

# READER

VOLUME 13, NO. 4, FEB. 2, 1984

SAN DIEGO'S WEEKLY

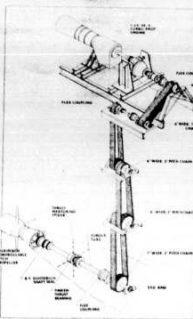
## THE EUREKA FACTOR

It had been a long day, and dusk was settling on the white gravestones and the khaki government buildings atop Point Loma. But for Carroll White it was a dawn, and he was filled with the elation he'd been withholding from himself for months. On this evening in 1968, as he was leaving his office in the Naval Electronics Laboratory Center (NELC), Carroll White was about to admit openly that he and a colleague, Russell Harter, had made a major discovery: they had found a way to test eyesight objectively, a way to tap into the brain's vision center and ask it directly how well a person was seeing. Though he didn't know it then, this procedure would open an entirely new field in ophthalmology, with international sweep. All he knew now was that the procedure worked, and he could allow himself the "Eureka!" that scientists and prospectors so covet. When he arrived home that night he phoned one of his old mentors at the University of Arizona and said, "You know, we found today that we can actually refract the eye with this thing." The invention, and the subsequent patent which was issued in 1971, was honored by the U.S. Navy with an award of \$11,235, the largest patent award ever given for naval research at the Point Loma Lab.

In 1977 NELC was merged with the



Naval Ocean Systems Center



SWATH propulsion system



SWATH boat

Naval Undersea Center, which was located at the foot of Point Loma beside the Ballast Point submarine base, and the two became the Naval Ocean Systems Center (NOSC). One of the navy's nine research and development labs, it's a haven for scientists, engineers, technicians, and administrators endeavoring to keep the navy at the highest possible level of technological capability. This particular lab specializes in communications, ocean

surveillance, surface- and air-launched undersea weapons systems, and submarine Arctic warfare. By definition the work breeds new equipment and techniques. The researchers produce about sixty or so patents a year, only a fraction of which carry the importance or command the cash of White and Harter's "Method and Apparatus for Determining the Effectiveness of Spatial Vision." Most are awarded less than \$500 and have names such as "Pivotal Mono Wing Cruise Missile with Wing Deployment and Fastener Mechanism"; "Printed Circuit Card Hybrid Fiber Optic Connector"; "Atmospheric Transmissometer"; "Vector Sonar Illumination Power Amplifier"; "Deep Submergence Vehicle (DSV) Lightweight Cable Cutter"; and "Real-Time Ultra-High Resolution Image Projection Display Using Laser-Addressed Liquid Crystal Light Valve." (One can imagine the mind-numbing nomenclature of the secret inventions derived from the classified research at NOSC; such patents are not issued publicly.)

No invention is too esoteric or too mundane for the navy. NOSC's patent office employs four patent attorneys who constantly comb the lab's researchers for patentable new devices. In filing for every patent of potential interest to the navy, the attorneys are mainly trying to protect the govern-

(continued on page 8)

Inventions, inventors, patents, and military secrets atop Point Loma

By Neal Matthews

Photographs by J. A. Kim



# City Lights

## Trabajadora

Natalia Gonzalez started working full time when she was eleven years old. She made ten to forty pesos a day (the peso then was worth a little more than eight cents) at a dry goods store in Cuernavaca, Mexico. All the money she made went to her mother, who in turn used it to help support the six of her eleven children remaining at home. In 1970, when Natalia was fourteen, she decided that it was time to head north to the U.S. where she heard it was possible to make good money. She left Cuernavaca with a man from her neighborhood who had been to the U.S. several times over work, and who would charge her \$250 to bring her across the border. They crossed into the U.S. by walking through the hills east of the San Ysidro checkpoint. Shortly thereafter she and the man settled in a small apartment in Golden Hill. The man soon asked that Gonzalez pay him for her successful trip. She said that she didn't have the money, but would pay him as soon as she found work. The man replied that if she didn't have the money, there was another way that she could pay her debt, and then made a grab for her. Gonzalez ran from the house, taking nothing with her. She has been on her own ever since.

Gonzalez has managed to survive successfully in San Diego for fourteen years, and during that time she has worked at practically every job traditionally performed by an undocumented alien (live-in maid, dishwasher, strawberry picker, kitchen help). Now she is ready to return home to Cuernavaca with her \$800 in savings and, in her own words, "to give the Americans a rest from me."

In fact, Gonzalez's decision to return to Mexico has been precipitated by a long series of confrontations, and dissatisfaction, with her employers. On November 30 of last year, she was fired from her \$4.50 per hour job as a kitchen helper at Lehr's. She Greenhouse in Mission Valley for having left her shift two hours early without the executive chef's permission. Gonzalez denies this and says that the sous-chef approved her early departure; she says that the situation was used as an excuse to get rid of her after a long-standing feud between her and the executive chef.

Gonzalez's claim is, in part, corroborated by Chris Buck, a twenty-four-year-old SDSU graduate who worked at the restaurant during Gonzalez's year there. Buck states that Gonzalez's request for a schedule change was not unreasonable, or unusual, as such requests were not uncommon with many of the restaurant's 150 workers, many of whom are college students with irregular class schedules. Gonzalez's request, Buck says, was regarded as unreasonably coming from an illegal worker who should have been happy to



now denies that she ever proposed such a schedule and says that it would be impossible for a maid to clean thoroughly thirty-one rooms in eight hours. Gonzalez agrees. She said that she tried the job for two days anyway because she needed the money, but she found the job impossible. On her second and final day at the motel, Gonzalez brought a friend along to help finish the rooms, and by the end of the day they were done. At 4:00 p.m. Gonzalez approached the manager and told her that she was quitting and wanted to be paid in full, and she also told the nearby maids who were also illegal workers that they were being treated like slaves and should report the motel to the state's labor board. Gonzalez says that the manager called her "Mexican shit" and handed over her check, saying that the labor board would probably turn Gonzalez and the other workers over to U.S. Immigration if they tried anything. "Even being exposed," Gonzalez claims to have said, "would be better than this."

Gonzalez was deported once, in 1973, while working at the Bataan Café, a Filipino restaurant in National City. She had tricked immigration officers earlier that year when they raided the restaurant and arrested four of her male co-workers. The officers asked her if she was Filipino and she simply said yes. The second time they raided the restaurant they asked for her ID and she went "I'm not lucky. She was deported by bus to Tijuana. She spent the night at the Motel Ten near Primavera and Revolución and the next night crossed back into San Diego and lived off her savings until

she found another job cleaning houses in El Cajon.

Gonzalez now lives with her cousin, Josephine, in a small house in Logan Heights. She's making preparations to return to Cuernavaca and her mother, who has managed to buy a house and some property with the money that Gonzalez has faithfully sent her every two weeks since she arrived in the U.S. Gonzalez is filing her tax form early and will leave as soon as she receives her return. She says that she has only one regret, that she wishes that she had done more for the people who work in the fields. She picked strawberries once for two months in 1972 at a farm near Rancho Peñasquitos and earned \$400 for her 384 hours of work. From that total the farm deducted \$225 for food (one meal a day) and lodging (a cot in a shack). She says that she was afraid to say or do anything then, but says that if she ever returns to the U.S., she'll go back to work in the fields and teach the other workers to demand fair treatment, even if it means losing their jobs.

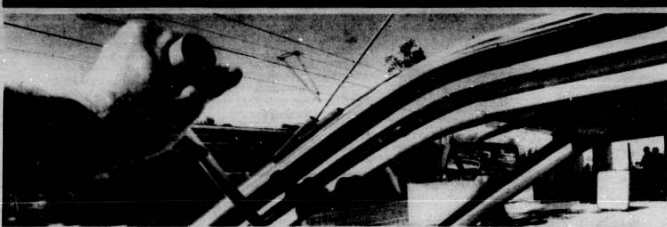
Her cousin, she says, doesn't like to ride in the car with her, because Gonzalez always stops to pick up Mexicans who have just crossed. Gonzalez says that she takes them home, feeds them, lets them wash their clothes and bathe, and then lets them go on their way. "I remember what it's like to be here alone. I always tell them not to be afraid. I know that I am a Mexican here illegally, but I also know that as I need America to make money, America needs me. No American would work as hard as we do."

R.O.

have been working at all. "She had two things going against her from the start," Buck says. "She was an illegal alien, and she was a strong, intelligent woman. She was a very hard worker, would do anything for anyone, but she wouldn't be pushed around."

After being fired from

Lehr's, Gonzalez heard of a job opening at the Fabulous Seven Motel on Main Street in El Cajon. When she went in early December to see about the job, the motel's manager, Esther, told her that she would be cleaning thirty-one rooms during an eight-hour shift for \$3.35 per hour. The manager



## Straphanger's Lament

Natalie Crosthwaite has been a loyal San Diego trolley commuter since the rail service began in the summer of 1981. But twice within that first year she was stripped her 1979 Buick Regal of its \$240 custom chrome spoke wheels while it sat in the trolley's parking lot at the Palomar Street station near Chula Vista. City hall secretary Crosthwaite last year switched to less appealing wheel covers and her car was left unmolested, but the thieves perked up when she appeared last month with a new Trans Am.

They first tried to make off with the car's custom-made ninety-five-dollar cover, but were foiled by a lock that secured it to the car. Crosthwaite notified trolley security guards about the incident, they reminded her to park in the busy front section of the lot, where thieves would (theoretically) be afraid to tread. She did, but four days later Crosthwaite returned from work to find the car cover marred with spray-can graffiti. She's not the only Palomar station regular whose vehicle has been molested. One friend had her car's headlights battered, and Crosthwaite saw

the vent window of another car shattered, its dashboard stripped of radio and gauges. Trolley manager Langley Powell reports a series of car battery rip-offs last summer, followed by the theft of five bicycles belonging to commuters. Powell says that the trolley's twelve-person private security patrol—which is paid \$230,000 annually for its services—helped stop those losses, but the manager says the security guards are too busy chasing rock throwers and fare cheaters to spend more time on parking-lot patrol. And while the trolley system's record of lost vandalism and theft incidents—twenty-three in November and December—aren't broken down by

location, Powell says the Palomar station is the worst, mainly because the lot is isolated on three sides by open fields. (Many incidents may go unreported because few people know that only the sheriff's Imperial Beach substation will take theft reports; Powell himself incorrectly thought the Chula Vista police department covered the lot.) Powell urges nervous San Diego commuters to park at the front of the Palomar lot, but Natalie Crosthwaite isn't taking any more chances. Last week she moved to the busier H Street station, and warns that if her car is victimized again, she'll stop commuting via the trolley.

P.K.

## I've Got A Good Mind To Open Up A Club And Beat You Over The Head With It

Even though Club Diego's owner Michael Manganti and his two partners spent more than a half million dollars last spring to construct their lavish 3000-square-foot discotheque, they plan to sink at least another \$100,000 into the Pacific Beach nightclub before the start of next summer's traditional peak season. A new coat room and entryway—the latter lined with four-foot-by-eight-foot posters of such new-music dance artists as Diana Ross and Dale Bozzio on one side, and beveled glass mirrors on the other—have just been built at a cost of \$10,000. Another \$10,000 is going into improving the sound system, while the same amount has also been earmarked for the purchase of a new porcelain top for the inside bar.

Manganti's continuing ambition is quite straightforward: he wants Club Diego to be the most popular among San Diego's nightlife crowd for a second summer in a row. "People here get tired of the same old thing—they're very fickle," Manganti explains. "They'll always want to go to the newest, nicest, most different, most innovative place—and that's

## What We Have Here Is A Failure To Redecorate

Sandra Moores's home remodeling plans are pretty innocuous: a canvas patio awning, an exposed fireplace, some decorative wood lattice, and a second-story patio. But Moores lives in Rancho Bernardo, where even minor architectural deviations cause a commotion.

The start of Moores's project has been delayed fourteen months while her neighbors debate the aesthetic merits of every aspect of Moores's proposed remodeling. She knew to expect such scrutiny: like all Rancho Bernardo homeowners, Moores signed an agreement allowing the community's architectural design committee to review and pass judgment on her renovation plans. But the "planned communities," renegade property owners often just disregard the agreement by getting a building permit, constructing their additions, and then daring the neighbors to have the remodeling job declared illegal. Compromise usually ensues in such cases.

Moores would have done that, but the planning department of the City of San Diego has a policy of not issuing building permits for the Eastview section of Rancho

why I have to change." Martin Montoya, who owns My Rich Uncle's in East San Diego, agrees. "The hot spots change because there's a certain clique that almost creates them," says Montoya, whose club held the top position in 1978 when it was an after-hours discotheque. "And if you get that core of about 300 people—the flashy, loud dressers in their midtwenties to their midthirties who go out to clubs at least three or four nights a week—the rest of the people generally follow."

Indeed, a list of local hot spots for the last six years can be fairly easily derived by examining a few criteria. What club has lines all the way around the block, even on weeknights? Which club gets written up on the front page of the *San Diego Union*? "Currents" section and the

Tribune's "Scene." Which club does Greg Dumas take the Channel 10 film crew to for happy hours? And which club counts, among its regular clientele, at least two TV news anchors (this year, Michael Tick and Yvonne Leiner, both from Channel 8), a trio of Chargers, and a Clipper? In 1978 it was My Rich Uncle's; the following year it was Carlos 'n' Charlie's in La Jolla; in 1980 it was the Mustang Club in the Midway area and

the Spirit in Bay Park; in 1981 it was the Bacchanal in Clairemont; in 1982 it was Dos Amigos in Mission Bay and the Rodio in La Jolla, and last year it was Club Diego's.

In each case, the sudden—and ephemeral—success of each club can be attributed either to changing trends or a saturation of the market, local club owners agree. The disco craze came and went and so did My Rich Uncle's and Carlos 'n' Charlie's. When the local punk scene began to flourish around the same time that Urban Co-hey expanded the

audience for country-western music, the Spirit and the Mustang Club became the "in" spots; the Spirit's current weekend crowds are frequently half what they were in 1980, and the Mustang Club has faded even worse; its owners are considering dropping country altogether in favor of recorded rock and roll dance tunes. When straight rock clubs later that year and into the next divided the audience so much that the Clairemont nightclub,

(continued on page 18)



Bernardo until a homeowner gets neighborhood approval. So Moores has been forced to negotiate, and she's now learned that four aspects of her remodeling plan which have been vetoed by the architectural committee are

featured on other Eastview community structures. The exposed metal fireplace, canvas patio awning, and second-story sun porch that Moores proposes were included on model homes constructed by Eastview's developer. And the Eastview community center features the same wooden lattice design that Moores wants in her yard. But the Eastview design committee chairman says his group opposes those additions because "while the developer used them [on models], they're just too bulky for the smaller lot" on which Moores's home stands. "And canvas would look like the devil in Eastview," the chairman adds.

Such outspokenness, though, belies the compromises that the design committee and Moores have made so far. Her architect, Wayne Donaldson, has redesigned and toned down the project several times, and the committee has agreed to let Moores have a sunken patio Jacuzzi. But the delays have cost Moores about \$5000 in lawyer and architect fees, and she still hasn't moved into the house she purchased in September, 1982 on which she pays a \$2000 per month mortgage.

P.K.

## Turn In Your Milk Duds

The dismissal last Monday of Carol Otten as movie critic for the *San Diego Union* is the subject of much discussion in the *Union* newsroom. After all, staff writers at all large papers frequently change their beats, but critics generally remain in their roles until they either retire or transfer to another paper.

So the official reason for the reassignment of Otten after six years on the job—simply one of routine procedure—doesn't sound quite right to some of her co-workers. And though *Union* Sunday editor Douglas Hope says, "We reassigned beats periodically to keep them interesting and challenging, and it seemed like a good time for Carol to move on," other sources on the *Union* say there are more dominant factors involved. "I know of a few editors who were constantly complaining of having to rewrite her stuff," said one staffer. "And her opinions were often questionable—a lot of times, movies that were unanimously accepted by critics around the country, she

was opposed to, seemingly out of spite or just to draw controversy." Hope maintains that public reaction had nothing to do with the shift, adding, "We only received one or two letters that I can recall," but another *Union* source says there was "an awful lot" of negative mail received. He also adds that Otten was very disturbed about losing the movie beat.

Otten, however, is very cautious about discussing the shift. "That's something you should talk about with my editors," she says, although she adds it did seem "a bit strange" for the sudden move, especially since no new critic has been hired. (Last Saturday the *Union* ran a syndicated review of *Hot Dog* from the New York Times news service and a review of *Angel* from the New York Daily News.) Otten says she's looking forward to her new role as a sort of roving arts writer—a specially created new position—assigned to cover such topics as interior design, the San Diego arts scene in general, and an occasional movie feature. "No matter what you may have heard, I don't feel that I got pushed out of the movie beat at all," she says.

T.K.A.



Sandra Moores





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## Apt., Furn. W/ Gbg.

Paul Krueger's "Inside Story"  
(January 12) on the proposed  
Adams Avenue apartment project  
gave all of the neighbors  
arguments as to why it should not  
be built. But what about the crying  
need for more apartments in San  
Diego, with our vacancy rate of  
two percent?

As the official city hall observer  
for the San Diego Housing  
Coalition, I have heard all the  
homeowner excuses for keeping  
apartments out of their  
neighborhoods. After years of  
listening to them, I get the distinct  
feeling that these protection view  
renters as a money crew of  
vagabonds intent on destroying  
their precious property values.  
Renters (fifty percent of the  
population) are often equated with  
welfare recipients and apartments  
are automatically labeled  
"low-income housing."

The article says twenty percent  
of the Adams Avenue project will  
be rented to "low-income  
families." Can't you see them  
now, dressed in rags and eating out  
of garbage cans? But what is the  
official government definition of  
low income? After checking with

the city's housing commission, I  
found it to be \$21,120 a year. Yes,  
these are the poverty-stricken folks  
who will run down their  
neighborhood.  
Mel Shapiro  
Hillcrest

## A Thousand Isms

Your interesting story ("City  
Lights," January 26), about  
Stephen Pfeiffer, Ph.D., copying  
verbatim an article from the  
*Brown Globe* and publishing it  
under his own name in his wife's  
*La Jolla Light* newspaper merely  
shows further evidence that our  
educational system is not what it  
should be even at the higher levels  
of postgraduate and professional  
training.

For punishment, Pfeiffer should  
be made to write 500 times the  
word *plagiarism* and to memorize  
the definition. Indeed, his wife  
might well be given the same  
assignment to write the word  
*negotium*.  
Louis M. Shanks  
La Jolla

## Unoriginal Syndrome?

The story of how Stephen M.  
Pfeiffer, Ph.D., "borrowed" a  
column from the Pulitzer-  
prize-winning writer Ellen  
Goodman for his own work in the  
*La Jolla Light* was fascinating.

## Letters

A few years ago a young  
novelist, Peter Epstein, son of the  
Random House publisher Jason  
Epstein, was accused of having  
"borrowed" entire chapters from a  
young British novelist. Epstein's  
excuse was that he had been so  
enamored of the writing of the  
British author (the son of Kingsley  
Amis) that he had copied it into his  
notebook in longhand as a method  
of teaching himself how to write.  
He then promptly forgot that the  
material in the notebook was not  
his own.

This incident was widely  
publicized in national magazines.  
It is possible that Pfeiffer not only  
"borrowed" his column from  
someone else, but his excuse as  
well!  
E.J. Rackow  
La Jolla

## Take My Hand

Your "City Lights" story on  
stat, LUNAR, and COMET (January  
26) only confirms the fact that the  
only thing you can count on in  
Mexico is your fingers.  
Ernest J. Bonin  
Chula Vista

## Kiddie Letter

I loved the questions the kids  
gave to the answers about what  
scared them ("Off the Cuff,"  
January 26). As a matter of fact, in  
thinking back, I realized the kids  
always give more well-thought-  
out, intelligent, and interesting  
answers to "Off the Cuff" than  
questions than adults ever do! Their  
powers of articulation, at  
least as edited, seem fresh and  
inventive. Thanks, and let's have  
more.  
Deven Werthman  
San Diego

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## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
What causes the splitting, short headaches I get from taking too big a bite of ice cream?  
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Glennview

All right, I'll give you a serious answer. After all, this is a serious problem: Ice cream is one of those things that make life worth living, and if you can't enjoy it, well... Apparently it's a problem you share with a lot of people. Thirty percent of the population has experienced this phenomenon, which is common enough to have earned a place in the indices to medical journals and dictionaries under "ice cream headaches." As you might expect, the cause almost certainly lies in a sudden temperature change. (My charge of glutony as the culprit is inaccurate, since the phenomenon can be triggered by the ingestion of even a modest, noncaloric sip of ice water.) The current medical explanation, as conveyed to me by Dr. Randall Hawkins, a local neurologist, is that the headache is triggered by excessive stimulation of the glossopharyngeal nerve — a nerve most mothers neglect to tell their children not to oversimulate. The pain probably comes from the constriction of blood vessels in the temples and forehead, the locus of the discomfort. During the headache the temperature of the forehead may actually decrease by about one degree centigrade. Fortunately the headache is usually quite brief, no more than two or three minutes in duration.

One possible solution would be for you to heat your ice cream. Of course, this does change the texture somewhat, and it may not be too aesthetically desirable. You may also find yourself straying near the boundaries of bad social manners, as you try to slurp your melted ice cream gracefully.

This procedure would cut down considerably on your consumption of ice cream cones, though, which would almost certainly benefit your avoirdupois. Or try smaller bites.

A potentially insurmountable complication in consuming ice cream may arise with those who have a tendency to suffer migraine headaches. This unfortunate group experiences the "ice cream headache" much more frequently than those who don't have migraines. About nine out of every ten migraine-prone ice cream eaters fall victim to this phenomenon. These people should avoid foods that may cause such migraines, which include alcohol, cheese, chocolate, monosodium glutamate, cured meats, nuts, onions, and even avocados. Another group that may be particularly subject to headaches caused by

cold (or hot) foods consists of those with dental problems. Such individuals, as well as migraine sufferers, should consult a dentist or physician, and definitely should not rely on any of my words of wisdom for guidance.

Dear Matthew Alice:  
While driving north on Interstate 805 I have noticed on the east side of the road on each side of the Highway 52 overpass there is a twenty-foot post with a pair of blue lights on top of it. There is also a box on the pole, which functions, I suspect, as some sort of control for the lights. I have driven by this night and day many times but I have never seen them illuminated. What are they for? And why aren't there any of them anywhere else in the city, since they are inside the boundary fence of the state

freeway? If there really is a Matthew Alice, he will answer this.

Mort Schwartz  
Normal Heights

I was a little bit with the faulty logic in your last sentence: "I answer, therefore I am" is not my motto. But I feel generous today, so I'll respond to your thinly veiled challenge to my existence. The well-known adage about quacking ducks has an obverse: just because something looks like a duck and quacks like a duck, it isn't always a duck. Similarly, just because something is on top of a pole and looks like a light, that's no reason to assume it is a light. Quite simply, the reason you haven't seen those blue lights illuminated is that they aren't lights. Things that aren't lights almost never light up. Mort. Are you with me so far? The objects in question are photoelectric sensors that govern when the roadway lights and overhead signs are illuminated. Blue plastic covers protect these cells, which are calibrated to turn the lights on when the ambient light is between one and five foot-candles, and off at about five times that level. The sensors are widely distributed throughout the city's streets and freeways; I noticed one very similar to yours the other day on a light pole at the end of the ramp leading from Highway 163 south to Interstate 805. You can also see the cells atop many of the street lights in the city. Just look at the objects up there that are not pigeons or starlings. In instances of double-celled poles, such as your puzzler, one sensor usually controls the roadway lights and the other the sign lights. And now you should see things quite clearly, Mort.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80083, San Diego, California 92138.

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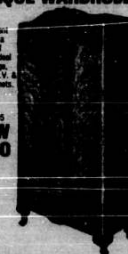
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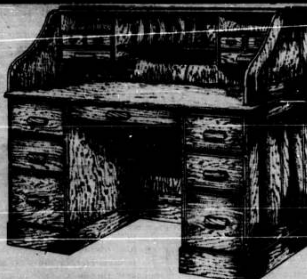
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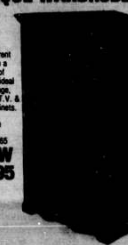
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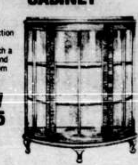
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(continued from page 1)

ment. The U.S., after paying a person to do basic research, does not want to pay him again for the right to use the patent he produced on government time. So almost all the patents coming out of NOSC every year are owned by

guarded work progressing on Point Loma.

### Method and Apparatus for Determining the Effectiveness of Spatial Vision

"Why us?" repeats Carroll White. "I'm sorry," he answers facetiously. "It just happened to be the one to do it first." It is acknowledged in the scientific literature that White and Hartenstein's study of vision onto a major breakthrough. It is also recognized in the blossoming of a professional association called the International Society for the Clinical Electrophysiology of Vision, and by today's standards, what White and Harter did would be considered almost primitive. Like the breakthroughs that think of Bell's telephone, the Wright brothers' heavier-than-air flying machine, it really just laid foundation for others to build upon. Their discovery, combined with the work of others, helped science to level itself toward advanced knowledge of the senses of hearing and touch, as well as sight (taste and smell were still elusive).

White and Hartenstein's work foreshadowed current work being done on the nature of perception itself.

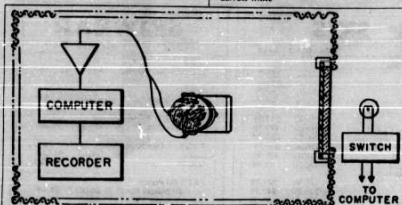
In the early Sixties White and Harter were working in the Human Factors Division of NELC. White had begun his career as an electronics engineer.

but had never become a psychologist. He was particularly interested in sensory psychology and for many years had studied the brain's perception of time. As a naval researcher he'd been drawn toward studying the way the brain perceives images of radar screens. In 1956, when the Naval Research Laboratories lab received a computer in 1961 that could measure specific types of brain-wave activity, he began experimenting with it as a means to probe the area of the brain concerned with vision. White and Harter observed that when a stimulus is directed to the back of the head, directly behind the television camera, they could record changes in brain-wave activity when the subject's eyes were exposed to changes in illumination. They also observed that these brain waves changed even more drastically when the subject was shown differences in sharpness of contrast between the target and the pattern. This in itself was no great discovery; others, unknown to Harter and White, had observed the same thing, but nobody could understand just why these changes in brain waves really signified. The brain-wave changes were not the same as the patterns of scribbles on a graph produced. The read-out was like hieroglyphics; it looked like nonsense," says White, whose inner excitement is revealed by an unconscious closing and fluttering of his eyes. "The technology of measuring these visual evoked responses was as the problem; the problem was interpreting these hieroglyphics."

What they needed was a Rosetta Stone, a key to deciphering the scrawled graphs. So they found a per-

*(continued on page 10)*

(continued on page 10)



Diagram/visual evoked response

the government, though the person who invented the device or procedure has his name on the documents. The researcher must waive his right to collect royalties from the government or anyone else who uses his patent, but sizable cash compensations are awarded for inventions that are considered very important, such as the infrared guidance system for the Sidewinder missile or a new way to test vision (inventor W.B. McLean received \$25,000 in the early Sixties for his work on the former).

must be drawn between inventors at NOSC (some of whom hold dozens of patents) and the stereotypical "mad inventor" who works nights in his garage and dreams of tinkering his way to instant riches. "I didn't sit down and say, 'I want to invent a way to objectively measure vision,'" explains Carroll White, who no longer works for NOSC. "One of the rarest things in the world is when someone sets out to invent something — and succeeds. . . . Invention is a by-product of what you're doing." It follows that

Of course, in its way, every invention at any research lab, government or private, is of great importance to its users. And here is where a distinction

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### Schematic/light burst activity analyzer

# EUREKA

(continued from page 8)

son at the lab who had perfect vision, hooked him up to the electrodes and the computer, and showed him checkerboard patterns that were perfectly in phase. The subject was asked to indicate the represented color, perfect vision subjects were able to do this. Then, using a set of lenses they borrowed from a local ophthalmologist, they presented the checkerboard patterns of the read-outs, using the perfect vision hysteresis as a base, gave them an understanding of how the brain waves indicated clear vision, and then they presented the read-outs unfocused sight. After testing thirty subjects over the course of a year, from the eagle-eyed to the legally blind, they found that the subjects who said that they knew how to read the signals coming from the brain's vision center. They could tell, without a word being said by the subject, if he was seeing clearly or not. The accuracy of the accuracy attained by the subjective clear-reading vision test. They were entitled to a genuine *Eureka!*

They were not, unfortunately, entitled to ty exflagrantes for the mentally hand-

tapped for infants who can't yet speak. It's been used to test the vision of boxers and others whose eyesight may have been damaged in their work, and this has become its most common use. But now, researchers at the University of California, San Diego, and others, are now able to narrow down just where in the eye-to-optic-nerve-to-brain connection a sight problem exists. It has also been used by the navy at a Naval Hospital as a screening tool and as a way to test suspected malingers who try to use alleged vision problems as a way to get out of military service. An advanced application is being used by the Defense Intelligence Agency in training experiments at Children's Hospital a few years back. Researchers showed pictures of women to very young babies and found that the babies' eyes would be attracted dramatically to pictures of their own mothers. Part of the funding for this research was provided by the CIA (igniting a minor scandal at the time), but the researchers have no intention of promising as a method for exposing suspected spies. Why not hook up such a suspect to the electrodes and show him pictures of, say, certain obscure Russian leaders, unlike certain Russian leaders?

cators measured by conventional polygraph exams, cannot be controlled at will.

Carroll White is now a clinical professor of pediatrics and ophthalmology at UCSD, and he runs the vision lab at Mercy Hospital, where he uses the procedure he developed at NELC to help doctors diagnose vision problems. Russell Harter is now a professor of psychology at the University of North Carolina. White is obviously proud of his achievement, but self-effacing at the same time. "We had a brand-new toy, the computer, that could measure responses in the brain," he says, his eyelids fluttering. "We are just playing with it."

### Light Burst Activity Analyzer

Hugh Copeland is an electronics engineer who likes to talk about things such as nanoseconds and digital logic families. So his invention of a device that could analyze the "flash kinetics" of microscopic bioluminescent organisms in seawater was no big problem for him. It took him about a week to design and another week to build the device for scientists who needed to know more about the nature of

bioluminescence, and it contributed significantly to the advancement of knowledge about those tiny light-generating organisms.

Just exactly why scientists at NOSC wanted to know more about bioluminescence is itself an interesting question. According to Copeland's patent, the reason involved certain "proposals which are presently being made for a system which is intended to communicate through an ocean body by means of laser light signals. Because light signals passing through a seawater environment are subjected to a high degree of attenuation, the effects of bioluminescence on signal re-



*Hugh Copeland*

ception at a receiver in the environment may be very significant." But nobody around NOSC will admit to knowing much about underwater laser communications.

Regardless, Copeland's device came in handy for scientists Jon Losoe and David Laporte. They wanted to see a mathematical projection called a PDF—Probability Distribution Function—for bioluminescence. Which is to say, they wanted to know more about the structure and pattern of the light emitted by the bioluminescent organisms. Mathematical models for differing numbers of individual microorganisms might be able to tell the scientists whether light emissions occur continuously or in short bursts.

(Continued on page A2)

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## EUREKA

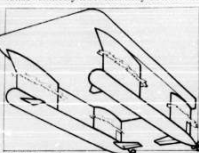
(continued from page 10)

and whether the intensity of the emissions is continuous or variable over time.

What Copeland had to do was assemble a device that would open a window for one millisecond (one-thousandth of a second), receive and measure the intensity and rhythm of individual photons of light, and record on a graph a statistical picture of the light emitted in that window or series of such windows. Most of the equipment needed to do this already existed. Photon counters have been used for years in various branches of science, and the other main component, a pulse-height analyzer, was also in common use. Copeland had to create the coupling device in between that would allow the pulse-height analyzer to receive signals of infinitesimal duration.

According to Jon Losee, the gadget worked. "The PDF for bioluminescence hadn't been done before," he says. "But I wouldn't call what we

discovered with it a 'leap.' What we found was about what we expected. A leap in science occurs only when you find something that was totally unexpected." What they proved was that bioluminescence emits light in short bursts, each lasting between ten and one hundred milliseconds, and some of those short bursts are extremely intense. Exactly how this may contribute



SWATH hull/Long

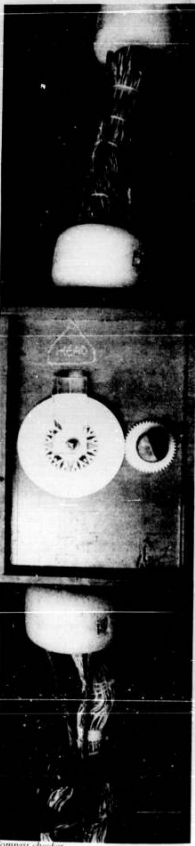
to advancing underwater laser communications remains an open question.

### Compass Checker

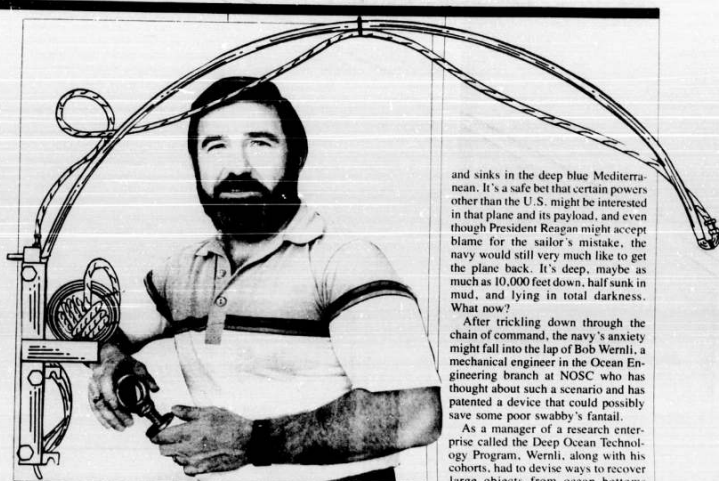
One of the most remote and beautiful sections of Point Loma lies just over the ridge on the seaward side, and from underground inside one of the concrete-reinforced observation bunkers built during WWII electronics technician Gordon Cooke can enjoy one of the best views available at NOSC. After walking down long, sloping passageways, past rooms jammed with sensitive electronic instruments, Cooke can make his way to the bunker's small observation room and look through the narrow slit toward the open sea. Down the slope at the ocean's edge is the section of NOSC that used to house the dolphins being used for various kinds of research. (They were recently moved to bayside.) Southward lie the lumpy specters of the Coronado Islands. Due west is the vast blue emptiness of the Pacific. Surrounding the bunker are serene rows of marble tombstones standing in peace above the nation's honored dead in Fort Rosecrans National Cemetery. The beauty of the place isn't lost on Cooke, a talkative but discreet company man.

His job has carried him out on research vessels conducting "hydrographic survey work," which at NOSC is oftentimes a euphemism for

"tracking Russian submarines," but you won't get Cooke to admit to that. These research ships tow sonar arrays that project acoustic beams down through the water; monitoring equipment on board receives and processes data from the echo of those beams. The towed arrays are flexible tubes about four inches in diameter and up to a mile long. Since it's of crucial importance to know the exact heading in which the array is being towed, small compasses are implanted at intervals in the tube. Due to the haywire magnetic distortions produced by the steel decks, cables, and electrical lines aboard ships,



Compass checker



Bob Wernli and lift sling

it was almost impossible to check these small compasses for accuracy. So Gordon Cooke got to thinking.

"I'm a Gemini," says Cooke. "Creativeness satisfies me. When I see something that's not right, it floats around in my head until I solve it." He steps into a trailer outside the bunker and rummages around under a bench. Above him, tacked to the wall, a *Playboy* pinup leans down at the tangle of gear. He finally finds what he's looking for. It's a small plastic apparatus, smaller than a bread box, shaped roughly like a horseshoe, with dials on it. He walks over to another trailer and pulls out a short length of sonar array tube from beneath it. He places the plastic device around the array and demonstrates his patented compass checker, for which he received a patent award of \$200 in 1981.

It works very simply but ingeniously. Cooke's compass checker is designed to surround the compass completely in a magnetic field, thereby overcoming any other magnetic distortions generated by the ship. While underway Cooke or another technician stands on deck and, before letting the array play out behind the ship, holds the U-shaped checker around each successive compass in the array. The device has two sets of magnets that produce fields both above and below the compass. Cooke simply turns a calibrated dial on his compass checker, which spins these magnets, which cause the compass in the array to turn. As the compass turns it gives a digital read-out of its heading on sonar equipment below decks. Technicians call out these headings to Cooke via headphones. If the digital headings

don't coincide with the headings on the dial he's turning, then the compass is slightly off, and the variation is noted and compensated for by the technicians. Then the array is played out behind the ship until Cooke comes to the next compass, and so on.

"The patent office people call me all the time, asking about new stuff like this that might be patentable," says Cooke, who holds four other patents for the navy and three for General Dynamics, where he used to work on minisubs. "They have a list of the creative people at the lab and they keep tabs on what you're doing. They like the simple stuff."

### Lift Sling Employment Device

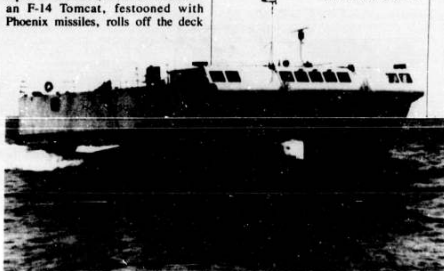
An aircraft carrier is tooling along the coast of Lebanon and one of the flight deck sailors has a momentary lapse of attention, and then boom — an F-14 Tomcat, festooned with Phoenix missiles, rolls off the deck

and sinks in the deep blue Mediterranean. It's a safe bet that certain powers other than the U.S. might be interested in that plane and its payload, and even though President Reagan might accept blame for the sailor's mistake, the navy would still very much like to get the plane back. It's deep, maybe as much as 10,000 feet down, half-sunk in mud, and lying in total darkness. What now?

After trickling down through the chain of command, the navy's anxiety might fall into the lap of Bob Wernli, a mechanical engineer in the Ocean Engineering branch at NOSC who has thought about such a scenario and has patented a device that could possibly save some poor swabby's fantail.

As a manager of a research enterprise called the Deep Ocean Technology Program, Wernli, along with his cohorts, had to devise ways to recover large objects from ocean bottoms deeper than divers can go. "We looked at what the navy might want to recover from the deepest possible depth," explains Wernli, a compact, sturdily built engineer with a thick black beard, "and the biggest thing we looked at was an airplane." That also turned out to be one of the most difficult things to attempt to recover, because aircraft are relatively fragile and they'd probably have to be lifted with the help of "belly bands" placed around the fuselage. For Wernli the problems of depth, darkness, and lurking spies were secondary to the job of somehow slipping slings around the bottom of the plane. Getting to the site and illuminating it wouldn't be that difficult now; with a lot of early help from NOSC, private industry has taken the lead in producing Remote Operated Vehicles (ROVs) that now routinely ply the deep oceans for scientific and oil ex-

(continued on page 14)



SSP Anselmo

Photo: U.S. Navy



# EUREKA

(continued from page 13)

ploration; this technology is now for sale to the government. These underwater robots are dexterous enough to handle the most delicate tasks, two miles below their operators. (What's stopping them from being able to work down to 20,000 feet is the "cable dynamics" of a tether that's five miles long. Being limited to a depth of about 10,000 feet hampered the search for the flight recorder of the Korean Airlines jet shot down by the Russians last fall. The underwater robot that searched for the plane's wreckage was the Deep Drone, operated by East Port International out of Lanham, Maryland on navy contract.) No, the major problem wouldn't be getting to the plane, it is wasn't more than 10,000 feet down. But attaching the belly bands and lifting it presented an interesting challenge.

What Wernli came up with was a simple little device that, when it was tested out at San Clemente Island in 1979, allowed the navy to recover an F-4 Phantom for the first time by using an ROV. The apparatus consists of a

hollow steel water-jetting tube bent into an arc, a water jet nozzle attached to the end of the tube, a series of rollers through which the tube slides, a length of strap, and a lot of line. It looks about like a fishing pole bending under the weight of a doomed fish, with the rollers, strap, and line roughly equivalent to the reel. The ROV takes one or more of these things down to the airplane (belly bands would have to be placed both in front of and behind the aircraft's wings), and the operator positions the robot alongside the fuselage, fore or aft of the wings. The robot's grabber arm then places the end of the long tube into the mud next to the plane. The water jet — whose nozzle is at the end of the tube in the mud — is turned on, and as the water clears a path, the robot's other arm forces the tube down under the fuselage. Since the tube is shaped in an arc, it follows the contour of the fuselage, and as it makes progress, the belly band is gradually pushed beneath the plane.

When the end of the tube pops up from the mud on the far side of the plane, the robot hooks both ends of the strap together at a single point atop the fuselage. After hooking up two belly bands this way, the aircraft is ready to be

lifted by a gas-filled balloon. Voilà.

Though the device has been proven to work, it isn't the kind of thing that will be mass-produced for the fleet. For one thing, it's designed to be used with a tethered underwater robot, and the fleet doesn't have any of those. "We have the capability to recover a plane from great depth if we need it," says Wernli, pride glowing in his eyes. "If something like that happens tomorrow — wham, bam — if they call you, and you go out and do it."

**SWATH: Small Waterplane Twin Hull Boat**

Just south of the Hotel del Coronado, floating dead still beside the dock in Glorietta Bay, the six-hundred-ton, fifty-ton *Suave Lino* seems lost. With its twin underwater hulls that look more like torpedoes, its broad, flat deck, and overall boxy physiognomy, it would look right at home shuttling astronauts between space stations. But there it is in sunny Coronado, the only SWATH boat on the water in the continental U.S., and to its owner, businessman Leonard Friedman, it's a picture of the future. "In ten or twelve years, SWATH boats will be all over the water," predicts

Friedman, sounding a refrain that's been repeated since the turn of the century, when the radical design was first proposed.

The man who's credited with perfecting that design, Tom Lang, was head of the Advanced Concepts Division at NOCS when he retired in 1978 to devote full time to his Semi-Submerged Ship Corporation. He received the main patent on the SWATH concept in 1971, and while the navy has the right to use it without paying him royalties, Lang retains actual ownership of the patent. Lang's work on the idea began thirty years ago when, as an engineer with a special interest in hydrodynamics, he became intrigued with hydrofoil boats. He designed, patented, and built several of them, and he received royalties for a time when the Upright Hydrofoil Company of Berkeley produced a \$375 kit for modifying a standard boat into a hydrofoil. About eighty of these kits were sold around the world in the early Sixties, but Lang continued searching for a new way to raise a boat's hull above the water, and in the same manner as hydrofoils, separate the boat from the forces of waves. As a navy researcher he had been working

with torpedoes, so it was natural that he might try to combine the hydrofoils with torpedolike hulls. What he created — a strange-looking vessel with two parallel underwater hulls, somewhat resembling a high-tech catamaran — would, in theory, drastically reduce the vessel's reaction to high seas. In practice it did that and more.

The basic idea is simple and quite old: if you somehow separate most of a ship's hull from the sea surface, then the ship will pitch, roll, and heave much less. That idea was correct, but it took Tom Lang to add certain crucial finishing touches, such as underwater fins jutting out from the hulls. Without these, when the ship moves through the water it tends to porpoise; the fins improve its stability and hold it down on an even keel while the waves rise and fall. Leonard Friedman says, "It's uncanny how smooth the *Suave Lino* ['smooth line' in Spanish] rides in rough seas. You see a big swell coming at you and you brace yourself for it, but nothing happens. You go right through it, and the boat doesn't rise or fall or rock. You can set a glass of water down in six-foot seas and it doesn't spill."

In 1968 Lang was working on an undersea surveillance project for the navy and he needed a very stable, seagoing platform from which to work. That was his reason for taking his SWATH idea to the navy, and he was able to get funding to work on it. For about a year it was a one-man project, and then the navy got serious about it. Design of an actual vessel, eventually named the *SSP Kaimalino* (for semi-submerged ship; Kaimalino means "calm water" in the Hawaiian language), began in the spring of 1970. The eighty-nine-foot, 220-ton project boat was operating at its full twenty-five knot speed by 1973.

The *Kaimalino* is based at the NOCS lab in Hawaii, where most of her numerous tests and sea trials have been run. Navy reports have routinely concluded that the ship's stability and speed in rough seas, and its remarkable ability to keep a precise heading in large waves, make SWATH boats good candidates for several possible navy applications. Both the Navy and Coast Guard have pushed money into formal SWATH development programs, and by the summer of 1985 the Coast Guard hopes to begin building a 500-

ton SWATH cutter. That particular vessel is being designed to carry a helicopter and is expected to operate in much heavier seas than the chopper-carrying cutters now in use. The navy isn't moving so fast. At one point a 3000-ton, \$125 million test platform made it into the preliminary design phase, only to be scrubbed because it was too expensive. But interest and activity remain high, and money is still finding its way into SWATH development projects. Design configurations have been proposed using SWATH vessels as small aircraft carriers for jump jets, and as missile and chopper-launching frigates. "We can build one now with reasonable technical risks," says Colen Kennell, a naval architect in the Naval Sea Systems Command in Washington, D.C. "The dominant issues are: Do we know how long it will take to complete? And what will it actually cost?"

Many such questions have already been answered by the Japanese, who have built three SWATH ships that are operating now, and expect to have another one, an oceanographic research vessel weighing in at 3500 tons, finished sometime next year. The

Japanese, who acknowledge the initial help given them by Tom Lang and his patents, have boldly adopted the concept. And almost everyone who has spent time on the *Kaimalino* and the *Suave Lino* raves about their performance. So why does the *Suave Lino* remain the only one afloat in the continental U.S.? "Tradition," says Leonard Friedman, as if the word tastes like turpentine. "The navy just isn't receptive to new boat designs. What we need is another Hyman Rickover [the admiral who bucked tradition and created the fleet of nuclear submarines], but there was only one of him, and he isn't in the navy anymore."

Aside from the government market, SWATH devotees seek several commercial applications. The Japanese are using a SWATH ship as a seagoing ferry, and this people-moving service is thought to be the SWATH's chief commercial selling point. In 1980 Tom Lang signed an agreement to design SWATH ships for the huge conglomerate known as British Shipbuilders, which is interested in improving its shuttle capabilities in the North Sea oil

(continued on page 16)

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• ESCONDIDO 489-0660 409 Fairview (Fairview Plaza)  
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## EUREKA

(continued from page 13)

fields. In 1981 Leonard Friedman and a National City-based boat-building company called RMI entered into a partnership to design and produce SWATH boats for commercial and military use. RMI designed one that closely resembled the *Suave Lino* (which was launched here in February of 1981), but shortly after work began on the new boat, Friedman and RMI

dissolved the partnership and started suing each other. Friedman, who is part owner of the Hotel del Coronado and who spent a million dollars to build *Suave Lino*, won't say now whether or not he'll continue trying to build SWATH boats commercially. RMI is definitely in that business and hopes to have its first boat completed later this year. Since Friedman invested a lot of money in the early design stages of it, just who will have ownership of the RMI boat may be decided in a courtroom.

So the *Suave Lino* at dockside may be a picture of the future, but the picture of the present is all too familiar: the Japanese are building SWATHs like crazy and the Americans are suing each other. Tom Lang thinks his patent covers the *Suave Lino* and the new RMI boat, and he's currently talking with Friedman about patent royalties. (Discussions with RMI will speed up when their boat hits the water.) Lang may also have to defend his patent against Lockheed, which recently started its own SWATH project. "I'm

not worried," he says, grinning confidently. "The patents I have are good, basic patents; my position is strong, and I plan to protect that position. Given enough time, I'll win."

**A Couple of Contraptions: The Concept of a Boat That Doesn't Displace**  
In 1981 a group of four researchers from NOSC received a patent on a method for detecting deep tunnels in the earth. The procedure utilizes a magnetic field generated between two parallel electrical lines on the surface

of the earth. This field is warped or distorted by the presence of tunnels, and these changes can be measured and plotted to pinpoint the tunnel. Though the patent was issued publicly, the inventors declined to discuss it because they would be unable to avoid classified territory if they spoke in detail about the procedure. But scuttlebutt around the lab has it that the invention was used to discover deep tunnels traversing the demilitarized

zone along the border between North Korea and South Korea. This information remains unconfirmed.  
Security reasons were again cited by the inventor as grounds for not discussing something called a Balloon Collector/Director Sunabastom Concept. This gizmo addresses the major impediment for laser communications between submarines, satellites, and earth stations — namely, laser beams don't hold up well under

water. The patent involves a satellite that turns ordinary sunlight, which travels well underwater, into a concentrated beam. On-board instruments encode the beam with messages sent up via more conventional (i.e., microwave) means, and the beam is then directed down into receivers on submarines beneath the sea. The satellite would use two inflatable balloons, one for collecting the solar energy and one for directing it, and is fairly small,

making for easy delivery into orbit. This nifty idea suggests a lot of questions, starting with why exactly we may need another way to communicate with our submarines, and just how exactly we're communicating with them now. And what are we saying to them, anyway? And what do they say back? And what happens to this communication system when the missiles start flying? NOSC to public: None of your business. □

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## City Lights

(continued from page 1)

after a brief attempt at a comeback last year, is again featuring go-go dancers. For a while, the Rodeo in La Jolla picked up the last of the rock fans, and the rest of the Bacchanal's crowd followed the new-music discotheque trend then just developing in New York and London and copied here by Dos Amigos.

By the summer of the following year, though, the considerably more elaborate Club Diego's attracted most of the Dos Amigos regulars, its appeal heightened by its expansive use of rock videos, the latest rage in East Coast nightclubs because of massive exposure through MTV, the twenty-four-hour cable rock music channel. Dos Amigos

owner Dale Wilson says he's now concentrating more on the restaurant portion of his establishment, "because we've found a steady growth in food sales brings about an increase in liquor sale." The Rodeo, according to owner Bruce Warren, is for sale now that many of his customers, tired of seeing the same local copy bands over and over again, have also defected to the discos, although the club is "still drawing good crowds" on weekends.

Mangnanti is not the only club owner gearing up for next

summer. At least two new clubs are getting ready to attempt a takeover of the number-one slot this coming season: Robby McGhee's in La Mesa and The Great Escape in East San Diego. Robby McGhee's is a large chain restaurant-disco in which all the waiters and waitresses dress up as clowns, cowboys, Zorros, and several other characters, says owner Brett Lesser. And the Great Escape, another new music/video dance club in a Club Diego's, is the result of a \$170,000 remodeling job at My Rich Uncle's. Martin Montoya

says the new nightclub, which opened just last week, was conceived last summer after My Rich Uncle's monthly revenues dropped to \$40,000 from their 1978 peak of \$160,000. It will include a steak-and-seafood restaurant, a separate magic lounge with five magicians entertaining guests table to table, and an \$80,000 sound, light, and video system.

—T.K.A.

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Steven Halpern will also present a one-day workshop, which will explore the nature of our sonic environment in relation to our body/mind/spirit, on Saturday, March 3, 11:30 am-5:00 pm (at the Holiday Inn, Encinitas). Cost \$45 in advance, \$55 at the door. Call Ticketron or The Center.

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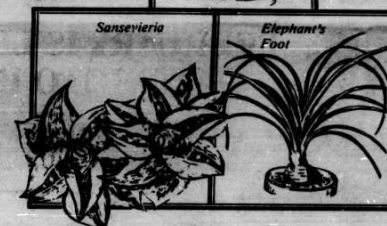
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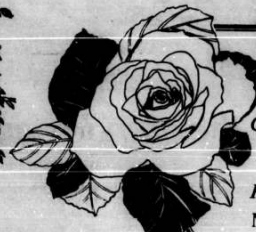
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Flo Sperbeck, circa 1936

# Flo Sperbeck. PRIVATE EYE

Meet the grande dame of sleuthing

Florence Sperbeck's portrait haunts the living room wall of her hilltop Oceanview house. A gilt frame surrounds the Flo of thirty years ago: even-haired, ivory-skinned, frankly voluptuous. Sperbeck was a forty-two-year-old City of Alameda policewoman when the portrait was made. She had not yet married her second husband, criminal attorney Ivan Sperbeck. Her name was Drummond. People, naturally, called her "Bulldog," referring to the fictional detective Bulldog Drummond. In the

portrait, Sperbeck's deep-set hazel eyes gaze downward. The gaze is fixed, the eyes open wide. Pain—almost a wince—makes a crosshatch of fine lines around the eyes. The portrait was made two years after the death of Sperbeck's daughter, seventeen-year-old Sheila.

Seventy-three-year-old Sperbeck's hair is paper-white now. She teases the hair high off her forehead into a froth of soft curls. Her skin is as ivory smooth as in the portrait. But the pain around the eyes is gone. She is the

oldest woman in California working as a private investigator. With twenty-three years of law enforcement work to her credit and almost twenty years now as a licensed private eye, Sperbeck is hailed by her peers as the grande dame of the profession.

Nobody calls her Bulldog anymore, but she still bulldogs through Southern California, tenaciously puzzling out clues and following up leads. Most of her clients are defense attorneys for whom she performs pretrial investigations; she locates evidence

and witnesses, she interviews clients and witnesses and takes their statements. Some days Sperbeck pulls on a stringy white wig and a pair of faded jeans. She wriggles into her stained fishing coat and purposely buttons it up wrong. She takes her worn shopping bag from the closet and goes out on assignment for an afternoon of undercover sleuthing.

When Sperbeck appeared on Johnny Carson's *Tonight Show* last year, she said about her May 18, 1910, birthdate, "The doctor told my

mother she got a piece of the tail... of Halley's comet. I was born the day the comet came out." Although professional doomsters prophesied that on this day the Earth would pass through the comet's tail and be destroyed, life went on.

Although economic times were hard during the first decade of the new century, Sperbeck's parents—Tom and Ann Wilson—were fortunate. Both had come to the U.S. from Scotland; Tom was a superb professional chef ("I always remember my father smelling like cooking," Sperbeck says) and Ann, whom Sperbeck calls "a canny Scotswoman," was an excellent household manager. Sperbeck was born in Atlantic City. The family, which included Sperbeck's brother, lived in a three-story house near Atlantic City's boardwalk. During the summer, Ann Wilson supplemented the family income by renting out the top floor. Sperbeck recalls that her mother washed everything by hand, "including the renters' sheets."

In 1981 Sperbeck was a guest on Toni Tennille's talk show. At that time a Hollywood production company expressed interest in creating a situation comedy from incidents in Sperbeck's life. The company mentioned Lily Tomlin to play Flo "Bulldog"



Flo Sperbeck, circa 1933

Drummond Sperbeck. Sperbeck prefers Lucille Ball.

When Sperbeck sounds out her seven decades, the life story that emerges is not the stuff of situation comedy. Her life sounds too hard for *I Love Lucy's* red-headed-comedienne. Sure, there's funny stuff, even moments of genuine slapstick. Sperbeck wrests the paring knife out of the



Ivan Sperbeck

wild-eyed woman's hand. Sperbeck flops the woman down to the floor so hard she knocks the wind right out of her. Then Sperbeck, sweating and red-faced, sits down vigorously on top of her attacker and waits for the officer to show up with the restraining straps. Lily Tomlin could make an audience laugh at that. Lucille Ball could play Sperbeck; past sixty, at

work as an undercover thief. Sperbeck pulls on the stringy white wig and wraps it with a red bandana. She buttons up—incorrectly—the old fishing coat and carelessly laces worn tennis shoes. She looks, she says, "like an elderly woman who has had too much to drink." Her assignment is to visit each outlet of a Bay Area chain of stores. The stores' clerks and security guards are being advised by her boss on methods for eliminating shoplifting. She is to steal what she can without being caught. Sperbeck fills her shopping bag with blouses, jewelry, nylon stockings, underwear. She takes a pair of slacks from the counter, rolls them up and shoves them inside the fishing coat.

During her first thieving expedition, Sperbeck says, "I was scared to death. I walked right past the cashier shaking in my boots." But with each success Sperbeck's confidence grew. "This," she says, "is probably a pattern real thieves follow. Each time you steal and are not caught, your confidence increases."

At the next meeting of store managers, Sperbeck is out of the stringy wig, the bandana, and fishing coat. Her hair is back in the bouffant up-sweep. She wears a navy blue dress.

(continued on page 22)

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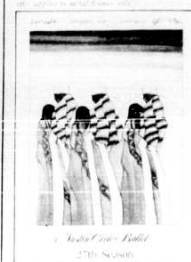
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## PRIVATE EYE

(continued from page 21)

She walks to the front of the room and dumps out her heisted loot on the table. Each item's store of origin is tagged. She calls out the name of the branch from which the slacks came, and then the jewelry, and on through the heap of stolen goods. She asks each of the store's managers to come to the table and pick up their wares. A natural for *I Love Lucy's* star.

Lily Tomlin could play Sperbeck in 1944. The war is on in Europe and the Pacific. Sperbeck works a six-day week in the traffic division of the Oakland Police Department. Sperbeck and her fourteen-year-old son Gordon and eleven-year-old Sheila share a small apartment. It is Saturday afternoon. Sperbeck has cashed her monthly \$160 paycheck. They have bought groceries and a recording of "Oh, What a Beautiful Morning" from Rodgers and Hammerstein's new musical, *Oklahoma!* They rush in the door, pull the paper envelope off the record, and place it on the turntable.

Sheila and her mother are Ginger Rogers. Gordon, dressed in that year's faddish dirty corduroys, is Fred Astaire. Turning and pivoting and dipping, they bump into the blue-upholstered couch. Laughing, Gordon pumps his mother's right arm up and down in time to the music. He twirls her two, three, four times across the twelve feet of blue carpeting. The needle jumps, then skips across the record. Sperbeck and the two youngsters sprawl over the blue couch, breathless and giggling. It is funny and so poignant and touching. Tomlin could do it.

But who would play Sperbeck's romance? She had been, she says, "in love a few times. But it never worked out." She married her first husband in 1929, two years after graduating from Franklin High School in Los Angeles. She was not, she says, as much in love as she was anxious to get out of the house. If a good Scotch-American girl wanted to leave home during the waning years of the Roaring Twenties, marriage was the only respectable way to go. "I would never have disobeyed my parents," Sperbeck says. "I would never have, for instance, just run away."

Twenty-six years passed between Sperbeck's eventual divorce and her

second marriage. "What if I made another mistake?" Sperbeck says. "I'd already seen how hard the divorce was on the kids. I figured they were better off alone with me."

Flo and Ivan Sperbeck actually met twice before the 1964 Labor Day meeting that led to marriage six weeks later. "Back during World War II, when I was working in the traffic division of the Oakland Police Department, Inspector Murphy came into my office and said, 'Come on, Flo. I'm going to take you to lunch and introduce you to a very, very important man.'"

"Inspector Murphy gave this man such a buildup. I said to him, 'Why, this is just like going to meet God!'" Ivan Sperbeck was the man. "He was extremely handsome," Sperbeck says. "And he was dressed as he always was when he was going to court — like someone out of *Esquire* magazine."

Ivan Sperbeck was married then. They did not meet for another five or six years. "It had to be after 1947," Sperbeck says. "After I had gone to work for the City of Alameda Police Department. A Navy commander, a flyer, had run his car into a bus stop and had killed I don't know how many children. I had to go down and

pick up the kids' lunchboxes and their shoes."

"The flyer was arrested on a manslaughter charge. He was in custody in our jail in Alameda. Well, one day this handsome man walked through our records bureau to go back to the jail. I said to one of the secretaries, 'Oh, who is that Greek god?'"

"She said, 'That's Ivan Sperbeck, the flyer's attorney, and you better not get caught talking to him or you'll get in trouble.' That was my second meeting with Ivan and I hadn't even recognized him."

"When we met the third time, Ivan had married a second time and divorced a second time. A friend had invited me to meet her at a bar in a hotel in Oakland where her boyfriend was a bartender. She fell asleep and never showed up. So I sat in the bar, talking with the bartender. Ivan came in like a friend."

Ivan Sperbeck and Florence chatted for a while. Florence recalls, "The fellow Ivan was with got disgusted because we were ignoring him, and he said, 'Why don't you two just get married?' and Ivan said, 'I think we will.'"

"That was Labor Day weekend and we were married on the tenth of October."

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Ivan Sperbeck died of a heart attack during the University of California-Stanford game in 1970. "He was simply the most interesting person I ever knew," Sperbeck says. "One woman who knew him well once said to me, 'Ivan could be one of the most infuriating men in the world but he never was a bore!'"

Ivan remains the great love in his widow's life. "There's an old song," Sperbeck says, "that goes: 'There's just one girl in the world for me.' I don't believe that. Each person has a little section of your heart no one else can have. That's true. But there are other people I could share my life with. There are lots of lonely hearts in the world. When you match lonely hearts, they are no longer lonely."

"Everything I did," she says, "seemed to set me up for my next step." She worked as a clerk-auditor, a policeman, a beauty counselor, an office manager. But she always returned to law enforcement, and then, in the Sixties, to private investigative work.

In law enforcement and private investigation, Sperbeck found what she was best at and likes most. "I have a knack for solving problems," she says. "They used to laugh at me in the Oakland Police Department. People

would say, 'No matter what you want, from a pig to a husband, ask Drummond, she'll get it for you.' I am good at solving general problems and good, too, at solving human problems."

Sperbeck talks about 1921: she was eleven; her father Tom, her mother Ann, her younger brother, and the white collar took the train to California. Already she had lived in Atlantic City, Philadelphia, New Jersey, Scotland, and Canada. California's 1921 population was 3.4 million. In 1921, Sperbeck recalls, "San Diego was a sleepy little town, very prim and staid. My mother loved it. But we hated it, my brother and father and I."

Tom Wilson had brought his family from Canada, where he had gone during World War I to join the Royal Air Force. He came to San Diego to help out his brother, Dr. John Mills Wilson, a dentist, by doing his books. Employing nine other dentists and a score of assistants, Dr. John had set himself up on the corner of Third and Broadway as an "advertising dentist." Dr. John bolted a dental chair to the cab of an old Maxwell truck. At the San Diego County Fair, Sperbeck's father, a superb mathematician with a flair for computing in his head, showed off feats of mathematical skill to draw people to the Maxwell. "He draws the

crowd," Dr. John joked with onlookers. "I draw the teeth."

Sperbeck remembers that Dr. John would call for volunteers to climb up in the dental chair. He would pull teeth while the crowd watched. "You see," he would say, congratulating his patient and holding the bloody molar aloft, "dentistry is now painless."

Young Flo Wilson was absorbing the showmanship and humor that would emerge in the adult Flo Sperbeck. She was also beginning to like little San Diego, to which she would return fifty years later.

Tom Wilson found his family a furnished house on the corner of Redwood and Union. Two other houses sat on the Wilsons' side of the street. Next door a family raised a milk cow and laying hens. "Can you imagine that?" Sperbeck says now. "Right there in San Diego! Cows!" The two-story house had four bedrooms, a stable, a tennis court, and bird's eye maple furniture. The rent was fifty dollars a month. Sperbeck's second-floor bedroom extended onto a balcony that looked out across San Diego Bay. Nothing obstructed her view. She would stand, watching prows of Navy ships break through the flat water.

When Dr. John opened a second dental office in Los Angeles in 1923,

Tom Wilson moved his family north. He would continue to do his brother's books. He also opened a bullyhoo stand, Sperbeck says, "where he drew customers for Uncle John by hiring a man to lie shirtless on a bed of nails." He would also locate the job he really wanted. He became a chef at the Billmore Hotel.

Sperbeck was thirteen. Gradually she began to rebel against the strictures of home. Although her mother was neighborly and gregarious, she was suspicious of non-Scots. Looking back to that time, Sperbeck says, "My parents grew up in a Victorian era. They imposed the same restrictions on me that they left home and came to this country to get away from. My father, for instance, did not approve of makeup. When I was a senior in high school, he sent me home from a party at my aunt's house to wash my face because he noticed I was wearing powder. I didn't own a lipstick until I was twenty-nine years old."

The effect of Victorian restrictions still shows. If Sperbeck tells a ribald story from her collection of police anecdotes, she relates the spicy parts in a ladylike manner. Telling the earliest of tales, like that of the sailor she arrested in Los Angeles in 1923,

(continued on page 24)

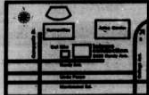
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## PRIVATE EYE

(continued from page 23)

around with any of the men, you're both gonna be fired."

Then the captain sent Sperbeck to be fingerprinted. Because she had wanted, she says, "to make a good impression," she had worn her best red suit, a gold blouse in an Indian print of red and green and a large gold felt hat with red and green feathers bobbing off the brim. The buxom Sperbeck had to walk all the way through the men's jail to the fingerprinting office. Prisoners pressed against the bars. "They whistled," Sperbeck says, "and they called out and cheered." Then Sperbeck went to work. Her starting salary was a munificent \$140 per month.

"That traffic divisions office was a mess," Sperbeck says. Her supervisor was a motorcycle officer who had been injured and put on light duty. His immediate predecessor had been in charge of the traffic violations office since 1923. (In 1923 13.3 million automobiles were registered in the U.S., triple the number registered in 1917.) "He had his own filing system all those years," Sperbeck says. "Cigar boxes under the counter. People who received a parking ticket either paid or did not pay. Either way, nothing happened."

Sperbeck asked her new boss, "What happens to all these people who don't pay?" "They're supposed to get a notice," he said. "Well," she asked, "where are the notices?"

He was not sure. "I haven't sent any out in a long time."

Sperbeck found the notices. She sent them out. "What happens," she asked, "if they don't pay after the first notice?"

"We don't have forms for that," she was told.

Sperbeck developed a form. "I turned the parking ticket section of traffic violations from a wastebasket into a paying project for the City of Oakland. I finally ended up being office manager for the traffic records bureau and supervising five clerks."

During the six years Sperbeck worked at the Oakland Police Department, the world of crime and punishment began to intrigue her. "Here's something I could do instead of being a social worker," she said at the time. She decided she would become a policewoman. "Why do you want to do that?" a policeman visiting the Oakland department asked. "I've never met a woman in police work who was a lady." A detective from Sperbeck's department turned to their guest, smiling. "Well, you've met one now," motioning to Sperbeck.

"That was the kind of reputation policewomen had in those days," Sperbeck says. "They were floozies. Running around in bars, hanging out with the guys, doing a lot of drinking and carousing around." Asked if the reputation was deserved, Sperbeck says, "Often."

In the spring of 1947 Sperbeck became a police woman in the police department of the City of Alameda. "I was sworn in," she says, "and it was nothing. It was, 'Here's the badge. Here's the key to your police box. Here's your whistle. You're a police officer.' That was it." Sperbeck's assignments involved work

with juveniles, both offenders and victims, rape and sexual abuse cases, and the searching, guarding, and transporting of women.

In 1947 the City of Alameda had not had a murder case in forty years. During Sperbeck's seven years there, they had two murders, both committed by women. "The saddest was a young woman who had killed her baby," Sperbeck says. "She put it in her sewing basket and sat on the basket until the baby died. Then she wrapped the corpse in a blanket and put the bundle into the incinerator."

"I sat with her in the prison hospital. She was strapped to the bed. If you came close she flicked at you with the ends of the straps."

Alameda's second murder case came when a woman shot her husband. "He was running around on her," Sperbeck says, "and one night while he was sleeping, she shot him."

"She was sitting in the jail, waiting for me to search her. She was such a docile little thing. She said to me, politely, 'You want to look in my pockets?'"

"Then she asked to call an attorney, Leo Sullivan, a very well known man in his field. I said to her, 'How did you know to call Leo Sullivan?' because she just didn't look like the type who knew those things. And she said, very sweetly, 'Oh, my husband told me if I ever got into any trouble, call Leo Sullivan.'"

During her years with the Alameda force, Sperbeck discovered how effective she was with men and women who ran into trouble with the law. She also learned how depressingly squalid many lives could become. She investigated sordid sex crimes against children. She visited homes where drunken adults habitually brutalized young-

sters. She sat through long nights with distraught and violent women. She questioned men who had perpetrated hideous abuses against women and children. She told mothers their children were dead, their daughters raped. "You never forget all that," Sperbeck says. "But still, to this day, I think the saddest thing I ever saw was the woman who killed her baby."

"And I was fortunate. I have always been able to separate the person from what the person does. I could hate what they did without hating them. I don't know why that is true of me. I may have just been born that way."

Sperbeck discovered, too, that she was an exceptionally gifted interrogator. She was so expert at acquiring confessions and the cooperation of suspects that her chief, more than once, asked, "Drummond, do you promise them something?"

"I appealed to the better part of people." In sexual abuse cases, Sperbeck says, "I would try to help the accused person realize he needed help." She suggests that women, more effectively than men, can question suspects in sexual crimes. "Men allow their anger to show. Male officers get so mad at perpetrators of sex crimes. I was upset, too, about the victims, but it didn't help, if we wanted cooperation in a case, to get angry with the criminal."

Sperbeck was thirty-seven years old when she became a policewoman in Alameda. It was the first job that would engage all of her talents. During the day Sperbeck did investigative chores. Many nights she would be called back to search and transport girls and women. She earned far less than men with comparable experience and similar work loads. At Alameda

(continued on page 28)

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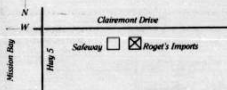


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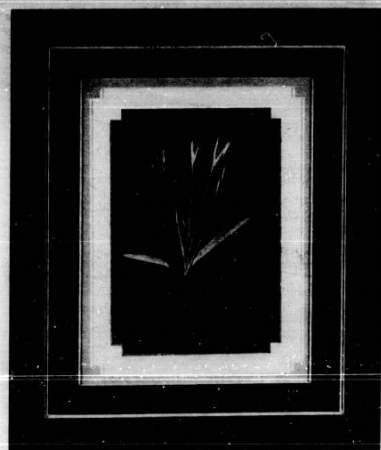
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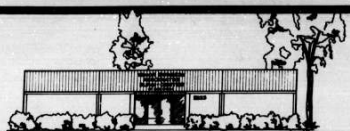
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## PRIVATE EYE

(continued from page 27)

Sperbeck accomplished what she lists as one of her great prides. Although only a dozen or so juvenile officers were on staff in northern California police departments, Sperbeck organized the Northern California Juvenile Officers Association. "I used to have to find places to meet where we could buy our dinner for a dollar," she says.

Gordon was getting ready to graduate from high school. Sheila was a freshman. Raising teenage children was expensive. Sperbeck could still not afford a car. When she worked late, she took the bus home. "I used to carry my handcuffs. I'd swing them. I'd whistle while I walked through the dark," she says.

In 1950 Sperbeck turned forty. North Korea attacked South Korea. Twenty-year-old Gordon was in the Navy. Then in July, Sheila died. "She had a congenital cyst that the doctors could not locate," Sperbeck says. "Today they would have found it."

"I became a recluse. I went to work. I came home. I slept. I overate. I kept getting fatter and fatter and less and less interested in what was going on in the world outside."

"One day, along about that time, I woke up and realized I had to do something about myself. I went and took a modeling course. Not to become a model but to do something about my lack of self-esteem. I joined Jack LaLanne. I put on my sweatshirt and went religiously, three times a week. And that was when Jack LaLanne had the only school in Oakland. They didn't have machines then; you had to do all the work yourself, with barbells."

Gradually, Sperbeck emerged from her self-imposed exile. The chilly hopelessness slipped down over her less often. She quit her job with the Alameda police department. "I left because I couldn't get along with one of my bosses. Today I would not let that happen. I'd say, 'That is how he is,' and simply go on." For nine months Sperbeck worked as a counselor for a modeling school. "That means I sold the course to others. I had gone through the course myself and realized what it could do for a person, not in becoming a model but in bringing out the best in a person." But she

did not like the school's business methods. "It was kind of shady," she says. Sperbeck talked to friends in law enforcement about her modeling course sales. "You'd better get back on your side of the law, Flo," one told her.

But here I was, forty-five years old," Sperbeck says. "I thought, 'Who is going to hire me now?' "The City of Avalon police department on Catalina Island hired her. "That was quite a year," she recalls. "With a seven-man force we had to take care of a town overrun with as many as 12,000 tourists on a single weekend."

On the fourth of July, Sperbeck had fourteen hours off in four days. "There was so much going on in town that the chief planned to take Andy, the jailer with him. The chief said to me, 'I am going to use you up in the jail tonight.' And Andy shook his head and looked at me. 'These guys are terrible,' he said. 'You aren't going to get any sleep tonight. I've threatened to turn the salt-water hose on them, they're so bad.'"

"When you were a jailer in the Catalina jail, you were locked with the prisoners. I went in and they were terrible — bad language and dirty songs. Screaming and yelling. After Andy and the chief left, I walked right in and said, 'Okay, fellas, my name is Drummond and I'm in charge of this jail for the rest of the night. Now, you've all had a good time, so let's calm down and go to sleep and I'll see you in the morning.' And then it quieted right down. When the chief came back an hour later, he got frightened for a moment. He wondered what was wrong."

By the end of 1955 Sperbeck assumed a position as the Contra Costa Sheriff's Department's first juvenile control officer. Her enthusiasm for life had begun to return. With the postwar baby boom's infants beginning to enter adolescence, specialists in juveniles were in demand. But Sperbeck also had become an expert in sex crime investigation. Soon she was doing as many as fifty of these investigations every month. "Everything," she says, "from child molestation to indecent exposure."

Sperbeck confesses that she has seen and heard many things she wishes she could forget. But she remains proud of her own attitude toward criminals. "I began to realize during the Fifties," she says, "that my job was more than simply arresting and putting

people in jail. It was also an opportunity to be a missionary for good." When she worked for the Alameda Police Department, she was kind to Betty, a woman arrested for prostitution and drug sales. When Sperbeck worked for Contra Costa, she ran into Betty again. Betty helped Sperbeck break a narcotics and abortion ring.

It was not until 1973 that the U.S. Supreme Court declared that the individual states may not prohibit abortions during the first two trimesters. Until then, most abortions were obtained illegally. Frequently they were performed by women like Betty, whom Sperbeck had befriended. Betty worked as a prostitute during her late teens and her twenties. Sperbeck lived across the alley from Betty and several of her friends. "This was when the Second War was still on," Sperbeck says, "and Betty entertained her share of sailors. She had a big dog. Every time a customer would show up, I would hear the dog bark."

Betty was fat. "I used to see her out in her back yard," Sperbeck says, "in skimpy shorts and a halter top. She'd be running a rolling pin up and down her legs, trying to rub the fat off. 'Betty and I didn't meet again until I was working for Contra Costa. She had been arrested, and oh, she was a sad sight. When she was younger, she had the most beautiful, thick, auburn hair. Now it was thin, scraggly, and black."

"I asked, 'Betty, what happened to your hair?'"

"I got so nervous in jail," she said, "that it all began to fall out. I couldn't find a hairpiece the color of my own hair, so I dyed it black and bought a piece to cover the bald spot."

"And then she said, 'Drummond, you were the only one out of all these

people who was good to me. I'll help you with the abortion investigation. Tell me, what do you want to know?'"

"And she did help. I will always remember her saying, 'They ought to make abortion legal, Drummond, so women wouldn't have to come to quacks like me.'"

Sperbeck recalls being in a pool hall to which Betty led the inspectors. Abortions were performed there. Sperbeck remembers looking across at the green, felt-covered tables where the abortionists worked.

Then in 1964 Sperbeck retired from Contra Costa. "On the day Ivan and I were married," she says, "October 10, 1964, I wore a pink dress and a little pink hat with a veil on it."

"We had wonderful years together. We went to England and Scotland. We took a cruise to Mexico. We went to all the Raiders' games."

After her husband's death, Sperbeck picked up her life again. While he was alive, she had acquired a private investigator's license and done much of Ivan Sperbeck's investigative work. So she continued as a private eye.

Gordon, Sperbeck's son, had retired from the U.S. Navy. He settled in Poway. Several of Sperbeck's lifelong friends were living in San Diego. Visiting in the area eight years ago, Sperbeck drove through the Oceanside hills. There she found her hilltop house.

She is happy; she will continue sleuthing; and she likes the idea of a situation comedy constructed from episodes in her life. "Sometimes my memory is too good," Sperbeck says. "Sometimes I think I should forget some things." She looks across the living room to her portrait. "What keeps you from the bad memories," she says, "are the good ones." □

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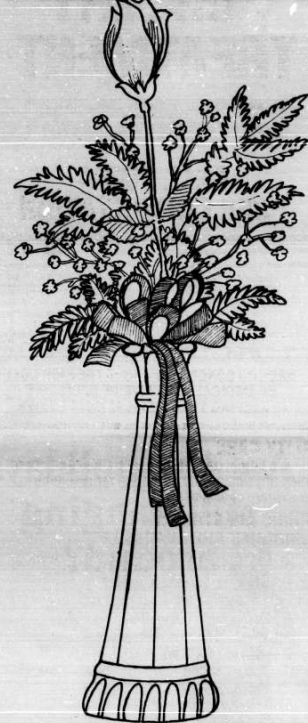
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## On a Scale of K2



Douglas Jacoby, Sam Woodhouse

JEFF SMITH

One of the blazing innies of enjoying a theatrical production, and then admitting so in print, is that the critic also admits something else: that he or she was gullible, entranced by mere artifice, swept away by illusions. In short, that the critic was fooled. The empathy, the verbal raptures, the unfolding of a response on the page — all boldly underscore this fact, that the critic fell for a make-believe situation, a fiction, a lie. What a dupe!

Critics are on safer ground when the production has failed to lure them into its particular reality. Giving a production a negative review means, among other things, reinstating the critic's ability to re-

sist deception. X didn't work for me. Y was dismal. The play was derivative. And the playwright should get a job rounding up shopping carts for a supermarket in Yuma. The admission of excitement about a theatrical production is a much more fragile matter. Nevertheless, three weeks ago I was entranced by the Old Globe's *Kiss Me, Kate*. Two weeks ago the illusions of the *Gallop & Hoot* swept me away. And last week, with one or two exceptions, the San Diego Repertory Theatre's production of Patrick Meyers's *K2* did it again.

A first look at the Rep's set for *K2* indicates that suspension of disbelief will be difficult. Designed by Dan Dryden, the set is visually striking but bears little relation to what it is supposed to represent. The play takes place on a small rock ledge

at 27,000 feet, more than a thousand feet below the summit of K2, the world's second highest mountain. Known as "The Savage Mountain" because of the severity of its conditions, the peak is located in the Karakoram range of Pakistan and is considered a difficult climb than Mt. Everest. The Rep's set, however, doesn't look savage — or real. Unlike the lifelike styrofoam face of a mountain used in the premiere production of *K2* in New York, the Rep's set utilizes two abstract components. In the rear, white lines pyramid upward. They suggest a neighboring peak, but they also resemble the strings of an enormous, upside-down harp. Stage right consists of a geometric design, meant to represent the ledge and the mountain wall. It requires a lot of imagination to see it that way, since the shapes look more like a failed attempt by Picasso to design monkey bars during his White Period.

The details of Meyers's play are also sketchy and unpromising. *K2* is talky in places. And the dialogue — of the "Why don't you do that," "Yes, I'll do that" variety — is repetitious early on. The play's two characters, Taylor and Harold, are bivouacked on a small, precarious ledge. By climbing K2, they have made history. Now, because of an accident, they are stranded, injured, and running out of supplies and time. If they don't get off that ledge soon, they'll be history. But we learn little about the specifics of their past or why they climb mountains (or why anyone climbs mountains, for that matter), and their characters, initially, appear underdeveloped in the conventional sense. For most of the play they are types — Taylor a gruff, embittered lawyer, Harold a physicist seeking absolutes. They are so different from each other, in fact, that one wonders how they ever got together and how they could trust each other with their lives — not to mention what the playwright is doing by painting them with such a monochromatic palette.

With a single speech, uttered at a time when it is no longer necessary for our understanding, Meyers answers these questions late in the play. "Mountains are metaphors," a freezing Harold tells his companion, "the purest, simplest meta-

phors on this whole crazy planet. The higher you go, the deeper you get." Seen from a distance, Taylor and Harold are merely two insignificant specks on the icy face of a great mountain. The playwright, however, puts us inside the characters — and inside (or beyond) the metaphor as well. Like the experienced mountaineer climbing itself — in which all of one's attention is concentrated on tiny noble footholds, the next inch or foot to traverse, the urgent messages pulsing through the rope — Meyers sacrifices ornate specifics for a condition of felt immediacy. Faced with cold, hunger, pain, exhaustion, and, above all, the fact of death, Taylor and Harold peel away externals — both without and within themselves — and reveal their essential natures. As the surfaces of their existence shrink, the primitive core of their being expands. "When you can't run away from where the hell you are," Harold's speech concludes, "then guess what? You have to be there." In the end, each man reaches — and admits for the first time — what has mattered most in his life.

Harold and Taylor come a long way to make their admissions. Harold, whose broken leg makes his safe exit from the ledge an impossibility, has spent his life in the theoretical realms of science and physics, questing for ultimate explanations. An intellectual with a Ph.D., Harold is also a family man and a teller of humorous, imaginative tales. But he is much more comfortable probing the mysteries of quarks and unified-field theories than he is with his own emotions. To the latter he has always been a stranger. Taylor, whose injured shoulder has hampered his mobility, but not his bravado, is a rugged individualist. In the parlance of climbing, Taylor is a "peak bagger." He makes dangerous ascents not for camaraderie or sublime experiences but for new notches on his ice axe. His sex life, which substitutes violence for love, is the same. And when he isn't bar hopping — having one-night stands with, for him, insignificant others — Taylor is a district attorney, a racist Angel of Incarceration for the "lousy scum" infesting his earth. In short, Taylor is a collector of trophies and Harold is a

seeker who may, in fact, be running away. Each believes his particular world view is correct. They may have become isolated together on a mountain, but as characters they are worlds apart.

Both in its physical demands and in its themes, *K2* bears a distinct resemblance to Altona's *Crossing Niagara*, which the Rep produced last winter. Each plays pits two men against self-imposed challenges that go far beyond the normal sense of that term. The two plays push at limits and embrace extremes. In *Crossing Niagara*, Blondin and Carlo cross the falls in tandem. Along the way, the two characters fuse symbolically, creating a synergistic union between them. They become the Icarus, the One, and their perilous journey concludes in triumph. A similar joining occurs in Meyers's play, though this one is forged by potential tragedy. Harold and Taylor have reached the summit before the play begins. A simple wit-out on their descent — possibly caused by the letdown of having achieved their goal — leads to an injury and the resultant un-

expected bond between the two men. They see their lives from a point of termination. From this perspective, they discover new commonalities neither believed existed. They reveal — about themselves, each other, families, the world — is not new. The surprise of the play is hearing these two antithetical characters say it.

Akin to its staging of *Crossing Niagara* last year, the Rep's production of *K2* takes a while to get going. The playwright spends more time than necessary establishing the plight of his characters. The "situation assessments" are lengthy, as are injury checks and the dialogue in general. Dryden's set also requires an adjustment at first. Like the play, it is minimalist, with inessential details stripped away. Although aesthetically appealing, the set lacks enough detail to create the reality of an icy perch, in the death zone of K2, that could become the grave of two trapped climbers. Although touching with oxygen bottles, carabiners, nylon rucksacks, and other climbing paraphernalia, the set doesn't seem cold enough or massive

enough to suggest the hazards the climbers must overcome. Steven B. Peterson's lights and Burnham Joener's sounds — slivers of wind — help to depict a believable locale, but not completely. There remains something a little too Zen-like about the stage picture.

The set suddenly becomes a mountain, though, when Taylor (actor Sam Woodhouse) starts to scale it. Be it on a realistic mountain or on Dryden's replica, the actual danger of the climb is real. Woodhouse must execute the same moves climbers make on boulders, Half Dome, or Annapurna. And at least one of these moves, a curl around the set as the top of the proscenium, must be somewhere in the class-five category climbers use to evaluate difficulty. Though the set itself only dimly suggests the illusion of a mountain, Woodhouse's tactics are genuine. At this point theatrical illusion disappears, giving way to reality, and the production successfully begins an internal descent into the heart of the drama.

Like Harold's metaphor about higher

becoming deeper, that first climb punches life into this production. As do the direction of Andrew J. Traister and the performance of Woodhouse, as Taylor, and Douglas Jacoby, as Harold. Filled with curses, false swagger, fears, and unexpected fellowship, *K2* is a raw, visceral drama that requires sweeping ranges of emotional truth, along with a sense of stark immediacy to make these truths believable. Although the pace begins slowly, Traister's direction effectively captures the jarring demands of the drama. He has encouraged a level of intense feeling that doesn't let up. And Woodhouse and Jacoby deliver it. Though Taylor and Harold begin the play as opposites, Woodhouse and Jacoby bring them to a touching crossroads where, if only for a moment (or possibly an eternity), the characters join, become each other, and discover a primitive union that goes beyond attempts to explain its meaning in language. I won't reveal what they say, or how this blending is achieved. I will suggest, however, that you go climb K2 with them and find out for yourself. □

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# Ancestral Manners



Marnie Mosiman, James Winkler

JONATHAN SAVILLE

In a scene from the second act of Arthur Giron's *Becoming Memories*, as produced at the splendid South Coast Repertory Theater in Costa Mesa, Henry and Ida, a middle-aged couple, confront each other over the hood of Henry's automobile. Ida, as played by Marnie Mosiman, is a bit frail, a bit shy, decorously dressed, a real lady; the Henry of James R. Winkler is protective, tender, dignified, a real

gentleman, the old-fashioned car, ingeniously designed by Michael Devine, is a schematic three-dimensional outline at once amusing and elegant; and today is the day when Henry is at last going to teach Ida to drive.

But before the lesson begins, the couple talk about other matters: themselves, their lives, their relationship. We have seen that relationship in its earlier stages, for Henry and Ida are one of the four couples whose marriages *Becoming Memories* traces from romance and courtship to decrepitude and death. Now Ida tells Henry that he has

always made her feel a little uncomfortable because he idealizes her so, she is afraid that one day the veil will fall from his eyes and he will see her in all her imperfections. Henry looks at his wife with an expression of the utmost love and respect. "That day will never come," he says softly — and the audience's tears well up at this confident statement of marital devotion at its height. There is a pause during which the two characters look at each other in gratitude for each other's existence. But then Ida shifts her eyes and glances at her car, as shapely and exemplary as the relationship of its owners. "It will today," she comments with wry humor, so that the audience, in the midst of a good cry, is forced to laugh — an experience disconcerting, even painful, but at the same time wonderfully exhilarating, for it compresses a whole range of strong emotional experiences into a single theatrical moment.

This is itself would be enough to let us know that we are witnessing superb theater: a script which, with the simplicity and power of a Thornton Wilder, depicts the fundamentals of life in impeccably accurate colors; actors who, with a classical minimum of overt expressive devices and with a perfect sense of timing, convey both the unique essence of the particular characters they are playing and the universal fundamentals of human nature in all its richness; a stage design as chaste, fresh, unadorned, and lovely as an innocent and perky young girl (Mr. Devine's sets are fleetingly complemented by Louise Hayter's period costumes and Greg Sullivan's lighting design); and a director, Martin Benson, who succeeds in drawing all these talents together into an experience of consummate beauty and truth.

But the scene has not even come to its main point. An instant later, Henry reveals that he has been passed over for a promotion, and that his career as an engineer will never advance again; this man of perpetual competence, kindness, and quiet self-assurance is suddenly in the midst of a

devastating emotional crisis (Mr. Winkler's acting here, with Henry's anguish breaking spasmodically through a still-intense effort at self-control, is beyond praise); and now it is Ida's turn to comfort and protect her spouse — which Miss Mosiman has her do with perfect tact and with as much love as one could possibly bear to see on a stage. There is not a wasted second in the entire scene: not a word or a gesture that does not enlighten the audience's understanding and evoke their deepest feelings. And in its brief compass the scene tells us more about what marriage really means than a shelf full of self-help books or a decade of sermons.

Marriage is the theme of *Becoming Memories*, the vicissitudes of its four couples showing us varied perspectives on happiness and unhappiness, selfishness and selflessness, conflict and compromise, moral strength and weakness, rigidity and resiliency, and the way intimate relationships change over time. To link one's life with that of another person, to make a commitment and stick to it in the face of altering circumstances and the conflicting impulses of one's own heart — this is seen as a great challenge, perhaps the greatest we know, for it lasts the length of the only life we will ever live. It is no wonder that some of the marriages in Mr. Giron's play meet the challenge only imperfectly. But marriage is seen as more than the relationship between man and wife; it is also the institution in which children are produced and brought up, the device by which the continuity of the generations is assured.

This matter of continuity, of the ties that bind parents and children and grandchildren, is in fact central to the play's form and meaning — as is evident not only in the play itself but also in the curious way in which it was written. Arthur Giron gathered his material from the acting company of Minneapolis's Illusion Theater, where the play was first produced. It was out of the actors' stories about their grandparents' marriages that the playwright

composed *Becoming Memories*, altering and juxtaposing the reminiscences, adding some of his own family's history, and bathing them all in the transforming light of theatrical imagination. It is only toward the end of the play, however, that we become aware of what it really is: not a chronicle of the American past, of an ideal turn-of-the-century Midwest in which passions were strong, manners were simple, and ideals of work and fidelity and responsibility had all the force of tradition behind them, but rather an evocation of grandparents as perceived by grandchildren, a memory purged of the extraneous and the humdrum, lovingly worn down to the bare bright bones of legend, almost of myth.

The hidden form of this subtly unconventional play becomes most clear in a scene near the very end, when young Michael (James LeGros) converses with his dead grandmother Sophie (Rita Zohar), telling her that he is about to get married,

and asking her — as a matter of great importance to him — whether she and grandfather Oscar had really loved each other. Why does he want to know? Because marriage needs examples, archetypes; because human beings and human institutions need a connection with history, a faith that they exist not merely in the ephemeral present but as one in an infinite series of connections between past and future, the generations that have been and the generations that are to come.

Mr. Benson has staged this scene with his usual skill in converting meanings and relationships into simple, powerful, exquisitely communicative stage pictures. Aside from the two actors, there is nothing on stage but the set designer's three superimposed wooden-slatted proscenias, framing the action in space and time, and the clear, warm, expressive illumination of the lighting design. Michael is downstage right, the land of the living; grandmother

Sophie is upstage left, the land of the dead; and as they talk, the two of them look not at each other — for the living and the dead cannot see each other in the flesh — but out into the auditorium, into the spiritual space where the audience sits communing with the thoughts and feelings of the play, and where a grandson may talk to his dead grandmother and ask for reassurance that his own life and love will not be isolated and shallow but will have the depth and richness that only linkages both forward and backward can give. At the end, Michael expresses his sorrow that his grandparents will not be with him on the day of his wedding — to which Sophie replies (in a speech spoken by Miss Zohar with great affection but with not a trace of sentimentality) that he need not be sad, that they will all be there at the wedding.

In these lines, Mr. Giron is telling us that the past has a continuing life of its own, that it can be an inner source of love and wisdom as accessible to us as are our memories. At the same time, he is delineating the unexpected and exciting structural principle of *Becoming Memories*, where what starts out as a fairly familiar portrait of an idealized America of yesteryear is finally seen to be a play about today, about us, and about the way our ancestors live for us and within us whenever we perceive our actions as a link in the chain connecting past and future. It is a stunning transformation of perspective; but this is merely the greatest of the many miracles currently visible on South Coast Repertory's Mainstage.

The offering on SCR's Second Stage is equally exciting and just as beautifully produced, though its vision of life and its theatrical style are radically different from those of *Becoming Memories*. The play is *Life and Limb* by Keith Reddin, in a world premiere production; I will report on it in detail next week.

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**Price Range:** *Pasta dishes without soup or salad, \$6.75 to \$8.50; dinners, six dollars to \$14.50*  
**Hours:** *Open nightly, 5:00 p.m. to approximately 11:00 p.m.*

Some months ago I went to a restaurant in Encinitas called Samuel's. Though the bar was in a separate room, it used cassette tapes of hard rock that easily penetrated the wall between the dining room and the bar. Our waitress was most sympathetic to our request to have the music lowered in volume. She also assured us that the tape would be changed to something more congenial to dining. This compromise lasted the length of one tape, when once again rock music blasted us out of our chairs. To tell the truth, I never went back. I'll suffer "itty" food, bad service, poor management, but life is too short to suffer death by canned music. Any establishment that serves more than hot dogs and hamburgers should never play music; it's the curse of a civilized dining experience.

The first time I went to the new restaurant in Bird Rock called Rosemaryn

vide heat, the glow is comforting on a damp winter night.

The food can best be described as eclectic. The chef-owner, Julius Seman, is a Dutchman with French training who originally learned cooking from his Hungarian mother. Consequently the soup "Basque" is really a Hungarian meat soup. Then, in addition to the entrées prepared French-style, there are three Italian pasta dishes. Seasoning is, of course, a matter of personal preference, but from my point of view the major flaw with Chef Julius' cooking is that he uses too lavish a hand with gray pepper. It falls like a fine mist over too many dishes and it virtually ruined the feminine *mascarpone*, which is prepared from homemade noodles and gorgonzola sauce. As usual I ordered the pasta as an appetizer. I was ravenous and practically gulped it down, but at every mouthful I cringed at the pepper. The chef assured me that his diners loved it that way and that I had been the first to complain—have you heard that tune before? Please keep the pepper problem in mind when you dine at Rosemaryn. Simply inform the waiter that you don't want pepper. It's quite misplaced on creamy pasta dishes and you should be given the option of whether or not you want it.

Dinners arrive with either soup or salad.

The French onion soup was quite pleasing, but I was not overly fond of the Basque meat soup — it tasted as if it had been cooked days before and reheated. It was very strongly seasoned. The green salad is a good, safe choice.

Of the five entrées that I sampled, the two best were the boneless chicken with mushrooms and fresh herbs, and the scampi Florentine. Except for the deluge of pepper, the chicken was well prepared and is a dish that I would reorder. It's also one of the best buys in the house at nine dollars. The chicken pleases the palate, and with soup or salad and several fresh vegetables it offers good value. The vegetables — snow peas, broccoli, cauliflower, and carrots — are served on a separate plate without butter or sauce. This is fine because the sauces on the entrée provide adequate richness.

An equally splendid dish is the scampi Florentine, which consists of very large shrimp, fresh spinach, and lime sauce, all placed over a bed of rice (\$12.75). I must confess that although I had ordered the breast of duck in cassis sauce (\$13.75), I ended up eating the shrimp from my friend's plate. The breast of duck was good but the sauce had too much thickening. In

addition, the duck is for light eaters; a few swallows and you're done.

Many people ask me where they can obtain "just a plain piece of fish." Any restaurant will oblige if you indicate that you don't want anything elaborate placed over the fish. At Rosemaryn the two kinds of fish on the menu are fresh sole and sea bass. I sampled the latter, which had the barest whisper of a sauce, but it could be prepared "plain" at a matter of pennies (\$9.90). You should also take note of the nightly specials, which may include an additional fish entrée.

Vegetarians should be aware of a vegetable plate (six dollars) whose cheese sauce is placed over rice, leaving the vegetables quite naked. This dish is somewhat tedious. While the vegetables in conjunction with the entrée are splendid, they tend to pull over a bed of rice.

At present the chef makes his own desserts (including the ice cream), but he will shortly be joined by his mother, who will become the pastry chef. The Bavarian cream as served now is hampered by a chocolate covering that is neither dark enough nor rich enough. This dessert can be compared to the one offered at La Maison du Lac in Carlsbad, which is such a fantasy and is the drive to town. Still, the chef at Rosemaryn should be applauded for using both fresh raspberries and blueberries — the blueberry tart is worth a try, as it is surrounded by a ring of creme anglaise.

Depending on your waiter, the service may prove to be uneven. On our first night we had a waiter who walked back and forth, buying himself but getting little else. We had long waits between courses and he seemed to be more preoccupied with walking than serving. The second time we were more fortunate and had more direct, good service.

Everyone around me complimented the chef and appeared pleased that this new restaurant had joined the others along restaurant row in Bird Rock. Rosemaryn is no threat to either L'Escargot or to Maître D', which ply their trade within blocks of one another, but then, it's not intended to be in time, when the clientele expresses its wishes, some entrées will be eliminated and others added. Rosemaryn bears watching. It's a serviceable restaurant, in the middle range of accomplishment, with good intentions and moderately priced meals served in a soothing atmosphere. Don't go overboard with too many extras or you will run up a larger bill than a restaurant of this caliber warrants. □

# Off the Cuff

What do you have in your glove compartment?



Ken Davidson  
Finish Carpenter  
San Diego

An oriental fan, two poker decks — always have to be ready for poker — checkbook, wallet, note pad, a converter for my cigarette lighter, earplugs if I want to turn off to the world. Here are some plastic disposable gloves, they're connected to a spark plug so I don't lose track of them. Some nylon rope. A muffler grommet. A key for locking hubcaps. Fuses, fuse puller, and fuse installer. A nut and bolt for my battery terminal — why I keep that in here, I don't know. A doorknob for my car lock, a repair order for a muffler and one to replace the cv joints. That's it. I wish I had more for you.



Eric Kessler  
Airline Representative  
Ocean Beach

You're not going to believe this. Silver dollars. I was just in Las Vegas last weekend. I had to get away. I was walking by a slot machine on the way out of the hotel. I guess I hit three oranges. My friend said, "My God, you've won something!" It just kept pouring out. We went and had a nice dinner, saw a show. This is what's left. I've also got a hundred dollars in paper money — went to the bank today. God, you're not going to rob me, are you? I've got an old guitar pick from my friend Mike Post — he does the music for *Magnus P.I.* and *Hill Street Blues* and other shows. Here's a little box with my best set of the clips and cuff links, haven't the foggiest why they're here. And aspirin, lots of aspirin.



Liz Alexander  
Women's Legal Center  
Director  
Old Town

I keep my registration on top in case I get pulled over. Business cards from people I meet, bank deposit envelopes — I hate waiting in lines — most recent car repair bill, tapes, Supertramp, *Cruis'* *What Cruis'*, Supertramp. *Even in the Quietest Moments*: my all-time favorite group, Steely Dan, *Countdown to Extinction*, and Bobby James. *Touchdown*, it has the theme from *Taxi* on it. Here's a menu from the Pompeii restaurant, I must have been there once. I have an envelope of tacks, a little luggage key, here's an auto body repair bill from my accident — it wasn't my fault. A map of Baja, book markers, a program from *When You Comin' Back, Red Ryder?*, some matches, and a Bic Rolling Writer.



John Townley  
Student  
College Area

My car registration — valid even. A coupon for Seaforth boat rentals. It's expired. A p.a. checkbook, a calling card for my dentist. I have my alligator glasses case, a name tag from my fraternity rush party — it's Delta Sigma Phi. Here are a few expired coupons from the Aztec Shops. A receipt for a brake job and a new muffler, and maps — San Diego, Imperial County; I got lost in Brawley once when I was looking for Mount Palomar and went the wrong way. I've never even used some of these — San Gabriel Valley, Los Angeles freeway system, metropolitan Los Angeles, Los Angeles and vicinity. The San Fernando Valley map I use all the time. And another map of San Diego.



Vicki Neal  
Graphic Artist  
Lemon Grove

I just cleaned it out. You should have asked me about two weeks ago. Let's see what I have left: a pair of chopsticks, two pencils, some Alka-Seltzer Plus, a squeegee for the windows, matches, some heavy cotton gloves for when my hands get cold — they're faded. I have a few maps. Here's one for British Columbia; I never went. A map of North County. A map of Los Angeles, I only go there when I have to. Here's an A.A.A. list that tells you who to call if you get hung up somewhere. A map of San Francisco — I've never really been there, just drove through. The rest is insurance stuff. Pretty clean, huh?

— Lin Jakary

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Section 2

## Events, Theater, Music, Film

### Krummhorns, Shawms, And Sackbuts

The San Diego Early Music Society is a consortium of various early music groups in San Diego. Characteristic of such groups is their passion for medieval, Renaissance, and Baroque music, their devotion to mastering the instruments and musical styles of those periods, and their need for financial support to continue their work. All three characteristics will be evident in the benefit concert the society will be giving this weekend. Those willing to give their financial support to this kind of music making will be rewarded first of all with a wine, cheese, quiche, and pastry reception, and then with a varied program

by some of the area's best known early music groups and soloists. Actually, there will be only one soloist: harpsichordist Jennifer Paul, who has been a student of the famous Goutav Leonhardt. Miss Paul will be performing music by composers such as Jan Pieterseon Sweelinck (1562-1621) and Joseph Hector Ficco (1703-1741), the latter represented by several movements from his first keyboard suite. Miss Paul plays a big double-manual, French-style instrument made by Curtis Berak of San Diego and Los Angeles.

The rest of the program will consist of performances by three local early music groups. The Early Music Ensemble of San Diego is a vocal quintet; they will perform, unaccompanied, vocal works of the sixteenth and seventeenth centuries. The Westwynde Consort is a group of instrumentalists with a singer,

the singer being Margaret Simmons, who is the possessor of an extraordinarily low-pitched alto voice, quite suitable to the group's repertoire. This is what is known as a mixed consort, since it consists of both stringed (viola da gamba) and wind instruments (recorders and krummhorns, the latter a double-reed woodwind). The Westwynde Consort will

(continued on page 6, col. 2)

### Jai Alai High

If you sat down and tried to invent a new, completely civilized sport, one that possessed the speed and agility but not the mindlessness of football, that included the hand-eye coordination but not the deadening pace of baseball, that had the grace but not the monotony of basketball, you'd fail. Because whoever invented jai alai beat you to it.

For my money (and the game has relieved me of plenty of it), there is no more beautiful a sport than jai alai. Its origins are in the ancient Basque regions of Spain, and its rules are simple. Two players, or two teams of two players each, stand in a long, three-sided court and bounce a hard ball against the front wall. The ball must be fielded before it bounces twice, and hurled once more against the front wall. The side and back walls can be used for canon effects, and when a player drops the ball or misses it, the opposing player scores a point. But the allure of the sport is in great speed. The players, using long baskets called cestas, are able to throw the ball, or pelota, with superhuman velocity. The pelota bounces off the front wall at speeds approaching 180 miles per hour, and to catch it in the cesta requires the utmost in concentration and coordination. When played well, the game combines skill and tactics and yes, danger (the players must wear special protective helmets), in a perfect mix. Add to this the pleasures and pains of betting, and jai alai becomes an exquisite torture. Luckily, the only jai alai

palace on the West Coast is close by, in Tijuana. But during its recent renovation a new granite front wall was installed, and it has changed the game in ways that I'm not so sure are positive. Jai alai gets billed as the fastest game in the world, so when the fronton at the MGM Grand in Las Vegas closed down recently, it made sense for the Tijuana fronton to purchase the Grand's superior granite front wall. For the jai alai players hurl the pelota against, and, in theory, the faster the ball bounces back, the better the game. Well, the new granite wall is definitely faster, but the game now seems to have a cramped quality to it. This is so because when the workmen installed the new wall they didn't bother to tear out the old one; they just set the new blocks of granite in front of it. This trimmed two feet off the court which, combined with the faster

bounce, has changed the dynamics of play. Now the players do much of their fielding deeper in the backcourt. And when a particularly vicious throw rebounds from the granite wall and bounces off the rear wall it travels much farther forward, and the player must field it closer to the front wall. I'm no jai alai player but I have left a lot of money at the game's windows (I've also collected my share of the game's money).

But the wall is only a fraction (continued on page 6, col. 3)



1. Krumphorn 2. Shawm 3. Sackbut 4. Sackbut 5. Sackbut 6. Sackbut 7. Sackbut 8. Sackbut 9. Sackbut 10. Sackbut

### Statements

Images of war in black and white: we've seen them before; we'll see them again; in our lives, we probably won't see an end to them. They return and return, each time slightly altered in place and circumstance, yet always the same in the ways that matter. As gruesome as these snapshots of grief and death always are, there has long been hope among pacifists and among certain photographers that the pictures are valuable beyond being newsworthy, that they can serve to make the horror and waste of war sufficiently immediate to the folks back home that the latter will be moved to try to stop the fighting and that their appetite for future warmongering will be ruined. Unfortunately, the evidence doesn't support the hope. As photographers have grown in number and their work grown in volume and boldness, wars have spread like a plague out of control; and in America, the country most thoroughly exposed by the media to the

details of worldwide armed conflict, the latest administration is as aggressive and militaristic as any in recent memory.

It may be, then, a futile exercise to make the following suggestion, but here it is: Anyone planning to vote in this election year is advised to visit

the Museum of Photographic Arts in Balboa Park to view the ninety-two photos exhibited there under the title "El Salvador." Though the museum



Funeral mass for Archbishop Romero, San Salvador / Harry Mattison

directors will argue that they are merely displaying good photography, and though Susan Meiselas, the show's main contributor, will admit only to presenting reality, it would be difficult to avoid the political statement made by the exhibit: a statement certain to be unpopular with the Reagan administration. In the pictures, we see government troops gunning down university students armed only with books. A government truck drags the body of a savilla through the dirt street of a town as children watch. A policeman wearing a helmet and carrying an automatic weapon uses a helpless ice cream vendor as a shield during a skirmish. Government soldiers proudly display mutilated victims for the camera. National Guardsmen, wearing huge ornately decorated machetes at their throats, load demonstration onto a truck as if they were stacking lumber. A clean-cut, boyish, white Marine handles paperwork at the entrance to the U.S. embassy; on the wall next to him hangs a travel poster of El Salvador.

(continued on page 6, col. 5)



## READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 8083, San Diego, CA 92138.

### Film

Carlsbad Amateur Film Festival, the ninth annual competition for county residents comes to a close with the awards ceremony and

screening of winning entries. Thursday, February 2, 8 p.m. Carlsbad City Library, 1250 Elm Avenue, Carlsbad, Free. 454-5614.

Political Film Series continues with Rites of Passage. Jacques Rivette's 1983 clandestine documentary about Haiti, and two films on Puerto Rico. Paradise Island and Renato (in Spanish with subtitles). Friday, February 3, 7 p.m. Third College Lecture Hall, room 107, UCSD. Free. 452-2010 or 452-4450.

and 9:30 p.m.; and Monday, February 6, 7 and 9:30 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art, 733 Prospect Street, La Jolla. 454-0267 or 454-2594.

"Voyage of the Pacific Peacemaker," the documentary of the boat that sailed the Pacific to promote world peace will be screened Friday, February 3, 7:30 p.m., Roosevelt Junior High School, Park Boulevard at Upas Street, Balboa Park, San Diego, February 4, 7:30 p.m., Stratford Center, 1408 Stratford Court, Del Mar, and Sunday, February 5, 7 p.m., Academy Award-winning Tange Art Club's (Candy Park Place), and Dancy Studio's Vincent, Friday, February 3, 7 and 9:30 p.m.; Saturday, February 4, 7 and 9:30 p.m.; Sunday, February 5, 2, 4, 7

and 9:30 p.m.; and Monday, February 6, 7 and 9:30 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art, 733 Prospect Street, La Jolla. 454-0267 or 454-2594.

"Citizen Kane" (1941) Orson Welles' classic film will be shown Tuesday, February 7, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4182.

"La Strada" (1954) Federico Fellini's powerful story of an itinerant simple-minded waltz (Gualtiero Quenno), a simple-minded waltz (Gualtiero Quenno) will screen Wednesday, February 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 733 Prospect Street, La Jolla. 454-0267 or 454-2594.

Children's Films, Mr. Horatio Knibbles, a six-foot magic rabbit, stars in this week's show. Thursday, February 9, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4182.

Art Video, three documentaries, Genders: Abstraction, Photography Exhibitions, and Young Expressions, will run continuously during gallery hours through March 4 in conjunction with the current exhibitions. La Jolla Museum of Contemporary Art, 733 Prospect Street, La Jolla. 454-0267 or 454-2594.

### Dance

"Choreographers' Concert," jazz, modern, and ballet will be offered by students, Thursday, February 2 and Friday, February 3, 8 p.m.,

## TO LOCAL EVENTS

Mayan Hall, Southwestern College, 900 Otay Lakes Road, Chula Vista. 421-6700 x655.

Modern and Jazz Dance, students and faculty of Mesa College will perform Friday, February 3 and Saturday, February 4, 8 p.m., Educational Cultural Center, 4143 Ocean View Boulevard, Southwest San Diego. 562-6607.

"Dance Jam," create your own style in an evening of freedom, recreational dancing every Friday night, 9 p.m., 1255 Fifth Avenue, Hillcrest. 219-1713.

"Freedom Delight," an evening of spontaneous, improvisational dance will be held Saturday, February 4, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach. 273-2461.

Folk Fair, the International Dance Association of San Diego County will offer ethnic dance and dance exhibitions by ballet, English, and Scottish dance groups. Sunday, February 5, 1 p.m., Balboa Club, Balboa Park. Free. 298-9240 or 236-9635.

### Music

Concerts International continue with Opus II, a classical guitar and choir duo. Thursday, February 2, 7:30 p.m., Mathis Cultural Center, 247 South Kalmia, Escondido. 741-6691.

Multi-media Concert, synthesized sound, film, dance, and music are combined by the Intermedia Ensemble in works by the Center for Music Experiment and Intermedia

of North Texas State University. Thursday, February 2, 8 p.m., Mandeville Recital Hall, UCSD (452-3229); and Wednesday, February 3, 8 p.m., South Recital Hall, SDSU. 265-6031.

Classical Duo, Alice Silverberg and Chad Vothage will offer classical flute and piano music. Friday, February 3, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa. 697-7922.

Choral Concert, the St. Olaf College Choir will perform sacred and secular music. Friday, February 3, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley. 297-4366.

Folk Concert, Tom Cahoon will sing and play, sponsored by the Friends of Old Time Music, Friday, February 3, 8 p.m., 1260 Robin-

son, Hillcrest. 282-7833.

For Children, Della Pratt will perform Latin American music with a chance for audience participation. Saturday, February 4, 10:30 a.m., Mathis Cultural Center, 247 South Kalmia, Escondido. 743-3122.

Organ Recital, Dennis James will play a varied program of popular music on the Wurlitzer. Saturday, February 4, 7:30 p.m., California Theater, 1122 Fourth Avenue, downtown. 279-2867.

String Quartet, the Bartok Quartet from Hungary will offer works by Bartok, Beethoven, and Brahms. Saturday, February 4, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Guitar Recital, Manuel Barneco

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4 pc. pl. set ..... 22.50 18.00 20%  
Dinner Plate ..... 5.50 4.40 20%  
Salad Plate ..... 6.00 4.80 20%  
Cup & Saucer ..... 2.00 1.60 20%  
Mug 8 oz. .... 3.75 3.00 20%  
Bread/Butter Plate ..... 3.30 2.64 20%  
Teapot ..... 28.00 22.40 20%

**Southwest Black**

20 pc. starter set ..... 130.00 104.00 20%  
4 pc. pl. set ..... 28.50 22.80 20%  
Dinner Plate ..... 10.50 8.40 20%  
Salad Plate ..... 2.00 1.60 20%  
Cup/Saucer ..... 9.00 7.20 20%  
Soup/Cereal Bowl ..... 3.00 2.40 20%  
Mug 8 oz. .... 4.50 3.60 20%  
Bread/Butter Plate ..... 3.00 2.40 20%  
Teapot ..... 28.00 22.40 20%

**Whitehouse**

20 pc. starter set ..... 100.00 80.00 20%  
4 pc. pl. set ..... 22.50 18.00 20%  
Dinner Plate ..... 5.50 4.40 20%  
Salad Plate ..... 5.50 4.40 20%  
Cup/Saucer ..... 2.00 1.60 20%  
Coffee Teapot ..... 21.00 16.80 20%

**COUNTRYWARE/BAREWARE**

Terra Cotta

Southern 64 oz. .... 14.95 7.47 50%  
Broad Baker ..... 11.95 5.97 50%  
Quiche Plate ..... 14.95 7.47 50%  
Lasagna Pan ..... 20.95 10.47 50%  
Casserole ..... 31.95 15.97 50%  
2 qt. covered ..... 15.95 7.97 50%  
Ramekin 10 oz. .... 3.95 1.97 50%  
Nouveau Souffle 170mm 10.95 5.47 50%  
Nouveau Souffle 150mm 13.95 6.97 50%  
Brazillite

Lasagna Dish 10 x 7 ..... 19.95 9.97 50%  
Au Gratin 4 x 8 ..... 8.95 4.47 50%  
Quiche Dish 10" ..... 15.95 7.97 50%  
Ro. Au Gratin 5" ..... 2.95 1.47 50%  
1 qt. Fluted Mold ..... 7.95 3.97 50%

**GLASSWARE**

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Noisless Flute ..... 5.00 3.99 Spec.  
Everything Glass ..... 2.50 1.99 Spec.  
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**BRITANNIA**

Britannia Wine ..... 3.95 2.99 Spec.  
Inspiration Flute ..... 4.50 3.37 Spec.  
Marquis Goblet ..... 3.00 2.25 Spec.  
9 oz. Martini ..... 3.25 2.25 Spec.  
5 oz. Hollow Champ. ..... 3.25 2.25 Spec.  
Flute ..... 3.95 2.99 Spec.

**TOSCANY**

Red Wines ..... 3.95 2.99 Spec.  
White Wines ..... 3.95 2.99 Spec.  
Goblets ..... 3.95 2.99 Spec.  
Flute ..... 3.95 2.99 Spec.  
Dandelion Decanter ..... 35.00 19.99 Spec.  
Jacques Champ. .... 15.00 13.50 20%  
Stem 7 oz. .... 2.50 2.00 20%  
Stem 9 oz. .... 2.75 2.25 20%  
Stem 10 oz. .... 2.95 2.36 20%  
Tulip Champagne Flute ..... 2.50 2.00 20%  
Tulip Wine 9 oz. .... 2.50 2.00 20%  
Tulip Wine 6 1/2 oz. .... 2.40 1.92 20%  
Balloons ..... 2.50 2.00 20%  
11 oz. .... 2.00 1.60 20%  
15 oz. .... 3.00 2.40 20%

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Westwood Village ..... 380-5853  
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San Diego Fashion Valley ..... 380-5853  
Balboa Square ..... 380-5853  
Balboa Square ..... 380-5853  
Marina del Rey ..... 380-5853

Not all items may be found in every store.  
\*Not Accepted at San Antonio Market

**TOTES/DUFFLES**

Backpack ..... 14.99 7.47 50%  
Shoe Bag ..... 2.99 1.47 50%  
Garment Bag ..... 3.95 1.97 50%  
Totes ..... 10.95 5.47 50%  
Sport Duffel ..... 14.99 11.96 20%  
Duffel Bag ..... 4.99 3.99 20%  
Rain Poncho ..... 10.95 8.76 20%  
Laundry Bag ..... 14.99 11.96 20%

**FURNITURE**

**SHERRWOOD**

Bates 62" Sofa ..... 280.00 199.00 Spec.  
Natural Duck ..... 280.00 199.00 Spec.  
Layouts, natural/black 140-00 99.99 Spec.  
Rockers, natural ..... 158.00 99.99 Spec.  
Sofa, black in stock ..... 335.00 299.00 Spec.  
Chair ..... 250.00 199.00 Spec.  
Stools 18" ..... 19.95 9.97 50%  
24" ..... 31.95 15.97 50%  
30" ..... 24.95 12.47 50%  
2 Tier Tkt. Tray ..... 59.00 59.95 20%  
Chair in A Bag ..... 50.00 49.95 Spec.  
Breuer Arm Chair ..... 29.00 28.95 20%  
Side Chair ..... 59.00 47.95 20%  
Adjustable Table ..... 70.00 59.95 Spec.  
Laminated Tops ..... 80.00 34.99 Spec.  
Academy Chairs ..... 14.00 12.95 Spec.  
Table w/ folding chairs 130-00 175.00 Spec.  
Drafting Table ..... 59.00 59.95 Spec.  
Wk/Play Station ..... 54.99 49.99 Spec.

**ORGANIZERS**

**ELFA**

Basket System ..... 10%  
Accessories ..... 8.00 6.40 20%  
Pet Litter Holder ..... 7.00 5.60 20%  
Undershelf Basket ..... 8.00 6.40 20%  
In/Out Basket ..... 28.00 22.40 20%  
6 Peg Clothes ..... 12.00 9.60 20%  
Promo Mini Cart ..... 110.00 99.95 Spec.  
Vienna Cart ..... 25.00 19.99 Spec.

**CLOSET MAID**

Add-A-Hook ..... 3.99 Spec.  
Utility Room Organizer ..... 19.95 Spec.  
Small Closet Organizer ..... 44.99 Spec.  
Medium Closet Organizer ..... 69.99 Spec.  
12 x 6 Linen Shelving ..... 10.95 Spec.  
12 x 6 Wardrobe Shelving ..... 14.95 Spec.  
Shelf Bracket ..... 3.99 Spec.  
Wardrobe Bracket ..... 2.00 Spec.

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**Calendar**

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SAVE UP TO 50% OFF ALL CLIPPERS!

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# READER'S GUIDE

will perform a classical program. Sunday, February 4, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 462-6900.

"John Somebody" and "No Memory," composer/performer Scott Johnson's concert features rock, classical music for solo electric guitar and synthesized voice. Saturday, February 4, 8 p.m., Sushu, 852 Eighth Avenue, downtown, 235-8666.

Chamber Concert, the San Diego Museum of Art Chamber Ensemble and soprano Carol Plantamura perform George Crumb's *Madrigals, Books I-IV*, and works by Clements and Ibert. Sunday, February 5, 2:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Orchestral Concert, the Civic Youth Orchestra and wind ensemble.

blues play the music of Bach, Gregor Copeland, and others. Sunday, February 5, 4 p.m., Mandeville Auditorium, U.S.D. 234-7277 or 232-2818.

Violin Recital, Gregory Walker of the Turtin's David's Fall Sonata, Kreutzer's Recitativo and Scherzo, and Violin selections. Sunday, February 5, 8 p.m., noon RJO, Mandeville Center, U.S.D. 234-7277 or 452-3220.

Downtown Miniconcort, Stephen Elter will play classical selections on guitar. Monday, February 6, noon, Golden Hall tower, 202 C Street, downtown. Free. 274-6317.

Improvisation Festival, music, dance, and narration are explored by the KIVA ensemble. Tripp Sprague, Bert Turetzky, John English, Carol Nargis, and others. Tuesday, February 7 through Thursday, February 9, 8 p.m., Center.

ter for Music Experiment. 408 Warren Campus, UCSD. Free. 452-1228.

**Special**

**Vietnamese New Year's Festival** will include traditional dancing and music. Saturday, February 4, 9 a.m., U.S.D. Gymnasium. 287-2337.

**Guided Hike, the Camconers** will guide an hour-long hike through Penitencia Canyon. Saturday, February 4, 10 a.m., Hoeneman's Park. Black Mountain Road, Los Penitencia Preserve. Free. 460-9301.

**Sports**

**Men's Volleyball, the U.S. Olympic team** will hold open practice Monday, Wednesday, and Friday, 8 a.m., through February 10, Federal Building, Balboa Park. Free. 692-4162.

**Sunset Cliffs Classic Surfing Contest**, men's and women's open competition to benefit the North Shores Center of the Association for Retarded Citizens, gets under way Saturday, February 4, 7 a.m., Sunset Cliffs, Ocean Beach. 222-9228 or 222-9916.

**Bicycle Time Trials**, a ten-mile event for riders of all abilities, will be held Saturday, February 4, 8:30 a.m., El Monte Road, Lakeside. 444-6425.

**Orienteering**, beginners and experts can join national and international championships. Saturday, February 4, 9 a.m., Lima Training Area, Camp Pendleton (through main or San Luis Rey gates). 578-9456.

**Flying Disc Instruction**, the International Flying Disc Association offers ultimate and free-style instruction each Saturday, noon, Belmont Park, Mission Boulevard at West Mission Run Drive, Mission Beach. Free. 273-7441.

**Junior Padres Caravan**, a kids' baseball clinic and autograph session with Tim Ladd, Steve Garvey, and Tom Cuyler will be held

Saturday, February 4, 1:30 p.m., Parkway Plaza Shopping Center, El Cajon. 283-4494.

**Road Cycling Exposition**, 1983 World Pro Road Cycling champion Greg Lemond will be in attendance. Tuesday, February 5, 7 p.m., Al Bara Shrine, 5440 Kearny Mesa Road, Kearny Mesa. 270-1478.

**Radio TV**

**"The Bob and Ray Public Radio Show"**, new material from some old favorites airs weekly beginning Friday, February 3, 7:30 p.m. (repeating Sunday, 8 a.m.). KPBS-FM (89).

**"Charlote of Fire," 1982's Oscar winner** will be broadcast Sunday, February 5, 8:30 p.m., KPBS, Channel 8.

**"The Corporate Conscience"** examines how business is balancing profit pressures and human considerations, airing in five parts beginning Monday, February 6, 6:30 p.m., KPBS-FM (89).

**"Arthur," Dudley Moore, John Gielgud, and Liza Minnelli** star in the 1981 comedy to be broadcast Monday, February 6, 8 p.m., KOTV, Channel 10.

**"Janis Live," Cheffield (Ron Sattelfield and John Szwed)** in live performance will be broadcast Tuesday, February 7, 8 p.m., KSDS-FM (88.3).

**"Don't You Feel Like Me," Dennis and the Magnets' rock video** taped in Encinitas will be featured on MTV's Basement Tapes, Wednesday, February 8, 7 p.m.

**Winter Olympics**, coverage begins with the opening ceremonies and men's downhill skiing. Wednesday, February 8, 9 p.m., KOTV, Channel 10.

**Lectures**

**Poetry Readings**, readings from their own works will be Imre Nita. Thursday, February 7, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. Free.

(236-1521). Nate Mackey, Wednesday, February 8, 8:30 p.m., Revell Formal Lounge, UCSD. Free. (452-6766) and Steve Kwatt, Thursday, February 9, 8:30 p.m., Scripps Cottage, SDSU. Free. 265-5237.

**Art Lecture**, photographer John Pahl will discuss his work, particularly the present show, "Power Places." Thursday, February 2, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541 or 454-0267.

**"Serenity Under Sail," a slide lecture** about their eleven-year trip around the world, will be given by Lin and Larry Parks. Friday, February 3, 8 p.m., California Theatre, 1122 Fourth Avenue, downtown. 273-6039.

**"Martin Buber's Road to 1 and 2," SDSU professor Maurice Friedman** will discuss his ongoing study of the philosopher's life and work. Saturday, February 5, 2 p.m., Jewish Community Center, 4079 Broadway Street, East San Diego. 457-3030.

**Land Use Law In America**, past, present, and future, will be outlined in three lectures by attorneys Paul A. Peterson. Monday, February 6, Wednesday, February 8, and Thursday, February 9, 7:30 a.m., noon 1330 Humanities and Social Sciences Building, UCSD. 452-3600 or 452-3120.

**"No First Use"** is the subject for John Samers at a meeting of the San Diego Forum. Monday, February 6, 7:30 p.m., House of Hospitality, Balboa Park. 453-6665.

**Open Review**, Venc Wolf will discuss Donizetti's *Anna Bolena*. Tuesday, February 7, 2 p.m., and Wednesday, February 8, 7 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

**Galleries**

**German Naive Paintings**, the work of thirty-two West German artists will be on view through March 4, opening with a reception Friday, February 3, 6 p.m., Mandeville Art Gallery, UCSD. 452-2864.

# TO LOCAL EVENTS

**"Sand Habits/Sane Habits," Black's Beach** photographs by Alfred Pagnon will be on display through March 3, opening with a reception Friday, February 3, 7 p.m., Richard Peterson Studios, 711 Eighth Avenue, Suite A.

**Sculptured Wood Furniture** by Erik Greenberg can be viewed from Monday, February 6 through February 16, James Crumley Gallery, MiraCosta College, One Barnard

downtown. 236-0284.

**the old time**

**RESTAURANT**

**FOLK BLUES BLUEGRASS**

**DEBORAH LEE JOHNSON**

**FRED SOKOLOV**

**CHRIS PROCTOR**

**ROCK & COUNTRY BLUES**

**ROY BOOKBINDER**

**ANTHONY VINTUOSO**

**BRYAN BOWERS**

**OLD TIME ROOT MUSIC**

**WORLD JAZZ PHASE II**

**WINNER BALL REFINING ARTIST**

**SCOTT COSSU**

**Coming to March**

**March 9—HOLLY NEAR—California Theater**

**March 18—BOYS OF THE LOUGH—La Paloma Theater**

**COVER CHARGE HURTLY - BEER & WINE**

**Drawings and Graphics**, the work of David Hockney and Robert Motherwell can be viewed through February 4, Thomas Baber Gallery, 2470 Grand Avenue, La Jolla. 454-0145.

**Paintings by Wick Alexander**, Robert Smith, and Peter Stearns can be viewed through February 10, Southwest C College Art Center, 900 Day Lakes Road, Chula Vista. 421-6700.

**Drawings by Tom Driscoll**, Raul Guerrero, Jay Johnson, Paul Knutner, Emma Silva, and Gillian Theobald will remain on view through February 11, Parry Aande Gallery, 660 Ninth Avenue, downtown. 233-9242.

**"Shades Alike," Los Angeles artist Robert Olds's multimedia environmental installation** will be on display through February 11, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

**"Fat Paintings," the work of Rees**

**Dr. Leventhal**

**1000's in stock!**

**As Seen On TV**

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# CAL'S SHOE BLOWOUT - ALL 1ST QUALITY

**New Location**

**4030 Sports Arena Blvd., 232-2325**

**Cal's Policy**

**Cal will beat any currently advertised price on athletic footwear in the city**

**Come visit San Diego's largest shoe store**

**Saturday, February 4, from 12:00-2:00 pm at our Midway store. Free Nike gifts.**

**YOUTH'S**

**"CURT CANVAS"**

**Canvas court shoes. Nike's most popular youth shoe. Durable rubber outsole. White w/lt. blue, royal blue, or red trim. Sizes 4 1/2 children - 7 youth.**

**\$9.98**

**at Cal's**

**\$19.95 elsewhere**

**BOYS' & GIRLS' "OLIVE" OCEANA**

**Leather court shoes. Nylon & suede leather reinforcements. Sizes 10-7. Colors: navy w/white trim, white w/teal, white w/white, lt. blue w/white.**

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**at Cal's**

**\$24.95 elsewhere**

**MEN'S**

**"ENFORCER LO"**

**Canvas court shoe for men. All white w/lt. trim. Non-marking, durable rubber outsole. Great on or off the court. Sizes 7-12.**

**\$12.98**

**at Cal's**

**\$21.95 elsewhere**

**MEN'S & LADIES**

**new balance 48 555**

**Men's double training shoe by New Balance. Superior for runners who are tough on running shoes. Nylon mesh upper, dual density midsole.**

**\$36.98**

**at Cal's**

**\$59.95 elsewhere**

**MEN'S & LADIES**

**new balance 48 420**

**1st quality! Men's & ladies training shoe, long lasting Vibram outsole, removable insole, soft E.V.A. midsole and sturdy heel counter for heel stability. Made in USA. Sizes 5-9 1/2. Men's 7-13.**

**\$23.98**

**at Cal's**

**\$49.95 elsewhere**

**MEN'S**

**"INTERNATIONALIST"**

**A great training shoe. Long-lasting waffle outsole, removable insole, external heel stabilizer, cobalt blue w/lt. trim. Size 7-13.**

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**COKE • TAB • DIET COKE**

**12 oz. 6-packs—lowest cost**

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**Limit 2 6-packs per customer**

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**Subject to stock on hand. Expires 2/9/84. Mon-Fri 10-9. Sat 9-6. Sun 10-5.**

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# READER'S GUIDE TO LOCAL EVENTS

er Shaw is displayed through February 11, Quint Gallery, 664 Ninth Avenue, downtown, 238-6992.

"New Departures in British Jewellery," avant garde work by young British artists will be displayed through February 18, University Art Gallery, SDSU, 265-4941 or 265-5171.

"Power Places," John Pahl's color photographs of nuclear, solar, and other power sources will be on display through February 18, University Art Gallery, SDSU, 265-4941 or 265-5171.

**Steve Kowitz's POETRY WRITING WORKSHOP**

Wednesday evenings  
Begin February 3  
**Free to Calif. residents**  
Beginners welcome  
**222-6585**

**POLKA DANCES**

every Friday & Saturday  
at 8:00 p.m.

**ALL-YOU-CAN-EAT SMORGASBORD from 5:00 p.m. \$5.25**

**Bavarian Inn**  
1410 Broadway, Costa Mesa  
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through March 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 434-1541.

Hair Broadly, expressionist painter Mike Glen's work will be on display through March 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 434-1541.

Early Twentieth-century German Art, Nake, Grosse, Kitchner, and Ferninger are represented in the private collection on display through March 11, San Diego Museum of Art, Balboa Park, 232-7391.

## Krumphorns

(continued from page 1)

perform Italian and Flemish music of the Fourteenth Century and some well-known madrigals and dances of the English Sixteenth Century including Morelli's "My Bonny Lass," Weekes' "Welcome Sweet Pleasure," and Gibbons' "The Silver Swan." The madrigals, incidentally, will be performed with the alto soloist taking one of the vocal lines while the others are played instrumentally, a common performance practice of the period. The musicians of this group will appear in early sixteenth-century Italian costumes, adding to the festive atmosphere of the concert. The final group performing will be Alfonso X, named after the thirteenth-century Spanish king who collected some 400 "Cantos de Santa Maria," songs of praise and musical narratives in honor of the

Virgin. The five-member group will of course be performing some of the "Cantos," along with polyphonic music from the Twelfth and Thirteenth centuries. Their instruments include lutes, psalteries, vielles (fiddles), and a wide range of drums, bells, and other percussion instruments of the period.

In addition to the formal program, the concert will be preceded by music played by a band of shawms (loud, raucous oboe-like instruments) and sackbuts (medieval trombones) — a typical early music sound of wonderful pungency, and good accompaniment to the eating and drinking at the reception. The fundraising concert for the San Diego Early Music Society will take place on Saturday, February 4, at the Great Hall of Saint Paul's Episcopal Church, Fifth Avenue and Nimitz Street, Hillcrest. The wine-and-cheese reception will begin at 7:00 p.m., with the concert beginning at 8:00 p.m. For further information, phone 266-2532 or 296-1039.

— Thomas Arne

## Jai Alai

(continued from page 1)

of the renovation. When I first heard that the jai alai fronton was being revamped, I began to fear that one of the last great attractions of one of my favorite cities was about to be ruined. When I discovered that an American design firm was doing

the work, I knew my fears weren't misplaced. Oh why, why, why? Why abandon the studied and dignified scourgings of the old to embrace the "design" and antiseptic of the new? The garish greens and reds on the interior walls have been supplanted by charcoal and mauve. The old green Naugahyde seats were re-covered in some sort of muted color that's completely inappropriate to gambling, drinking, smoking, and other assorted jai alai-induced vices.

In trying to make Americans comfortable, they've shifted attention away from the game by creating a setting that's at odds with the festive exuberance of the sport. But it's typical border-town logic: jai alai borders of Mexican heritage so that Americans will forget there's not a Taco Bell next door. And adopt the American accent that which is faster is better. It's happening in each new restaurant that opens in Tijuana, and in the new shopping centers. The move it looks like its American counterparts, the more it's likely to attract reluctant

northerners. It may be good capitalism, but it's lousy culture. Anyway, if you can ignore the chic decoration, or if you like that sort of thing, the Tijuana fronton is still a good place to watch one of the world's oldest and best-conceived sports. They haven't yet started fiddling with the ancient rules. Games start at 8:00 p.m. every night but Thursday. The fronton is on

Avenida Revolution between Seventh and Eighth in downtown Tijuana. Call 299-8518 for information.

— Neal Matthews

## Statements

(continued from page 1)

showing an Indian in a gayly decorated headdress.

The photos are complemented by text taken from the book that duplicates the show, and by matches of historical chronology detailing the sad history of the land named for "the Savior," wherever he might be. The text is by Carolyn Forché, and if there is a shortcoming to the exhibit it is that not more of the prose was included, for it is both beautiful and powerful. One section in the book that is left out of the show is titled simply "The Colonized," and it describes a lovely dinner at the home of an army officer. After the meal the colonel brought out a grocery bag full of human ears and he dumped them onto the table. Forché writes: "They were dried like peach halves. There is no other way to say this. He took one of them in his hands, shook it in our faces, dropped it into a water glass. It came alive. I'm tired of fooling around, he said. As for the rights of anyone, tell your people they can go fuck themselves."

The show runs through March 4. The information number at the Museum of Photographic Arts in Balboa Park is 239-5262.

— Stephen Heffner

# READER'S GUIDE TO THE THEATER

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

## ADAM CLAYTON POWELL: THE LIFE AND LEGEND

The Old Town Opera House presents the American Contemporary Theatre's original New York production of the drama written and directed by John T. Reilly. The drama portrays the life and legend of Adam Clayton Powell, congressman, revolutionary, man of God — a flamboyant, powerful, and controversial political force during the Truman, Eisenhower, Kennedy, and Johnson presidential administrations. Peter Cobi plays the lead role. Music for the production is by April Southern. (Sm.)

Old Town Opera House, Thursday, February 2 through February 12, Thursday through Saturday at 8:00 p.m., Matinee Sunday at 3:30 p.m.

## AFTER THE FALL

The San Diego Public Theatre officially opened its new playing space with a production so ambitious that it has exceeded the grasp even of its inventive, energetic company. The space itself, on Eighth and K streets, downtown, is fast becoming a warm, hospitable locale for the kind of theater the SDPT plans to do. Its production of Arthur Miller's *After the Fall*, though it has merit, is a cold, distant, three-hour trek through one man's search for the elusive meaning of it all. The play takes place within the troubled mind of Quentin. He sorts

back through his past — his wives, his work, his politics, his family, and personal guilt, and repressed feelings, and the rationalizations for those repressions, and the need to force some kind of understanding, and a courtroom to make sure his own culpability (at least until the end) plays ninth fiddle to those people and events who have most influenced the directors of his life. Was that last sentence so long and overly abstract? So is this play. One of its laments is that Quentin is a thinly disguised

characterization of one corrupt and turned-in Miller himself. Both the playwright and his spokesman confront important historical themes and events — concentration camps, Army-McCarthy hearings, the harassment of the Left in the Fifties — along with the personal crisis of a man who has lived through them and, if only on the outside, has become a successful Villy Loman. But another lament of the play is the sociological view of Miller's marriage to Marilyn Monroe, which after the Fall details in ways that seem more self-serving than factual. Overall, the play and the SDPT's production have several touching moments, but both move forward so fully that the possibly grating, boring, and self-indulgent on the part of the author, Arthur Schiller's inventive direction — and an equally imaginative set by Gus Pink and Ellen Schiller — make the use of the space, though significant, are a persistent problem. As to the acting: Arthur Wagner makes a valiant attempt at Quentin. His performance, however, suffers from his feeling to wait for lighting cues to catch up, and from his excessive reliance on a singing voice that is more Jack Lemmon than need be. Robyn Hunt rigidly keeps Maggie, the Marilyn

Monroe figure, far from her prototype. Patricia Emery, Jack Roth, Naomi Jacobson, Mary Lynn Vail, and Malcolm Young all make contributions. But the many lapses in — and especially Miller's dreary, rhetorical monologues in the guise of stream-of-consciousness — often seem interminable. (Sm.)

San Diego Public Theatre, through February 12, Wednesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## ANGELS FALL

Lanford Wilson's play shows us six people at a rural New Mexico mission, during the few hours while they are isolated there because of a disaster at a nearby uranium mine. The playwright's intention is to reveal these characters to us at a moment when their lives may be threatened, and when they are consequently forced to confront who they are, what they want, and what they are going to do with the rest of their lives. But there is a macabreousness about the company — a decompressing professor and his wife, a tennis player, the widow of an artist, a young Indian doctor, and the mission's priest — and a randomness about their conversation that weakens the play's message. Above all, the play has a static quality — neither it nor most of its characters seem to move anywhere, dramatically, intellectually, or emotionally. Nor do these people have much charm or interest, so that it is hard to care about them. The only character with an interesting dilemma — the doctor, who is leaving the reservation for a career in research — is feebly developed, giving us little insight into what he is thinking and feeling. The actors in the current production are for the most part competent, but they do not succeed in

doing much with an intractable script. Nor does director Andrew Trister. Set designer Alan K. Chauski was faced with an even harder task: showing both a hot sun-baked, blazing New Mexico afternoon and a cool, dark church interior, at the same time, and on an arena stage. He has done his best, but the effect the playwright evidently wanted is greatly diluted by the conditions of production in a theater-in-the-round. This is a play showing no one at his best, including the first vision of himself. (Sm.)

Cassius Center Centre Stage, through February 12, Tuesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

## BABES IN ARMS

The Lyric Dances Theatre offers the musical — music by Richard Rodgers, lyrics by Lorenz Hart, book by Rodgers and Hart — about a summer theater in Cape Cod in deep financial trouble. But the health plot has been replaced by a love story. The Lyric Dances Theatre, through February 26, Wednesday through Saturday, dinner at 6:00 p.m., curtain at 8:00 p.m., Sunday, dinner at 5:00 p.m., curtain at 6:45 p.m., Matinee Sunday, lunch at 1:30 p.m., curtain at 3:15 p.m.

## RECOVERING MEMORIES

Reviewed this issue. South Coast Repertory Theater, Marinette, 600 Town Center Drive, Costa Mesa, through February 12, Tuesday through Saturday at 8:00 p.m., Sunday at 7:30 p.m., Matinee Saturday and Sunday at 2:30 p.m. For information, phone 714-971-4033.

## EVENING OF ONE-ACTS AT UCSD

The department of drama at UCSD presents two one-act plays:

Hopscotch, by Israel Horowitz, and The Lover, by Harold Pinter. Chris Matthews directs the Horowitz play, about the volatile reunion of a divorced couple, played in the production by Thomas Glenn and Marlene Piro. Bartholomew J. Lyndberg directs the Pinter one-act, about a young married couple with a unique way of dealing with each other. Erik Oline and Deanna Berry play the couple. (Sm.)

Studio Theatre, Building 400 (Horticulture Center), UCSD, through Saturday at 8:00 p.m.

## THE FOUR POSTER

The Foster Center Theatre presents the comedy-drama, by Jan De Hartog that chronicles the laughter, tears, problems, and joys of a thirty-year marriage. The play also serves as the source for the musical *Dr. Dr.* Frank Wayne directs the production. Pat Wayne Agnes, and Ole Kistner is her husband Michael. (Sm.)

## GEORGE M.

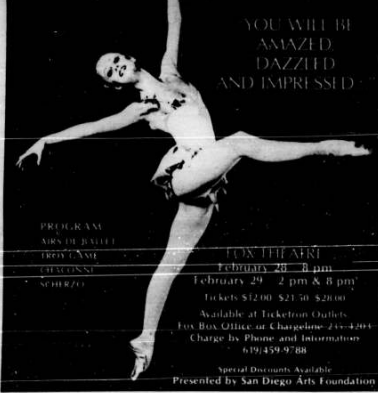
The Lawrence Walk Village Theatre presents the musical tribute to George M. Cohen, book by Michael Stewart and John and Fran Piccoli, music and lyrics by George M. Cohen, with additional lyrics and musical revisions by Mary Cohen. Gary Davis directs the production. Veteran actor Rob Barron plays George M. Cohen and is also the choreographer for the show. Other members of the cast include Cooper Neal, Nikki D'Amico, and Bridget

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

I must admit that on my Excite-O-Meter, most of today's country music stars rate just a notch above professional bowlers (and just below professional bowlers who sing). I suppose that this is attributable in part to personal taste: when I'm in the mood for music, songs about whiskey, truck driving, and infidelity do not come immediately to mind. Too, the phoniness of much of what passes for country music nowadays — Barbies and Kens in gowns and tuxes singing pop music with Southern accents — makes less desirable the task of ferreting out the "good stuff" (although a few more talents like Ricky Van Shelton would make the search immensely more fruitful). It gets worse when you consider that one alternative to this country-pop — which has less to do with rodeos than with Rodeo Drive — is the traditional Grand Ole Opry school of country, in which the status quo has been religion for decades and the styles and repertoires have shifted so little they've developed bedores. Against this depressing backdrop a grizzled, rough-and-tumble gill picker like Waylon Jennings stands out as a shaft of light.

Many of Jennings' more recent converts — or, those hip enough to know that "outlaw



WAYLON JENNINGS

country" is not the name of a new housing tract in Santee — are probably aware that along with his buddy, Willie Nelson, Jennings represents the "renaissance" in country music, a move away from the pomaded gaud of Nashville and toward musical and emotional honesty. They probably also know some of the titillating trivia that comprises the Jennings lore, such as the fact that Jennings played bass in the last version of

Buddy Holly's Crickets, or that he surrendered his airplane seat to the Big Bopper just before the ill-fated flight that ended in the deaths of Holly, Bopper, and Richie Valens twenty-five years ago tomorrow. What fans who have only lately discovered Jennings may not know is that the gut-level country with which he is now associated is not a recent development.

Perhaps because of his apprenticeship with Holly and

his open admiration for Elvis Presley (whose impact on country music Jennings likened to "an explosion"), Jennings in his post-Crickets years tried to inject some life into a Texas music scene that had gone slightly stale. Even after moving to Nashville in the Sixties — a move that normally signals a willingness to capitulate and compromise for the sake of one's career — Jennings irked that city's musical establishment with his incessant attempts to put rhythmic muscle into the tired Nashville studio formula. More than a decade before he and Nelson would be lionized for their rebellious ways, Jennings was the recipient of a we-don't-like-your-kind snubbing in the country music capital. There had been no malice in Jennings' insistence that country needed a bigger beat. He merely heard things differently and wanted to distance himself from the other country singers of the day, many of whom were content to ape the styles of Webb Pierce and Lefty Frizzell long after the Southern rock and rollers had opened the door to a new way.

His good intentions notwithstanding, Jennings and his punched-up country were just a bit much for the Nashville cats. The last word, of course, belonged to Jennings, who committed the mortal sin of bringing his own back-up band to Nashville in the Seventies to displace the venerated studio vets in the recording of his

highly successful "outlaw" music. Today the furor caused by Jennings and Nelson several years ago has largely subsided (despite the pair's continued, critically favored collaborations), and there are even those who feel that Jennings especially has capitalized on the "outlaw" phenomenon to the point of self-parody. But there is a consistency in Jennings' music making over the years that rebuts that contention. He still sings in that gruff, Marlboro Country voice; still produces a guitar sound with an un-Nashville-like, scratchy, mid-range edge to it; and, most important of all, still keeps his distance not only from the gaudy-up carpetbaggers but from the now-swollen ranks of his own imitators. Jennings remains an original in an idiom that does not encourage them. He'll perform in this area Sunday evening, when he's joined by his rather attractive wife, Jessie Colter, Mel McDaniel, and local boys Tall Cotton, for a concert at the Del Mar Fairgrounds.

In other concerts this week, Orange County's Dita return to the Spirit on a bill with the Penetrators and Luna Friday night; followed there on Saturday by Doll Congress, Laws of Motion, and Darlowe. Shortly after the Jennings show begins in Del Mar, David Lindley and El Rayo-X will take the stage at the Rodeo. Lindley

is one of the more compelling guitarists/ap-leasers in rock, and also one of this music's reigning eccentrics. If you haven't treated yourself to one of his slightly dazed performances of rock cum reggae cum Tex-Mex, here's a good opportunity for some rewarding self-indulgence. Also on Sunday night the African band Dallel will share the stage with Jamaica's Small Axe Band in a show celebrating the birthday of the late Bob Marley, at Club Reggae On Broadway.

Monday's concerts include two shows by big band era and Fifties pop star Ray Starr at the Fiesta Dinner Theatre in Spring Valley; and a show by Translator at the Rodeo. Checkfield with Rose Satterfield and John Slowiczak will be featured in the next "Jazz Live" show Tuesday night in the San Diego City College Theater; and Windham Hill pianist Scott Ceasu returns to the Old Time Cafe in Leucadia for shows on Wednesday and Thursday nights.

Din, the Penetrators, and Luna: Spirit, Friday, February 3, 9 p.m., 1130 Buenos. 276-3993.

Doll Congress, Laws of Motion, and Darlowe: Spirit, Saturday, February 4, 9 p.m., 1130 Buenos. 276-3993.

Waylon Jennings, Jessie Colter, Mel McDaniel, and Tall Cotton: Del Mar Fairgrounds, Sunday, February 5, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar. 753-9346.

David Lindley and El Rayo-X:

Rodeo, Sunday, February 5, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Dallel and the Small Axe Band: Club Reggae On Broadway, Sunday, February 5, 8 p.m., 24th and Broadway, Golden Hill. 283-1566.

Ray Starr: Fiesta Dinner Theatre, Monday, February 6, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley. 697-8977.

Translator: Rodeo, Monday, February 6, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

"Jazz Live" featuring Checkfield

with Rose Satterfield and John Slowiczak: San Diego City College Theater, Tuesday, February 7, 8 p.m., 14th and C streets, downtown. 230-2481.

Scott Ceasu: Old Time Cafe, Wednesday and Thursday, February 8 and 9, call for times, 1464 North Highway 101, Leucadia. 436-4030.

Leslie Brooks: Mandolin Wind, Wednesday, February 15, 9 p.m., 301 University Avenue. 297-3077.

Joan Baez: Golden Hall, Sunday, February 19, 7:30 p.m., Community Concourse, downtown. 236-6510.

LIB40: UCSD Gym, Monday,

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# Waylon JENNINGS

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### The Pretenders and the Alarm:

*please call 469-6022 Thursday  
afternoon or Friday before 5:00  
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**Barr-X Ranch House**, 119 East Broadway, Vista. 724-0510: North County with Jack Johnson, country. Thursday through Saturday.

**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach. 481-9022: The Mar Dels. vintage rock.

swing, and rock, Wednesday; the Chicago Six, Dixieland, Friday; Wholly Cats, '40s swing, Sunday.

**Betty's Burger Garden, 2747**  
Carlshad Boulevard, Carlshad. Tony  
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Society, jazz, Saturday afternoon.

**Bobby G's**, 485 First Street.  
Encinitas. 436-7397: Live rock and  
roll, call club for information.

**The Bridge**, 1103 North Hill Street  
Oceanside. Don Tennison, country  
and contemporary, Sunday and  
Monday.

**Chopping Block**, 1740 East Vista Way, Vista. 726-8770: Hip Pocket, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information

**Pacific East Espresso**, 235 North El Camino Real, Encinitas. 436-1248: The Peter Sprague String Quartet, classical & jazz, Friday; the Peter Sprague Trio, jazz, Saturday

**Pancho's**, 1309 Camino Del Mar, 481-0414: Purl, contemporary, Friday and Saturday; the Five Careless Lovers, blues jam, Sunday

Avenue, Carlsbad. 729-2989; YaBoo  
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**The Cupboard, The Vineyard,**  
1535-6 East Valley Parkway,  
Escondido. 743-0421: Melissa  
Morgan, Irish and classical harp,  
early evening Friday; Paul and Carla  
Roberts, international folk music,  
early evening Saturday.

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach. 755-6733: Moving Targets, rock and roll. Thursday through Saturday; the Reflectors, rock and roll, Wednesday.

**El Comal**, 12845 Poway Road, Poway. Don Tennison, country and contemporary. Wednesday through Saturday.

**Fireside Lounge**, 439 West Washington, Escondido. 745-1931: Live rock and roll, Thursday through Saturday, call club for information.

**Fish House West**, 2633 South Highway 101, Cardiff. 753-6438: Live jazz, call club for information.

**Gizmo's**, 380 North El Camino Real, Encinitas. 942-1676: Pangaea, pop and jazz, Thursday through Saturday; comedy night with MC Tony Stone, Sunday; Purl, contemporary, Monday; the Reflectors, rock and roll, Tuesday; the West Coast Twisters, vintage rock, Wednesday.

**Henry's**, 264 Elm Street, Carlsbad.  
729-9244: Tony Soraci and Co. with  
Judy Arnes, contemporary, Tuesday  
through Saturday.

**Hill House, 2730 Via de la Valle, Del Mar. 755-6614:** Easy Money, rock and roll, Thursday; the Roosters, Friday; the Roosters, Saturday.

rock and roll, Friday and Saturday; Barrie Cunningham, contemporary and rockabilly, Sunday; the Illegals, rock and roll, Monday; the Breakers, pop and rock, Tuesday;

**Hungry Hunter**, 1221 Vista Way, Oceanside. 433-2633: P.J. Fog.

contemporary, Wednesday through Saturday; Russ Kirkpatrick, contemporary and country, Sunday through Tuesday.

**Hungry Hunter**, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Mama's Pearls, contemporary, Thursday through Saturday, 10 a.m. and 6 p.m.

Saturday, Beeson and Gerbracht, contemporary, Sunday and Monday; Terry Scheidt, contemporary, Tuesday and Wednesday.

**Jolly Roger**, 1900 North Harbor Drive, Oceanside. 722-1831: The Heaters, rock, rockabilly, and reggae. Wednesday through Saturday.

**Mulvaney's**, 340 East Grand Avenue, Escondido. 741-0935: Random Sample, rock and roll,

**Old Time Cafe**, 1464 North Highway 101, Leucadia. 436-4030: Deborah Lix Johnson, folk and

blues, Thursday; Fred Sokolow, bluegrass banjo, Chris Proctor, blues, ragtime, and folk, Friday; Roy Bookbinder, ragtime and

country blues, Saturday; Bryan Bowers, folk and original autoharp, Sunday; Old Time Hoot Night, Tuesday; Scott Cossu, folk jazz piano, Wednesday.

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

**Pomerada Club**, 12237 Pomerado Road, Poway. 748-1135: Telegraph Canyon, country, Wednesday through Saturday, country dance lessons, Wednesday.

**Poway Mine Company**, 12375  
Poway Road, Poway. 748-7296,  
566-2070: The Echoes, '60s rock.

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# DOS AMIGOS

## FEBRUARY NEWSLETTER

*"Our 19th Consecutive Month Publication"*

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- Feb. 1 - OPEN
- Feb. 8 - KFMB Special Event (Open to the Public)
- Feb. 15 - Harry Gree; (R 'n' A)
- Feb. 22 - Dr. Dave Dinnelly, (S.D. Dental Society)
- Feb. 29 - Mark Gross; nor Kent Mitchell (Developers)



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### Don't miss the February CANTINA SPECIAL EVENTS

(Open to the Public)

- Feb. 8 - KFMB Party (free pizza+6oz well drinks) 5 p.m.
- Feb. 14 - Valentine's Party, (flowers for the ladies) 9 p.m.
- Feb. 19 - Washington's Birthday Party (50¢ Champagne) 9 p.m.



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*Trisha Long, Miss Bahama, makes a donation for charity...*

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*Free pizza on Feb. 8th...*

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### Try our delicious RECIPE OF THE MONTH

#### Pollo Adovo

1 Whole Chicken ½ Onion (white) 3 Celery Sticks	¼ lb. Butter ½ lb. Chili Powder ½ lb. Flour	1 Pinch Cumim Salt (to taste) 2 Bell Peppers
---	---	--

**•** Boil chicken in water until done (with onion, celery, and bell pepper). Remove from broth and simmer. Melt butter in pan and add chill powder, cumin, salt and flour. Stir until thick. Then, add enough chicken broth to achieve gravy consistency. Pour sauce over warm pieces of chicken, chicken and serve.

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Saturday, Rex Paris, contemporary variety, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146. Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Joe Asarelio Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 483-9656. The Bob Long Band, pop, boogie, and jazz, Friday and Saturday; Tony Ortiz and the North Coast Jazz Society, jazz, Sunday.

Stagnoch Inn, 1865 Vista Way, Vista, 724-9090. Stampede, country, Wednesday through Saturday.

Sydney's Saloon, Noodle's Restaurant, 315 South Highway 101, Solana Beach, 755-2585. Cathy Curtis, contemporary and folk, Thursday.

Tepee Room, 1270 Main Street, Ramona, 789-3755. Paydirt, country and vintage rock, Friday and Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466. Brushfire, country rock, Thursday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club, Babylon Blues, rock and roll, Thursday through Saturday; Turf Room: Stephen and Tonya, contemporary, Tuesday through Saturday; Derby Room: Recorded music with DJ Lou Taverna, Wednesday, Friday, and Saturday evening and after hours.

Whiskey Plaza, 1260 West Valley Parkway, Escondido, 745-8640. Planet, rock and roll, Thursday through Saturday; the West Coast Twisters, vintage rock, Sunday and Monday; Bratz, rock and roll, Tuesday and Wednesday.

### Beaches

Almeida's Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3080. Bruce McKeithen, contemporary, piano and vocals, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Tuesday through Friday happy hours.

Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434. Jerry Walton and Columbus, contemporary dance music, Tuesday through Saturday.

"Bahia Belle," at the dock, Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551. Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551. Mercedes Lounge, Forward Music, contemporary dance music, Tuesday through Saturday; jazz jam session with Jeanine and Jimmy Chatham, early evening Sunday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. The Blitz Brothers, rock and roll, Thursday through Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4770. Live entertainment, seven nights, call club for information.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1881. London After Dark, contemporary, Tuesday through Saturday happy hour and evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. Heaven and Earth, jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176. Louis Anderson, Jeff Casano, and Harry Basil, comedy, Thursday through

# MOM'S

276-4653  
945 Garnet, P.B.

While you dance watch yourself!  
New 13" video screen.

No cover Sunday & Monday,  
plus dollar drink specials

**FREE ADMISSION**  
plus 75¢ giant beers weekdays until 9:00 pm

**\$1.25 DRINK SPECIALS**  
Wednesday & Thursday all night.

Tonight—Saturday,  
February 2-4

## ipso facto

(formerly New Dallas Collins Band)

Thursday  
**LADIES' NIGHT**  
Free admission.

**\$1.25 Long Island Iced Teas all night.**

### NEW

Friday & Saturday  
come early & save

**8:00-8:30 \$1.00 cover & 50¢ well drinks**  
**8:30-9:00 \$2.00 cover & 50¢ well drinks**



## The Ventures

For over twenty years, the VENTURES have been the best-selling rock-pop instrumental group in the world, having recorded eighty albums in the U.S. and one hundred fifty worldwide.

Opening act  
**THE MAR DELS**

Sunday, February 5 7:30 & 10:30 shows  
Advance sale \$7.50, \$8.50 at door

Tickets available at Telewest outlets: Padres Stadium Box Office, all San Diego County Bill Gamble's Men's Stores, S.D. Convention & Performing Arts Center Box Office (292 C St.), SDCU Auto, Center Box Office, Mail of Champions in Balboa Park, Stanley Andrews Sporting Goods in Escondido, 32nd St. Naval Station Main Exchange & Bowling Center, High Five Sports Shop in Encinitas, & E.O.S. Music in Poway. A service charge will be added to the price of each ticket sold at Remote Ticket Outlets.

Tuesday & Wednesday,  
February 7 & 8

## Night Flight

Tuesdays  
**\$1.00 well drinks until closing**

Wednesday, February 8  
New **Special Stage Show** for ladies 7:30 pm.  
Call club for information.

Coming attractions  
February 14  
**VALENTINE'S PARTY**

# AT THE ALAMO

WE'RE DEALING  
**LIVE ROCK**  
TUESDAY THROUGH  
SATURDAY  
FROM 8 PM NIGHTLY

Live on stage  
with San Diego's No. 1 band  
for 2nd consecutive year

## VIDEO DANCE 2 GIANT SCREENS

EVERY TUESDAY  
**LADIES' NIGHT**

Wine • Domestic Beer • Well drinks  
**\$1 ONE BUCK \$1**

ALL NIGHT LONG

EVERY WEDNESDAY  
**LADIES' T-SHIRT NIGHT**  
The original amateur T-shirt night is back

**\$200 CASH PRIZES**  
Call 276-2240 or 276-3437 for details

EVERY THURSDAY  
FASHION INTERNATIONAL  
presents  
**SUPER FASHION AUCTION**



You name the price. Free giveaways every show. (2 shows)

**75¢**

ANY DRINK IN THE HOUSE

Every Wednesday & Thursday  
from 8:00 pm to 9:30 pm

FRIDAY & SATURDAY  
**BIG FUN ROCK WEEKEND**

Door charge: Tuesday-Thursday \$2;  
Friday & Saturday \$3

**3093 CLAIREMONT DRIVE  
SAN DIEGO 276-3437**

Adjacent to Clairemont Bowl

Sunday, amateur night. Monday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-0559. Automatics, rock and roll, Thursday through Saturday; Fuse, rock and roll, Friday happy hour; Wheels, rock and roll, Sunday and Monday; Four Eyes, rock and roll, Tuesday.

Ellen Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010. People Movers, contemporary, Wednesday through Saturday; Triple Pay, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-4611. Gloria Michaels and Spring Fever, contemporary dance music, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-3541. Sandy Stewart and Company, contemporary, Tuesday through Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Dirk Debonaire, rock and roll, Thursday through Saturday; Bobby Chevrolet with the Sharrins, rock and blues, Sunday and Monday; the Features, rock and roll, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-4502. Live entertainment, call club for information.

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

La Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300. Transaction, rock and roll, Thursday through Saturday; Skip and the Cadillac, rock and roll, Sunday and Monday; the Hurricanes, rock and rhythm and blues, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5516. Live entertainment, call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822. Momma's Noises, contemporary, Friday and Saturday.

Moby's Bruler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871. Espresso, contemporary, Monday and Tuesday; Delene, contemporary, Wednesday and Thursday; Cowjazz, country and jazz, Friday and Saturday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737. Ipo Facto, rock and roll, Thursday through Saturday; Nightlight, rock and roll, Tuesday and Wednesday.

Muhoney's, 1031 Orange Avenue, Coronado, 435-4609. Live entertainment, Friday and Saturday, call club for information.

Muhoney's, 4230 Mission Boulevard, Pacific Beach, 483-7383. John Ingram, contemporary, Friday and Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Cowie, country, Tuesday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley, contemporary, Wednesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday; the Mar Del, vintage rock, Monday and Tuesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457-5590. Wheels, rock and roll, Thursday through Saturday; David Lindley, rock and roll, Sunday; Translator, rock and roll, Monday.

Sandtrap Lounge, 2702 North

# THE GREENHOUSE

TONIGHT

Thursday, February 2... and every Thursday  
**CAMPUS NIGHT**  
1/2-price admission with student I.D.  
50¢ drafts 'til 10:00 pm



FRIDAY & SATURDAY  
Friday & Saturday, February 3 & 4

## THE HEROES



Two bands  
Two dance floors  
Three music video screens  
**\$3**

SUNDAY  
Sunday, February 5  
Drink specials & appetizers



MONDAY  
Monday, February 6

**91X NIGHT** with STEVE WEST  
Drink specials, surprises, major prize money, ticket giveaways  
and 91X personalities.

## TOFFS

TUESDAY & WEDNESDAY

Tuesday & Wednesday, February 7 & 8  
Tuesday is...  
**SUPER FASHION AUCTION NIGHT**  
WITH FASHION INTERNATIONAL

## THE HEROES

Dress code & picture I.D. strictly enforced.

CASABET DRINK SPECIALS  
SUNDAYS Volvo \$1.10 MONDAYS Long Island Iced Tea \$1.10

TUESDAYS Isiah Coffee \$1.10 WEDNESDAYS Koolha \$1.10 THURSDAYS Margaritas \$1.10

LATE NITE HAPPY HOUR—SUNDAY-THURSDAY  
1/2-price appetizers 10 pm to midnight

7828 Camino del Rio South, Mission Valley, 299-2828





# SAN DIEGO'S NEWEST VIDEO DANCE CLUB

## ROCK 'N' VIDEO

You'll be dazzled by our \$100,000 sound, light and video system. Two dance floors, 8 video screens and live DJ's. Steak and seafood restaurant serving lunch and dinner. **Martini lunch \$2.99, shrimp-in-the-basket \$1.99, top sirloin, includes soup & salad \$5.99.**

### NO COVER CHARGE

any night of the week. Happy hour 2-6 pm. **Doubles \$1.00, free hors d'oeuvres, two beers for \$1.00.** Late night happy hour 12:30-1:30.

### 25¢ DRINKS

from 8:00-9:00 pm any night and get any well drink, beer or wine for only 25¢.

### LADIES' NIGHT

8:00-10:00 pm Sunday through Thursday **\$1.00** for any well drink, beer or wine.

### PROFESSIONAL MAGICIAN BARTENDERS

Enjoy our five professional magicians at no cost in the Magic Lounge from 8:00 pm-1:30 am. They'll perform for you at your table!

### Thanks to WARNER BROS. RECORDS & TAPES



Dress code, no cover charge, must have proper I.D. 6205 El Cajon Boulevard (1 1/2 blocks east of College Blvd.) 287-7332

Saturday: Rex Paris, contemporary variety, Sunday and Monday.

**Rancho Bernardo Inn**, 17559 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146: Jim Kates and Sound Investment, contemporary, Tuesday through Saturday; the Joe Azarelli Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday.

**Rail's Hidden Acres**, 3700 Carmel Valley Road, Del Mar, 481-9656: The Bob Long Band, pop, boogie, and jazz, Friday and Saturday; Terry Ortaga and the North Coast Jazz Society, jazz, Sunday.

**Stagecoach Inn**, 1865 Vista Way, Vista, 724-9090: Stampede, country, Wednesday through Saturday.

**Sidney's Saloon**, Noodle's Restaurant, 315 South Highway 101, Solana Beach, 755-2585: Cathy Curtis, contemporary and folk, Thursday.

**Tepee Room**, 1270 Main Street, Ramona, 789-3755: Paydirt, country and vintage rock, Friday and Saturday.

**Valley Center Inn Saloon**, 27355 Valley Center Road, Valley Center, 749-1466: Brushfire, country rock, Thursday through Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista, 941-1032: Jockey Club: Ruben Barris, rock and roll, Thursday through Saturday; Turf Room: Stephen and Tonya, contemporary, Tuesday through Saturday; Derby Room: Recorded music with DJ Lou Taverna, Wednesday, Friday and Saturday evening and after hours.

**Whiskey Flats**, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock and roll, Thursday through Saturday; the West Coast Twisters, vintage rock, Sunday and Monday; Bratz, rock and roll, Tuesday and Wednesday.

### Beaches

**Almeida's Hotel La Jolla**, 7796 Fay Avenue, La Jolla, 454-3801: Bruce McKethen, contemporary piano and vocals, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Tuesday through Friday happy hours.

**Atlanta**, 2595 Inglewood Street, Mission Bay, 224-2434: Jerry Walton and Columbus, contemporary dance music, Tuesday through Saturday.

**"Bahia Belle,"** at the dock, Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

**Bahia Hotel**, 988 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: Forward Motion, contemporary dance music, Tuesday through Saturday; jazz jam session with Jeanne and Jimmy Cheatham, early evening Sunday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**Beach Club**, 1921 Bacon Street, Ocean Beach, 222-6822: The Blitz Brothers, rock and roll, Thursday through Saturday.

**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla, 457-4170: Live entertainment, seven nights, call club for information.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1881: London After Dark, contemporary, Tuesday through Saturday; happy hour and evening.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5325: Heaven and Earth, jazz, Wednesday through Saturday.

**The Comedy Store**, 906 Pearl Street, La Jolla, 454-9176: Leon Anderson, Jeff Caserio, and Harry Basil, comedy, Thursday through

# MOM'S

276-4653  
945 Gamet, P.B.

While you dance watch yourself!  
New 13" video screen.

No cover Sunday & Monday,  
plus dollar drink specials

**FREE ADMISSION**  
plus 75¢ giant beers weekdays until 9:00 pm

**\$1.25 DRINK SPECIALS**  
Wednesday & Thursday all night.

Tonight—Saturday,  
February 24

## ipso facto

(formerly New Dallas Collins Band)

Thursday  
**LADIES' NIGHT**  
Free admission.

\$1.25 Long Island Iced Teas all night.

### NEW

Friday & Saturday  
come early & save

8:00-8:30 **\$1.00** cover & 50¢ well drinks  
8:30-9:00 **\$2.00** cover & 50¢ well drinks



### The Ventures

For over twenty years, the VENTURES have been the best-selling rock-pop instrumental group in the world, having recorded eighty albums in the U.S. and one hundred fifty worldwide.

Opening act  
**THE MAR DELS**

Sunday, February 5 7:30 & 10:30 shows

Advance sale \$7.50, \$8.50 at door

Tickets available at Telecast outlets: Padres Stadium Box Office, all San Diego County Bill Graham Men's Stores, S.D. Convention & Performing Arts Center Box Office (202 C St.), SDH's Artec Center Box Office, Hall of Champions in Balboa Park, Stanley Andrews Sporting Goods in Escondido, 32nd St. Naval Station Main Exchange & Bowling Center, High Five Sports Shop in Encinitas, & E.O.S. Music in Poway. A service charge will be added to the price of each ticket sold at Remote Ticket Outlets.

Tuesday & Wednesday,  
February 7 & 8

## Night Flight

Tuesdays  
**\$1.00** well drinks until closing

Wednesday, February 8  
New **Special Stage Show** for ladies 7:30 pm.  
Call club for information.

Coming attractions

February 14

## VALENTINE'S PARTY

# AT THE ALAMO

WE'RE DEALING  
**LIVE ROCK**  
TUESDAY THROUGH  
SATURDAY  
FROM 8 PM NIGHTLY

Live on stage  
Voted San Diego's No. 1 band  
for 2nd consecutive year

## VIDEO DANCE 2 GIANT SCREENS

EVERY TUESDAY  
**LADIES' NIGHT**

Wine • Domestic beer • Well drinks

**\$1 ONE BUCK \$1**

for everyone

**ALL NIGHT LONG**

EVERY WEDNESDAY  
**LADIES' T-SHIRT NIGHT**  
The original amateur T-shirt night is back.

**\$200 CASH PRIZES**

Call 276-2240 or 276-3437 for details

EVERY THURSDAY  
**FASHION INTERNATIONAL**  
presents

**SUPER FASHION AUCTION**



You name the price. Free giveaways every show. (2 shows)

**75¢**

**ANY DRINK IN THE HOUSE**  
every Wednesday & Thursday  
from 8:00 pm to 9:59 pm

FRIDAY  
& SATURDAY

**BIG FUN ROCK WEEKEND**

Door charge: Tuesday-Thursday \$2;  
Friday & Saturday \$3

**3093 CLAIREMONT DRIVE**

**SAN DIEGO 276-3437**

Adjacent to Clairemont Bowl

Sunday, amateur night, Monday.

**Elar's**, 7555 La Jolla Shores Drive, La Jolla, 459-4541: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday.

**Halcyon**, 4258 West Point Loma Boulevard, Loma Portal, 225-9550: Automatics, rock and roll, Thursday through Saturday; Pine, rock and roll, Friday happy hour; Wheels, rock and roll, Sunday and Monday; Four Eyes, rock and roll, Tuesday.

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

**Hotel del Coronado**, 1550 Orange Avenue, Coronado, 435-6611: Gloria Michaels and Spring Fever, contemporary dance music, Tuesday through Saturday.

**Islands Hotel**, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-3541: Sandy Stewart and Company, contemporary, Tuesday through Saturday.

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220: Dirk Debonaire, rock and roll, Thursday through Saturday; Bobby Chevrolet with the Shames, rock and blues, Sunday and Monday; the Features, rock and roll, Tuesday and Wednesday.

**La Avenida**, 1301 Orange Avenue, Coronado, 435-6882: Live entertainment, call club for information.

**La Valencia Hotel**, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

**Le Châlet**, 5046 Newport Avenue, Ocean Beach, 222-5300: Transaction, rock and roll, Thursday through Saturday; Skip and the Cadillac, rock and roll, Sunday and Monday; the Hurricanes, rock and rhythm and blues, Tuesday and Wednesday.

**McP's**, 1107 Orange Avenue, Coronado, 435-5280: Live entertainment, call club for information.

**Mexican Village**, 120 Orange Avenue, Coronado, 435-1822: Moment's Notice, contemporary, Friday and Saturday.

**Moby's Brother**, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: Espresso, contemporary, Monday and Tuesday; Delene, contemporary, Wednesday and Thursday; Cowjazz, country and jazz, Friday and Saturday.

**Mom's Saloon**, 945 Gamet Avenue, Pacific Beach, 483-7737: Ipo Facto, rock and roll, Thursday through Saturday; Nightlight, rock and roll, Tuesday and Wednesday.

**Mulvaney's**, 1011 Orange Avenue, Coronado, 435-4660: Live entertainment, Friday and Saturday; call club for information.

**Mulvaney's**, 4230 Mission Boulevard, Pacific Beach, 483-7383: John Ingram, contemporary, Friday and Saturday.

**Murtagh Club**, 3596 Sports Arena Boulevard, Loma Portal, 223-5596: Coyote, country, Tuesday through Saturday.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday; the Star Belts, vintage rock, Monday and Tuesday.

**Rodeo**, 8980 Villa La Jolla Drive, La Jolla, 457-5590: Wheels, rock and roll, Thursday through Saturday; David Lindsey, rock and roll, Sunday; Translator, rock and roll, Monday.

Sandtrap Lounge, 2702 North

# GREENHOUSE

TONIGHT

Thursday, February 2... and every Thursday  
**CAMPUS NIGHT**  
1/2 price admission with student I.D.  
50¢ drafts 'til 10:00 pm



LATE NITE  
HAPPY HOUR  
10 PM TO  
MIDNIGHT  
1/2 PRICE  
POTATO SKINS

FRIDAY & SATURDAY

Friday & Saturday, February 3 & 4

## THE HEROES



Two bands  
Two dance floors  
Three bars  
Three music video screens  
**\$3**

SUNDAY

Sunday, February 5  
Drink specials & surprises



LATE NITE  
HAPPY HOUR  
10 PM TO  
MIDNIGHT  
1/2 PRICE  
FRIED ZUCCHINI

MONDAY

Monday, February 6  
**91X NIGHT** with STEVE WEST  
Drink specials, surprises, major premiere movie ticket giveaways

and 91X personalities

## TOYS

LATE NITE  
HAPPY HOUR  
10 PM TO  
MIDNIGHT  
1/2 PRICE  
POTATO SKINS

TUESDAY & WEDNESDAY

Tuesday & Wednesday, February 7 & 8

Tuesday & Wednesday  
**SUPER FASHION AUCTION NIGHT**  
WITH FASHION INTERNATIONAL

## THE HEROES

Dress code & picture I.D. strictly enforced

CABARET DRINK SPECIALS

SUNDAYS: Vodka \$1.10 MONDAYS: Long Island Iced Tea \$1.10

TUESDAYS: Irish Coffee \$1.10 WEDNESDAYS: Rasta \$1.10

THURSDAYS: Margarita \$1.10

LATE NITE HAPPY HOUR—SUNDAY-THURSDAY  
1/2 price appetizers  
10 pm to midnight

2828 Camino del Rio South, Mission Valley 299-2828



**Belly Up**  
141 SOUTH CEDRO BLVD. / JOLLA BEACH CA 92037

**THIRD EAR RECORDING STUDIO**  
offers high quality live 2 & 6 track recording. Call Malcolm Falk 481-6140 after 11 am.

**TOMORROW, Thursday, February 2, 9 pm**  
The MAR DELS

**Friday 6 Saturday, February 3 & 4, 9 pm**  
The MAR DELS

**Sunday, February 5, 9 pm**  
THE KING BISCUIT BLUES BAND

**Monday, February 6, 9 pm**  
DIRK DEBONAIRE

**Every Tuesday 9:15 pm**  
INTERNATIONAL REGGAE ALL-STAR

**Wednesday, February 8, 9 pm**  
New Music

**Thursday, February 9, 9 pm**  
TICKETS AVAILABLE AT BELLY UP & TICKETRON

**Rock Father PAPA JOHN CREACH**

The rock father of rock n' roll. Papa John has been performing 40 of his 50 years. He is a former member of Jefferson Airplane & Grateful Dead. Tune in the records sound with Jefferson Starship. Live bring legend of rock music.

**Coming:**  
Saturday, Feb. 11 - SPENCER DAVIS & POOR EYES  
Sunday, Feb. 12 - JOSHUA RADFORD with BLOND BRIDGE BAND  
Thursday, Feb. 15 - LOUISE BROOKE  
Saturday, Feb. 18 - BELLY TIERA & THE BEATERS  
Sunday, Feb. 19 - JOHN LEE BUCKNER with BLOND BRIDGE BAND  
Wednesday, Feb. 29 - WOOL BAND

**FREE AFTERNOON CONCERTS 5 TO 6 PM**

**STONE'S THROW** Wednesday  
Vintage Jazz & Swing

**CHICAGO SIX** Friday  
Discovered Jazz

**WHOLLY CATS** Sunday  
40s Jazz

**HAPPY HOUR 7 DAYS A WEEK TO 7 PM**

Serving lunch, dinner & snacks 7 days a week.

**THE FIRST BITE**  
Located in the Belly Up Tavern.

**FOR INFORMATION CALL 481-9022**

Mission Bay Drive, Mission Bay, 274-3114. The Kirk Rites Trio, contemporary dance music, Wednesday through Saturday.

**Tessa Tashewski**, 4970 Voltaire Street, Ocean Beach, 226-8848. Tom "Cat" Courtney, blues, Thursday; Michael Fleming, country blues, Saturday.

**Upstart Crew and Co.**, Seacrest Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Light classical music, Sunday brunch.

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

**Windrose**, 1835 Quivira Road, Marina Village, Mission Bay Park, 223-2338. The Sess Brothers, rock and Beatles music, Thursday through Saturday.

### San Diego North

**The Athens Country Saloon**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Ground Speed, country, Tuesday through Saturday.

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

**Bachanal**, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. Contemporary music for dancing, Wednesday through Saturday, call club for information.

**Black Angus**, 10370 Friars Road, Mission Valley, 563-5862. Kicks, rock and roll, Tuesday through Saturday.

**The Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2703. Irish music with Sean McVicker, Wednesday through Saturday; Jeff Bryan, Sunday.

**Bushby's**, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Thunderbolt the Wonderbolt, rock and roll, Thursday through Saturday.

**Carrage House**, 7945 Balboa Avenue, Clairemont, 278-2597. Dan Connor, country originals, Wednesday through Saturday.

**Danoga's**, 5323 Mission Center Road, Mission Valley, 297-6270. Brian Stevens, contemporary, Thursday through Saturday.

**Flanigan's**, 5373 Mission Center Road, Mission Valley, 291-8635. The Ron Bolton Band, rock and roll, Thursday through Saturday.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Piano Bar Jack Pollack, Tuesday through Saturday; Sharon Skagell, Sunday and Monday.

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

**Holiday Inn/Mission Valley**, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720. Fortune, contemporary, Wednesday through Saturday.

**Hungry Hunter**, 2245 Hotel Circle Place, Mission Valley, 291-8074. Double Dixie, music and fun from the '60s to the '90s, Friday and Saturday.

**Islands Lounge**, Hanaalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1011. Sigurd, Sealed and Delivered, contemporary, Tuesday through Saturday; Moment's Notice, contemporary, Sunday and Monday.

**Jose Cuervo's**, 10415 San Diego Mission Road, Mission Valley.

280-9060. Rex Paris, contemporary variety, Tuesday through Saturday.

**Kearny Mesa Bowl**, 7585 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501. Third Degree, contemporary, Tuesday through Saturday.

**La Hacienda Cantina**, 878 Hotel Circle South, Mission Valley, 296-6281. One + One + Karen Cavagnh, contemporary, Tuesday through Saturday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 292-2828. Horcas, rock and roll, Tuesday through Saturday, with Four Eyes, rock and roll, Friday and Saturday; Ties, rock and roll, Sunday and Monday.

**Mank's**, 10475 San Diego Mission Road, Mission Valley, 563-0060. Devocean, contemporary, Thursday through Saturday.

**Monterey Whaling Company**, 887

Camino del Rio South, Mission Valley, 291-1638. Steve Hudson, comedy and music, Tuesday through Saturday; Benny Ricker, rock and roll, Sunday and Monday.

**The Moonlight**, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, top 40, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1730. Quast, rock and roll, Tuesday through Saturday; the Head Band, rock and roll, Sunday and Monday.

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 286-7873. Fro Brighman's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

**Perfection Lounge**, Tison and Country Hotel, 500 Hotel Circle North, 291-7131. Agropop, pop and jazz, Tuesday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7170. Live entertainment, call club for information.

**Slyth's**, 1130 Buena Vista Ave. Bay Park, 278-3993. Kama, rock and roll, Claude Coma and the IVs, rock and

roll, the All New Questhaven Band, rock and roll, Thursday; the Penetrators, rock and roll, Din, rock and roll, Luna, rock and roll, Fris, U van Umbrella, rock and roll, L.A.s of Motion, rock and roll, Dark, rock and roll, Saturday; "Pammy Butler and Blues Jam" night, Tuesday; War Horos, rock and roll, the Heard, rock and roll, Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 565-2272. Jo Treason, piano bar, Thursday through Saturday.

**The Stadium Club**, 6065 Fairmount Extension (at Tivoli), Mission Gorge, 292-3086. Billy Thomas and the Ambush Gang, country, Friday and Saturday.

**The Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1461. Danny Lopez, contemporary, Sunday through Tuesday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday; Joe Stewart, country and contemporary, Thursday; Expresso, contemporary, Friday and Saturday.

**The Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday; Expresso, contemporary, Wednesday and Thursday.

**Wrangler's Room**, 6608 Mission Gorge Road, Mission Gorge, 280-9203. Silver Creek, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

### San Diego South

**Anthony's Harborside**, 1255 North Harbor Drive, downtown, 232-4358. Ricky and the Jets, vintage rock, Tuesday through Saturday.

**Barnacle Bill's**, 1880 Harbor Island Drive, Harbor Island, 297-1673. Eddie Preston, contemporary, Wednesday through Saturday.

**Best Western**, 2000 Harbor Island Drive, Harbor Island, 291-8010. The Twonotes, rock and roll, Tuesday through Saturday; the Spud Brothers, comedy and rock from the '50s and '60s, Sunday and Monday.

**Cafe del Rey Motel**, 1549 El Prado, Balboa Park, 234-8511. Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

**Chateau Lounge**, 3623 College Avenue, College Grove, 582-5820. Full Circle, contemporary variety, Friday and Saturday.

**Crossroads**, 345 Market Street, downtown, 233-7856. The Big City Blues Band, blues, Wednesday and Thursday; the Dale Enders Blues Band with Carol Mitchell, blues, Friday and Saturday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 233-2572. The Spud Brothers, comedy and music from the '40s to the '60s, Tuesday through Saturday; L.A., rock and roll, Sunday and Monday.

**Double's**, 4225 El Cajon Boulevard, East San Diego, 283-6081. Paul Gregg, piano bar, Wednesday through Monday.

**Dowry Maggie's**, 31st and University, North Park, 296-8584. Steve Billings and Andy Corbett, pop, folk, and originals, Thursday; the Dancing Bears, country, folk, and bluegrass, Friday; Raggle Taggle, jazz, swing, and folk, Saturday; Pen Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Host Night, Monday; the Peter Sprague Trio, jazz, Tuesday; Bluegrass Luncheon, Wednesday. Early Evening Show: Tom Calhoun, folk, Saturday.

**The Escape Cocktail Lounge**, 421 University Avenue, Hillcrest, 295-8292. Marcus Griffith, pop

**LeChateau**  
Entertainment by the Sea  
**DANCING**  
LIVE ENTERTAINMENT 7 NIGHTS A WEEK  
LE HAPPY HOUR 5-7 PM MON-SAT.

**TRANZACTION**  
Thursday, Friday & Saturday, February 2, 3 & 4  
Rock & Roll. No cover.

**SKIP & THE CADILLACS**  
Sunday & Monday, February 5 & 6

**HURRICANES**  
The blues are back.  
Tuesday & Wednesday, February 7 & 8  
No cover.

Coming Attractions:  
**THRILLSEEKER - SOURCE**  
**BUDDY REED & THE ROCK' ITS**  
**SUSPECT - SERJIN**  
EVERY SUNDAY AFTERNOON IS  
AUDITION DAY.  
No cover. Call for information.  
**SATURDAY POOL TOURNAMENT 2:00 PM**  
Pitchers of Michelob \$3.00  
7-FOOT WIDE-SCREEN T.V.  
**THURSDAY IS IMPORT BEER HAPPY HOUR**

5046 Newport Ave. Ocean Beach  
222-5300

**CROSSROADS**  
presents through February  
**BRUCE CAMERON/ HOLLES GENTRY JAZZ ENSEMBLE**  
Friday & Saturday 9:30 pm-1:30 am  
345 Market Street  
Downtown in the Quarter  
on the corner of 4th & Market 233-7850

**ESCONDIDOS DISTILLERY**  
Ages 17 and up  
Bill Coviello Presents  
Thursday  
plus special guests  
This weekend - Friday & Saturday  
**VIDEO DANCE PARTY**  
featuring Ty Alexander  
All concerts minimum age 16.  
Mission & Metcalf, Escondido, 741-0393  
8:30 pm until 1:30 am every night.  
All events subject to cancellation.

**BACK DOOR (is GO)**  
9IX presents  
February 12, Montezuma Hall  
and  
**NEW MARINES**  
Show at 9:00 pm  
Tickets: \$6.00 students, \$7.00 general  
LATER COME  
Feb. 17 - GREEN on RED  
Feb. 24 - DICKIES  
Mar. 2 - STEELER  
Mar. 15 - ECHO and the BUNNYMEN  
Montezuma Hall  
YOUR A.S. AT WORK!  
Tickets available at all Ticketron outlets. Aztec Center box office and Off the Record. For more information: 262-6947 or 265-6562. Presented by the Associated Students of S.D.S.U.

**RODEO**  
457-5580  
Thursday, February 2  
9IX presents  
The original  
**HAPPY HOUR OF THE '80s**  
Starring Russ T. Nails  
6:00-9:00 pm 25¢ draft, 50¢ hot dogs, cheap wells and that 9IX cheese. 9IX T-Shirts... Rock to Riches' album... Modern Music Calendars... and concert tickets will be given away. Entertainment at 9:00 pm by

**WHEELS**  
The fantasy fashion auction is back!  
Friday, February 3 and Saturday, February 4

**WHEELS**  
Canadian Club Night  
All C.C. drinks discounted... t-shirts and mirrors will be given away.

Sunday, February 5  
**DAVID LINDLEY**  
and  
**ELIYON K**  
Tickets to Rockwood & Teaseat  
One show only!

Monday, February 6  
9IX and Southland Concerts present  
**TRANSLATOR**  
Singing their hit single "You're Everywhere That I'm Not"  
**FOR FREE**  
No tickets necessary

Tuesday, February 7  
9IX presents  
**"ADVENTURE WITH PARADISE"**  
Records by Sal Paradise and live concert by  
**THE NEW MARINES**  
Cheap sushi and happy hour all night long.

Wednesday, February 8  
9IX presents  
**"SERIOUS MOONLIGHT"** video  
by invitation  
**U.S. MALE**  
will play following video

**New Rodeo Happy Hour**  
Tuesday through Friday  
75¢ most drinks 4:00-6:00 pm  
\$1.00 6:00-7:00 pm, \$1.25 7:00-9:00 pm  
Rodeo Records courtesy of

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



# Bach, the Beatles, Broadway. Bird, Basie, the Blues.

Understand, perform, and create any music better.

## JazzSchool

a non-profit organization  
Hal Crook, Director  
4398 Vandover Avenue  
San Diego, California 92120  
(619) 284-5240

## THE THREE O'CLOCK

(L.A.'s Frontier Recording Artists)



with THE ODDS and NOISE 292  
SATURDAY, FEBRUARY 11, 9 PM  
UCSD Recreation Gym. Tickets \$5.00  
Available at UCSD Box Office, Assorted Vinyl  
and all Ticketron Outlets.  
Sponsored by the UCSD Musicians Club.

## SIGNED, SEALED & DELIVERED THE ISLANDS

HANALEI HOTEL  
2470 Hono Circle, Hanalei, HI 96721



music, Wednesday and Thursday;  
Barbara Coker, pop and standards,  
Friday and Saturday; Ken Deming,  
piano bar, Sunday through Tuesday.

Fat City/China Camp, 2137 Pacific  
Highway, downtown, 232-0686;  
Harvey and 52nd St. Ave, jazz,  
swing, show tunes, and pop, Friday  
and Saturday.

Hotel San Diego, 339 West  
Broadway, downtown, 234-0221;  
Skip Garcia, contemporary, oldies,  
and comedy, Monday through  
Friday happy hour; Deborah Liv  
Johnson and Rick Ertlen, folk,  
blues, ragtime, and jazz, Friday and  
Saturday.

Imperial House, 505 Kalmia (at  
Park Boulevard), Hillcrest,  
234-3525; Tony Payne and Hank  
Young, jazz standards piano duo,  
early evening Wednesday through  
Friday.

"The Invader," at the dock at 1066  
North Harbor Drive, downtown,  
286-8066. The Invaders,  
contemporary music for dancing,  
early evening seven nights.

Jelly Roger, 807 West Harbor  
Drive, Sargot Village, 232-0300;  
John Barber and Melissa  
McCracken, contemporary,  
Wednesday through Saturday.

Mandolin Wind, 308 University  
Avenue, Hillcrest, 297-3017; King  
Biscuit Blues, blues and rhythm  
and blues, Thursday through  
Saturday; the Blonde Bruce Band,  
blues and rhythm and blues,  
Wednesday.

Mona Lisa Restaurant and  
Cocktails, 2061 India Street,  
downtown, 234-4893; Guy and  
Jackie with Gil Warner and guests,  
Italian songs, pop standards, and  
opera, Saturday.

Our Place, 2424 Fifth Avenue,  
Hillcrest, 232-1772; John Engren,  
show tunes and requests, Tuesday  
through Thursday happy hours; the  
Bobby Gordon Trio, 30s and 40s  
swing, Friday and Saturday.

Pacific Wine Bar and Bistros, 480  
Market Street, downtown,  
239-9839; Mel Goot, jazz, early  
evening Thursday through  
Saturday (downtown).

Patrick's II, 428 F Street,  
downtown, 233-3077; The Sy  
Rainey Trio, jazz, Wednesday; Fro  
Brigham's Preservation Jazz Band,  
jazz, early evening Thursday;  
Nietrain, 50s and 60s light rock  
for dancing, early evening Friday  
and Saturday.

Prophet Restaurant, 4461  
University Avenue, East San Diego,  
283-7448; The Orion Duo, classical  
guitar, early evening Wednesday  
and Saturday; Lori Bell and Friends,  
jazz, early evening Thursday; Lori  
Bell and Shep Meyers, jazz, early  
evening Sunday.

Raphael's, Travelodge Tower, 1960  
Harbor Island Drive, Harbor Island,  
291-6700; Jarrett Renshaw,  
acoustic contemporary guitar, early  
evening Tuesday through Saturday.

Salerno's, 3102 University Avenue,  
North Park, 280-6163; Anna  
Barnson, Charles Curtis, Herman  
Salerno, and Michele Bishop, opera  
highlights, Neapolitan songs, pop  
and show tunes, early evening  
Friday and Saturday.

Sheraton Harbor Island, 1380  
Harbor Island Drive, Harbor Island,  
291-2900; George Colovus and Co.,  
contemporary and variety, Monday  
through Saturday; Ducktail Revue,  
50s rock, Thursday and Friday  
happy hours.

Solead's, 425 West B Street,  
downtown, 232-7588; Russ  
Satterfield and Keyes Lettau, jazz,  
Thursday through Saturday.

Tom Ham's Lighthouse, 2150  
Harbor Island Drive, Harbor Island,  
291-9110; Dusty and Melissa,  
contemporary, Wednesday through  
Sunday; Danna Cole,  
contemporary, Monday and  
Tuesday.

The Top of the Park, Park Manor

## SAN DIEGO COUNTY DRAFT RESISTERS DEFENSE FUND BENEFIT CONCERT



## JOAN BAEZ

PROCEEDS TO BEN SASWAY LEGAL DEFENSE  
SUNDAY-FEBRUARY 19-7:30 PM  
GOLDEN HALL-DOWNTOWN SAN DIEGO

RESERVED SEATING \$12.50, \$11.00 & \$10.50  
TICKETS AVAILABLE AT THE CENTER BOX OFFICE AT 310 & B ST. AND "THEATRE"  
FOR INFORMATION AND TELEPHONE CHARGES CALL (619) 236-6510.  
MASTERCARD OR VISA.

SIMPATIKO



## STONE'S THROW

Wednesday through Saturday, 9 pm-1 am

Clario's  
RESTAURANT

Summer House Inn 7955 La Jolla Shores Dr.

## The Trojan Horse

6175 University (College & University) 582-1070

Friday-Sunday, February 2-4

## U.S. BAND

Sunday-Wednesday, February 5-8

## PRESENCE

### NIGHTLY SPECIALS

Sunday—Tequila Sunrise \$1.25  
Monday—Bourbon well \$1.25  
Tuesday—Wear Trojan Horse t-shirt or hat—  
50¢ off any drink  
Wednesday—Long Island Iced Tea \$1.25  
Thursday—Tequila well drinks & margaritas \$1.25  
Friday—All well drinks 75¢ 8-10 pm  
Saturday—Any drink in the house \$1.00 9-10 pm

### HAPPY HOUR

4-8 pm daily  
Tequila 50¢  
Kamikazes 50¢  
Bud Pitchers \$1.50  
Margaritas \$1.25  
Well drinks \$1.00  
Schnapps 50¢

## NOW FEATURING

MONDAY  
COMEDY NIGHT FEATURING:  
"RICK ROCKWELL"

TUESDAY  
LADIES NITE -- FREE ADMISSION - \$1.50 ICE TEAS  
Looking for Mr. Good Bod

WEDNESDAY  
AEROBICISE AND SOCIALIZE - 2 SHOWS  
"FITNESS IS FUN"

THURSDAY  
"Restaurant Employees Nite"

MONDAY - THURSDAY  
INTERNATIONAL HAPPY HOUR 5 - 8 p.m.  
DANCING TO THE LATEST CRAZE IN SAN DIEGO  
"MUSIC VIDEO"

Crystal's 7th ANNIVERSARY, FEB. 5-11, FREE  
T-SHIRTS to the first 50 people thru the door  
Mon. thru Thurs. Feb. 5 - 9.

500 Hotel Circle N., Mission Valley - 294-9010

## Crystal T's Emporium

## REFLECTIONS REFLECTIONS

presents

## The Best of the '50s

Every Monday night from 8:30 pm

### Happy Hour

Thursday & Friday, 5:00-7:00 pm  
Complimentary hors d'oeuvres  
with



## Ducktail Revue

George Colovus & Company

Tuesday-Saturday  
from 8:30 pm



Sheraton-Harbor Island East  
1380 Harbor Island Drive, San Diego

JERRY HERRERA

## SPIRIT

1231 Buena Vista, 278-2863 Food, cocktails, dancing, air-conditioned - 21 on up

Thursday TONIGHT HEAVY METAL NIGHT  
KAOS and  
THE NEW QUEST HAVEN plus  
CLAUDE COMA & THE IVs

Friday FEBRUARY 3

9ix  
High velocity artists

DIN  
with  
THE PENETRATORS  
and  
LUNA All female band

Saturday FEBRUARY 4

## LAW OF MOTION

with  
URBAN  
UMBRELLA  
and the first San Diego's appearance of  
DARLOWE  
SIX Keys to Riches compilation album winner with their "Fun" hit

Tuesday FEBRUARY 7

Peanut Butter & Blues Jam Hosted by  
RICK GAZLAY & BLUE ZOO REVIEW  
featuring  
BIG BONNIE EVANS All jammer welcome. Sign up by 8.

Wednesday FEBRUARY 8

## WAR HORSES

This is not their regular name, all I can say is they're a very special guest, in fact, they've  
always been, 1980's  
THE HEARD MOJO NIXON  
This show is an special, each group will do 2 alternating sets apiece. One showcasing new  
songs—the other set with songs we're all familiar with.  
\*SUPER \$2 DOOR CHARGE\*

Tonorrow Feb. 9th - THE BEATLES ON ED SULLIVAN—20th ANNIVERSARY  
CONCERT Hosted by Clear Spot plus guests & Beatles video. Feb. 10th  
SHERA, Feb. 11th: RICK ELIAS BAND with FOUR EYES.

**Revealing Eye** MUSIC REPORTS:  
We recently heard an  
interesting story about a big band leader  
who left some very important equipment  
behind and had to have a club owner  
Federal Express it on to his next tour stop.  
It undoubtedly would make a great com-  
mercial for the company whose motto it  
when it absolutely positively has to be  
there on time. In this case the company  
equipment involved was the artist's teeth.  
Thursday, I arrived and immediately went  
to the back and checked everything out  
and by the time I had made my way  
through the crowd to the front I had missed  
Gary Haffner, but heard applause so I  
guess he was good. Next we went from L.A.  
Kommunity JN, but their lead singer  
wasn't here yet so we waited. Finally I  
told them to get ready and go on without  
him. I probably wouldn't matter, but when  
he arrives and it didn't. It was now 10:30  
and kept arguing with my heart and mind.  
I sold out or ticket for one more, but chose  
the sold-out sign when I opened the front  
door and people fell out. The Major must  
of felt good about his New Year's Resolution  
for this. In fact he had to throw my suit  
dumbster in the back to take home all the  
green sadness he had seen. The lights dim.  
The 40' touring bus opens its doors, the  
crowd could of rushed to the front from the  
back, but they were already there. This  
night there wasn't such a thing as being in  
line. If you were standing you were there.  
Nina Hagen was good the band seemed  
like all the people had ate their minds and  
high notes up. I told the sound man  
several times, but he said "Pretz, maybe  
they're different over there, finally midday  
the band sounding better and Nina's wild  
tongue flicking all about, eyes zooming in  
out and across, her body weaving to the  
beat looking like a palm tree with paper  
tension, she said "honey, I wonder what  
someone like Nina, do you ever say



## TRIP TICKETS

Best seats—lowest prices  
Give the gift of entertainment

**SAN DIEGO SOCKERS**

<b>WAYLON JENNINGS</b> February 5	<b>JOAN BAEZ</b> February 19	<b>THE PRETENDERS</b> March 1
<b>BILLY IDOL</b> February 19	<b>HANK WILLIAMS, JR.</b> February 27	<b>YES</b> March 27
<b>LUTHER VAN DROSS</b> February 27	<b>BILLY JOEL</b> March 27	<b>ADAM ANT</b> April 3

Ask about our Concert Club

We are accepting \$2.00 refundable deposits on all

**UPCOMING SHOWS:**

Pink Floyd • Rolling Stones • David Bowie • Kinks • Donna Summer  
Steve Wonder • Van Halen • Talking Heads • Madonna • Barbara Streisand  
Elton John • Bruce Springsteen • Def Leppard • Bon Jovi • The Police  
Bryan Adams • Paul McCartney • The Who • The Clash • The Jam

**CLAREMONT** 4279 Glenmont (next to Target) 268-3636  
**CHULA VISTA** 542-S Broadway (by H) 420-TRIP  
**ESCONDIDO** 41-6440 141 Fletcher Parkway 442-5553  
**1929 E. Valley Parkway (inside "Imagination")** 469-TRIP

## THE KRÄKEN

Original ownership is back!



**Doug's 2nd Grand Opening Party**

Tuesday, February 7  
Complimentary hors d'oeuvres and surprises.  
All your favorite cocktails at the original grand opening 1976 prices. Good friends, good drinks, and good times.

Serving food until 1:00 am on Restaurant Row. Cardiff by the Sea 436-6483 • 11:00 am to 2:00 am, 7 days a week.

## Cigars in Encinitas

LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

Thursday-Saturday, February 2-4  
**SPECIAL SURPRISE GUESTS**

Sunday, February 5  
**COMEDY COMES TO NORTH COUNTY**  
Professional comedians who have appeared in clubs from New York to Las Vegas  
**M.C. TONY STONE**

Tuesday, February 7  
**THE REFLECTORS**

Wednesday-Saturday, February 8-11  
**WEST COAST TWISTERS**

DANCING  
380 N. El Camino Real • 942-1676

Hotel, 525 Spruce Street, Hillcrest, 295-2181. Bee Lee Kunkel, piano bar, Thursday through Saturday.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 583-3240. Ella Ruth Pague, jazz and blues, Thursday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070. Rock and roll, call club for information.

**Tuba Man's**, 2304 University Avenue, North Park, 295-9426. Men That Don't Work, rock/country, Friday; Ice Cobb, Drexland, Saturday.

### East County

**Haxter's**, 1025 Fletcher Parkway, El Cajon, 442-9271. The Head Band, rock and roll, Tuesday through Saturday.

**Black Angus**, 1000 Graves Avenue, El Cajon, 440-5055. Network, rock and roll, Tuesday through Saturday.

**Harney Stone Too**, 7059 El Camino Boulevard, La Mesa, 465-2200. Irish music, with Jeff Brian, Tuesday; Brian Connolly, Wednesday through Sunday.

**The Boondocks Restaurant**, 8320 Parkway Drive, La Mesa, 465-3668. Bruce Robbins, contemporary, Sunday and Monday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-5737. Chain Reaction, contemporary, Tuesday through Saturday; Delene, contemporary, Monday.

**The Calypso Lounge**, 975 Greenfield Avenue, El Cajon, 440-9526. Ron Moran, contemporary, Friday and Saturday.

**Circle D Corral**, 1933 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

**Don's West**, 5296 Baltimore Drive, La Mesa, 462-0532. Shemannah, country, Wednesday through Sunday, with country dance lessons early evening Wednesday and Thursday.

**Flan Springs Inn**, 15505 Highway 80, El Cajon, 443-9568. Free Rein, country, Friday and Saturday.

**The Horseshoe Tavern**, 7664 Broadway, Lemon Grove, 469-6344. The Smith Brothers, country rock, Friday and Saturday.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon, 442-0517. Ed Cunningham, contemporary, Tuesday through Thursday; Delene, contemporary, Friday and Saturday.

**Kentucky Stud**, 13377 Woodside Avenue, Santee, 448-3402. Southbound, country, Friday through Sunday.

**Lakeside Hotel**, 9940 River Street, Lakeside, 443-9591. Red Lane and Ramblin' Fever, country, Friday through Sunday.

**Live Oak Springs Resort**, Old Highway 96, Boulevard, 766-4288. Ronnie Lee and the Trademarks, country, Friday and Saturday.


**Lorenzo's**, 596 Broadway, El Cajon, 442-9696. The Merrill Moore Duo, contemporary and standards, Tuesday through Saturday; Pro Brighams Preservation Band, traditional jazz, Sunday and Monday.

**Magnolia Mahoney's**, 6861 Magnolia Avenue, Santee, 448-5539. The London Brothers, rock and roll, Thursday through Saturday.

**Nite Owl East**, 697 North Hillcrest Avenue, El Cajon, 447-0554. Various, contemporary, Tuesday through Saturday.

## The Heaters

appearing Wednesday and Thursday  
8:30 pm-12:30 am  
Friday & Saturday 9:00 pm-1:30 am



### The Jolly Roger

RESTAURANT

Oceanside Marina  
1000 Harbor Drive North  
Oceanside (619) 722-1831

## OFF THE RECORD

6136 EL CAJON BLVD.  
SAN DIEGO, CALIFORNIA 92115  
619-265-0667

### NEW RELEASES

**SIMPLE MINDS**—"Sparkle in the Rain"—\$4.99  
**CURE**—"Japanese Whispers"—\$5.99  
**XTC**—"Mummer"—\$5.99  
**JIM CARROLL**—"I Write Your Name"—\$5.99  
**BBN**—"City Baby's Revenge"—\$5.99  
**DWIGHT TWILLEY**—"Jungle"—\$5.99  
**BILL NELSON**—"Vistavik"—\$5.99  
**JOHN LENNON**—"Milk & Honey"—\$5.99

SPECIALS  
Peter Hammill—Black Box Imports—\$2.99.  
No Crisis—6 trk. EP—\$1.99. Selector—Celebrate The Bullet—\$2.99.  
Conflict—It's Time (LP)—\$3.99

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

## Bobby G's

Thursday-Saturday, February 2-4  
**STATUS**  
formerly Emergency Exit

Sunday-Tuesday, February 5-7  
**THE SOURCE**



Wednesday-Saturday, February 8-11  
**SPECTRA**

485 FIRST ST., ENCINITAS 436-7397

**Our Favorite Place**, 8646 Mission Gorge Road, Santee, 449-0240. Bob Scordian and Key Largo, contemporary and older, Thursday through Saturday evening, and early evening Sunday.

**The Os Bow Inn**, 9816 Campo Road, Spring Valley, 469-9616. Dan Rivers and Terry Martin, country, Tuesday through Thursday; Curly Lynn and the Sandowners, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111. Status, rock and roll, Tuesday through Saturday; Graphic, rock and roll, Sunday and Monday.

**Reuben's**, 5455 Grossmont Center Drive, La Mesa, 465-3464. True

Spirit, contemporary, Tuesday through Saturday.

**Silver Spur**, 7941 Mission Gorge Road, Santee, 448-4882. Live country music, call club for information.

**Spring Valley Inn**, 9834 Campo Road, Spring Valley, The Bear Farmers, rockabilly and country, Sunday.

**The Turquoise Lounge**, 5975 Severn Drive, La Mesa, 465-1525. Live rock and roll, Tuesday through Saturday, call club for information.

**Van Winkle's**, 10055 Mission Gorge Road, Santee, 449-0060. California country, Tuesday through Saturday.

### South Bay

**Black Angus**, 707 E. Street, Chula Vista, 426-9200. Destiny, rock and roll, Tuesday through Saturday.

**Bull N' Slick**, 608 Palm Avenue, Imperial Beach, 429-5330. Paris, rock and roll, Thursday through Saturday.

**Country Rumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161. Savory Brothers, country, Tuesday through Saturday; Ducktail Revue, vintage rock, Sunday and Monday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161. RPM,

rock and roll, Tuesday through Saturday.

**Duck's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566. Lee Whittington, contemporary and country, Thursday through Saturday.

**Hungry Hunter**, 1344 Palm Avenue, Imperial Beach, 423-0953. Colin and Karen, contemporary, Thursday; live entertainment, Friday and Saturday, call club for information.

**Hutch's**, 1461 Palm Avenue, Imperial Beach, 423-3479. Leather and Lace, country, Friday and Saturday.

**Joey's**, 415 Broadway, Chula Vista, 426-4828. Louie and Pina,

contemporary and Latin, Thursday through Monday; the Rebels, rock, older, and Latin, Tuesday and Wednesday.

**La Mesa**, 1441 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. Panda Turner and the Silver Spurs, country, Friday and Saturday.

**Louder Restaurant**, 1125 National City Boulevard, National City, 474-4442. Verge and the Orient Express, contemporary dance music, Friday and Saturday.

## San Diego's Classic Country Saloon

For an uptown time of Country Entertainment and fun, come to ABILENE any day of the week!  
**Weeknight Happy Hour** from 1:00 to 9:00 p.m. Munchies served 'til 7:00 p.m.  
From 9:00 p.m. to 1:30 a.m.  
Tuesdays thru Saturdays you can two-step to the music of **GROUNDSPED.**

Coming February 7  
**STAMPEDE**

• Don't forget our Sunday Country Brunch 10 - 2 p.m.  
• FREE dance lessons Tues - Thurs 7 - 9 p.m.

Town and Country Hotel, Mission Valley • 291-7131

## BODIES

Thursday, February 2  
**TOMCAT**  
That sweet R&B man

Every Friday

**THE BEAT FARMERS**

with special guests

**MOJO NIXON and GOD FEARING AMERICANS**

Saturday, February 4

**SARGOFF**

Rock 'n' Roll, they escaped from San Bernardino and we got 'em.

Sunday, February 5, show starts 8 pm

San Diego's new Rock 'n' Roll star

**CARRIE O'HARA & THE FRAMES**

Plus Open Pool Tournament  
Free Cointreau glasses with shots of Tequila while they last.  
Free pizza from 7 pm-8 pm.  
Once you try it, you'll want to buy it!

Tuesday, February 7

**NURSES' NIGHT-EVERYONE WELCOME**

\$10 well drinks, \$10 bottled beer 6 pm-8 pm.

Wednesday, February 8

**BUDDY REED & THE ROCK-ITS**

6149 University Avenue • 583-5700

Never a cover charge except Friday.

## IF TOMMY ROCKER HAD BEEN BORN A GIRL, HE MIGHT HAVE BEEN NAMED SYBIL




See him at:  
**Hungry Hunter**  
Funchi Bonardo  
Feb. 3 & 4  
**Carles Murphy's**  
Feb. 8-11

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### L.A.



Coming February 7: **OHI RIDGE**  
No cover charge



**Marled**, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Colours, Latinos, Thursday through Sunday.

**The New Trophy Lounge**, 999 National City Boulevard, National City, 477-5753: Extreme Reaction, contemporary, Sunday through Tuesday: Fortune, country and vintage rock, Friday and Saturday.

**Ozle Bar**, 1121 Third Street, Chula Vista, 426-2977: Four Star Country, country, Thursday through Sunday.

**Old South Steak Restaurant**, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine.

contemporary, country, rock and comedy, Thursday through Saturday.

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

**Royal Vista Inn**, 632 E Street, Chula Vista, 426-2500: Nick Montana, contemporary variety, Friday and Saturday; Mike Sanders, contemporary variety, Sunday through Thursday.

**Wild Turkey**, 5080 Bonita Road, Bonita, 267-2550: Bands, rock and roll, Thursday through Saturday; dance to recorded odds, Sunday and Monday; Ipo Facto, rock and roll, Tuesday and Wednesday.

## PERFORMERS

Performers listings are compiled by Linda Nordin. If you wish to be included, please call 404-6022. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Rock & Roll

**Automatics**: Halcyon  
**Bandit**: Wild Turkey  
**The Blue Brothers**: Beach Club  
**Bobby Chevrolet**: Jose Murphy's  
**The Ron Bolton Band**: Flanagan's

**Brats**: Kelly Up Tavern, Whiskey Flats  
**The Breakers**: Hill House  
**Claude Coma and the IVs**: Spirit

**Darlow**: Spirit  
**Destiny**: Black Angus/EI Cajon  
**Dirk Debonaire**: Kelly Up Tavern, Jose Murphy's

**Dixie**: Spirit  
**Dixie Debonaire**: Kelly Up Tavern, Jose Murphy's  
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**Dixie Debonaire**: Kelly Up Tavern, Jose Murphy's

**Fuze**: Halcyon  
**Graphic**: Park Place  
**The Head Band**: Baxter's, Narajo Inn

**The Heards**: Spirit  
**The Herbes**: Lele's Greenhouse  
**Hip Pocket**: The Chopping Block

**The Illegals**: Hill House  
**Innegro**: Rockers: Ralph and Eddie's  
**The All New Quesadilla Band**: Spirit

**Random Sample**: Mulaney's/El Condado  
**The Rebels**: Jop's  
**The Reflectors**: Gismo's, Jose Murphy's

**Ricky and the Jets**: Anthony's Horseshoe  
**The Mar Dela**: Old Pacific Beach

**Cali, Kelly Up Tavern**  
**Men That Don't Work**: Zulu Man's  
**Moving Targets**: Distillery

**Network**: Black Angus/EI Cajon  
**Nightlight**: Mom's  
**Paras**: Bull N' Stick

**The Penetrators**: Spirit  
**Planet**: Whiskey Flats  
**Quest**: Narajo Inn

**Thunderbolt the Wonderbolt**: Barley's  
**Tommy Rocker**: Monterey Whaling Co.  
**Tops**: Lele's Greenhouse

**Transaction**: Le Chale  
**The Twosomes**: Boat House  
**Urban Underline**: Spirit  
**Wine Horses**: Spirit

**Robyn Banks**: Vista Entertainment Center, Phony Mine Co.  
**The Rooters**: Hill House  
**RPW**: Dance Machine

**The Shamers**: Jose Murphy's  
**The Shers Brothers**: Windrose  
**Skip and the Cadillac**: Le Chale

**The Spud Brothers**: Doc Masters, Boat House  
**Status**: Park Place  
**Thunderbolt the Wonderbolt**: Barley's

**Tommy Rocker**: Monterey Whaling Co.  
**Tops**: Lele's Greenhouse  
**Transaction**: Le Chale

**The Twosomes**: Boat House  
**Urban Underline**: Spirit  
**Wine Horses**: Spirit

**The West Coast Twisters**: Gismo's, Whiskey Flats  
**Wholes**: Halcyon, Kelly Up Tavern  
**Yaloo**: Ralph and Eddie's

## Country/Country Rock

**Branded**: Palomino Star  
**Brushfire**: Valley Center Inn

**Saloon**: California: Von Winkle's  
**Dan Connor**: Carriage House  
**Country Cazanova**: Circle D Corral

**Live Oak Springs Resort**: Lone Star Country: The Country Side Restaurant and Lounge

**Coyote**: Mustang Club  
**Dancing Bears**: Dancesy Maggie's  
**Fortune**: The New Trophy Lounge

**Four Star Country**: Oasis Bar  
**Free Reins**: Film Springs Inn  
**Wayne Gire and Tony Irvine**: Old Bonita Store Restaurant, Carlos

**Murphy's**: Ground Speed: Abilene Country Saloon  
**Russ Kirkpatrick**: Hungry Hunter/Oceanside

**Red Lane and Ransell**: Fever: Lakeside Hotel  
**Leather and Lace**: Hatch's  
**Ronnie Lee and the Trademarkers**: Live Oak Springs Resort

**Lone Star Country**: The Country Side Restaurant and Lounge

**Ron Morin**: Calypso Lounge  
**New Country**: Country Side Restaurant

**Jimmy Nison and Downhome**: P.J.'s Lounge  
**North Country**: Barr-X Ranch House

**Paydirt**: Teepee Room  
**The Rebels**: Jop's  
**Dan Rivers and Terry Martin**: The Tavern

**The Savory Brothers**: Country Bumpkin  
**Sherandoah**: Don's West  
**The Smith Brothers**: Horseshoe Tavern

**Prod Sokolow**: Old Time Cafe  
**Southbound**: Kentucky Stud  
**Stampede**: Stage Coach Inn

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**NEUTRAL GROUND**

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Great models, great clothes, great prices.

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All well cocktails 95¢  
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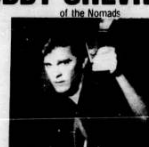
Sunday, 3:00-7:00 pm KPQD presents  
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Opening night—Sunday, February 5, 9:00 pm  
Drinks are on Bobby for the first 50 people through the door at 8:00 pm.

**Tuesday**  
All new revue show for the ladies, 7-10 pm. All drinks 95¢ 7-8 pm. Call club for information, reservations accepted.

**Wednesday**  
Quarter Madness returns 6-8 pm. Well, call & domestic beer, plus 50¢ specials 8-10 pm.

**Thursday & Friday**  
All new happy hour 2-8 pm all drinks 95¢—and munchies

**DIRK DEBONAIRE**  
Thursday-Saturday

**FEATURES**  
Tuesday & Wednesday



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Thursday, Friday,  
Saturday,  
February 2, 3, 4



Tuesday-Saturday,  
February 7-11

Sunday & Monday,  
February 5 & 6



Thursday, February 2  
**B100 WEEKEND WARM-UP**  
25¢ draft beer & wine from 5:00-7:00

Every Friday  
**ROCK & ROLL HAPPY HOUR**  
Two bands starting at 5:30

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GREAT DRINK SPECIALS



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Tuesday, February 14  
Bring your sweetheart for dinner and dancing to





Steer Crazy: Wrangler's Roost  
Joe Stewart: Tio Leo's/Mira Mesa  
and Mission Gorge  
Telegraph Canyon: Pomerado Club  
Don Tennyson: El Comal, The  
Bridge  
Billy Thomas and the Ambush  
Gang: Stadium Club  
Fonda Turner and the Silver  
Spurs: Landmark Cocktail  
Lounge  
Lee Whittington: Dock's Cocktails

## Contemporary/ Top 40

Judy Ames: Henry's  
Apropos: Le Pavilion Lounge  
The Joe Asensio Trio: Rancho  
Bernardo Inn  
John Barker and Melissa  
McCracken: Jolly

Roger/Seaport Village  
The Kirk Bates Trio: Sandtrap  
Lounge  
Reeson and Gerbracht: Hungry  
Hunter/Rancho Bernardo  
Barbara Calkins: The Escape  
Chain Reaction: Bull and Bear  
Colin and Karen: La Posada del  
Sol/La Jolla, Hungry Hunter/  
Joplin Beach  
George Calovus and Co.: Sheraton  
Harbor Island

Donna Cole: Tom Ham's  
Lighthouse  
Barrie Cunningham: Hill House  
Cathy Curtis: Saphy's Saloon  
Delena: Moby's Breaker, Hungry  
Hunter/El Cajon, Bull and Bear  
Devocon: Monk's  
Double Dose: Hungry Hunter/  
Mission Valley  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast: La Maza

Espresso: Tio Leo's/Mira Mesa and  
Mission Gorge, Moby's Breaker  
Extreme Reaction: The New  
Trophy Lounge  
Fortune: Holiday Inn/Mission  
Valley  
Forward Motion: Bahia Hotel  
J. J. Frank: Arroyo's  
Full Circle: Chateau Lounge  
Skip Garcia: Hotel San Diego  
Jim Gates and Sound Investment:  
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Jim Hawley: Old Pacific Beach Cafe  
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Jasheen: The Moonlight  
Rosa Karpavich: Hungry  
Hunter/Crossroads  
London After Dark: Calamarian

Hotel  
Dance Lanes: Tio Leo's/Mira Mesa  
Linda and Phil: Joey's  
Main Street: "Bahia Ball"  
Hawaii's Pukaia/Hungry  
Bruce McElath: Arroyo's  
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Moment's Notice: Mexican Village,  
Islands Lounge  
Nick Nostromo: Royal Vista Inn  
The Merrill Moore Dues: Rancho  
Bernardo Inn  
Ron Morin: Calapaso Lounge  
Natalia: Patrick's II  
One + One + Karen Cavanaugh: La  
Hacienda Carolina  
Pangaea: Glen's  
Rex Paris: Ramada Inn/Escondido,  
Jose Cuervo's  
People Movers: Hilton Hotel  
P.J. Fog: Hungry Hunter/Rancho  
Bernardo, Monterey Whaling  
Co.  
Eddie Preston: Ramada Inn's  
Punk: Glen's, Rancho's  
Jarrett Remshaw: Raphael's  
Bruce Robbins: Bonobos  
Restaurant, La Maza  
Mike Sanders: Royal Vista Inn  
Terry Schmidt: Hungry  
Hunter/Rancho Bernardo  
Shine It On: Vacation Village  
Hotel  
Signed, Sealed, and Delivered:  
Islands Lounge  
Tony Sordani and Co.: Henry's  
Bob Swafford and Kay Largin: Our  
Favorite Place  
Stephen and Tony: Vista  
Entertainment Center  
Brian Stevens: Dunes  
Joe Stewart: Tio Leo's/Mira Mesa  
and Mission Gorge  
Sandy Stewart and Co.: Islands  
Hotel  
Ted and Dave: Ramada  
Inn/Escondido  
Don Tennyson: El Comal, The  
Bridge  
Third Degree: Kearny Mesa Bowl  
Vergie and the Orient Express:  
Lourdes Restaurant  
Visions: Mike and Carol  
Linda Whitefield: Rancho Bernardo  
Inn  
Jerry Walton and Columbian:  
Atlanta  
Lee Whittington: Dock's Cocktails

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**THE 402**  
Coming next week  
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**THIRD DEGREE**  
Top 40-Contemporary Music  
Thursday through Saturday 9 pm-1:30 am  
In the cocktail lounge of  
**BEACH CLUB**  
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**The Blonde Bruce Bands: Mandolin  
Wind**  
Bobby Chevrolet: Jose Murphy's  
Ray Bookbinder: Old Time Cafe  
Tom "Cat" Courtney: Tires  
Tribhouse  
The Dale Riders Blues Band:  
Crossroads  
The Five Carcass Lovers: Panchito's  
The Harrisones: Le Chateau  
International Reggae All-Stars:  
Belly Up Tavern  
Deborah Lee Johnson: Old Time  
Cafe  
King Blacut Blues: Mandolin  
Wind, Belly Up Tavern  
The Bob Long Band: Rudy's Hidden  
Acres  
Men That Don't Work: Tuba Man's  
Elis Ruth Piggies: Triton/San  
Diego  
Chris Proctor: Old Time Cafe  
The Shamans: Jose Murphy's

**Jazz**  
Apropos: Le Pavilion Lounge  
The Joe Asensio Trio: Rancho  
Bernardo Inn  
Lori Bell: Prophet Restaurant  
Pro Brigham's Preservation Jazz  
Band: Pal Joey's, Patrick's II,  
Lorenzo's  
Bruce Cameron and Hollis Gentry  
Ensemble: Old Pacific Beach  
Cafe, Tio Leo's/Mira Mesa  
Jeanne and Jimmy Chestnut:  
Bahia Hotel  
Chicago Six: Belly Up Tavern  
Ira Cobb: Tuba Man's  
Scott Coates: Old Time Cafe  
Cowjazz: Moby's Breaker  
J. J. Frank: Arroyo's  
Neil Good: Pacific Wine Bar and  
Bistro  
Bobby Gordon Trio: Our Place  
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**club**

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Heaven and Earth: Chuck's Steak  
House  
Deborah Liv Johnson and Rick  
Erlens: Hotel San Diego  
The Bob Long Band: Road's Hidden  
Acres  
Shep Meyers: Prophet Restaurant  
Tony Ortega and the North Coast  
Jazz Society: Betty's Burger  
Garden, Road's Hidden Acres  
Pangaea: Gloria's  
Tony Payne and Hank Young:  
Imperial House  
Ella Ruth Piggan: Triton/San  
Diego  
Raggle Taggle: Drowsy Maggie's  
The Sy Ratney Trio: Patrick's II  
Ron Satterfield and Keyvon Lettiss:  
Soledad's  
Peter Sprague Trio: Pacific East  
Express, Drowsy Maggie's  
The Peter Sprague Sextet Quartet:  
Pacific East Express  
Stone's Throw: Elmaro's

## Folk/Ethnic

Steve Billings and Andy Corbett:  
Drowsy Maggie's  
Bryan Bowers: Old Time Cafe  
Tom Calzone: Drowsy Maggie's  
Colours: Marisol  
Brian Connolly: Blarney Stone Too



DIN, Friday, Spirit

Cathy Cortez: Sydney's Solon  
Dancing Bears: Drowsy Maggie's  
Deborah Liv Johnson: Old Time  
Cafe

Deborah Liv Johnson and Rick  
Erlens: Hotel San Diego  
The Koto Trio: MBI-San's  
Lounge and Pina: Joy's

Sean McVicker: Blarney Stone Pub  
Hollan Morgan: The Clubhouse  
Chris Proctor: Old Time Cafe  
Paul and Carla Roberts: The

Cupboard  
Raggle Taggle: Drowsy Maggie's  
Paco Sevilla and Rodrigo: Drowsy  
Maggie's  
Santana Guel Celi Band: Drowsy  
Maggie's

## Everything Else

Phil Beeson: classical and variety  
guitar, Milla Fleurs  
Ann Deming: piano bar, The  
Escape  
John Engren: show tunes and  
standards, Our Place  
Paul Garagi: piano bar, Dookie's  
Guy and Jackie and Gil Warner:  
variety, pop to opera, Milla Fleurs  
Restaurant  
Steve Hudson: comedy and music,  
Monte Carlo Whaling Co.  
Bee Joe Kumbel: piano bar, The Top  
of the Park  
Bob MacLeod: piano and vocal  
variety, Bahia Hotel, La  
Valencia Hotel  
Rebecca Roberts: classical guitar,  
Coffee-by-the-Sea  
Dave Rodgers: piano bar, Gold  
Coast Lounge  
Jo Treisman: piano bar, Springfield  
Hogon Works  
Dale Vernon: piano and guitar  
variety, Cafe del Rey More

# CURRENT MOVIES

All reviews are by Duncan Shepherd  
unless indicated by one to five stars  
and analyzed by the book spot. Unrated  
movies are for now unrated.

**Aislinn and the Conductor** — Chilean  
singer Miguel Littin, now settled in  
Mexico, directs a Nicaraguan-  
Mexican co-production about a  
passant boy's fantasy life. (Ken, 2.8 and 9)

**Around the World in Eighty Days** —  
Feels more like ninety. Either way, it is  
a novel as effective as a summer camp  
for keeping the kids tied up a spell.  
David Niven, Cantinflas, Shirley Mac-  
Laine, and practically everyone else  
in the Screen Actors Guild are in it.  
Michael Anderson directed. 1956.  
(Cinemas, from 2.3)

**Atlantic City** — Out of this elegiac  
comedy on Old Age and the Chang-

ing Times, Burt Lancaster's lens  
ought to get the same sort of senti-  
mental tingles that John Wayne's got  
from TRUE GENT. His cow here is as  
small-time number runner (and part-  
time double waker) who dandies the  
swanky new casinos as "too whoe-  
some," and who comes off as some-  
thing of an Old World gentleman in  
comparison with the scummy young  
chug dealers he unwittingly falls in  
with. This accidental elegance affords  
him the first opportunity of his  
career to notch up a gangland  
killing, and his attack of light-  
headedness in the aftermath is really  
something to see. The sentimentality  
of John Guare's script is alleviated not  
so much by the occasional touches of  
absurdism, which occasionally be-  
come touches of just plain silliness,  
but by the solid, old-fashioned  
craftsmanship. And French filmmaker

Louis Malle brings an always tasteful  
eye to an environment that entices  
and encourages a vulgar one. With  
Susan Sarandon and Kate  
Reid. 1981.  
(Ken, 2.4)

**Berlin Alexanderplatz** — Episode 13  
and Epilogue of R. W. Fassbinder's  
fifteen-and-a-half-hour saga of Ger-  
many between the wars, starring  
Gunter Lamprecht.  
(Ken, 2.4)

**The Big Chill** — Much the same  
premise as Mary McCarthy's (or  
Sidney Lumet's) THE GROUP, a circle  
of political idealists in their college days  
are reunited years later for the first  
funeral within the circle. But it is  
treated more in the form of THE RE-  
TURN OF THE DECAULOUS SEVEN, a  
long shapely weekend of re-

acquaintance and revelation, without  
the scope provided in THE GROUP  
via flashback. The premise still need  
not have seemed borrowed, however,  
given the different generation of  
idealists, the different set of issues,  
and the different personalities in-  
volved—need not, that is, if these had  
been delineated in specific characters  
journalistically attempts to label the  
theme of the piece—Success, Disaster.

Where did our hope go? Lost hope.  
That's it. Lost hope. We never do find  
out what the characters did or thought  
in the Sixties, or why, or whether any  
of them did or thought anything different  
from any of the others. And the degree  
of their subsequent compromises and  
cop-outs is somewhat overstated, too,  
in the lines of work they have gotten  
into. TV star, radio call-in

psychologist. People Magazine re-  
porter, jogging shoe chain-store  
owner, etc. All of this is not to suggest  
that the prevailing mood is somber.  
Quite the opposite. The vignettes di-  
rected and co-written (with Barbara  
Bendick) by Lawrence Kasdan tend  
to be as short, cute, and upturned as  
rutton roses. But here again, Mary  
McCarthy deals in a better brand of  
humor, one with more bite. Kasdan's  
humor is diverting enough for the du-  
ration, but it is nothing to take home  
with you. Tom Berenger, Glenn Close,  
Jeff Spicoli, William Hurt, Kevin  
Kline, Mary Kay Place, Meg Tilly,  
Jobeth Williams. 1983.

(Power Hill Cinemas, New Valley  
Drive-In, from 2.3; OceanSide 8; Plaza  
Bonita; Rancho Bernardo 8; Sports  
Arena 8; University Towne Centre)

**Big Wednesday** — John Milius's

**T.V. COMMERCIAL SCHOOLS**  
proudly announces veteran actor  
**Gordon Jump**—  
"WKRP in Cincinnati"  
as guest director/coach  
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**The new Distillery Happy Hour**  
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25¢ beer, \$1.00 wells, free hors d'oeuvres

Tuesday—call for information  
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**THE REFLECTORS**

**Windrose** presents  
Best of oldies but goodies  
Coming February 8  
Every Friday at 7 p.m.

**W.C. TWISTERS**  
Every Tuesday  
**THE LONDON BROTHERS**

**SIERS BROS.**  
Thursday, February 2  
Saturday, February 4

**Windrose**  
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The best of live rock & disco in San Diego  
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by FASHION INTERNATIONAL**

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Sunday  
Cuervo Gold \$1.25  
Heineken on  
draft \$1.25  
Tuesday  
Margaritas \$1.25  
Wednesday  
Stoly Kazis \$1.25  
Thursday  
Iced Teas \$1.25

Girls like Tracy never tell their parents about guys like Rourke

**Reckless**

**STARTS FRIDAY**

**AMG FASHION VALLEY** • 6 THEATRES  
Fashion Valley Centre  
West of Northman • 291-4404  
6:00 • 8:00 • 9:55

**AMG WIEGAND PLAZA** •  
220 North La Grana Road  
Encinitas • 942-5544  
5:15 • 7:15 • 9:15

**UA EL CAJON**  
Parkway Plaza  
El Cajon • 440-0306  
12:25 • 2:15 • 4:20  
6:25 • 8:25 • 10:15

**PACIFIC'S SWEETWATER**  
In the Town and Country  
Shopping Center • 855 Park  
at Sweetwater Rd. 274-8271  
12:35 • 2:25 • 4:15  
6:05 • 8:05 • 10:00

**MANN RANCHO**  
**BERNARDO**  
11740 Bernardo Plaza Ct.  
485-8641 • 1:00 • 3:00  
5:00 • 7:00 • 9:00

**UA GLASSHOUSE**  
2136 Sports Arena Blvd.  
223-2346 • 1:05 • 3:45  
5:45 • 7:45 • 9:45

**MANN UNIVERSITY**  
**TOWNE CENTRE**  
La Jolla Village Dr. & Genevieve  
452-7161 • 1:10 • 3:10  
5:10 • 7:20 • 9:10

**FRONTIER DRIVE-IN**  
3601 Midway Drive • 223-5535

**FESTIVAL OF**  
**ANIMATION**

Featuring sixteen international award-winning animated short films including recent Academy Award  
winners "Tangerine" and "Ragone meets Cuzilla."

Special appearances by Tim Burton and Rick Remick of **Heavy Metal** "Heavy"  
on Saturday. Zeph Grunwald, Academy Award-winner for "Tangerine," will be appearing in person  
for all Saturday & Sunday performances.

**La Jolla Museum of Contemporary Art**  
100 Prospect Street, La Jolla  
\$4.50 at advance sales only, \$5.00 at the box office  
For information call: (619) 454-0267 or box office (619) 454-2584

Friday 2/3	Saturday 2/4	Sunday 2/5	Monday 2/6
7:00 pm (sold out)	2:00 pm	2:00 pm	7:00 pm
8:30 pm	4:00 pm	4:00 pm	9:30 pm
12:00 midnight	7:00 pm (sold out)	7:00 pm (sold out)	
	9:30 pm (sold out)	9:30 pm	

Due to sellout shows last weekend, we have added two special performances on Friday, February 3  
at 12:00 midnight and Saturday, February 4 at 2:00 pm. **Heavy Metal** tickets for these special  
performances will only be on sale at the box office starting Friday at 5:30 pm.

Advance tickets may be purchased at License Plaza in Pacific Beach on Sunset, in Charming on  
Balboa, at San Diego State in the Student Center, Hunter's Books in La Jolla, and the USDO  
ticket office.

A Mellow Manor Production in association with American Youth Hostels.



















[illegible]















FEBRUARY 2, 1964 \$1.00



Every Wednesday and Friday, for lunch or dinner

**YOU CAN EAT**

**\$3.99**

\$4.49, with this coupon through 2/24/84.

**Your choice**

<b>FRY</b> s, French fries, sauce, cornbread tater.	<b>CLAM FRY</b> Tenderloins, fried clams, French fries, cole slaw, tartar sauce, cornbread and butter.
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**And we had something special.**

Fashion Valley Shopping Center only

FEBRUARY 2, 1984 13



















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