night's event was the latest in a monthly series at the arena 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 sport a few years back with his feminist-baiting, open challenge to any woman wrestler to pin 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 piled-driven into the mat head-first by an inate 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 Lauper. "Girls Just Wanna Have Fun" Lauper, who in her rock videos and personal appearances has been proselytizing in her adenoidal Jotsey trill for such wrestling figures as Captain Lou Albano and former WWF women's champion, Wendy Richter, whom Lauper now manages. Due to

Lauper's Queen of Kitsch profile, I half expected to see a number of trends at the Sports Arena, but that was definitely not the case.

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 working-class assembly. But if these wrestling fans were salt-of-the-earth types, they were of the rock 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 denim; truck driver types whose bellies peeked from beneath taut T-shirts; construction worker types; middle-aged 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 grimacing 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 Follies" 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 Shiny 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 gesticulating, yelling, and occasional drill-sergeant 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 in 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

(continued on page 22)

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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

Here in Siana Beach the setting is much smaller. The entryway is tiny and the booths, which do allow for privacy, are ranged along a central aisle. The flowered wallpaper from the previous production was still intact and no visible alterations

these pages, has
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QUARTER NOTES

BY JONATHAN SAVILE



MUNICH CHAMBER ORCHESTRA

The La Jolla Chamber Music Society presents the Munich Chamber Orchestra at the Old Globe last week. This has been the Society's most varied and instructive season with 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

treated to a Sinfonia by Johann Christian Bach (Op. 9, No. 2), the string prelude to Richard Strauss's rarely performed opera *Capriccio*, Haydn's Symphony No. 22 (*The Philosopher*), and a work by the architect's grandson, Hans Stadlmair. It was an invigorating program, and exceptionally well performed.

I complained last week about a string quartet that mixes 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 his moment to the fullest: his

staccatos in the Mozart concerto were very crisp, his slow passages flooded with ethereal sweetness, and the fast passages sparkled with wit and challenge. This vitality extended to the cadenzas, which, however, I found harder to get enthusiastic about. Not attributed to any composer in the program, they sounded like the work of someone determined to make his mark by being as unlike Mozart and the Eighteenth Century as possible. Quite outside the appropriate style, they did not even have the virtue of being overblown but exciting.

Romantic cadenzas. Mere aimless ineptitude seems the most suitable characterization—though Mr. Kim played these sily interludes with his usual conviction and virtuosity. The program's other focus of original modern composition was Maestro Stadlmair's own "Ever Home" in *Memorial Friedrich Nietzsche*, a slow, meditative work for strings, which, both in its tempo designation ("Adagio") and 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 atonal composition of considerable impressiveness. His "Ever Home" (the title comes from Nietzsche's spiritual autobiography) is in the same vein, with the expressionistic brooding and torment given a specific focus in the depiction of the philosopher's suffering and insanity. The performance was gripping, not only for its emotional content but also for 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. Incidentally, the program notes 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 Maestro Stadlmair's mind when he composed his powerful musical evocation of Nietzsche.



GENNARO TRIO

The San Diego Mini-Concerts, which take place on 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: violinist Ronald Goldman, cellist Mary Lindholm, and pianist Ilana Myster. These are three 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 sharply and expressively. Miss Lindholm's warmly resonant instrument is deployed with similar expressiveness. Miss Myster's playing is notable for its precision and brilliance, as 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 interest.

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 *Kavarnim* on a Hebrew Melody, an American premiere 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 twentieth-century composers who have discovered a national folk idiom as a counterweight to the forms and structures of the classical Romantic tradition. It is a category including Grieg and Liszt, a host of Russian composers, Bartók and Kodály, 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 exotic oriental coloration of Palestinian folk music; much the same phenomenon is to be 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 imaginative 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 its rousing admiration for the composer's inventiveness.



EUGENIA ZUCKERMAN & SAN DIEGO CHAMBER ORCHESTRA

Oh the lot of the newspaper critic! He tosses his words to the wind, where anyone may find them and misuse them. The San Diego Chamber Orchestra has been quoted this column in its advertisements, to the effect that it is the best

chamber orchestra in San Diego's history. It is true enough that Maestro Donald Barra has assembled a fine group of local musicians and in an unprecedentedly short time has made them into an excellent, disciplined ensemble. But the orchestra's publicity department has omitted my strongly negative comments about the programming. I have objected 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 playing of the soloist, flautist Eugenia Zuckerman. 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 Rampol or the warm sweetness of James Galway, to mention some of the other eminent flautists of our time. Rather, she gives her instrument a 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-eighteenth-century composition in need of some added character, or to the Beethoven, with its wry, Gallic, neo-Classical wit. In the slow movement of the Beethoven 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. □

admittedly, nothing intellectually challenging about any of this music, which in every case represented the middling, supereccentric, 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 organization.

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 debonairly avoiding any heights or depths of passion or thought—sounded his tastes perfectly, and except for some roughness in the Holberg Suite his orchestra responded smoothly and cheerfully to his suave direction. It all made for very pleasurable listening. So did the playing of the soloist, flautist Eugenia Zuckerman. Miss Zuckerman has a

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LETTERS

(continued from page 5)
photographed but intolerably slow
moving and I don't think anyone or
their mother cares about "the
omniscient circulation among
dramatic 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.
Debra R. Weiss
Carlsbad

Voltage Matter

Duncan Shepherd's cry
downfall of Mel Gibson as this
year's Julio Iglesias ("Nice Day,"
February 14) is a mile too facile to
be digested by the fans of both
Shepherd and Gibson. A
swampy screen presence added
finished by a more pedestrian
faded of manner, idol voltage, Mel
Gibson is an original, and his neo-
prominence in the film industry is
less the outcome of marketing
chicanery than his own eerie
ability to translate himself onto a
medium. He needs a publicity
agent as much as James Dean did.
The men don't know but the
little girls understand.
Ellen D. Xanaguchi
Chula Vista

City Lights

PH Boom

(continued from page 5)
project. And now that virtually
all of the problems he predicted
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 problem with access: there are
only two ways to get there, from
the freeway over Ardath
Road or up the coast along La
Jolla Boulevard, and that
creates tremendous congestion.
Again, you don't have that
problem in Pacific Beach. And
thirdly, all the new
construction in La Jolla pushed
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."

Not everyone shares
Boesky'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
anywhere, and La Jolla is such
an attractive place that a lot of
businesses will still want to

come here even though the
rents are lower in Pacific
Beach." La Jolla's bustling
restaurants and nightclubs,
Partridge says, are mostly
"upstairs/downstairs
establishments that have
traditionally had difficulties."
Their successful Pacific Beach
counterparts, on the other
hand, tend to "follow fads 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
out," Partridge says, "and I
don't see Pacific Beach
presenting a challenge at all, at
least in the long term."
—T.K.A.

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 \$4000 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
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 \$318,
had meanwhile also notified
the sheriff's department of
Henry's identity.)

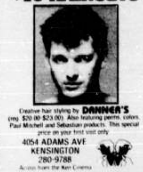
Moran's plan backfired when
Henry didn't come up with the
remaining stolen property, and
on March 7 an angry Moran
tracked down Henry in the
county jail, where he's
currently serving a six-month
sentence for illegal possession
of drugs. Moran sent Henry a
letter telling him he "really
wanted the items back . . . to
avoid any further hassle with
the insurance company," and
mailed a copy of the note to the
detective. By March 15,
detectives still hadn't
interviewed Henry at the jail,
so Moran sent an airtight 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
Bill Kilpatrick telling him that
Henry had been questioned and
that the case has been referred
to the district attorney's office
for prosecution.

Detective Kilpatrick this
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
handles eighty to one hundred
burglaries per month, stressed
that Moran, for his own safety
and for a quick resolution to
the case, should have insisted
that sheriff's department
dispatchers or San Diego
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

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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
out."
—P.K.

Citations

(continued from page 5)
offenders. "Public
drunkenness, illegal lodgers
blocking the sidewalk, people
shouting vulgarities — 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
such drastic steps are necessary
to clean up downtown. "We
were not satisfied with the
types and amounts of crimes
that 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 mutual
satisfaction of police and
representatives of the local
business community, Yetta
adds, the twenty-eight-man
team will move on to other
areas specified in the plan,
such as the Marina Park area
(centered around Fifth Avenue
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 of
the plan. Sixty transients have
received tickets for
panhandling; 181 have been

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

Still, the Center City clean-
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
police enforcement powers.
The signs were intended to
work much like the "No
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,

Becker adds, police learned the
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
tickers 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
"illegal lodging or blocking
the sidewalk."

Then there's a question of the
program's actual effectiveness,
which differs sharply with its

statistical success. 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
day for the same offense,"
Becker says. "We stopped a
guy known as Queen for
drinking the other day at Fifth

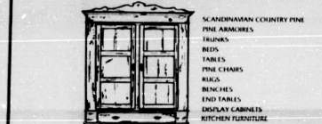
and G and wrote him a ticket.
He said, 'So what,' and pulled
out a wad of eighteen tickets.
He told us, 'I went to court and
they already threw out six of
them.'"
—T.K.A.

Paul Krueger,
Thomas K. Arnold,
and Abc Optician

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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
 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. Sueton Tanaka'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,
 baskets, kimono, beams—
 made for centuries by families for
 their own use or by craftsmen for
 sale, were casually used and
 easily discarded and considered
 somehow inferior to the
 buxal, embroidered silks,
 precious metals, and lacquers
 that both Eastern and Western
 connoisseurs and scholars
 considered Japanese "art."
 The same events that
 innocently conspired to turn
 Japanese folk art into forgotten

piles of potshards and splintered
 bamboo screens also inspired
 some Japanese art scholars to pay
 attention to these commonplace
 objects as items of unique
 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
 West hungrily sought out
 anything it could carry away
 from this exotic, mysterious
 country, and the Japanese, in
 turn, desired anything new from
 the West—products of the
 Industrial Revolution, things
 machine-made and exotic, not
 handmade and commonplace.
 As traditional crafts declined,
 some artists and scholars began



Fukushima's Hippi Car, c. 1900

to look carefully at what was
 being discarded in the
 Westernization of Japan, and
 what they saw they tried to save.
 In the mid-1920s, Dr. Tanaka,
 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
 folk art, and more importantly,
 by giving it a name of its own:
 "mingei." As originally devised by
 Dr. Tanaka, mingei embodied the
 idea of the beauty of an object as
 reflected in its utility, the
 blending of form and function.
 In a dualistic society, full of
 contrasts that grew more marked
 as Japan became more
 Westernized, Tanaka saw folk art
 as one of the few pure, simple
 unities, important precisely
 because it was so basic.

(Continued on page 9, col. 5)

Stick With Stamps



The Challenge Of Harley Gaber

Sunny Saturday at the
 Pantheon in La Jolla. It's
 an international contemporary art
 show, men and ladies with
 Isocore genes, who each
 morning step into clothes that
 make them look like they've
 stepped out of a full-page glossy
 advertisement in Vanity Fair
 magazine. This is where one
 comes to be seen.

Harley Gaber, seated in a
 corner sipping apple juice, is
 interested in seeing "Look at that
 girl in the white sitting
 underneath the tree," says Gaber.
 La Jolla artist, Gaber is making
 a print about his work, involving
 that seeing must be active, not
 passive. "Observe the shadows on
 her back and face," he says.
 "The mole on her cheek, the
 dark brown hair, the lipstick
 blending into rouge on her
 cheeks, the shape of the eyes,
 the curve of the nose. Look at
 the patterns of light on her body.

the shadow of the leaf on 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 a person
 anymore, as a woman you just
 want to pick up."

Across the street is The
 Photography Gallery, where
 tomorrow night Gaber begins his
 exhibition of graphic prints,
 graphics, and photography. Two
 themes run through the various
 stages of his work, which date
 back to the early Seventies.
 First, he rebels against the
 notion of art as something that
 sits in a museum in order to be
 seen. "I don't want to create an
 art object," says Gaber. "I want
 people to interact with my work
 to learn from it, to use it as a tool
 for their own understanding."
 Second, Gaber challenges the
 way we see our environment. He
 seems most concerned with
 upstoring our programmed
 responses to symbols, and with
 exploring the coherence of our
 myths. Consider his alteration of
 the photographs he has taken one
 of the most common images

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 doomed VC. "And he's
 called it, I thought the Press
 Code Allowed for Dead Stars."
 "What I've done is personalized
 the photo," says Gaber. "It makes
 me identify with a man about to
 get his brains 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 neither will anyone
 else."

Gaber, whose work is in
 music, and film, likes to
 introduce the element of time in
 frozen images. He takes an
 Edward Hopper painting, for
 example, and photographs four
 segments, then presents them on
 a grid, forcing the viewer to
 examine each part. "When you
 look at a photo you see it as a
 photo," Gaber explains.
 Gaber's work is a seductively
 movement. In one grid
 configuration, from a collection
 called "Portraits and Self-
 Portraits," Gaber has placed his
 grinning, goofy, or mocking
 face over the faces of the
 most common images

(Continued on page 10, col. 2)



"I Thought the Press Code Allowed for Dead Stars," by Harley Gaber, 1985

(Continued on page 10, col. 1)

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80203, San Diego, CA 92138.

Dance

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7770 Eads Avenue, La Jolla, 454-5191.

Modern Dance, the San Francisco-based Oberlin Dance Collective comes to town for one performance only; the program will feature three works by company director Brenda Wig. Second Wind, Entropics, and Forum

It — and one work, In One Ear, by the cross-dresser association. Kimi Okada, Friday, March 29, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 202 Prospect Street, La Jolla, 454-1541.

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 from Tchaikovsky's Swan Lake, a selection of short pieces entitled Rag Suite, danced to the piano rag of Scott Joplin, and Paul Pape, a premiere work by choreographer Lynda Young, set to Aaron Copland's Concerto for Clarinet, Friday, March 29, 8 p.m., and Saturday, March 30, 2:30 and 8 p.m., San Diego City College Theatre, at Fourteenth Avenue and C Street, downtown. 270-9110.

"Dance Jam," create your own dance style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 1255 Fifth Avenue, Hillcrest. 239-1713.

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

Philippine Dance, the Samahang Philippine Dance Company will present a program that includes music and dance from the inland tribes, the Muslim South Philippines, and the Spanish Philippines, Saturday, March 30, 8 p.m., Natividad Auditorium, UCSD. 452-4559.

Square Dancers, the Ocean Waves, from the bellers 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 Jackman Street, Mission Hills. 295-9677.

International Folk Dancing is conducted each Tuesday and Thursday, 7:30 p.m., at the Balboa Park Club and in the Rectory Hall, Balboa 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, 6079 Fyfe Street, East San Diego. 583-3302 x11.

TO LOCAL EVENTS

Film

"Days of Wine and Roses," this film study of the disintegration of a marriage, starring Jack Lemmon and Lee Remick, kicks off an eight-week film festival that is part of the Humanities Awareness program at Mesa College; after the film, the issues involved will be discussed by guest panelists. This first film in the program will be shown Friday, March 29, 7 p.m., in the Mesa Aguilard Theater, 7250 Mesa College Drive, in La Mesa. Free, but limited seating. 560-2797.

Museum Films, the hour-long film, Ancest of Men: World within a World, narrated by the late Dr. Jacob Bronowski, will be screened Saturday, March 30 and Sunday, March 31, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Vassia," the Russian film adaptation of Gorky's play, Vassia Zaslavskaya, about class struggle and love, will be presented, in Russian with English subtitles, Sunday, March 31, 11 a.m., Ken Cinema, 4081 Adams Avenue, Kensington. 283-5929.

"Life and Liberty: For All Who Believe," But Lancaster is the narrator of the film video, which documents activities of this country's most vocal fundamentalist leaders; the film, sponsored by People for the American Way, will be shown Sunday, March 31, 7:30 p.m. A pre-film dinner and discussion precedes the film at 6:30 p.m., in Bad Hall, First Unitarian Church, 4100 Front Street, Hillcrest. 298-9978.

"Lies My Father Told Me," Czech film director Jan Kadar's movie about the Jewish ghetto in

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

"Monday Night Film Series" picks as its theme for the month of April comedy classics from the Sema Film Center. The first program in the series features Charlie 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 Rosalind 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 Pals, which documents an eighteenth-century-style "political horse race" held in Siena, 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" SDSU'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, Aster Center, SDSU. Free. 426-6181.

"The Films of Erich Von Stroheim," the La Jolla Museum's evening film series centers on seven films by the director; the 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

The Art Bazaar presents The Old Point Loma Lighthouse Lithograph by John Yato



Join us for the unveiling and reception for the artist Thursday, April 4, 7-10 p.m. The original watercolor painting will be on display for this evening only. 805 W. Harbor Dr. (Seaport Village, east end) 239-0955

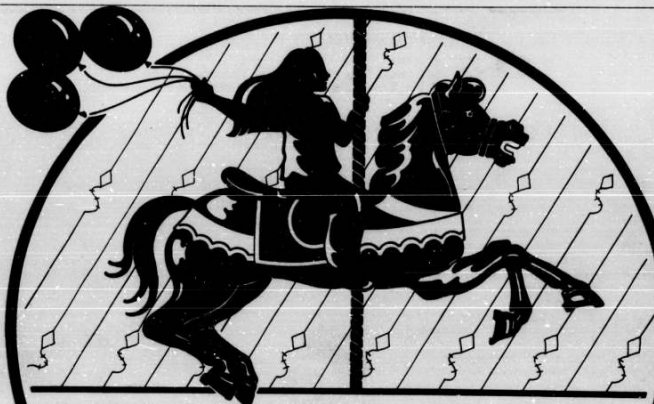
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B-100 CAROUSEL MARATHON

Friday, March 29 through Sunday, March 31

The B-100 CAROUSEL MARATHON begins Friday, March 29 at 2 p.m. until Sunday, March 31 at 4 p.m. with San Diego State's Kappa Alpha Theta Sorority and Lambda Chi Alpha Fraternity participating. All ticket sales for the Carousel during the 50 hour Marathon will be donated to EASTER SEALS. Join the Rich Brothers and other station personalities from B-100 plus CHARGER players at the Carousel remote site. Other activities Sat & Sun include a Boardwalk Sale, Easter Egg Hunt, Easter Bunny Photos, Sunny Hop Dance, Kazoo's Kids, Coulson Family Jazz Band and juggler, David Kell. West Harbor Drive at Kettner Blvd. 235-4014.

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with \$5.00 cover charge
Friday & Saturday 8 pm & 10:30 pm
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Tuesday night—Potluck—No
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READER'S GUIDE

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

In Person

Four comedians, Karen Haber, Danson Wayne, 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 Festival, this event, sponsored by Nohkiucal Flor y Canto Publications, features the presentation of epic, romantic, political, and i.e. poetry. Pachucang, and poetic prose. A re-enactment of the Aztec ceremony commemorative of the spring equinox leads off the event, which will be held Saturday, March 30, noon, in Chicano Park.

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.

Poe-in-Residence at Sushi, Jean Papadopoulos Melendez, presents his poetry-performance piece at the next open meeting of the San Diego Poetry Forum, Monday, April 1, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

"San Diego Laif-Off," since April has been designated National Humor Month (Barnum Books says so anyway), on Monday and Tuesday evenings, 8 p.m., throughout the month, local comedians will compete for the title of San Diego's funniest person. The competition is sponsored by The Improv, 832 Garnet Avenue, in Pacific Beach. For details on how

to attain this dubious distinction, phone 483-4521.

Informal Conversations with Artists in the La Jolla Museum's current show, "A San Diego Exhibition: Forty-Two Emerging Artists," will be held every Wednesday throughout April. The first dialogue will be presented next Wednesday, April 3, 6 p.m., with Wick Alexander, Raul Quereas, James Skelman, Meryl Ciconeri, Gary Ghimadi, Frank Cole, Peter Stearns, Fred Linder, Roy Rogers, and Joan Saunders in the various galleries, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Free. 454-3541.

Music

Symphony, Maestro David Artherton leads the podium at

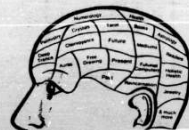
perform with guest pianist Anthony and Joseph Pantore and the San Diego Symphony. The orchestra, the program includes Poulenc's Concerto for Two Pianos, Mozart's Concerto No. 7 for Three Pianos and Orchestra, Haydn's Symphony No. 86, and Fauré's by Schubert. Performance dates are tonight, Thursday, March 28, 7 p.m., Friday, March 29, 8 p.m., Civic Theatre, 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 Ensemble will perform barbershop quartet selections and musical works by Samuel Barber, Friday, March 29, 11 a.m., in room C-110, 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 Arts Recital Hall, Grossmont College, 8800 Grossmont 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 la Valle, Del Mar. Free. 755-3735.

Classical Guitarist Fred Benedetti performs a two-hour program of works by Bach, Bartok, Tarega, and others, Saturday, March 30, and Sunday, March 31, 1 p.m., La Jolla Village Square, 8637 Via La Jolla Drive, La Jolla. Free. 455-7550.



PSYCHIC MYSTICS & SEERS FAIR

Sunday, March 31, 11-7
3 pm Special Palm Sunday Speaker
REV. ALICIA MORGAN-LIGHT
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TO LOCAL EVENTS

"Oldies but Goodies," the Geritol Philharmonic, under the direction of Carol Morris, presents two concerts, Saturday, March 30, 1 and 7 p.m., in the Cosmo, Newport Village, downtown. Free. 332-4306.

Classical Guitarist George Svoboda performs guitar works and Czechoslovakian folk songs, Sunday, March 30, 8 p.m., on Sunday, March 31, 7 p.m., Rob Schneiderman and Ben Strasberg perform piano and bass duos, Winds and Music, 1806 Fourth Avenue, Hillcrest. 298-4011.

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

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

Mayan Hall, Southwestern College, 930 Ohio Lakes Road, Chula Vista. 424-7070/292.

"A Choral Meditation on the Passion," the combined choirs of Mission San Diego de Alcalá and St. Michael's Church will perform this composition by Lami Smith, Sunday, March 31, 7:30 p.m., Mission San Diego de Alcalá, 10818 San Diego Mission Road, Mission Valley. 283-7319.

Symphony, Gregory Allen, who won the 1988 Arthur Schnitzler International Piano Master Competition, guests with the San Diego Symphony. The program also features Dvorak's Serenade in D Major and Tchaikovsky's Piano Concerto No. 1, Wednesday, April 1, 8 p.m., and next Thursday, April 4, 7 p.m., Civic Theatre, 202 C Street, downtown. For ticket information phone 699-4200 or any TeleSeat outlet.

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

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 Flauto Solo, Pachelbel's Canon, H.111 Starp's Belmer Sonata, and selections of Handel, Friday, March 29, 7:30 p.m., room B-152, Mandeville Center, UCSD 457-2742 or 226-8226.

Sports

For Bicyclists, the second annual Tijuana-Ensenada bike ride, sponsored by Monday International, takes off at Saturday, March 30, 5:15 a.m., from the U.S. YMCA, 888 Dallas Street, La Mesa. Late registrants are not guaranteed. Y.M.C.A. transportation, so call 464-1323 for more specific instructions. Autocross Slalom, drivers are

racing against the clock only in the two days of high performance driving, Saturday, March 30 and Sunday, March 31, 8 a.m., in the event parking lot 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 about a 50K run (or relay)? Well, its promoter says it's just the fun of running, especially in Mexico. The run starts in the plaza in Tecate and winds up with a fiesta in La Brea Plaza in La Mesa de Tijuana, Sunday, March 31, 8 a.m. For information on individual or team registration for the event, which benefits the Tijuana YMCA and the Mission Bay Social Athletic Club, phone 239-2778.

Special

Arts and Crafts Fair, more than one hundred artists, food booths, and entertainment highlight this one-day show, Sunday, March 31, 9 a.m., along Second Street, between D and F streets in downtown Escondido. Free. 255-1127.

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piano

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Sunday, March 31, 7 pm

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When Sonette first came to the U.S. from France, she made headlines. She nearly was kept out of the country because her health was questioned. Her drama has caused a re-examination of health tests for donkeys.

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The San Diego Zoo

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READER'S GUIDE

show by the gallery members, with the same closing date as above. Maple Galleries, 2400 Kettner Blvd., downtown, 234-2191.

"Young American Artists III," two young artists from New York, California, and Colorado, whose work includes mixed media, paintings, and installations, which runs through Sunday, March 12, Mandeville Art Gallery (UCSD) 452-3122.

Photographs by Harold Goe and paintings by Mares are on view through Sunday, March 12, Multicultural Arts Center, 425 Market Street, downtown, 235-8292.

"Pinks," thirty artists including Linda Silva, Alberto Lao, David

Zapt, and Judy Fokin are featured in this exhibit, the theme of which is, obviously, the palm tree; the exhibit continues through Sunday, March 12, Main Gallery, Natural History Museum, Balboa Park, 232-3521.

"Houses Part II," paintings of houses in San Diego's Golden Hill district by Rick Johnson may be seen beginning Tuesday, April 2, Spectrum Galleries, 726 Sixth Avenue, downtown, 232-9743.

Lithographs and Mixed-Media Works by Laguna Beach artist Paul Durrso go on view Wednesday, April 3, and continue to hang on the walls until April 13, Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-8292.

Artist Guild Open Juried Exhibition, which by visiting three area artists, including Sula House, Christine Curran, Martha Chaudron, Michael Pugh, Edward Pieters, and others were selected from more than 750 submissions for this exhibition, which continues through April 7, San Diego Museum of Art, Balboa Park, 232-2931.

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

"India: Three Views," photographer Edith Kodner, watercolorist Calvin Forthwick, and painter Netter Worthington, who traveled for six weeks in India,

in 1982, on Fullbright-Hay Fellowships, will exhibit their works through April 12, in the gallery of the Jewish Community Center, 4079 Fifth Avenue Street, East San Diego, 583-5625.

"Unfinished Masters," migration and vision in what counts for the exhibition that incorporates "chance and spontaneity." The show continues through April 13, Park & Pearl Galleries, 711 Eighth Avenue, downtown, 236-2294.

Paintings by Mike Im Nicholas may be seen through April 19, at the Mesa College Art Gallery, Mesa College, 1250 Mesa College Drive, Kearney, 248-6889.

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

"Developing Time-Drawing Time," an exhibit of photographs and was drawings by German artist Jürgen Olbrich depicts scenes of downtown San Diego; it continues through April 27, South Gallery, 852 Fifth Avenue, downtown, 235-5466.

New Bronze Sculpture by Wade Saunders and new works by Robin

Bright continue on view through April 27, Quam Galleries, 604 Ninth Avenue, downtown, 239-8592.

"More Is More," ten local artists — Tom Driscoll, Ellen Irvine, Kathy Marshall, Maryanne Nadelman, Anna Rahmani, Gail Roberts, Brent Riggs, Scott Schuler, Lynn Schaefer, and Ron Williams — are included in a show, which runs until April 27, sponsored by the Athenaeum Museum and Art Library in La Jolla. The exhibit will be held on the second floor of the La Jolla Public Library, located at 1006 Wahi Street, adjacent to the Athenaeum, 454-5872.

An Exhibition of Contemporary Ceramics, featuring eight artists whose work emphasizes color, continues through April 27, Gallery Edge, 2464 Grand 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 more. The exhibition also includes a schedule of performance art presentations, video and film shows, fashion designs, and more; it continues

TO LOCAL EVENTS

until April 27, in all exhibition rooms of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"America's Immigration Dilemma," Roger Cornet, executive director of the Federation for American Immigration Reform, will deliver a luncheon address before the World Affairs Council of San Diego, Tuesday, April 2, 11:30 a.m., at the Radisson Hotel, 1431 Camino Del Rio South, Mission Valley. 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 Tuesday, April 2, 6:30 p.m., in the conference room, Carlsbad Library, 1250 Elm Avenue, Carlsbad, 726-6393.

"Kauai Adventures in Paradise," a slide-illustrated presentation on hiking and exploring that Hawaiian island will be offered Friday, March 29, 6:30 p.m., Adventure 16, 4628 Alvarado Canyon Road, San Diego, 283-2374.

"The Black Olympians: 1904-1984," Lennie Bunch III, curator of the California Afro-American Museum in Los Angeles, will speak on that museum's premiere exhibition, which was an Olympic Art Festival event. His address is sponsored by the San Diego Historical Society, Sunday, March 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 Kalafsky will be discussed in the first of a series of five lectures on Russian music by

Vere Wolf, Monday, April 1, 7:30 p.m., Athenaeum Music and Arts Library, 1006 Wahi Street, La Jolla, 454-5872.

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their recent book, *So Who's a 10 in a World of 10?*, Wednesday, April 3, 7:30 p.m., The Book Works, Flower Hill Center, 2670 Via de la Valle, Del Mar, Free, 755-3715.

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"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., KQTV, Channel 10.

"Concealed Enemies," parts one and two of this Emmy award-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.

"Bend Sin," the popular sci-fi radio broadcast of thirteen Ray Bradbury short stories comes with story number one, "The Ravine," about three women, one dark night, a ravine, 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," New looks at this lethal by-product of industrialization, Tuesday, April 2, 8 p.m., the program repeats Friday, April 5, 2 p.m., KPBS-TV, Channel 15.

"Soldier of Fortune," Clark Gable and Susan Hayward star in the 1931 film, airing Sunday, March 31, 2 p.m., KQTV, 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, March 31, 6 p.m., KCST, Channel 39.

The term "mingling," of course, could apply equally to the utilitarian art of almost any culture. The idea of valuing the beauty of handmade, finely crafted articles from the simplest of materials is scarcely unique to the Japanese. What is perhaps most uniquely Japanese is the idea of giving the work a name, a 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 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 100 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 and private collectors and will 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, etc. (continued on page 10)

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Starting this Easter, you'll be able to get closer than ever to wild animals. And get a rare look at some endangered species live.

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Then get a chance to bottle-feed a baby lion around midday.

And from March 30 — April 7, special guides will give you the inside story on migratory grillas, mammoth-dephts, and exotic birds and monkeys.

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Anthony & Joseph Paratore, Duo-Piano

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The March 28, 29 and April 4 concerts are presented in part through a grant from SDCO and other industries.

Arts and programs subject to change.

IMPROV

Comedy Cafe
America's Original Comedy Showcase presents

The San Diego Laff-Off

Starts Monday, April Fool's Day
...the search is on for San Diego's funniest 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 Tuesday
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KJZZ welcomes

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700 Prospect Street, La Jolla

Tickets available at all **THEATRE** outlets or call 959-50 advance, \$11.50 door, general seating.

Sponsored by Rot. Hodge in association with the San Diego Jazz Festival.

READER'S GUIDE TO THE THEATER

Modica, Douglas Roberts, and Mark Anthony turn in 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 stagings. But all too often the playwright would rather crack wise than offer 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 presents the classic comedy by Oscar Wilde. David Emmes directs the production. Cast members include Wayne Alexander as Jack Worthing, Sally Smythe as Cecily, Jennifer Parsons as Algernon, and Nan Martin as Lady Bracknell. Other performers are Tom Rosqui, Anne Murray, John David Keller, and John Ellington. Cliff Faulkner is the scenic designer, Susan Denison is the costume designer, and Peter Denison is the lighting designer. (Sm.)
South Coast Repertory Theatre, through March 31; Tuesday through Saturday at 8:00 p.m.; Sunday at 7:30 p.m.; Matinee Saturday and Sunday at 2:30 p.m.

IPHIGENIA

The San Diego State University department of drama presents an adaptation of Euripides' *Iphigenia in Aulis*. By Rachel Zuckerman. Directed by David Owen. In the play, the warrior chief Agamemnon is forced to make the most difficult choice of his life—between his honor as a commander of the Greeks and the life of his beloved daughter, Iphigenia. Mack Owen directs the production. Cast members are Larry Sullagi, Vivian Lopez, Susan Devry, Jeff Dowdard, Steve O'Shea, Brad Hartig, James Earnest, Lois Wetzel, and Leela Friedman. (Sm.)
Main Stage Theatre, Dramatic Arts Building, SDSU, through March 30; Thursday through Saturday at 8:00 p.m.

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 Joyce directs the production.



Orpheus in the Underworld

Members of the cast are Joan Kearns, Lissa Lazzaro, Katherine Charles, Flora Richards, and Susan Shattuck. Roger Slavov is the scenic designer, and Mike Shapiro is the sound designer. (Sm.)
North Coast Repertory Theatre, through April 7; Thursday through Saturday at 8:00 p.m.; Sunday at 2:00 p.m.

LUNCH HOUR

The Santee Community Theatre is staging Jean Kerr's comedy about the spouses of two people having an affair. Jean Kerr to have one. But her act of retaliation leads to unexpected complications. Marty Nichols directs the production. Members of the cast are Stephen McCall as Oliver DeWick, Kimberly Casau as Cate Sachs, Robert Cervantes as Peter Sachs. (Sm.)
Santee Community Theatre, through March 31; Friday and Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

NIGHTS OF COLUMBUS

The Coronado Playhouse presents

the world premiere of a new musical farce by Thomas Overland and Eric Evans, both San Diegans. Although the musical is based on historical facts about the voyages of Christopher Columbus to the "new world," the comedy also plays "fast and loose" with the facts as well. And the Columbus brothers are — and are not — themselves. Michael Picano directs the production. Cast members are James W. Vagitt, Robert Colton Green, Paul Landry, Beth Kelley, Will Bryant, Michael Murray, Roberto Polgar, Bud Ogden, Antonio Earl Johnson, and Will Smith. Sanford Rowe is the scenic designer, Cassandra Carpenter is the costume designer, and Paul Landry is the lighting designer. James LeMone is the choreographer, and Eric Evans is the musical director. (Sm.)
Coronado Playhouse, through April 7; Thursday through Sunday at 8:00 p.m.

ORPHEUS IN THE UNDERWORLD

The San Diego Gilbert and Sullivan Company presents the opera that scandalized Europe when first performed, in 1858, and that greatly influenced the work of Gilbert and Sullivan. Offenbach's *Orpheus in the Underworld* is a burlesque of the Olympian gods and the legend of Orpheus and Eurydice. Considered to be the first genuine opera, it is also the source of the famed cancan. Wetton Jones, theater critic for the San Diego Union, directs the production. Hadda Krosman is the conductor, and Macyslaw Morawski is the choreographer. (Sm.)
Casa del Prado Theatre, Balboa Park, Friday, March 29 through April 7; Friday and Saturday at 8:00 p.m.; Matinee Sunday at 2:30 p.m. For information call 692-4312.

THE PAJAMA GAME

The Lawrence Wells Village Theatre presents the musical — book by George Abbott and Richard Bissell, music and lyrics by Richard Adler and Jerry Ross — about the day the Sleep-Tite pajama factory's new superintendent falls in love with a member of the union's grievance committee. Songs from the show include "Hernando's Holidaze," "Steam Heat," "Snail Talk," and "Hay There." Members of the cast are Lou

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SALT WATER MOON

David French's comedy is a touching but flawed play by one of Canada's leading playwrights. It has the merit of featuring two excellent young actors — Marc Epstein and Angela Donald — as a vehicle to demonstrate their talents. It has the even greater merit of giving the audience the opportunity to see some happy tears. But in certain respects, French does not seem quite sure of what he is trying to do. The best story of this two character play is the case of courtship. Salt Water Moon has the

PLAY IT AGAIN, SAM

The Two Hills Players are staging Woody Allen's romantic farce about a homely hero making it in the world of New York City. Kinney directs the production. Cast members are Tony Holroyd, Linda Lenton, Rick Sevelia, Rick Silvers, Sally McLaurie, Sue Anemic, and Tim Bice. The musical opens at 6:30 p.m., with no-host cocktails followed by a barbecue dinner of ribs or steak at 7:00 p.m. Vegetarian entrees are available on request. (Sm.)
Pine Hills Lodge, through March 30; Friday and Saturday, dinner at 7:00 p.m.; curtain at 8:00 p.m.

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by Oliver Holley

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"The Bowery's signature of fine acting is written across the entire show. The Mayhem and Noddy." *Ontario Magazine*

"An entertaining comedy directed with coiled spring intensity. deftly acted..." *Bill Hooper, 1080*

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Reservations 232-4088

age-old structure of comedy: two young lovers, kept apart by forces antagonistic to their marriage, ultimately overwhelming the opposition and marrying. But David French's preoccupation with the play's setting, Newfoundland, underlies the flaws in this otherwise lovely romantic comedy. The playwright is evidently interested in Newfoundland history for its own sake — probably though he never lets us know in a manifestation of his own nationalistic identification with the place of his birth. Yet, as it shows itself in *Salt Water Moon*, this interest is nothing but provincial in every sense of the word. After a while, one begins to suspect that aside from its "realistic" function and the evidence it gives of the playwright's exasperation with the history of his homeland (and perhaps of his own family), this material is in the play chiefly as padding, because without a *Salt Water Moon* would be less than an hour long. As it is, it runs about ninety minutes, in a single act. Thus the play has a split personality. It would be a better piece of theater if all the Newfoundland material were cut, leaving a short, sweet, and true comedy about youth, conflict, and the power of love. (Sa)

South Coast Repertory Theatre, Second Stage, through April 7; Thursday through Saturday at 8:00 p.m.; Sunday at 7:30 p.m.; Matinee Saturday and Sunday at 2:30 p.m.

STEP ON A CRACK

The Patio Playhouse Theatre presents Susan Zeder's "radio drama for children" about Ellie Murphy. After her mother died, Ellie and her father lived happily — until

her father remarried. Jo Rubin directs the production, which will pay special attention to the ways fantasy and reality combine in Ellie's mind. (Sm.)
Patio Playhouse Theatre, through March 31; Friday at 7:30 p.m.; Saturday at 4:00 p.m.; Matinee Sunday at 2:00 p.m. For information call 746-4660.

TEN LITTLE INDIANS

The Fiesta Dinner Theatre presents the popular Agatha Christie thriller about a series of murders in an English country house — and a villain who keeps score of his/her kills on the mantle. Frank Wayne directs the production. Members of the cast are M.C. Anderson, Wendy Culum, Kenneth Knight, Lowell Gaspaz, James Holcomb, Gloria Jacobson, Dan Livingston, Russell Lyn Lloyd, Naamie Perry, and Brett Weir. Marty Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.)
Fiesta Dinner Theatre, through April 7; Wednesday through Saturday, dinner at 6:30 p.m.; curtain at 8:15 p.m.; Sunday, dinner at 5:30 p.m.; curtain at 7:15 p.m.; Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

THE TORCH-BEARERS

The Old Globe Theatre is staging George Kelly's satire, written in 1922, on the little-theater movement of the Twenties. The play takes place in the drawing room of an upper-class Philadelphia household, and the housework of the new play's Lamb's has changed to give it myth, and the production is strongest when it leaves the particulars of McAdams's story and moves toward that lofty,

READER'S GUIDE TO THE THEATER

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include Beth Howland, Tom Lacey, Katherine McGrath, Joanne McMurtry, Kandi Chappell, James Coyle, Anne Gerdy, George Doherty, Mitchell Edwards, Don R. McManus, Duchess Dale, and Valerie Krasner. (Sm.)
Old Globe Theatre, Thursday, March 28 through May 5; Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Matinee Sunday and Sunday at 2:00 p.m.

VIKINGS
The Old Globe Theatre is staging Stephen McAdams's drama about an American family of Danish descent, who pride themselves on their strength of character. The play presents a history of three generations of carpenters, in whose lives are heard echoes of the ancient seafarers. Warner Shook directs the production. Cast members are Charles Haffman, Michael McGuire, Bryan West, and Karen Hensel. Fred M. Durr is the scenic designer, Sally Cleveland is the costume designer, and Kent Denison is the lighting designer. Michael Holton and Adam Tell 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.

WAKING DREAMS

Local playwright David McAdams's *Waking Dreams* is the fourteenth world premiere produced by the Lamb's Players Theatre. It is also one of the most conceptually intriguing of the new plays Lamb's has

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show beams of clarity down into the shadows below. These moments in the production are few, however. Too often the play's association with the realm of myth is thwarted by the playwright's fidelity to the demands of realistic drama. His concern with realism's urge to show "how things are" consistently intrudes upon the urge of myth to explain "why things are that way. The play is set in Poland, during the spring of 1949, when an internecine struggle has broken out between Poland and Russia. A naïveté family of Cossacks has followed a land of Ukrainian Cossacks from front to front, providing for the needs of the soldiers — physical (one is a prostitute) and spiritual (one is a medium). What McAdams's script has captured effectively is the way his different characters regard the world. This while the war itself demystifies, and while rational explanations abound for the strange phenomena in the play. *Waking Dreams* opens the possibility that the world of its characters is actually another, governed by mysterious forces and invisible justice. But all too often the script undercuts itself with excessive inaction and with speeches — detailing the life histories of every character — that put on and on. Some of these are full of conflict and harrowing descriptions of inhuman acts. But while the characters go back into their pasts, especially in act two when the play should be flying forward, the present action on stage crumbles, like a time out, and monotonous. The play is a full-on production in the traditional way it leaves the particulars of McAdams's story and moves toward that lofty,

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Inconceivable and intimate theatre in the round with easy access from 5 or 805

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 space-filling by Russo). But the Yellow, who show enough imagination and taste in their preparation of this lazy Susan of styles and tonal colors to decla-

any really nasty criticism from jazzbros. Despite the one-size-fits-all homogeneity that pervades *Somunai Samba*, there is a remarkable absence both of the kind of middle-brow pandering so prevalent in fusion these days, and of the overaching pretensions to jazz legitimacy that have jazz aficionados queued up to toot-tat the fusion core as soon as its vital signs hit zero. What there is on this album is a lot of slick instrumental music played by a bunch of musicians who are obviously aware 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-xine-and-Brie eat together at the same conference

table. In fact, it's because they are among the best at what they do, even if what they do is occasionally difficult to pinpoint. The Yellowjackets will perform two shows Sunday night in the La Jolla Museum of Contemporary Art's Sherwood Auditorium.

In other concerts this week, **Billy Swann** and the **Buddy Hollywoods** will be at the Belly Up Tavern tonight, Thursday; while jazz sax man **Eddie Harris** is at Elanor's in La Jolla; Friday night **Billy Vera** and the **Beaters** are at the Belly Up; and Saturday night, **Waylon Jennings** headlines a country bill that also features his wife, **Jessi Colter**, **Byron Berline** and the **L.A. Fiddle Band**, and **Bluegrass Aces**, all

at the Lakeside Roden Arena. Later that night, **Raven** and **Keel** play metal music at the California Theatre, downtown.

Dave Van Ronk will perform two shows at the Old Time Cafe on Sunday: while not far away on the **Neville Brothers** will be playing at the Helly Up Tavern.

Depeche Mode and the **Book of Love** will be at the Sports Arena on Monday night; and the **Jeff Lorber Fusion**, featuring **Audrey Wheeler** and **James Robinson**, will be at the Backstage on Tuesday night; **Speedwagon** and **Survivor** will join forces at the Sports Arena; **Petra** and **Randy Stonehill** close out the week with a show on Wednesday in Golden Hall, downtown.

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. 736-1551

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

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

**The Jeff Lorber Fusion, Au-
Wheeler, and James Robin-**

Bacchanal, Tuesday, April 2, 8 p.m.
8022 Clairemont Mesa Boulevard.
483-6339.

Sports Arena, Tuesday, April 2,
8 p.m. 483-6339.

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

Burning Spear and the Burning Band featuring Bobby Ellis: La Paloma Theater, Friday, April 5

Encinitas. 234-8462 or 239-9236.

Lloyd Cole and the Commotions:

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

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

The Replacements: SDSU's Backdoor, Friday, April 12, 8 p.m.

Ronald Shannon Jackson: Spirit.

The Robert Cray Band: Belly Up Tavern, Friday and Saturday

April 12 and 13, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

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., 14 South Cedros Avenue, Solana Beach. 481-0099.

Johnny Otis: Belly Up Tavern
Friday, April 19, 9 p.m., 143 S.
Cedros Avenue, Solana Beach

481-9022.

Madonna: SDSU's Open-Air Theater, Friday and Saturday, April 19 and 20, 8 p.m., San Diego State University campus. 265-4

**Albert Collins and Rick Gazl
and His Blue Zoo Review:**
Bacchanal, Tuesday, April 23,
p.m., 8022 Clairemont Mesa

Titto Puente and His Jazz All-Stars and Jose Santana:

Interstate Plaza Building, Friday, May 3, 8 and 10 p.m., 401 B St. downtown. 284-7012 or 280-0

Carl Burnett, Milcho Lieveu, and Bob Magnussen: First Interstate Plaza Building, Friday, May 10, 8 p.m., 401 B Street, downtown. 384.7012 ext. 280.0007

UK Subs and Exploited: State Theater, Saturday, May 11, call for time, 4712 El Cajon Boulevard. 545-9947.

The Ducilio Cosenza Samba

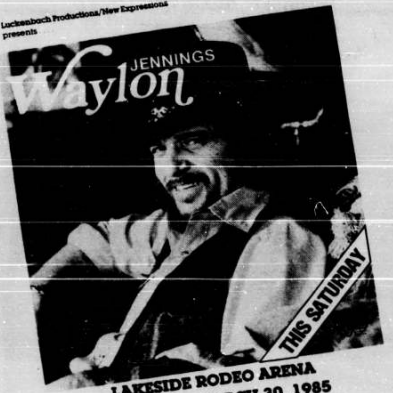
Quartet, Peter Sprague's Samba and Afro Rumba: New Town (Pantoja) Park, Sunday, May 19, 1 p.m. State and C streets.

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North County

Barr-X Ranch House, 119 East 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 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 Rebel Rockers, rock and reggae, Saturday; the Neville Brothers, New Orleans rhythm and blues and funk, Sunday; the Mar Dels, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; the Londons, rock, See Lines Up, rock, and the Toys, rock, Wednesday. Afternoon Concerts: The Chicago Six, Dowland jazz, Friday; the Chicago Fifteen, big band swing, Saturday; Credit Union, vintage swing, Wednesday.



K.F.L. Saturday, California Theater

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

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

flute renditions of Bach and Telemann, 8 p.m., Friday. **Borrelli's Back Room**, 2677 Vista Way, Oceanside, 721-5400:

Midnight Delight, contemporary, Tuesday through Saturday; jam session, Sunday.

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

Club Ze, 135 North Highway 101, Solana Beach, 481-0221: 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 Tuesday; the Reflectors, rock, Wednesday.

El Comal, 12845 Poway Road, Poway, 486-1010: Rick Rios, contemporary, Friday happy hour;

Ambition, contemporary, Wednesday through Saturday.

Fanny's, Tamarack and I-5, Carlsbad, 729-4996: Romeo Remede, rock, Friday and Sunday; Animal Cafe, rock, Saturday.

Firebird Lounge, 439 West Washington, Escondido, 745-1031: In Colour, rock, Thursday through Saturday; Robby Davis, rock, Wednesday.

Fish House West, 2637 South Highway 101, Cardiff, 753-6438: Jimnah 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 Para, contemporary, Friday through Monday.

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



DEPECHE MODE, Monday, Sports Arena

Hosel Escondido, 2400 South Escondido Boulevard, Escondido, 747-5000: Denny and Kristina Clark, contemporary, Tuesday

through Saturday; Jim Moore, contemporary, Sunday and Monday; Puma Bar, Kent Green, Monday through Friday.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: Skew Reynolds, comedy and music, Wednesday through Sunday.

Hungry Hunter/Blanco, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Tony Irvine, contemporary, country, and blues, Thursday and Wednesday; the Rondeaux Brothers, contemporary, Friday and Saturday.

Ireland's Own, 656 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, 722-7168: The Road Runners, Fifties and Sixties rock, Thursday through Sunday; Doc James, Mc C. and Company, jazz and contemporary, Tuesday and Wednesday.

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

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0115: Mike Stone, adult rock, Wednesday through Saturday.

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Now appearing every Monday night

Jimmy Corsaro Trio

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Jazz Session 7:00 pm-12:30 am

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Wednesday's Jazz Session 6:30 pm-10:30 pm

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Two bands
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Three bars
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FRIDAYS
with guest VJ
Mike Berger
2 FOR 1
Admissions
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Nachos
Salad bar
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or KCB-FM card.

\$2
Thurs.

\$3
Fri. & Sat.

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

Tuesday & Wednesday, April 2 & 3

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\$1.25 Margaritas
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MARCH 20, 1981 21

Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9555. The Heroes with Johnny Almond, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; the Electric Sons, rock, and the Heroes, rock, Tuesday.

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

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

Ipso Facto, rock, Thursday through Saturday; I. Colour, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.


and blues, Thursday through Saturday: Fattburger jazz, Sunday: the Siers Brothers, rock, Monday and Tuesday: the Five Careless

P-1

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7315: Jesse Daniels and Band play country Tuesday through Saturday, country dance lessons Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont 92160
Prophet, rock, Tuesday through Saturday.

Bachani, 8022 Clairemont Road, San Diego 92161
Boulevard, Kearny Mesa 92108: The Great Farmers, rock, rock and country rock, Tuesday through Saturday, with the Electric Sons, rock, Friday and Saturday and Expert King Modern Blues blues and rhythm and blues, Wednesday; Danny Spanos, rock, Sunday; the Jeff Lorum Fusion, jazz and fusion, and Rick Galt and His Big Zoo Revue, blues and rhythm and blues, Tuesday.

Blarney Stone Pub, 5617 Blair Avenue, Hinton 92120
279-2033: and Theresa Hinton, Irish music Wednesday through Saturdays.

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ARMY OF LOVE
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CHORDS OF FARE
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FROM SANTA CRUZ
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Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz




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5 CARELESS LOVERS




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Thursday, Friday & Saturday, March 28, 29, & 30


DIRK DEBONAIRE



Thursday is dollar night—\$1.00 draft, wine, & wells all night
Friday & Saturday 50¢ beer, wine & wells 7-9 pm


Sunday, March 31 & Tuesday, April 2

Heaters



Sunday Happy Hour 8-9 pm 50¢ beer, wine & wells
6-10 pm \$1.25 beer, wine & wells—\$1.50 draft (eat all night)
Tuesday Happy Hour 8-9 pm 50¢ beer, wine & wells
6-10 pm \$1.25 beer, wine & wells—\$1.50 draft (eat all night)

Wednesday, April 3



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

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[illegible]

Piano bar: Sharon Skidgell, Thursday, Sunday, Monday, and Wednesday; Kevin Nelson, Friday, Saturday, and Tuesday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Wednesday through Sunday.

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

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 Stars Brothers, rock, Thursday through Saturday, with the Londons, rock, Friday and Saturday; the Spud Brothers, rock and comedy, Sunday; Ipsi Pacto, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780:

Recorded music with Mr. Goodhue, 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, Thursday 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 Wednesday.

Monterey Whaling Company, 887

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

The Moonloop, 4615 Clairemont Drive, Clairemont, 273-1022-440: (Kenneth Rice, Richard Colarberg, Brian Rannock, 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: Pro Brightens Preservation Band, (Kenneth Rice, Richard Colarberg, Brian Rannock, and Chris Matthews), Top 40 dance music, Tuesday through Saturday; Jimmy Nixon and Downhome, country,

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

contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: The Dan Connor Band, country and originals, Thursday through Saturday; the Jimmy Connor Trio, jazz, Friday, Saturday, and Wednesday.

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

Smuggler's Inn, 402 Fashion

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

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970: The Jimmy Connor 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

Reveal, rock, and Opal, rock, Saturday; the Fresh, rock, Sven Erik and the E Ticket Rollers, rock, and Amara, rock, Tuesday; Tim and the Moonbuds, rock, the Accessories, rock, and 3 Simple Words, rock, Wednesday.

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 Trio, 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; Kevin 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, 560-6677: Ray and Laine Corrao with Bert Miller on drums, song, pop, nostalgia, and contemporary dance music, Thursday through Saturday; Dan Connor, piano and guitar requests, and originals, Tuesday and Wednesday.

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

MIKISAN
Traditional Japanese Restaurant

SUSHI BAR
Lunch Mon.-Fri. • Dinner 7 days
DINNER
Tues.-Sun. • Teppan Table •
Tempura • Tatami Rooms

LIVE JAZZ

NEW BRUCE CAMERON QUARTET
Friday & Saturday 9 pm-1 am

JOE MORILLO QUARTET
Sunday Session 6 pm-10 pm

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

Chuck's "A TRADITION STEAK IN SAN DIEGO JAZZ" House

Featuring the great sounds of
"THE MOST VALUABLE PLAYERS"
March 22, 29, and 30

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

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

Entertainment 9:00 pm-1:00 am
NO COVER CHARGE
Bring this ad for 1 FREE glass
of house wine

1250 Prospect St. (McKellar Plaza) La Jolla
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ONE WEEK ONLY

An intimate evening with
JIM HAWLEY
April 26, 9:00 pm

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 REVUE
with Robb Huff, multi-talented local performers every week

887 Camino del Rio South
Mission Valley • 291-1638

CALIFORNIA TRANSFER
Great dance band • Through April 6

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WARRIOR

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CALIFORNIA THEATER - SAN DIEGO

TICKETS: \$11.75 ADVANCE, \$13.00 DAY OF SHOW

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BETTER THAN A FREE DINNER HAPPY HOUR.

Shooters is La Jolla's newest watering hole. It's a new way to enjoy your favorite libation from the most imaginative drink menu in town. And it's the home of the \$1 Shooterburgers, the Burger that Won La Jolla.

Monday through Friday, 4:30 to 6:30 p.m., you can skip dinner and the check—sit at one of the most sumptuous Happy Hour spreads in town.

Hot Dogs and Nachos Monday-Late 10:00 pm
Live music 8:00 pm-11:00 pm

Post Your Own Shiny Trophy \$6.00 cash or bar

Take Bar Shiny Trophy \$6.00 cash or bar

The Bottomless Chili Bowl Thursday-Live music 8:00 pm-11:00 pm

Pizza Friday-High 10:00 pm-11:00 pm

9000 La Jolla Village Drive, Suite 100, La Jolla, CA 92037

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"Mr. GOOD BOD"

CONTEST

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 R's Emporium

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

Wind rose
1935 Quivira Rd. • 223-2335

Every Wednesday through Saturday
THE REFLECTORS

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

DRINK SPECIALS
Sunday: "Get Crushed" with Tommy Mac, Orange Crushes 75¢
Monday: "Watermelon Monday" with our own Elvira, Kandi-O Watermelons 75¢
Tuesday: "Two T's" for \$2.50
Wednesday: "Wet Your Whistle" on Wednesday with John-Juan Kankraziness 75¢
Thursday: "Here We Go Again" Kandi-O plus Iced Teas \$1.25

Every Friday at 7 pm
FASHION ODYSSEY

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

through Saturday, Sunday;
Cinnamon, country, Sunday and
Monday

Your Palace, 32282 Governor
Drive, University City 433-4444;
Mid Goot, jazz piano, Sunday
reunite 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,
contemporary, Tuesday through
Saturdays

Artec Bowl, Targuero Room,
4356 Thimbleth Street, North Park
283-3135; Encore, contemporary,
Wednesday through Saturdays

Barnacle Bill's, 1880 Harbor
Island Drive, Harbor Island 297-
1623; Delene, contemporary, Friday
and Saturday

Big Dick's, 3315 Fairmount
Avenue, 280-0269; Ekeorch, blues
and rock, Sunday

The Boat House, 2040 Harbor
Island Drive, Harbor Island 291-
8011; New Ben (Ben Hohen and
Bruce Dallas), rock, Wednesday
through Saturday; M. Stone, adult
rock, Sunday through Tuesday

Bodies, 6104 University Avenue,
East San Diego 363-5240; The
Electric, soul, rock and the
Rockless, rock, Thursday 10
tentative, 8k and rhythm and blues
and the Charm, rock, Friday

Thunderbolt the Wonderbolt, rock,
Cindy Lee Berryhill, 6k and
country songstress, Saturday

Green River Band, country rock,
Sunday; Everett King's Modern
Rhythm, blues and rhythm and
blues, Monday; Ten Yards, rock,
Tuesday; Serious Guise, rock,
Wednesday

Cafe del Rey More, 1549 El Prado,
Balboa Park 234-8511; Dale
Vernon, piano and guitar variety

Tuesday through Saturday evening
and Sunday afternoon

Café Vienna, 3619 College Avenue;
265-1446; Island Kite, zither
music and German music sing
along, 10-11 p.m., Friday and
Saturday

The Chocolate Affair Gourmet
Restaurant, 806 West Washington
Mission Hills 296-1311; Mimette,
Celtic harpist, folk singer and
guitarist, Friday and Saturday; Lynn
Hall, Latin harp, Sunday; Norel,
traditional harpist, Wednesday

The Co-Co Club, 4383
University Avenue 283-8213; Ken
Wilkins, contemporary, Friday

through Sunday

Doc Masters, 2051 Shelter Island
Drive, Shelter Island 233-2572;
The Spud Brothers, rock and
comedy, Tuesday through Saturday;
Hill Brackett, comedy and music,
Sunday and Monday; Dining room
piano bar: Kevin Melton, Thursday
and Wednesday; Steve Dunn,
Friday through Sunday and
Tuesday

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

Fat City/China Camp, 2137 Pacific

Highway, downtown 232-0686;
Harvey and the 52nd Street Jive,
jazz, Thursday through Saturday

Holiday Inn/Embarradero, Port
Hole Lounge, 1353 North Harbor
Drive, downtown 232-3861; Coral
Thrust and the Art Resnick Trio (Art
Resnick, Billy Mintz, and Gumar
Heggen jazz, Tuesday through
Saturday

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 Azarelli and Poems,
jazz, Sunday; Joe Caraba,
contemporary, Monday through
Wednesday; Joe Azarelli, 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 Imperial
House Opera Singers, Wednesday;
Wayne Juré and Hank Young, jazz,
Friday and Saturday; Beni Gail,
piano and vocals, Friday happy
hour

"The Invaders," at the dock, 1066
North Harbor Drive, downtown

298-8066; The Invaders,
contemporary music for dancing,
Tuesday through Sunday

Le Maison, 3081 Fifth Avenue,
Hillcrest 298-0119; Lynn Hall,
Latin American harp, Friday; Miles
Morrisey, classical guitar, Saturday

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 Mikan's, 2424 Fifth
Avenue, Hillcrest 232-1773; The
Bruce Cameron Quartet, jazz,
Friday and Saturday; Joe Marillo,
jazz, 9 p.m., Sunday


Patrick's II, 428 F Street,
downtown 233-3077; Fro
Bingham's Preservation Band,
Disco/land jazz, early
evening/Thursday, P.M., Top 40
dance music, Friday and Saturday;
Sugar Jazz, jazz, Tuesday; The Sy
Raney Trio, Disco/land jazz,
Wednesday

Reuben E. Lee's, 880 Harbor


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 Laces,
rock, and Band Ban, rock,
Thursday; Manual Scan, rock, East
of Thousands, rock, and Mod Fun,
rock, Saturday


Sheraton Harbor Island,
Reflections, 2880 Harbor Island
Drive, Harbor Island 291-2900;
The Mar Dels, vintage rock,
Thursday through Saturday; the




4302 Mission Boulevard, Pacific Beach 270-3220



PRIVATE DOMAIN
Thursday-Saturday



THE JETS
Sunday-Wednesday
No cover Thursdays



**JOSE CELEBRATES HIS
10TH YEAR AT THE BEACH**
Thursday, April 11th, watch for further details

COMING
ATTENTION

WEST COAST TICKETS

MADONNA

April 19, 20

DEPECHE MODE

April 1

PADRES (Opener) April 15	REO Speedwagon April 12
	Grateful Dead (Irvine) April 13, 14
	Chicago (L.A.) April 17
	Julian Lennon May 1

Now accepting deposits for:

NEIL DIAMOND
Bruce Springsteen • Prince
Chicago • Phil Collins

Buy • Sell • Trade
Stardust Hotel, Suite J-1, Hotel Circle
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Dance to

FORWARD MOTION

Friday-Sunday 10:00 am-2:00 pm
No cover—No minimum

SUNDAY BRUNCH

On our patio,
overlooking the bay,
10:00 am-2:00 pm
Omelettes, egg dishes
prepared to order

Your choice of breakfast menu, Monday through Friday
Menu: other summer menu, Friday to choose from
All you can eat \$8.95 per person

Live Jazz
Wednesday, April 3
"SPEED OF SOUND"
Complimentary drinks 2 o'clock to 2:30 pm

Live Jazz
No cover—No minimum

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WEDNESDAY THROUGH SATURDAY

THE BEAT FARMERS

With special guests
FRIDAY, March 26—ELECTRIC SONS
SATURDAY, March 27—ELECTRIC SONS
WEDNESDAY, April 3—EVERETT KING
4 THE MODERN RHYTHM

TONIGHT, Thursday, March 28
LADIES' HAPPY HOUR
from 5-8 pm and every
MONDAY from 6-12 midnight with the 11
greatest "Mr. Good Body" in Southern
California: LADIES, BRING YOUR...
office party, birthday party, divorce party,
going away party, or bachelorette party!
For reservations call 560-8022

FRIDAY, March 29 from 5-9 pm
HAPPY HOUR
20% beer & wine, 10% cocktails
Served by delicious Duetty our name

UPCOMING
CONCERTS...
April 21
legendary blues great
AL COLLINS

SUNDAY, March 31 Doors open 8 pm
FAVN & SILVIA'S 50th ANNIVERSARY PARTY
featuring
DANNY SPANOS
featuring
101
giveaway for free concert

TUESDAY, April 2
JEFF LORBER FUSION
with
AUDREY WHEELER
and
JAMES ROBINSON

WEDNESDAY, April 3
101 NIGHT with
Jim Williams, Jim Williams,
and live ensemble acts.

Southern California's
finest sync artists
April 4th Finals
\$750 cash prize




THE GREAT AMERICAN LIP-SYNC CONTEST

Go public... flaunt that hidden talent... you know you're the personification
of Bruce Springsteen or Madonna.
Every Thursday, until April 4th, cash prizes of \$175 will be awarded to Lip
Sync contest winners. On April 4th, all weekly winners will be eligible for the
Grand Finale and a \$750 cash prize.
Bring your own music (cassettes are fine)
or choose from our music library.
Original costumes are encouraged.
Sign up by 9:00 p.m. each Thursday.
Show begins at 11:00 p.m.
294-9010
500 Hotel Circle North, Mission Valley

Crystal R's Emporium


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presents




NEON VANILLA

March 26-30
9:00 pm-1:30 am
Tuesday Specials—
Imported beer
Wednesday—Ladies'
Night \$1.25 drinks
Thursday—iced Teas \$1.75



THE LONDONS

March 31, April 1



BEAT CLUB

April 2-6

MONDAY: DR. JAMES DOWNS (HYPNOTIST) SHOW

No cover • Live rock 7 nights • Big screen TV • ID required
1280 Fletcher Parkway, El Cajon • 448-4111

BODIES

Tonight, March 28
THE ELECTRIC SONS and
THE RECKLESS

Friday, March 29
D-FENDENTS and **THE CHARMS**

Saturday, March 30
**THUNDERBOLT THE
WONDERCOLT** with **CINDY LEE
BERRYHILL** and **ROBIN HENKEL**

Sunday, March 31
GREEN RIVER BAND
FREE BUFFET

Monday, April 1
"April Fool's Day" with
EVERETT KING'S MODERN RHYTHM

Tuesday, April 2
TEN YARDS

Wednesday, April 3
SERIOUS GUISE

DRINK SPECIALS 8-10 PM \$1.00 WELL & BOTTLE BEER ALL WEEK

COMING UP:
April 4—CARLOS GUITARLOS BAND with
MOJO NIXON & SKID ROPER
April 5—ACCESSORIES
April 6—THE SHARDS
April 10—SVEN ERIK & THE "E" TICKET ROLLERS
April 14—The ever popular
EVERETT KING'S MODERN RHYTHM
with **CINDY LEE BERRYHILL** and **ROBIN HENKEL**
and bodies thanks you, because the rent is coming due

6149 University Avenue • 583-5700

Dickel Revue, vintage rock, Friday happy hour, Decatur, Top 40 dance music, Tuesday and Wednesday.

Sheraton Harbor Island West, 1550 Harbor Island Drive, Harbor Island, 291-4400. Michael Pritchard, classical piano, Sunday through Wednesday.

Stemwheeler 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,

contemporary, Wednesday through Sunday. Donna Cole, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240. Pathways, jazz, Thursday through Saturday.

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

Tuba Man's, 2551 University Avenue, North Park, 295-9426.

Live music, Friday through Sunday; call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, 698-6042. West Coast, rock, Saturday.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-4700. Piano Bar, Bob Cowin, Tuesday through Saturday.

Words and Music Bookstore, Fourth and Robinson Hillcrest: Ben Strauberg and Rob Schneiderman, jazz, 7 p.m., Sunday.

Yukon, 4278 University Avenue, East San Diego, 284-9310. Live

music, Thursday through Saturday; call club for information.

East County

Antonio's Hacienda, 700 North Julian, El Cajon, 442-9827. Lennie 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 Saturday.

The Bonedocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Randy Beecher, contemporary,

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 through Saturday.

Calypto Lounge, 975 Greenfield Avenue, El Cajon, 440-9536. Ron Morin, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, San Diego, 448-4242. Colin and Karen, contemporary, Friday and Saturday.

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 Bate and a Touch of Country, country, Sunday; Juggling Lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300. Dale Pearson, piano variety, Friday and Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258. Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

Don's, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444. Country Breeze, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533. Southern Comfort, country, Tuesday through Saturday; Country Breeze, country, Sunday and Monday.

East Coast, 6205 El Cajon Boulevard, 287-7332. Sakura, jazz, Thursday through Saturday.

El Amigo Plaza, 1340 Broadway, El Cajon, 442-0537. Linda Rae and the Gravel Canyon Band, country, Sunday through Wednesday.

Flinn Springs Inn, 15505 Highway 80 El Cajon, 443-9568. Laredo, country, Wednesday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158. Greg Glover, contemporary, Friday and Saturday.

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.

Lakeview Hotel, 9940 River Street, Lakeside, 443-9591. The Shadow Riders, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640. Jerry Bate and a Touch of Country, country, Wednesday through Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-3545. Live country

music, Friday and Saturday, call club for information.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba, 766-4288. Cottonwood, country, Saturday.

Lorenza's, 596 Broadway, El Cajon, 442-9696. Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Pro 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 Main

Street, El Cajon, 442-5573. Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesday through Saturday.

Marie Callender'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 blues, Thursday and Wednesday; Lee and Jack, country and blues, Friday and Saturday; get your rock soft with Jarrett, Sunday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854. The

Raja Strings, Top 40 dance music, Tuesday through Saturday; Sergeant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 9646 Mission Gorge Road, Santee, 449-6240. Bob Sortillon and Key Largo, contemporary and blues, 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 Os Bow Inn, 9816 Campo Road, Spring Valley, 469-9616.



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TRADE**

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ACROSS FROM THE
CAMPUS PLAZA MALL

We've just received a giant shipment of
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Sex Pistols (5 diff. ones) • Joy Division (4 diff. ones) • Pink Floyd • Sade • Cure • U2 • Siouxsie (3 diff. ones) • Cramps (3 diff. ones) • Marillion • Sisters of Mercy • Los Red • Motorhead • Big Country • Simple Minds • Stranglers • Kate Bush • Talking Heads • Zappa • New York Dolls • New Order • General Public • Los Lobos • Let's Active • This Mortal Coil • Echo & The Bunnymen • Clockwork Orange • Iggy Pop (2 diff. ones) • Led Zeppelin (2 diff. ones)

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On sale thru Sunday

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Always A Fiesta!

Carnitas Burritos only 50¢

During "After Work Fiesta" Mon.-Fri., 5-7 pm

DOS AMIGOS MEXICAN FOOD

In Marina Village (223-8061) & Old Town (260-0305)

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 changes every evening.

"Humphrey's Bogart Hour" Menu

MON. CARVED ROAST BEEF SANDWICHES
TUES. PEEL YOUR OWN SHRIMP
WED. HOMEMADE PIZZA
THURS. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a Gold Shooter, \$2.00
Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.50

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.

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2241 Shelter Island Drive
224-3577

Now appearing Tuesday-Saturday

The fabulous Spud Brothers

No cover charge

Hit songs of the '50s-'70s arranged for the '80s

Two days only Sunday & Monday
BILL BRACKETT
The funniest one-man show in town

Doc MASTERS
in the Shelter Island Marina Inn
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SATELLITE SPORTS

2 12-FT. SCREENS

AT THE AZAMO

PROPHET
Tuesday-Saturday

Thursday **ICED TEAS 2 for 1** \$300 TRIVIA CONTESTS

TUESDAY IS WET \$200 CASH

Wednesday **MIDORI** Margaritas, Coladas, Martinis, Banzais, 2 for 1 DDBR PRIZES

Tuesday, Wednesday, Thursday • 8-9 pm
CHAMPAGNE, WINE, SOC. BEER, WELL DRINKS 75¢

3093 CLAIREMONT DRIVE • SAN DIEGO • 276-0301 • 276-2240 • 276-3437
Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D.

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Wednesday-Saturday through April 6

Sally Saxton
Sunday-Tuesday 8 pm-12 midnight

2040 Harbor Island Dr.
San Diego

JAZZ RETURNS

EDDIE HARRIS

QUARTET

Featuring
Albert Heath, Louis Spears, Rob Schirmerman

TUESDAY-SATURDAY THROUGH MARCH 30
at
Elario's RESTAURANT

Summer House Inn
7955 La Jolla Shores Drive • 459-0541
NO COVER CHARGE

Coming soon:
CHICK COREA • PETER SPRAGUE

Sylks

Del Mar's premiere new night club

J.J. Frank and the Coalition
playing Southern California Music
Wednesday-Saturday

Forties Night
8:00 pm-12:30 am
Dress up and spend a night in Casablanca

Thursday-Saturday Champagne Dance Contest
9:00 pm-1:30 am
Nostalgia, Top Forty, Swing and the Blues

Sunday Twilight Jazz-Moonlight Terrace Cocktails
5:00 pm-9:30 pm
Elegant dining — The food at Sylks is the best I've eaten anywhere — David Blonger, five years Maitre D' at the Top of the Cove Restaurant

755-7255
Just west of I-5 on
Via de la Valle in Del Mar

Ands and Donna, contemporary, Tuesday through Thursday; Alto and the Two Country Lads, country, Friday and Saturday.

Park Place, 1240 Fletcher Parkway, El Cajon, 448-4111; Neon Vanilla, rock, Thursday through Saturday; the Londoners, rock, Sunday and Monday; the Beat Club, rock, Tuesday and Wednesday.

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-3252; Network, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Jose, 458-0060; Crossfire, contemporary and country rock, Friday and Saturday.

Win Cody's School, 240 West Main Street, El Cajon, 440-9247; Forged Entry, Top 40 dance music, Friday and Saturday.

South Bay

Ball N' Stick, 608 Palm Avenue, Imperial Beach, 428-5300; Miss D Menor, rock, Thursday through Saturday; live rock, Wednesday; call club for information.

China Fire Restaurant, 569 H Street, Chula Vista, 426-2951; Juan Robles, contemporary; Thursday through Saturday.

Country Bumpkin, 1802 Palm Avenue, Imperial Beach, 428-1161; Gail Lee and the Four Brothers, country, Wednesday through Saturday; the Ducktail Revue, vintage rock, Sunday and Monday.

Dance Machine, 1802 Palm Avenue, Imperial Beach, 428-1161; RPM, rock, Thursday through Saturday; Mania, rock, Sunday and Monday; In Colour, rock, Tuesday and Wednesday.

Da Vinci's, 626 E. Street, Chula Vista, 427-8880; Tito and Augustine, contemporary, Wednesday through Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Diana Culman, country blues and variety piano, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1341 Palm Avenue, Imperial Beach, 423-0953; Live Oak, contemporary, Friday and Saturday; 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; Louie and Louise

Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

La Maze, 1447 Highland Avenue, National City, 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313; Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; Live music, Friday and Saturday; call club for information.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754; The Kings Men, ballroom dance music, Friday.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour Latino, Thursday through Saturday, with Los Lapes, Mexican cowboy music (norteno), Thursday; Musico, Latin and Top 40 dance music, Sunday, with Los Lapes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977; Crow, country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 475-8337; Warner and Brian Gire and Al Holman, contemporary, oldies, country, and comedy, Friday and Saturday.

Zorilla's, 603 Palomar Street, Chula Vista, 425-1626; The Travelers, Mexican jazz, Thursday through Sunday.

Performer listings are compiled by

Rox Arrangings. If you wish to be included, please call 265-9302 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Accessories, Spirit Amray, Spirit Animal Cafe; Piny's Army of Love; Spirit Automatics; Whiskey Flats; Magnolia Mulwoney's Bam Bam; Rock Palace

The Best Club: Le Chet, Park Place

The Best Performers: Bacchanal

The Behar Boys; Valley Port Restaurant

The Blitz Brothers; Trojan Horse

California Aero Drive; Le Chet

Cast of Thousands; Rock Palace

Cal Traces; Ralph and Eddie's

The Charms; Bodies

Chasers; Rumbury's

Chords of Fame; Spirit

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Harbor Island, Country Bumpkin

Electric Sons; Bacchanal, Bodies,

Spirit, Halcyon

The Eyes; Spirit

Five Lines Up; Belly Up Tavern

Freewill; Regula Flats

The Fresh; Spirit

Headbangers; Bull and Bear

The Heaters; Old Del Mar Cafe,

Belly Up Tavern, Nightclub

The Heroes; Halcyon

The Heroes with Johnny Almond;

Halcyon

In Colour; Frisco Lounge, Mory

Mory's Dance Machine

Ippo Facts; Mory Mory's, Lehrs

Greenhouse

The Jets; Jose Murphy's

L.A.; Tito Leo's Mira Mesa, Islands

Lounge

Limbo Slam; Rock Palace

The Londoners; Lehrs Greenhouse;

Belly Up Tavern, Park Place

Jeff Lorber Fusion; Bacchanal

Mania; Dance Machine

Manual Scan; Rock Palace

Mar Dela; Sheraton Harbor Island,

Belly Up Tavern

Miss O'Neamen; Bull N' Stick

Neon Vanilla; Park Place

Network; Turquoise Lounge

New Men (Don Bolton and Bruce

Dallas); Carlos Murphy's

Opal; Spirit

Planet; Whiskey Flats, Vita

Entertainment Center

Private Domain; Old Del Mar Cafe,

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Jose Murphy's

Prophet; Alamo

Quest; Norajo Inn

Rugged Lads; Spirit, Rock Palace

The Rebel Rockers; Belly Up

Tavern

The Reckless; Bodies

The Reflections; Windurst;

Dustlary Nightclub

The Resistances; Club Zu

Edison Higgs; Loma Portal

The Road Runners; McCabe's

Joey's

Robyn Blank; Frisco Lounge; Vita

Entertainment Center

Rock Review; Beach Club

Planet; Whiskey Flats, Vita

Entertainment Center

Private Domain; Old Del Mar Cafe,

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Sergeant Slaughter: *Nile Nile East*
 Serious Guitars: *Head*
 Side FX: *Spirit*
 Siors Brothers: *Lebe's Greenhouse*
 Old Pacific Beach Cafe
 So Reveal: *Spirit*
 Danny Spanos: *Blackmail*
 The Spud Brothers: *De Masters*
 Lebe's Greenhouse
 M. Stone: *Jelly Jiggy Solana*
 Beach Beat House
 Max Strom: *Spirit*
 Seven Eels and the 2 Ticket
 Rollers: *Spirit*
 Billy Swan and Buddy
 Hollywood: *Belly Up Tavern*
 Tami and the Monthlies: *Spirit*
 Three Simple Words: *Spirit*
 Club
 Thunderbolt the Wondercolt:
 Bodies
 Toys: *Belly Up Tavern*
 Transaction: *Whiskey Flats*
 The Two Tones: *Food House*
 The 14 Bands: *Trustin House Beach*
 Club

Billy Vera and the Beaters: *Belly Up Tavern*
 Victim: *Rock Palace*
 Vovcut: *Beach Club*
 West Coast: *Toby Mar's No. 2*
 Contemporary/
 Top 40
 Ambition: *El Comal*
 Andy Ames: *Hotter*
 Andy and Donna: *On Base Inn*
 Beach Beat: *McGee's*
 Raja Strings: *Nile Nile East*
 Barker and Orr: *Monterey Bay*
 Corners
 Randy Beecher: *Boondocks*
 Restaurant
 Black Market: *McP's*
 Jerry Burchard: *Dick's Landing*
 Transaction: *Anthony's*
 Harbor-side
 Jose Caruso: *Hotel San Diego*
 Carmen and Carmen featuring

Nick Benedict: *Beach*
 Gary Cerna and Frankie Ferlin:
 Laker's
 Chain Reaction: *Islands*
 Joey Chase: *News on Village*
 Danny and Kristina Clark: *Hotel*
 Escondido
 Colin and Karen: *Carlton Oaks*
 Country Club
 The Convertibles: *McP's*
 Ray and Linnie Correa with Bert
 Miller: *The Wellness*
 Jack Costanzo and Gertie Wood:
 Monk's
 Costa V: *The Levee Mission*
 Donna Cole: *Tom Ham's*
 Lighthouse
 Carol Crawford: *Dick's Landing*
 Delaney: *Barnacle Bill's*
 Pita Soup
 Anderson's
 Frank Deater: *The Levee Mission*
 Gorge
 Dusty and Melissa: *Tom Ham's*
 Lighthouse
 East Coast: *La Maza*
 Paul Eastland: *Victor's*

The Elements: *Hotel El Comado*
 Ed Ellis and Topstory: *Sandbar*
 Lounge
 Encores: *Live Real*
 John Engren: *Hotel San Diego*
 Faculty: *Maxim Village*
 Forced Entry: *1111 Gadsby's*
 Fortune: *Islands*
 Forward Motion: *Californian Hotel*
 440 Kennedy Rice, Richard
 Cedarberg, Brian Rannock,
 and Chris Matthews:
 Manager
 Friendship: *Gilbey's Cocktail*
 Lounge
 Jim Gates and Sound Investment:
 Rancho Bernardo Inn
 Wayne and Bryan Gire and Al
 Halaran: *Old Bonita Store*
 Restaurant
 Greg Glover: *George Joe's*
 Restaurant, the Escape Lounge
 Kevin Green: *The Levee Mission*
 Hotel Escondido
 Jim Hawlen: *Monterey Whaling*
 Company

Lionie Hutson and Dusty Best:
 Antonio's Hacienda
 The Invaders: *"The Invader"*
 Tony Irvine: *Harpy*
 Hunter/Rancho Bernardo
 Doc James, Mr. C. and Company:
 Pita Soup: *Anderson's*
 Jarrett: *1111 Gadsby's*
 Mike Lamy: *Amica's*
 Live Oak: *Hungry Hunter/Imperial*
 Beach
 Louise and Loose Change: *Joey's*
 Main Street: *"Babes Belle"*
 Midnight Delight: *Borelli's Back*
 Room
 Jim Moore: *Boondocks Restaurant*
 Hotel Escondido
 Musicals: *Marshall*
 Gil Palacios and Linda Parra:
 Gilbey's Cocktail Lounge
 Pappillon: *Beachside/Caribbea*
 People Movers: *Hilton Hotel*

Pitch N' Woo with Gerrie Wood:
 Lovers
 P.M.: *Punk & B*
 Gary Bennett: *Casa Don Diego's*
 Rick Ribas: *El Comal*
 Peter Rubbierich: *Islandia Hotel*
 Bruce Robbins: *Boondocks*
 Restaurant, La Maza
 Juan Robles: *China Five*
 Restaurant
 The Rockaways: *Loma Portal*
 The Rondaux Brothers: *Hungry*
 Hunter/Rancho Bernardo
 RPN: *Dance Machine*
 The Sacramento Times
 Storm: *Beach House*
 Sally Saxton: *The Salomon House*
 Gary Sherwood: *Smoggy's Inn*
 Shine It On: *Vacation Village Hotel*
 Chuck Shwalter: *Jelly*
 RPN/Oceanside
 Tony Soraci and Company:
 Harpy's
 Bob Sordillon and Key Largo: *Our*
 Favorite Place
 Splash: *Islands Lounge*
 Laura Springer: *Vacation Village*
 Hotel
 Steamboat Willie: *La Hacienda*
 Casino
 Stevens and Lee: *Reuben's*
 Don Tension: *The Bridge*
 Tito and Augustine: *Da Vinci's*
 Danny Tapan: *Seven Seas Lodge*
 Bert Torres: *Starlight Hotel*
 Trade Secret: *Pullman Lounge*
 Triple Play: *Hilton Hotel*
 David Watson and the Gathering:
 Rancho Bernardo Inn
 Ken Williams: *Cheese Club*
 Jeff Williams: *The Levee Mission*
 Jinnah Williams: *Fish House*
 The Younger Hall: *Monk's*



RAYLEN JENNINGS, Saturday, Lakeside Rodeo Arena

Country/ Country Rock

Alaska: *Lu's*
 Alton and the Ox Bow Country
 Lakeside Rodeo
 Jerry Baze and a Touch of
 Country: *La Pasa del Sol/La*
 Mesa: *Circle D Comal*
 Beat Farmers: *Rancho*
 Ron Bell: *Lu's*
 Chaser: *Red Couch*
 Cinnamon: *Wanda's*
 Don Connor: *Harpy's*
 Cottonwood: *Live Oak Springs*
 Country Breeze: *Dan's*
 Country Casanova: *Circle D*
 Cornal
 County Line: *The Outpost*
 Crossfire: *Van Winkle's*
 Crown: *Casas*
 Dakota: *Tom Hove's*
 Jesse Daniels and Bandera:
 Abilene Country Saloon
 Dusty West: *Carlisle Lodge*
 Firecracker Stage: *Coach Inn*
 Four Star Country: *Landmark*
 Cocktail Lounge
 Grand Central Station: *Rich's*
 Green River Band: *Bodies*
 Jockey Kravetz and the Big Oak
 Ranch Band: *Mama's*
 Red Lane and Rambler Fever:
 Valley Center Inn Saloon
 Laredo: *Palm Springs Inn*
 Call Lee and Go for Broke:

STEAMBOAT WILLIE

Appearing Tuesday-Saturday beginning at 8:30

OH! RIDGE

Sunday & Monday



Mission Valley Inn - 875 Hotel Circle South
 Mission Valley - 298-8281

Mony Mony's

Thursday-Saturday 8:30-11:30 IPSO FACTO	Sunday & Monday March 31 & April 1 IN COLOUR April Fool's Party Monday Fool's Gold Schnapps Shooters—\$1.25 Fool's Beer—25¢ Prizes for best foolish costumes!	Tuesday-Saturday April 2-6 CRYSTAL
Wednesday is HAPPY HOUR with Dean & Jones 25¢ draft beer	Thursday is FANTASY FASHION AUCTION NIGHT! Live music 7 nights a week! 3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena	Friday is KGB NIGHT with Pat Martin • Drink specials & surprises

Folk/Ethnic

Acoustic Music: *Mark*
 Callender/La Mesa

Lobster and all that jazz.

You'll find the ingredients to a delightful evening at Cafe in the Valley.
 Start with \$11.95 five Maine lobsters.
 Then add all that jazz, five nights a week.
 Tuesday through Saturday, starting at 8:30 pm. No cover charge and no minimum drinks. Jazz up your evenings at Cafe in the Valley.
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Cafe in the Valley

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FRIDAY & SATURDAY
 The party of the season!
 Join the crowd with top rated DJ
TY ALEXANDER
 Plus you'll receive a special pass to enter on Sunday for \$1.00
 Every Wednesday night — The far San Diego's "Biggest Happening!"
 * **LADIES' NIGHT** *
 FREE FOR THE LADIES! Every Wednesday night
 * **GENTLEMEN'S NIGHT** *
 SOMETHING NEW IN SAN DIEGO
 All guys get in free. Cover charge for ladies just \$2 every Thursday night.
 Come hear Ted play the best dance music every Thursday.
 17 Corner Midway & E. Valley Pkwy., Escondido (3 miles east of 115) 17
 & UP OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7 741-4055 & UP

WHY
 A movie?
 WHY
 Good reviews?
 WHY
 A big surf?
 WHY
 No special effects?
 WHY
 Dolby stereo?
 WHY
 The Guild Theater?
 STOP
 MAKING SENSE

Jazz Dancing

Tuesday through Saturday



Coral McFarland & the Art Resnick Trio

PORTHOLE

9 pm to 1 am

Holiday Inn
 San Diego Embarcadero

Murray's TICKETS

MADONNA

April 19 & 20

Out-of-town special events:
NCAA FINALS
KENTUCKY DERBY
HAGLER/HEARNES
April 15
CATS
LA CAGE
AUX FOLLES

San Diego Events:
DEPECHE MODE
Apr. 1
REO SPEEDWAGON
Apr. 2
GRATEFUL DEAD
Apr. 13 & 14
Irvine

PADRES OPENING DAY

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DEPOSIT NOW
NEIL DIAMOND
ROLLING STONES
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International Guitar and Music Shoppe's ACOUSTICAL BLOWOUT UP TO 70% OFF

The new Yamaha are in!
 All Yamaha guitars on sale starting at \$99.00
 • Ana LWIZ now only \$149.00
 • Martin guitars 40% off
 • Guild guitars 40% off
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 • K Country, reg. \$375.00 now only \$99.00
 • Aspen, reg. \$220.00 now only \$99.00
 • Montoya, reg. \$200.00 now only \$99.00
 • Lutz, reg. \$300.00 now only \$99.00
 Many more!

The all new Ovation Celebrity Series
All acoustic strings 3 for 1
 With this coupon. Limited to supply on hand.
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The latest in acoustic-electrics
Fine classic guitars
 Vega QN15, reg. \$62.50 now only \$29.50
 Antares ACN28, reg. \$169.50 now only \$79.00
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 Spanish handmadens starting at \$425.00
 Aria AC50, reg. \$600.00 like new \$395.00
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 Too many to list!

OFFICE: Los Angeles, Anaheim, Westwood & Longwood

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engine. New engine mounts, zinc. Includes tempo 6 gallon tank with gauge. All excellent. \$550. 293-6294 xB75.

MARITAL AID SUPPLIES, less than half original price. Uniforms, books, spending equipment, etc. All supplies are used but in excellent condition. Mark 600-3800.

MEMBERSHIP IN SAN DIEGO'S finest athletic club [downstairs] 11500000 after \$400-7900 or 400-3400.

THE 24 H' SAN CLIMATE CONTROL SYSTEMS, VHS 4, sat. full head MCMF, even better than 1980's. \$1000. 500-2700-2711.

MINI 1300, 3 DOOR 1991, never been driven. No engine, car, steering ok, and trigger lock. 1200. 600-5500. Keys only.

CHRYSLER APT. full lease, full year, scheduled, 12 months with 2500. 600-5500. 100000 after \$500-7200.

CAR COMPLETE, 56 inch motor, 100000 after, driving and walking gear, best seat options, spare gear, 100000. 600-5500. 100000 after \$500-7200. Keys, 112, 500000.

26' LUDERS, 1952, GREAT OCEAN sailboat, incredibly fast, sleek classic look, teak decks, sprinklers + more. Ship ready for summer fun + sailing, selling immediately. \$5000. 273-3885.

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HAIR
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Foli weaving
for summer
highlights, dits
and cellophanes
For all clients
Offer good with this ad
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Expires 4/11/85

hairstyling
company

La Jolla Village Square
May Co. Mall, lower level
2007

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**LOW BACK
AND X-RAYS**
Examination, x-rays
List of findings

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omobile, slip and fall, etc.)
4/4/85 with this ad.

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MARCH 28, 1955 15

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MMFM tape, CR
pant, transmiss-
or 52500 Dion
leather interior,
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back. Excellent

Must sell
New top, with-
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SELL \$1300 or

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Good running
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10 Includes a lot more than others

11 Check clutch

12 Check lights

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16 Check hoses

17 Read test

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23 Check hoses

24 Read test

al \$99	(regularly \$130.00)
includes:	15 Check & adjust
oil test	exposed belts
16 Lubric front and	
gasket	17 Check & replace oil
18 Fuel & oil system	
19 Check brakes	
20 Check clutch	
21 Check lights	
22 Check undercarriage	for damage
23 Check & recharge	battery if necessary
24 Check tire pressure	
25 Lubric drive axle	
26 Check cooling system	& hoses
27 Road test	
28 Grease and Lubric. Chassis	
29 and \$20. Street tires and \$30	
in 8 year plan add \$35. 2 Major	
30 (Excludes tire squeal) less than	
\$72 and save \$60 and split \$72	
31 tires and Napa tires—only \$60	
32 Limited warranty	
33 price. Appointments made during	
34 the afternoon. Our satisfied customers	
35 only for the cars mentioned above	
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Saturday: Towing and rental car available
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Monday-Friday 7:30 am-6:00 pm
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Warner Rd. "B" **695-1990**
appointment now

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ON LOW PRICES

		REG.	NOW
BAMBOO CURTAINS	3 x 6	\$12.50	\$ 7.50
	4 x 6	13.50	8.50
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SALE BEGINS
MARCH
28



Spring Fruit



GIANT
EVERBEARING
STRAWBERRY

4" POT — REG. \$1.50 EACH

NOW 2/\$1.50



BEEFSTEAK TOMATO

Ficus Benjamina



Indoor Grown

4 FT. TALL
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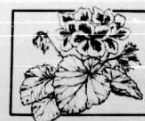
Round Ivorywood
Dining Table

42" Dia. x 29½" Tall
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GERANIUM
All kinds and
all colors

6" POT — REG. \$4.50 EACH

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BEGONIA
Grown for blooming
Indoors



ANTHURIUM
Blood-red flowers
ALL blooming now



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6" POT
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PHALAENOPSIS
and
CYMBIDIUM

3-8 Blooms
every plant.
REG. \$20.-40.00



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on April 7th -
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7 DAYS A WEEK