

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 Cen-ter (NELC), Carroll White was about to admit openly that he and a col-league, 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, sceng. Hough the dark thow it then, this procedure would open an entirely new field in ophthalmology, with international sweep. All he knew now was compared to the could allow himself the "Eureka!" that weignties and could allow himself the "Eurekal" 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 thin." The properties of the 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

SWATH propulsion system

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 Sys-tems 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 spe-cializes in communications, ocean

surveillance, surface- and airsurveillance, surface and arrival 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. duce about sixty or so patents a year, only a fraction of which carry the im-portance or command the cash of White and Harter's "Method and Ap-paratus for Determining the Effective-ness of Spatial Vision." Most are awarded less than \$500 and have names such as "Pivotal Mono Wing Cruise Missile with Wing Deploy-ment and Fastener Mechanism". "Printed Cruis Carl Mished Liese." "Printed Circuit Card Hybrid Fiber "Printed Circuit Card Hybrid Fiber Optic Connector" "Atmospheric Transmissometer". "Vector Summation Power Amplifier". "Deep Submergence Vehicle (DSV) Lightweight Cabbe Cutter": and "Real-Time Ultra-High Resolution Image Projection Display Using Laser-Addressed Lequid Crystal Light Valve. "One can imagine the mind-numbing nomenclature of the secret inventions derived ture 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-

Inventions, inventors, patents, and military secrets atop Point Loma By Neal Matthews

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 made went to her mother, who vaca with a man from her neighborhood who had been to the U.S. several times to 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 Yaidro hills east of the San Yaidro checkpoint. Shortly thereafter the 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 erab for her. then made a grab for her.
Gonzalez ran from the house. taking nothing with her. She has been on her own ever

has been on her own ever since. Gonzalez has managed to survive successfully in San survive successfully in San 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 ale is ready to return home help). Now ale is ready to return home. Cuernavasa with her \$800 in Cuernavasa with her \$800 in the property of the survival of the survival property of the survival of the survival property of the survival of the survival survival of the survival survival of the survival of the survival of the survival survival of the survival survival of the survivalent of the survival of the survival of the survival of the surviv

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 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 that the sous-chef approved her carly 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 restaurant during Gonzalez's year there. Buck states that Gonzalez's request for a schedule change was not unreasonable, or unusual, as restaurant's 150 workers, many of whom are college students with irregular class schedules. Gonzalez's request, Buck says.



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 trong, intelligent woman. She was a very hard worker, would do anything for anyone, but she wouldn't be pushed around." After being fired from

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

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 for two days anywe because she needed the morey, but she found the job impossible. On her second and final day at the more! Gonzalez brought is the more! Gonzalez brought in the fired along to help printed 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 pair in full, and she also told the nearby mains who were also illegal workers that they were done in the same and should report the most to the state it habor board. The same and should report the most to the state it show the same and should report the most to the state it show to make the same and the same and

donales was deported once, in 1973, while working at the Batana Cafe, a Filipino restaurant in National City. She had tricked immigration officers earlier that year when done of the compared four of her male co-workers. The officers asked ber if the was Filipina and she amply said yes. The second—three they arised the restaurant they asked for her ID and she wann is to lacky. She was they asked for her ID and she wasn't so lucky. She was deported by bus to Tijuana. She spent the night at the Motel. Ten near Primavers and Revolución and the next night crossed back in to San Diego and lived off ther savings until

and lived off her savings u

she found another job cleaning house 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, 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 had done more lot the people who work in the felds. She picked strawberries can be picked strawberries can be picked strawberries can be compared to the compa

go on their way. "I remembe what it's like to be here alone 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 us. No



Straphanger's Lament

Natalic Crostitwaite has been a loyal San Diego trolley commuter since the rail service began in the summer of 1981. But twice within that first year thieves stripped her 1979 Bulck Regal of its \$240 custom chrome spoked wheels while it sat in the trolley's parking lot at the Palomas Treet station near Chula Vista. City hall secretary Crosthwaite law vear switched. Crosthwaite last year switched to less appealing wheel covers unmolested, but the thieves perked up when she appeared last month with a new

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 gauge. Trolley manager Langley Powell reports a series of car battery rip-offs last summer, followed by the theft of five broades between the followed by the theft of Iwe bicycles belonging to commuters. Powell says undercover work by the trolley's twelve-person private security patrol — which is paid \$250,000 annually for its security patrol — which is paid \$250,000 annually for its security patrol — which is paid \$250,000 annually for its security guards are too bux the security guards are too bux chasing rock throwers and fare cheats to spend more time on parking-lot patrol. And while parking-lot patrol. And whil

the trolley system's record of

lot vandalism and theft incidents — twenty-three in

November and December aren't broken down by

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 Visia 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.

City Lights

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 Mangananti 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 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-cight-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 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. On the state of the purchase of a new porcelain top for the inside bar. On the state of the purchase of a new porcelain top for the inside bar. But the state of the purchase of a new porcelain top for the inside bar. But the state of the purchase of the pu

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

why I have to change."

Martin Montoya, who owns
My Rich Uncle's in East San My Rich Uncle's in East San Diego, agree. "The hot spot change because there's a certain clique that almost certain che the that almost certain che the die to position in 1978 when it was an after-hourn discorbinger. "And if you get that core of about 300 people — the flashy, loud dreasers in their midfretnies to che middle the service of the middle their shape of their middleries who go out to clob as least three or four mights a week. — the rest of the middle their middleries who go out to clob as least three or four mights as week. — the rest of the middle the service of the servic the following year it was Carlos 'n' Charlie's in La Jolla in 1980 it was the Mustang Club in the Midway area and

around the block, even on weeknights? Which club gets written up on the front page of the San Diego Union's "Currents' section and the

Tribune's "Scene "? Which club does Girg Dumas take the Channel 10 film crew to for happy hour? And which club counts, among its regular clientele, at least two TV news anchomen (this year, Michael Tuck and Tel Leitner, both from Channel 8), a trio of Chargers, and a Clipper? In 1978 it was My Rich Uncle 's; the following year it was

the Spirit in Bay Park; in 1981 it was the Bacchanal in Clairmont; in 1982 it was Dos Amigos in Mission Bay and the Rodeo in La Jollis; 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 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 Comboy expanded the

music, the Spirit and the Mustang Club became the "in" spots; the Spirit's current weekend crowds are frequently "in" yous; the Spirit's current weekend crowds are frequently half what they were in 1980, and the Mustage Club has fared ceven worse: its owners are considering dropping country inlogather in favor of recorded rock and roll dance tunes. When straight rock made its Mance tunes when the spirit was also and the spirit schedule of this town's top rock acts such as Bratz and the Blitz Brothers; the opening of nearly a dozen other rock clubs later that year and into the next diluted the audience so much that the Clairemont nightclub, (continued on page 18)



What We Have Here Is A Failure To

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

mmotion.
The start of Mooers's project The start of Mooen's project has been delayed fourteen months while her neighbors debate the aesthetic merits of every aspect of Mooen's proposed remodeling. She knew to expect such scrutiny: like all Rancho Bernardo homeowners, Mooen signed an agreement allowing the community's architectural renovation plans. In other "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.

Mooers would have done
that, but the planning

department of the City of San Diego has a policy of not issuing building permits for the Bernardo until a homeowner gets neighborhood approval. So Mooers has been forced to negotiste, and she's now learned that four aspects of her remodeling plan which have been vetoed by the architectural committee are



featured on other Bastview community structures.

The exposed metal firepla canvas patio awning, and second-story sun porch that Mooers proposes were included on model homes constructed by Eastview's developer. And the Eastview was the conter features the community center features the same wooden lattice design that Mooers wants in her yard. But the Eastview design committee chairman says hi committee chairman says his group opposes those additions because "while the developer used them (lo models), they re just too bulky for the smaller to "on which Mooers's home stands. "And canvas would look like the devil in Eastview." the chairman adds. Such outspockness, though, belies the compromises that the design

compromises that the design committee and Mooers have made so far. Her architect, Wayne Donaldson, has redesigned and toned dov committee has agreed to let Mooers have a sunken patio Jacuzzi. But the delays have cost Mooers 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

-PK

Turn In Your

The dismissal last Monday of Carol Often 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.

another paper. So the official reason for the 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 reassign beats periodically to keep them interesting and challenging meresting and challenging for Carol ic move on," other sources on the Union say there sources on the Union say there. sources on the Union say there are more dominant factors involved. "I know of a few editors who were constant complaining of having to rewrite her stuff," said one staffer. "And her opinions were often questionable — a lot of times, movies that were

was opposed to, seemingly of spite or just to draw controversy." Hope maintain that public reaction had noth 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 Olten was very

disturbed about losing the movie beat. Olten, 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 seview of Hot Dog from the New York Times news service and a review of Angel from th New York Daily News.) Olten 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 occasional movie feature.
matter what you may have heard, I don't feel that I got he movie beat a pushed out of the movie all," she says.

-T.K.A.

was regarded as unseemly.

coming from an illegal worker

who should have been happy to



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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 wearstey rate of two percent?

As the official city hall observer As the official city hall observer.

two percent?

As the official city hall observer for the ban Diego bluestin for the band Diego bluestin for the ba

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

A Thousand Isms

Your interesting story ("City Lights," January 26), about Stephen Pfeiffer, Ph.D., copying verbation an article from the Busion Globe and publishing it under his own name in his wife's La Joilla Light weapaper merely shows framher evidence that our cluctational system is not what it collectational system is not what it of postgraduate and professional training.

For punishment, Pictifier should be made to write 500 times the made to the state of the s

Unoriginal Syndrome?

The story of how St-nhen 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

etters

A few years ago a young novelist. Peter Epstein, son of the peters, was not fine Epstein, was come for the peters, was accused of having "borrowed" entire chapters from a young British novelist. Epstein vecture was that he had been so enamored of the writing of the British author the son of Kingstey Amiss) that he had copied it into his notebook in longitude as a method notebook in longitude as a method had been sone for the prompty forgot that the material in the notebook was not his own.

This incident was widely publicized in national magazines. Is it possible that Pfeiffer not only

Take My Hand

Your "City Lights" story on 26) only confirms the fact that the only thing you can count on in Mexico is your fingers. Erness J. Bondy

Kiddie Letter

I loved the answers the kids gave to the question about what scares them ("Off the Cuff," scares them ("Off the Cuff," January 26). As a matter of fact, it thinking back. I realized the kids always give more well-thought-out, intelligent, and interesting answers to "Off the Cuff" 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

I get from taking too big a bite of ice cream? Christine Eggers Ocean Beach

to near your receream. Of course, this does change the texture somewhat, and it may not be too aesthetically desirable. You may also find yourself straying near the bound-aries of bad social manners, as you try to slurp your melted ice cream gracefully.



Dear Matthew Alice:
While driving morth 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 past with a pair of blue lights on top of it. There is also a box on the pole, which functions, I suspect, as some zor of control for the lights. I have driven by this night and aday many times but driven by this night and aday many times but are they for? And why swent there any of them anywhere else in the city, since they are inside the boundary fence of the state

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siderably on your consumption of ice cream cones, though, which would almost certainly benefit your avoirdupois. Or try smaller bites.

A potentially insurmountable complica-

A potentially insurmountable complica-tion in consuming ice cream may arise with those who have a tendency to suffer ingraine headaches. This unfortunate group experiences the "ice cream head-ache" much more frequently than those ache "much more frequently than those of every ten migraine-prone ice cream ear-ters fall victim to this phenomenon. These people should avoid foods that may cause such migraines, which include alcohol, cheese, checolate, monosodium gluta-mate, cured meats, nuts, onions, and even avocados. Another group that may be par-ticularly subject to headschee caused by

themsells, which are calibrated to turn the their coll when its ambient light is between one and five frox-candles, and off at thoughout five times that level. The sensors are widely distributed throughout the city's streets and freways; 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 Beast. You can also see the cells stop 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.

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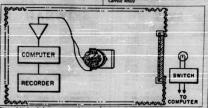
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(continued from page 1)
ment. The U.S., after paying a person to do basic research, does not want to pay him again for the right to use the patent he produced on government time. So almost all the patents coming out of NOSC every year are owned by





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 in-frared guidance system for the Side-

must be drawn between inventors at NOSC (some of whom hold dozens of patents) and the stereotypical "mad inventor" who works nights in his ga-rage 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 winder missile or a new way to test vision (inventor W.B. McLean received \$25,000 in the early Sixities for his work on the former).

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

guarded work progressing on

"Why us?" repeats Carroll White.
"I'm sorry," he answers facetiously,
"I just happened to be the one to do it
first." It's acknowledged in the scientific literature that White and Harter tific literature that White and Harter steered the study of vision onto a major new thoroughfare. Their work led to the blossoming of a professional as-sociation called the International Soci-ety for the Clinical Electrophysiology of Vision, and by today's standards, what White and Harter did would be of vision, ashe oy uses a same what White and Harter did would be considered almost primitive. Like most breaktroughs—think of Bell's telephone, or the Wrights' powered, 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 lever itself toward advanced knowledge of the senses of hearing and touch, as well as sight (taste and smell remain elusive quarry), and it even foreshadowed current work being done on the nature of perception itself. In the early Stites White and Harter were working in the Human Factors Division of NELC. White had begun his career as an electronics engineer,

but had later become a psychologisi, 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 became a compared to the sensor perceives images on radar and conar scopes, and when the Human Factors lab received a computer in 1961 that could measure specific types of brain-wave activity, be began experimenting with it as a mean to probe the area of the brain concerned with vision. White it as a mean to probe the area of the brain concerned with vision, the sensor perceived the sensor of the brain was considered to the brain's vision center, they could record changes in brain-wave activity when the subject's eyes were exposed to changes in flumination. They also observed that these brain waves changed even more drastically when the subject was shown differences in charpness of contour, say on a checkerboard patient. This in itself was no great discovery; others, unbeknownste Harter and White, had observed the same thing, but nobody could understand just what these changes in brain waves really signified. The brain-wave changes looked like nothing more than paterned scribblings on a reach near signified. The brain-wave changes looked like nothing more than patterned scribblings on graph paper. 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 wasn't the problem; the propolem was interpreting these hieroglyphics." What they needed was a Rosetta Stone, a key to deciphering the scrawled graphs. So they found a personnel of the proposed of the propose of the propo



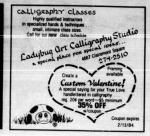






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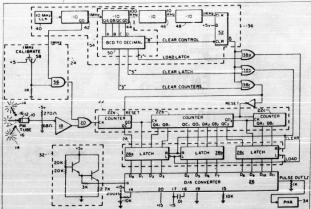
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son at the lab who had perfect vision. hooked him up to the electrodes and the computer, and showed him checkerboard patterns that were perfectly in focus. The readings of his brain waves represented clear, perfect vision. Then, using a set of lenses they borrowed from a local ophthalmologist, they blurred the pattern. Comparison of the read-outs, using the perfect vision hieroglyphics as a base, gave them an understanding of how the brain waves indicated clear vision, and how they indicated different degrees of unfocused sight. After testing thirty subjects over the course of a year, from the eagle-eyed to the legally blind. White and Harter became confident coming from the brain's vision center. They could tell, without a word being said by the subject, if he was seeing clearly or fuzzily, with the same degree of accuracy attained by the subjective chart-reading vision test. They were entitled to a genuine Eureka!

Today the process is used routinely to fit eyeglasses for the mentally hand-

icapped and 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 application. With this and other procedures, doctors are now able to narrow down just where in the eve-to-optic nerve-to-brain connection a sight prob lem exists. It has also been used by the navy's Balboa Hospital as a diagnostic tool and as a way to test suspected malingerers who try to use alleged vi-sion problems as a way to get out of military service. An advanced applica-tion of the procedure was used in intriguing experiments at Children's Hospital a few years back. Researchers showed pictures of women to very young babies and found that their brain waves responded most dramatically to pictures of their own mothers. Part of the funding for this research was provided by the CIA (ig-niting a minor scandal at the time), because the procedure showed great promise 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 officials in the KGB? Brain

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 prob-lems. 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."

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 ganisms in seawater was no big prob-lem 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 lightgenerating 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. Be by means of laser light signals, be-cause light signals passing through a seawater environment are subjected to a high degree of attenuation, the ef-fects of bioluminescence on signal re-



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

Regardless, Copeland's device Regardless, Coperana s device came in handy for scientists Jon Losee and David Lapota. They wanted to see a mathematical projection called a PDF — Probability Distribution Func-tion — for bioluminescence. Which is to say, they wanted to know more about the structure and pattern of the light emitted by the bioiuminescent 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 12,

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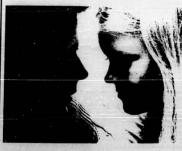
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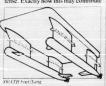


and whether the intensity of the emis over time.

What Copeland had to do was as-semble 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

fiscovered 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



to advancing underwater laser communications remains an open

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 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. Du 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 "hydro-graphic survey work," which at NOSC is oftentimes a euphemism for



'tracking Russian submarines." bu 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 distor-tions produced by the steel decks, cables, and electrical lines aboard ships





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 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 file last around in my head until I solve it." He 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 leers down at the tangle of gear. He finally finds what he's looking for. It's a small plastic ap-paratus, smaller than a bread box, shaped roughly like a hogseshoe, with disk on it. He walks over in another 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 re-ceived a patent award of \$200 in 1981.

It works very simply but ingeni ously. Cooke's compass checker is de ously. Cooke's compass checker is de-signed to surround the compass com-pletely in a magnetic field, thereby overcoming any other magnetic distor-tions 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

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

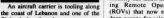
and sinks in the deep blue Mediterra

nean. It's a safe bet that certain powers

chain of command, the navy's anxiety might fall into the lap of Bob Wernli, a mechanical engineer in the Ocean En-gineering 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 enter-prise called the Deep Ocean Technology Program, Wernli, along with his orts, 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 at what the navy might want to recover from the deepest possible depth." ex-plains 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



Dynamics, where he used to work on minisubs. "They have a list of the cre-ative people at the lab and they keep tabs on what you're doing. They like the simple stuff."

Lift Sling Emplacement Device

lapse of attention, and then boom -

an F-14 Tomcat, festooned with Phoenix missiles, rolls off the deck

handle the most delicate task, 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 Air-lines 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, Maryand on navy contract.) No, the major problem wouldn't be getting to the plane, if it wasn't more than 10,000 feet down. But attaching the belly bands and lifting it presented an in-

What Wernli came up with was a simple little device that, when it was

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 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 posi-tions 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 simple inter device that, where it was tested out at San Clemente Island in 1979, allowed the navy to recover an 24-4 Phantom for the first time by using an ROV. The apparatus consists of a

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 needed," says Wernli, pride glowing in his eyes. "If something like that happens to-morrow — wham, bam — if they call you, and you go out and do it."

Just south of the Hotel del Coronado, floating dead still beside the dock in Glorietta Bay, the sixtythe dock in Glorietta Bay, the stry-five foot, fifty ton Sueve Line 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, busines man 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 cen-tury, when the radical design was first proposed.

The man who's credited with per-

fecting that design, Tom Lang, was head of the Advanced Concepts Division at NOSC when he retired in 1978 sion at NOSC 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 the state of the patent lang's work 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 deintrigued 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 Sittles, but Lang continued. searching for a new way to raise a boat's huil above the water, and, in the same manner as hydrofoils, separate the boat from the forces of waves. As a

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

nd 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 much less. That ides were correct, busit took Ton Lang to add certain crucial finishing touches, such as underwater finishing touches, such as underwater finishing touches, such as underwater the such that the su

In 1968 Lang was working on an undersea surveillance project for the navy and he needed a very stable, seaging platform from which she 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 SSF 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 work boat was operating at its full twenty-five knot speed by 1973.

The Kaimalino is based at the NOSC lab in Hawaii, where most lab have been run. Navy reports have routinely concluded that the ship's stability and speed in rough seas, and its remarkable and the stable stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas, and its remarkable and ship is such as the ship is stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas, and its remarkable and the ship is stability and speed in rough seas and its remarkable and the ship is stability and speed in rough seas and its remarkable and the ship is stability and speed in rough seas and its remarkable and the ship is stability and speed in rough seas and its remarkable and the ship is stability and ship is ship in the ship is stability and ship is ship in the ship is stability.

ton SWATH cutter. That particular vessel is being designed to carry a helicopter and is expected to operate in much heavier seas than the choppercarrying cutters now in use. The navy isn't moving so fast. At one point a 3000-ton, \$125 million test platform isn't moving so fast. At one point as 3000-ton, 5125 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 of the still finding its way into SWATH development projects. Design configurations have been proposed using SWATH stopen to make the convent of the still finding its way into SWATH and the convent in the still and smissile and chopper-launching frigates. "We can build one one with treasonable 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 que see some such as the such as t

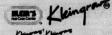
Japanese, who acknowledge the initial help given them by Tom Lang and his patents, have boldly adopted the concept. And almost everyone who has spent time on the Kaimalino and the Suave Lino raves about their performance. Suave Lino raves about their performance. So why does the Suave Lino remain the only one affoat 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 Rickwhat we need is another Hyman Rick-over [the admiral who bucked tradition and created the fleet of nuclear sub-marines], but there was only one of him, and he isn't in the navy

nim, and he isn't in the navy anymore."

Aside from the government market, SWATH devotees see 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 Sh'pbuilders, which is interested in improving its shuttle capabilities in the North Sea oil

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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 in-vested 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 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 Ameficans 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 confi-dently. "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."

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

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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 be-cause they would be unable to-avoid classified territory if they spoke in detail about the procedure. But scuttlebutt around the Ich 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 investor as grounds for not discuss ing something called a Balloon Collector/Director Sunsubsatcom Concept. This gizmo addresses the major impediment for laser communi-cations between submarines, satel-lites, 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 concen-trated beam. On-board instruments encode the beam with messages sent up via more conventional (i.e., miup via more conventional (i.e., mi-crowave) means, and the beam is then directed down into receivers on sub-marines 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 com-munication system when the missiles start flying? NOSC to public; None vour business.

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City Lights

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.

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 following year, though, the

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 sales. The Rodeo. in liquor sales. 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

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

says the new nightclub, which opened just last week, was ved last summer after My Rich Uncle's monthly My Rich Uncle's monthly revenues dropped to \$40,000 from their 1978 peak of \$160,000. It will \$160,000. It will include a steak-and-scafood 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.

Paul Krueger, Thomas K. Arnold, and Randy Opincar

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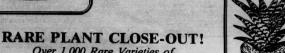
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Flo Sperbeck.

Meet the grande dame of sleuthing

Plorence Sperbeck's portrait haunts the living room wail of her hilltop Oceanside house. A gilt frame sur-rounds the Flo of thirty years ago: sven-haired, ivory-skinned, frankly voluptuous. Sperbeck was a forty-two-year old City of Alameda policewoman when the portrait was sures. She had not yet merricil her 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 oldest woman in Celifornia working eyes gaze downward. The gaze is as a private investigator. With fixed, the eyes open wide. Pain—telmost a wince—makes a crosshatch of fine lines around the eyes. The portrait was made two years after the

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

and witnesses and takes their stateand witnesses and takes their state-ments. 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 shop-ping bag from the closet and goes out on assignment for an afternoon of un-dercover sleuthing.

When Sperbeck appeared on

year, she said about her May 18.

mother she got a piece of the tail ... of Halley's comet. I was born the day the comet came out." Although processional doomsters prophessed 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 altways remember my father smelling like cooking," Sperbeck was born in Atlantic City. The family, which included Sperbeck's brother, lized 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 Tenille's talk show. At that time a Hollywood production company expressed interest in creating a situation comedy from incidents in Sperbeck' ilife. The company mentioned Lity Tomlin to play Flo "Bulldog"



fers Lucille Ball.

When Sperbeck sounds out her seven decades, the life story that emerges in 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



new speece.

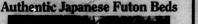
wild-eyed woman's hand. Sperbeck
flops the woman down to the floor so
hard she knocks the wind right out of
her. Then Sperbeck, sweating and
top of her attacker and waits for the
officer to show up with the restraining
straps. Lily Tomlin could make an
audience laugh at that. Lucille Ball
could play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

beck pulls on the stringy white wig and wraps it with a red bandana. She rising coat and carelessy faces 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 too much to drink. Ther 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 climinating 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 doath. I walked right past the cashier shaking in my boots." But with each success Sperbeck's confidence grew. "This," he says, "is probably a pattern real thieves follow. Each time you steal and are not caught, your confidence increases."

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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 upsace the manager apay blue dress. sweep. She wears a navy blue dress





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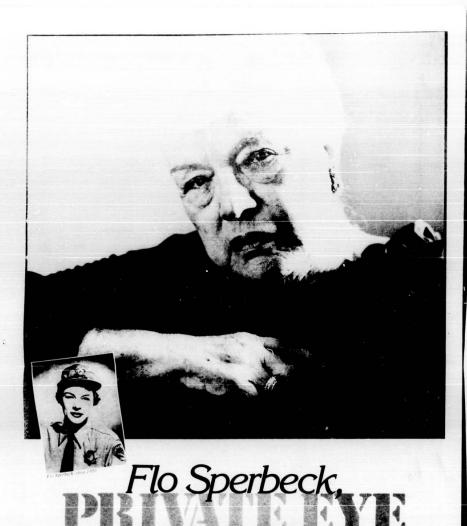


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portrait. Sperbeck's deep-set hazel oldest woman in California working as a private investigator. With twenty-three years of law enforcement work to her credit and almost twenty years now as a licensed private eye. Sperbeck is hailed by her peers as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

venteen-year-old Sheila Nobody calls her Bulldog anymore, Seventy-three-year-old Sperbeck's but she still bulldogs through Southout clues and following up leads. Most of her clients are defense attor-Bulldog, referring to the fictional effective Bulldog Drummond. In the around the eyes is gone. She is the 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 un-

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By Judith Moore

mother she got a piece of the tail . . . of Halley's comet. I was born the day the comet came out." Although pro-fessional doomsters prophesied that on this day the Earth would pass through the comet's tail and be de-stroyed, life weat on.

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Drummond Sperbeck. Sperbeck prefers Lucille Ball.

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work as an undercover thief. Sper 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

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PRIVATE EYE

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

and pick up their wares. A natural for I Love Lucy's star.

If y 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 De-partment. Sperbeck and her fourteen-year-old son Gordon and eleven-year-old Sheila share a small ent. It is Saturday afternoon rbeck 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 mu-sical. Oklahoma! They rush in the

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 young-sters sprawl over the blue couch. breathless and giggling. It is funny . . . and 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 firs: husband in out." She married her first nusuand 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 respecta-ble way to go. "I would never have disobeyed my parents," Sperbeck says. "I would never have, for in-

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 di-vorce 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 di-vision 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 in-troduce 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

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

slaughter 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, "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 meet-ing with Ivan and I hadn't even recognized him.
"When we met the third time, Ivan

had married a second time and di-vorced 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

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

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

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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!' "

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' believe that. Each person has a little section of your heart no one else intie 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 policewoman, a beauty counselor, an office manager. But she always returned to law enforcement, and then, in the Sixties, to private investigative

in law enforcement and private in-vestigation, 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 pin to a husband, ask Drummond, she'll get it for you. '1 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 collie took the train to Califor-nia. Already she had lived in Atlantic City. Philadelphia, New Jersey, Scot-land, and Canada. California's 1920 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 mother loved it. But we hated it, my brother and father and 1.

Tom Wilson had brought his family from Canada, where he had gone during World Wart 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 old Maxwell truck. At the San Diego olid 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 onlook-ers, "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 pa-tient 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 Sper-beck. She was also beginning to like little San Diego, to which she would return fifty years later. Tom Wilson found his family a fur-

nished house on the corner of Red-wood and Union. Two other houses sat wood 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' seye 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 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 ballyhoo 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 Bilt-

Sperbeck was thirteen. Gradually she began to rebei 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 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 our a was wearing powder. I didn't own a lipstick until I was twenty-nine years old."

The effect of Victorian restriction still shows. If Sperbeck tells a ribald story from her collection of police anecdotes, she relates the spicy parts in a ladylike manner. Tellting the earthiest of tales, like that of the sailor she ar-

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rested for sodomizing a woman, Spereck will delicately maneuver her way through the punch line: "The sailor said, 'My commanding officer said it was all right as long as you did not do it

Her father's dislike of makeup and her mother's disapproval of frills, however, left a different mark. Today

Sperbeck wears her hair in an elaborate coiffure, her face is "painted," and her wardrobe reflects an interest in

her wardrobe reflects an interest in feminine, dressy clothing. Sperbeck's first husband, Drum-mond, was the first Scottish fellow to come courting. "He was the first per-son my mother trusted me to go out with," she says. Nineteen-year-old flo Wilson and Pete Drummod mar-ried in 1929, the year of the Great Crash. For a young couple with few resources, it was the worst of times. In 1930 Gordon was born. By 1933 Sheila was born. In 1935 in Los Angeles, Sperbeck was walking sev-Angeles, Sperbeck was walking sev-

eral miles with her shopping bag to stand in long lines of hungry people. Her shopping bag would be filled with surplus vegetables — carrots, turnips, potatoes, lettuce — when she walked back to her Highland Park home. The family of four was living on the State Relief Administration budget of forty-eight dollars per month.

By 1937 Sperbeck had found a job.

She worked as a clerk in the auditing office at Bullock's for twenty-five cents an hour. "I used to wonder how some of us survived," she recalls.
In 1938 Sperbeck and Drummond

separated. Sperbeck brought Gordon

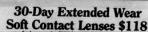
and Sheila — seven and three — to Oakland, where her father had found work as a chef in several of the Bay Area's better hotels. Sperbeck and the children moved into her parents' Oak-land home. She took a job at Capwell's department store as a night clerk in the auditing office, another job that paid twenty-five cents an hour. During the days she looked for work. "I went to insurance companies, and they said,
'We don't employ married women.
Come back when you get your divorce.' I stood in line all day for an application to take the clerical exami-nation for the State of California for a

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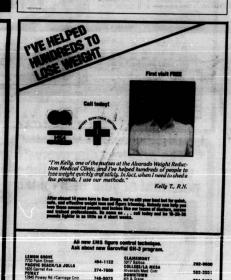


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nporary job that paid eighty dollars a

Sperbeck took a series of temporary jobs. Times were so hard — 20,000 teachers were out of work in the U.S. — that college graduates worked alongside Sperbeck as she went from a few months as a clerk in the surplus commodities outlet to an assignment as clerk in the gas company and then to another clerking position in the Department of Motor Vehicles. What Sperbeck wanted to do, she says, was to go to college and become a social worker. She inquired at the University of California at Berkeley. "If I would

go to summer school and take a class in zoology and get an A or a B, they told zoology and get an A or a B, they told me that 'due to my advanced years,' they'd be willing to admit me as a special student. I was only twenty-eight! And I did not see what zoology had to do with being a social worker." She gave up on that idea. "What I regret now, more than anything," Sperbeck says, "is that I never had an education. I made '190 on the Army Alpha Intelligence Test. It's frustrating to be intelligent and not have the edu-cation to go with it." cation to go with it."

Sperbeck and the children, eleven and eight, had moved into an apart-

ment of their own. She worked eight hours a day, six days a week. Then came 1941, Pearl Harbor, mobiliza-Women were being put into what had traditionally been men's jobs. But the growing number of automobiles in the U.S., as much as the war, made possible Sperbeck's first contact with police work. She was hired as a clerk in the traffic division of the Oakland Police Department. Sperbeck recalls that she was scared to death. Thirtyone years old, she had never even been in a police station. She would like, she says, to see Lucille Ball play this

The captain is a big, beefy man. Sperbeck stands at the edge of his littered desk. "Look here," he says, pointing a thick finger at Sperbeck. "We don't like women in the police department. You don't belong here. But there is a war on and we have to take you. As soon as the war's over, we're gonna get rid of you.

"For now you're gonna have to do everything a policeman did inside. You're gonna work the same hours, the same shifts. You're gonna get twenty minutes for lunch, and that's it

(continued on page 26.



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(continued from page 25) 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 whis-tled," 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 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.

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 business of the care of the

reau and supervising five clerks."

During the six years Sperbeck worked at the Oakland Police Department, the world of crime and punish-ment 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 po-licewoman. "Why do you want to do hat?" a policeman visiting the Oak-land 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, snarl-ing, "Well, you've met one now," motioning to Sperbeck.

"That was the kind of reputation

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

n the spring of 1947 Sperbeck became a policewoman in the po-lice 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 po-lice box. Here's your whistle. You're a police officer.' That was it.'' Sper-beck's assignments involved work

with juveniles, both offenders and victims, rape and sexual abuse cases, and the searching, guarding, and transport-

In 1947 the City of Alameda had not had a murder case in forty years. Dur-ing 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 sew-ing basket and sat on the basket until the baby died. Then she wrapped the corpse in a blanket and put the bundle nto 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.

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, polittly, "You want to look in my
pockets?"

Then she asked to call an attorney "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 war and the call Leo. 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 chil-dren. She visited homes where drunk-en adults habitually brutalized youngsters. 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 dees. 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."

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

once, asked, "Drummond, do you promise them something?"

"I appealed to the better part of people." In sexual abuse cases, Sperbeck ways, "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 a superior superior programment of the programme so mad at perpetrators of sex crimes. I was upset, too, about the victims, but it didn't help, if we wanted coopera-tion 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 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

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as one of her great prides. Although only a dozen or so juvenile officers were on staff in northern California police departments, Sperbeck organ-ized 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

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.

thing about myself. I went and took a ining about myseif. 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 La-Lanne. I put on my sweatsuit and went religiously, three times a week. And that was when Jack Lalanne had the only school in Oakland. They didn't

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

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 ter-rible, he said. 'You aren't going to get any sleep tonight. I've threatened to any sleep tonight. I've threatened to turn the sait-water hose on them they're so bad."

"When you were a jailer in the Catalina jain, you were locked in with the prisoners. I went in and they were retrible — bad language and dirty songs. Screaming and yelling. After Andy and the chief left, I valked 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." When you were a jailer in the

for a moment. He wondered what was wrong."

y the end of 1955 Spetbeck 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 crim-

proud of her own attitude toward crim-inals. "I began to realize during the Fifties," she says, "that my job was more than simply arresting and putting

ople in jail. It was also an opportu nity to be a missionary for good."
When she worked for the Alameda Police Department, she was kind to Bet-ty, 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 indi-

vidual states may not prohibit abor-tions during the first two trimesters vidual states may not prohibit abortions during the first two trimesters. Until then, most abortions were obtained illegally. Frequently they were performed by women like Betry, whom Sperbeck had befriended. Betry worked as a prostitute during her late teens and her twenties. Sperbeck lived across the alley from Betry and several of her friends. "This was when the Second War was still on," Sperbeck lived across the alley from Betry and several of her friends. "This was when the Second War was still on," Sperbeck lived across the alley from Betry and several of sailors. She had a big dog. Every time a customer would show up, I would hear the dog bark." Betry was fat. "I used to see her out in her back yard," Sperbeck says, "in Stimps 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 as a sight. When she was younger, she had the most beautiful, thick, auburn hair. Now it was thin, seraggly, 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

9

-

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 green, felt-covered tables where the abortonists worked.
Then in 1964 Sperbeck retirer dofton 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 e Raiders' games."

After her husband's death, Sper-

After her husband's death, Sper-beck 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 lifetone.

Poway. Several of Sperbeck's lifelong friends were living in San Diego. Vis-iting in the area eight years ago, Sper-beck drove through the Oceanside hills. There she found her hilltop

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."

Fashions drop

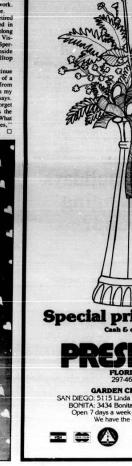
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(continued from page 27)
Sperbeck accomplished what she lists But here I was, forty-five years old, "Sperbeck says. "I thought,
Who is going to hire me now? "The
City of Avalon police department on
Catalina Island hired her. "That was

dark," she says.
In 1950 Sperbeck turned forty.

"One day, along about that time, I woke up and realized I had to do some-

only shoot in Oakland. They didn't only shoot in Oakland. They didn't only shoot in Oakland. They didn't have work yourself, with bartells. "Gradually, Sperbeck emerged from her self-singosed 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. "Phat means I sold the course to others. I had gone through the course myself and realized what it could do for a person, ont in becoming a model but in bringing out the best in a person." But she

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12



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 more artifice, sweep away by illusions. In short, that the critic was closed. 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!

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-

was dismai. The play was derivative. And was dismai. The play was derivative. And 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 Standard, The Was weeks ago the fillulation of the play that 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 savage for the savage

play's two characters. Taylor and Hanold, are bivousched 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 pet off that ledge soon, they'll be history. But we learn little about the specifics of their past or why they climb mountains for why anyone climbs mountains for that matter), and their characters, initially, appear and exceeded their characters, initially, appear they are the are they ar

wright 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, he 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 experience of mountain climbing itself—in which all of ones attention is concentrated on tiny nubble footholds, the next inch of foot to traverse, the urrent messages rubtine through the toothoids, 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 unforces 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

Harold and Taylor cor e 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 expla ascents not for camanaderie or sublime ex-periences but for new notches on his ice axe. His sex life, which substitutes vio-lence 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 safe Angel of Ineaccreation for the "lousy scum" infesting his earth. In short, Taylor is a collector of trophies and Hardeld is a

seeker who may, in fact, be running away.
Each believes his particular world view is correct. They may have become isolated to the control of the control of

enough to suggest the hazards the climbers must overcome. Steven B. Peterson's lights and Burnham Joiner's sounds — slivers of wind — help to depict a believa-ble locale, but not completely. There re-

The sit suddenly becomes a mountain. The sit suddenly becomes Sim Woodbouse) starts to San Woodbouse) starts to scale it. Be it on a realistic mountain or on Dryden's replice, the actual danger of the climb is real. Woodbouse must execute the same moves elimbers make on boulders, Half Dome, or Annapuma. And it least one of these the processium, must be somewhere in the cleas-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 its point theartical illusion disappears, tauccusfully begins in internal descent into the heart of the drains.

Like Harold's metaphor about higher

life into this production. As do the direction of Andrew J. Traister and the performances of Woodhouse, as Taylor, and Doug las Jacobs, as Harold. Filled with curses Though Thylor and Harold begin the play as opposites. Woodhouse and Jacobs bring them to a touching crossroads where, if it may be a subject to the play the







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gentleman; the old-fashioned car, ingeni-ously designed by Michael Devine, is a schematic three-dimensional outline at

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 day will never come, he says sortly 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 lda shifts her eyes and glances at the car, as shapely and exemplary as the rela-tionship of its owners. "It will today," tionship of its owners. In 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

This in itself would be enough to let us This in itself would be enough to let us know that we are wintensing superb theater a script which, with the simplicity and power of a Thornton Wilder, depites the fundamentals of life in impeceably 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 rich-ness; a stage design as chaster, fresh, undementals of human nature in all its rele-ness; asing design as fundamental fresh un-ness; asing design as fundamental fresh un-supervision of the state of the state of the porty young gait (Mr. Devine's acts are flaviersty supplemented by Leuter Hay ter'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 im-simal point. An instant later, Henry reveals that he has been passed over for a promo-tion, and that his career as an engineer will never advance again; this man of perpetual competence, kindliness, and quiet self-assurance is suddenly in the midst of a

acting here, with Henry's anguish break-ing spasmodically through a still-intense effort at self-control, is beyond praise); and now it is Ida's turn to comfort and 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 hove a sone could possibly bear to see on a stage. There is not a wasied second in the entire seeme not a word or a gesture that does not clarify 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 whelf full of self-help books or a decade a worth of semmas.

Memories, the vicinstitudes of its four countes showing us waried persecutives on

Memories, the vicissitudes of its four couples showing us varied perspectives on happiness and unhappiness, selfishness and selflessness, conflict and com-

children, 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 grand-parents' 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 come aware of what it really is: not a chronicle of the American past, of an ideal turn-of-the-century Midwest in which pas-sions were strong, manners were simple, and ideals of work and fidelity and respon-sibility had all the force of tradition behind them, but rather an evocation of grand-parents as perceived by grandchildren, a memory purged of the extraneous and the

memory purged of the extraneous and the hundrum, 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,

Let us shine your smile.

and asking her — as a matter of great impor-tance to him — whether she and grand-father Oscar had really loved each other. Why does he want to know? Because mar-riage 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 genera tions 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 no stage, but the set designers, there on stage but the set designer's thre superimposed wooden-slatted proscenia, 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

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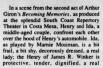
Sophie is upstage left, the land of the dead; and as they talk, the two of them look not at each other — for the living and the dead cannot see each other in the flesh — but out into the auditorium, into the spiritual space where the audience sits communing with where the audience sits communing with 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, and backward can give. At the end, which ale 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 albe 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 ra inner source of love

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 Coas Repertory's Mainstage. The offering on SCR's Second Stage in

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 remaind the production of the production of the play is the production of the p première production; I will report on it in detail next week.







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Hard to Turn Down



ELEANOR WIDMER

The Restaurant: Rosemary The Location: 5740 La Jolla Boulevard. lowered and were told that the volume had lowered and were told that the volume had been automatically set and couldn't be altered. But wonder of wonders, there was no music the second time I visited. As we proved in our long, hard — and victorious — battle to obtain nonsmoking areas in restaurants, we can band together to improve our dining experiences. If you are among the many who do not want the obtained of the contracting music, please join me in letting the management know about your preferences.

That said, you will not be disappointed in the other aspects of Rosemapyn. There La Jolla (456-2107) Type of Food: Continental
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 ap-proximately 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 in the other aspects of Rosemaryn. There have been so many different kinds of reswall between the dining room and the bar taurants at this location that it's hard to keep up with the changes. The last two occupants were the La Jolla Café, a Middle Eastern establishment, and the Pasta Forum, where the waiters and waitume. She also assured us that the tape would be changed to something more con-genial to dining. This compromise lasted the length of one tape, when once again Pasta Forum, where the waiters and wait-resses carried on while dressed in togas. The Pasta Forum had the tables arranged in parallel lines against the walls, so that you had neighbors close by your side and you couldn't avoid peering directly at the di-ners placed opposite you. Happily the interior has been restored to provide a sense of intimacy. A rose floatrock music blasted us out of our chairs. To tell the truth, I never went back. I'll suffer "iffy" food, bad service, poor manage-ment, 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 eclec-

tic. The chef/owner, Julius Seman, is a Dutchman with French training who origi-Dutchman with French training who origi-nally 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 per-sonal preference, but from my point of view the major flaw with Chef Julius'

sonal preference, nut from my point or view the major flaw with Chef Julius cocking is that he uses too lavish a hand with property of the control of the control with property dishest and it virtually ruined the femcini macraprone, which is reparad from homemade noodles and gorgonzola sauce. As usual I ordered the pasta as an appetiter. I was rearenous and practically gulped it down, but at every mouthful I cringed at the peper. The chef assured me that his diners loved it that way and that I had been the first to complian— have you heard that tune before? Please cline at Rocemany. Simply inform the way of that the property of the control of the value of the control of the value of the control of the control of the control of the value of the control of the control of the control of the value of the control of the control of the control of the value of the control of the control of the control of the control of the value of the control of the control of the control of the control of the value of the control of the control of the control of the control of the value of the control of th

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

cooked days before and reheated. It was very strongly seasoned. The green salad is very strongly seasoned. The green salad is compared to the property of the foreign sampled, the two best were the boneless chicken with mushrooms and freish 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 pafate, and with soup or salad and several fresh vegetables is offers good value. The vegetables is offers good value of the vegetables is offers good value. The vegetables is offers good value. The vegetables is offers good value is of the vegetables in the vegetable is offers good value. The vegetables is offers good value is of the vegetable in the vegetable is offers good value. The vegetables is offers good value is of the vegetable in the vegetable is offers good value. The vegetables is offers good value is of the vegetable in the vegetable is offers good value in the vegetable is offers good value. The vegetable is offers good value is of the vegetable in the vegetable is offers good value. The vegetable is offers good value is offers good value in the vegetable is offers good value. The vegetable is offers good value is offers good value. The vegetable is offers good value is offers good value in the vegetable is offers good value. The vegetable is offers good value is offers good value in the vegetable is offers good value. The vegetable is offers good value is offers good value in the vegetable is offers good value. The vegetable is offers good value is offers good value is offers good va

fine because the sauces on the entrée pro-vide adequete 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 casais sauce (\$13.75.). I need priend'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 your request (59, 50)
You should also take note of the nightly specials, which may include an additional fish entrée.
Vegetarians should be aware of a vege-

Vegetarians should be aware of a vege-table plate (six dollars) whose cheese sauce is placed over rice, leaving the vege-tables quite naked. This dish is somewhat tedious. While the vegetables in conjunc-tion with the entrée are splendid, they tend to pall over a bed of rice.

to pail over a bed of rice.

At presen 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 be compared to the nough. This desert can't be comwared to the one offered at La Maison du Lac in Carlsbad, which is such a fantasy and is worth the drive to obtain. Sill, the chef at Rosemaryn should be appliaded for using both fresh raspberries and blueberries— the blueberry tart is worth a try, as it is surrounded by a ring of creme anglais.

and blueberries — the blueberry tart is worth at ty, 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 why waited back and done. We had long well are compared to the control of th

Off the Cuff

What do you have in your glove compartment?



Finish Carpenter

Finish Carpenter
San Diego
An oriental fan, two poker
decks — always have to be
ready for poker — checkbook,
wallet, note pad, a converter fe my eigarette lighter, earplugs i 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 substance. Frame fue muller 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 c/v joints. That's it. I wish I had more for you.



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most recent car repair bill.
larges. Supertramp. Crisis? most recent car repair bill, tages: Supertramp, Crisis? What Crisis?; Supertramp, Even in the Quietest Moments my all-time favorite group. Steely Dan, Coundown to Ecstasy; and Bobby James, Touchdown, it has the theme from Taxi on it. Here is a men from the Pompeli restaurant. from the Pompeii restaurant, I must have been there once. 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, bookmarkers, a program from When You Comin' Back, Red Ryder?. some matches, and a Bic Rolling Writer.



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went the wrong way. Use never 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



Vicki Neal Graphic Artist Lemon Grove I just cleaned it out. You

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-Settzer Plus, a squeegee for the windows, matches, some heavy cotton gloves for when my hands get cold — they're faded. I have a few more 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 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,

_Lin lakary

Dr. Don Christensen, DC, Karen Byrne and Cecile J. Bereal Bodymoves Health and Fitness Educators present the SATURDAY SESSIONS ON BACK PAIN

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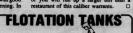
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ing in water in a brandy snifter graces each table, and while the fireplace does not pro-

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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

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, ouiche, and party reception.

by some of the area's best known early music groups and soloists. Actually, there will be only one soloist harpschotdly elemined Paul, who has been assudent of Miss Paul will be performing music by composers such as Jan Peterssoon Sweelinck (1502-1621) and Joseph Hector Foicco (1703-1741), the latter represented by several movements from his find movements from his find movements from his find movements from his find the soloid properties of the soloid properties of

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 quinter, they will perform, unaccompanied, vocal works of the Sixteenth and Saventeenth, consults.

the singer being Margaret Simmons, who is the possessor of an extraordinarily lowof 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 (void as gamba) and wind instruments (recorders and krummborns, the latter a double-reed woodwind). The Westwynde Consort will continued on page 6, col. 2)

If you sat down and tried to

Jai Alai High

invent a new, completely civilized sport, one that possessed the speed and sujity but not the mindlessness of football, that included the hand-ye coordination but not that hand the grace but not the monotony of basketball, you'd fall. Because whoever invented jai ala beat you to it.

For my money (and the game has relieved me of plenny of it), and has relieved me of plenny of it), and has relieved me of plenny of it), and the same has relieved me of plenny of it), and the same has relieved as the same of the same of

becomes an exquisite torture Luckily, the only jai alai



palace on the West Coast is close by, in Tijnara, But during its recent resovation a new granite front wall was installed, and it has changed the game in ways that I'm not so war are positive, in all aigers billed as the fassest game in the world, so when the frontion at the MGM Grand in Las Vegas closed down recently, it made sense for the Tijuana froncin to purchase the Cyand's superior granite front 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 grante wall and bounces off the teat wall it travels much farther wall to the play the pla Tiyana frontin to purchase the Crand's superior grantle front with . This is the error on para also plays that the pelota against, and, in theory, the state plays that the pelota against, and, in theory, the better the game. Well, the new grantle walls 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 trimmed worked off the court which, combined with the faster I think I'm qualified to say that the tactics of the game have changed in important ways. For instance, it appears now to be much easier to gain control of the forecourt, the advantageous position. And the server has lost some of his natural advantage.

some of his natural advantage.
I'm not lamenting these
changes; I'm just saying it's too
early to tell whether the play
has been improved.
But the wall is only a fraction (continued on page 6, col. 3)

Statements

Images of war in black and white use'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 cicumstance, yet always the same in the ways that matter. As guestione as these snapshot of grief and death always are, there has long been hope among pacifits and among certain photographers that the hope among pacifists and among certain photographers that the pictures are valuable beyond being newsworthy, that rhey 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 the best waste of war. 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 i volume and boldness, wars hav volume and boldness, wars ha spread like a plague out of control; and in America, the country most thoroughly exposed via the media to the

ninety-two photos exhibited there under the title "El



contributor, will admit only to presenting reality, it would be difficult to avoid the political statement made by the exhibit statement made by the exhibit—
a statement certain to be
unpopular with the Reagan
administration. In the pictures,
we see government troops gain
donly with books A government
truck drags the body of a
guerilla through the dirt street
of a town as children watch. A
policeman wearing a belinet and
carrying an automatic weapon
policeman wearing a belinet and
carrying an automatic weapon
as a shield during a skirmish.
Government soldiers proudly
display mutilated victims for the
camera. National Guardsmen,
wearing huge curately decorated
demonstration onto a truck as if
they were stacking lumber. A
clean-cut, boysish, white Marine
handles paperwook at the

(continued on page 6, col. 5)

READER'S GUIDE

Compibitions to READER proceedings to the EVENTS must be received by multi-molater than the Princip preceding to Thursday once in order to be the Considered by medication. Peace do considered by medication. Peace do considered for publication. Peace do considered for publication. Peace do considered for publication of the event, the date and me it is no belt dit preceive address of subsets or via be belt, and an office of the publication of the consideration of the control of the publication of the publicat

Film

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

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screening of winning entries, Thursday, February 2, 8 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, Free, 438-5614.

Avenue, Carlsbad-Free 489-804.
Pollitical Film Series continues with Brare Came, Jacques Arcelini 1983. clandestine documentary about Hatti, and two films on Puetro Reco, Fandise Insuded and Remoto in Spanish with subtiles), Fiddis, February 3, 2 pm. Third College Lecture Hall, noon 107, UCSD, Free, 452-2016 or 452-4450.

Featival of Animation, sixteen in-ternational films will include Academy Award-winning Tango. Art Clokey's Giomby Punk Planet, and Disney Studies' Wincern. Fri-day, February 3, 7, and 9:30 p.m.; Satunday, February 4, 7, and 9:30 p.m.; Sunday, February 5, 2, 4, 7.

and 9:30 p.m.; and Monday, Feb-ruary 6, 7 and 9:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Steet, La Jolla, 454-0267 or 454-2594.

"Voyage of the Pacific Peacemaker," the documentary of the boar that saided the Boeffie to promote world peace will be exceed Finds, Ferburn 5, 12% p. m., Boasevell Journ and Lipa Street, Billiber Jack, Strundar, Februar, 5, 12% p. m., Stranfond Comt. Pel Mar., and Sunday, Februar, 5, 7 p. m., First Unitaria. Globerth, 40% Permote Court. Edward Street, Museum Hills, Free, 498-2020 to 275-116.

"Ladder of Creation" travels from Wales to the Amazon jungle to

Children's Films, Mr. Horatic Knibbles, a six-foot magic rabbit stars in this week's show. Thursday, February 9, 3 p.m. Coronado Pub-lic Library, 640 Orange Avenue, Coronado, Free. 435-4187. examine Darwin's theory of evolu-tion, showing Saturday, February 4 and Sunday, February 5, 1 and 2-30 p.m., Natural History Museum, Bulboa Park. 232-3821. "Citizen Kane," (1941) Orson Welles' classic film will be shown Tuesday, February 7, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free. 435-4187.

"La Strada," (1954) Federico Fel-

"La Strada," (1954) Federico Fel-lini's powerfu story of an timerant strongman (Anthony Quinn), as simple-minede wart (Guilletta Masina), and an acrobat (Richard Baschart) will screen Wednesday, February 8, 720 p.m. Sherwood Auditorum, La Jolfa Maseum of Contemporary Art, 720 Prospect Street, La Jolfa 454-3545.

Art Videos, three documentaries, Geometric Abstraction. Photography Exhibitions, and Young Expres-sionism, will run continuously dur-ing gallery hours through March 4 in conjunction with the current exhibitions. La Jolla Museum of Contemporary Art. 709 Prospect Street, La Jolla. 454-3541.

Dance:

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



324 Broadway 444-1623

Encinitas 437 Encinitas Blvd. 436-6222

Kearny Mesa 3904 Convoy 565-0401

TO LOCAL EVENTS

Modern and Jazz Dance, students and faculty of Mesa College will perform Friday, February 3 and Saturday, February 4, 8 pm., Edu-cational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego, 562-6607.

"Dance Jam," create your own style in an evening of freeform, rec-reational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillerest, 239-1713.

spontaneous, improvisational dance will be held Saturday, Feb-nuary 4, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach. 273-2461.

Folk Fair, the International Dunce Association of San Dego County will offer ethnic dancing and dance exhibitions by ballnoom, English, and Scottish dance groups. Sunday, February 5, 1 p.m., Balbou Club, Balbou Park. Free. 298-9240 or 236-9625.

Music

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

Hall, SESU. 265-6031.
Classical Duo, Alice Silverberg and Gail Vehslage will offer classical flute and piano mass., Friday, February 3, 73:0 p.m., efabitat Book Shop, 47II 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 per-form Latin American music with a chance for audience participation, Saturday, February 4, 10:30 a.m., Mathes Cultural Center, 247 South Kalmia, Escondido. 743-3322.

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 Haydn, Beethoven, and Bartok, Saturday, February 4, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

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READER'S GUIDE

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

"John Somebody" and "No Mem-ory," composer-performer. Scort Johnson's concert features rock/ classical music for selv electric guitar and synthesized coice, Saturday, February 4, 8 p.m. Sushi, 852 Eighth Avenue, downtown, 235-8466.

Chamber Concert, the San Diego Museum of Art Chamber Ensemble and soprano Carol Plantamura per-form George Cruanb's Mariguis, Books I-IV, and works by Ginastera and Ibert, Sundas, 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 ensem-

bles play the music of Buch, Grieg, Copeland, and others, Sunday, February 5, 4 p.m., Mandeville Auditonum, UCSD, 234-7227 or 232-2818.

Violin Recital, Gregory Walker of-fers Tarmi's Deed's Irill Sonata, Kreisler's Recitativo and Schero, and Vioalds selections. Sunday, February 5, 8 p.m., norm B210. Mandeville Center, UCSD. Free-452-3229.

Downtown Miniconcert, Stephen Elster will play classical selections on guitar, Monday, February 6, noom, Golden Hall fover, 202 C Street, downtown, Free, 274-6317.

Improvisation Festival, music, dance, and narration are explored by the KIVA ensemble. Trips Sprague. Bert Turetak, John English, Carol Narvig, and others, Tuesday, February 7, through Thursday, February 9, 8 p.m., Cen

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BAHA'I FAITH

Lecture Series
WORLD IN

lev. February 4, 8 pm.

JOHN TRAUGER
The Age of Science: Traums of Transition
Trauge is an Astro-Physical and Senior Research Fellow
Interesty Science as the Californa Institute of Technology. His procal field of study is the nature and evolution of the Solar
System. A side show will be included in his presentation.

San Diego Baha'l Center 6545 Alcala Knolls Drive (near USD) 288-3999 Free to the public; no donations accepted.

ter for Music Experiment, 408 Warren Campus, UCSD. Free 452-3229.

Guided Hike, the Canyoneers wil

Guided Hike, the Canyoneers will guide an hour-long hike through Peñasquitos Canyon, Saturday, February 4, 10 a.m., Horseman's Park Stable, Black Mountain Road, Los Peñasquitos Preserve. Free. 460-9301.

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 Con-test, men's and women's open competition to benefit the North Shores Center of the Association for Retarded Citteens, gets under was Saturday, February 4, 7 a.m., Sunset Cliffs, Ocean Beach, 222-29208 or 222-9936.

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 interna-tional champions. Saturday, Feb-ruary 4, 9 a.m., Lima Training Area, Camp Pendleton (through main or San Luis Rey gates). 578-9456.

Flying Disc Instruction, the Inter-national Flying Disc Association offers ultimate and free-style in-struction each Saturday, noon, Belmont Park, Mission Budlevard at West Mission Bay Drive, Mis-sion Beach, Free, 273-7441.

Junior Padres Caravan, a kids' baseball clinic and autograph ses-sion with Tim Lollar, Steve Gar-vey, and Tony Gwynn will be held

287-2337.

Road Cycling Exposition, 1983 World Pro Road Cycling champism Greg Lemond will be in atten-dance, Tuesday, February 7, 7p.m., Al Bahr Shrine, 5440 Kearny Mesa Road, Kearny Mesa, 270-3478. Special Vietnamese New Year's Festival will include traditional Jancing and music, Saturday, February 4, 9 a.m., UCSD Gymnasium.

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. (re-peating Sundays, 8 a.m.), KPBS-FM (89).

"Chariots of Fire." 1982's Oscar winner will be broadcast Sunday, February 5, 8:30 p.m., KFMB, 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 this 1981 comedy to be broadcast Monday, February 6, 8 p.m., KGTV, Channel 10.

"Jazz Live," Checkfield (Ron Sat-terfield and John Slowiczek) in live performance will be broadcast Tuesday, February 7, 8 p.m., KSDS-FM (88.3).

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

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

Lectures

Poetry Readings, reading from their own works will be Imani Nia. Thursday, February 2, 7p.m., Mul-ticultural Arts Institute, 425 Mar-ket Street, diwntown. Free.

(236-1521); Nate Mackey, Wednesday, February 8, 4:30 p.m., Revelle Formal Lounge, UCSD Free. (452-6766); and Steve Kowit, Thursday, February 9, 3:30 p.m., Scripps Cottage, SDSU-Free. 265-5237.

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

downtown. 213-409.

"Martin Buber's Road to I and Thou," SDSU professor Maurice Friedbeu will discuss his origoing study of the philosopher's life and work, Sunday, February 3, 2 p.m., Jewish Community Certer, 407s 44th Street, East San Diego. 457-3030.

Land Use Law In America, past, present, and future, will be outlined in three lectures by attorner, Paul A. Peterson, Monday, February 6, Wednesday, February 8, and Thursday, February 9, 7:30 p.m., noom 1330, Humanities and Social Sciences Building, UCSD, 452-3690 or 452-3120.

Open Review, Vere Volf will dis-cuss 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.

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

Sculptured Wood Furniture by Erik Gronborg can be viewed from Monday, February 6 through Feb-ruary 16, James Crumley Gallery, MiraCosta College, One Barnard

Drive, Oceanside, 757-2121.

Philadelphia Print Club Interna-tional Competition, selections from the 1983 between 1982 or of play from Tables will be on dis-play from Tables will be on the play from Tables will be on the play from Tables will be on the hough February 25, with one or ing reception Friday, February 10, San Diego, Print Club, 320 G Street, downtown, 232-4684.

Prints, copper plate engraving, by Hans Feuerhahn and intaglies and wood engravings by Stephanic Schreiber will be exhibited through February 4. San Diego Print Club, 320 G Street, downtown. 232-4884.

Drawings and Graphics, the work of David Hockney and Robert Motherwell can be viewed through February 4, Thomas Babeor Cal-lery, 7470 Girard Averue, La Jolla. 454-0345.

Paintings by Wick Alexander, Robert Smith, and Peter Steams can be viewed through February 10, Southwestern College Art Calley, 900 Oray Lakes Road, Chula Vista. 421-6700.

Drawings by Tom Driscoll, Raul Guerreo, Jay Johnson, Paul Kno-ter, Ernest Silva, and Gillian Theobald will remain on view through February II, Patry Aande Gallerr, 660 Ninth Avenue, downtown, 233-9242.

"Shades Aisle," Los Angeles artist Robert Olds's multimedia en-vironmental installation will be on display through February II. Instal-lation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Fat Paintings," the work of Rees-



Cal's Policy

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TO LOCAL EVENTS

SINGER-SONOWRITER EBORAH LIV JOHNSO

FRED SOKOLOW
FRED SOKOLOW
FRED SOKOLOW
CHRIS PROCTOR

ROY BOOKBINDER

BRYAN BOWERS

OLD TIME HOOT HIGHT Open stage, musicians call in at 5:30

SCOTT COSSU

March 9—HOLLY NEAR—California Theater
March 18—BOYS OF THE LOUGH—La Paloma Th

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Who harshow of our despect Montante from a Portche * Succes * Rugotti * Celine * Plathow * Vin Patrenberg.

464-8303

"Sand Habits/Sans Habits."
Black's Beach photographs by
Alfred Pagano will be on display
through March 3, opening with a
reception Friday, February 3, 7
p.m. Richard Peterson Scudio, 7II
Eighth Avenue, Suite A.

RESTAURANT FOLK CLUB Old time

"Serrafyn Under Sail," a slide lec-ture about their eleven-year trip around the world, will be given by Lin and Larry Parde, Friday, Feb-ruary 3, 8 p.m., California Theatre, 1122 Fourth Avenue, downtowa. 273-4039.

"No First Use" is the subject for John Somerville at a meeting of the San Diego Forum, Monday, Feb-ruary 6, 7:30 p.m., House of Hospi-tality, Bulboa Park, 453-6665.

Galleries

'DIVINE LOVE: THE MEANING OF LIFE"

JACK H. THORNTON, C.S. of Marblehead, Mass.

Sunday, February 5 - 3 p.m.

Fifth Church of Christ, Scientist 4481 Estrella Avenue, San Diego Child Care At Church



ga

officek original or and contemporary craft February 5, 12-3 pm;

SOFTWEAR"

Weavings by Anki Vinberg February 13-29.

At the old train station 510 North Highway 101 Encinitas, CA 92024 942-3636

llery hours 10-6 seven days a week.

San Diego's Newest & Largest They have salled the world for 11 years in a 24-foot boot. This is their story . . . Ballroom Come enjoy dearing to the music of Doug (Brich Friday Friday Luck band even priday 500 to midnight Admission \$5.00 each **SERAFFYN**

UNDER SAIL" e throughout the world personally n by Lin & Larry Pardey

Friday, February 3, 8:00 p.m.
Californic Theatre 1122 4th Ave. Is Also available in advance at Ticketron and Nautical Bookstore. Information 273-4039. Center 4 block



Regency Ballroom & Dance



FABRIC/PATTERN

GARAGE SALE

Saturday, February 4, 11 am to 4 pm Call for more details. 3941 Mason St., Suite 4 - Old Town (Corner of Congress) - 298,0248

▲ FERRIJARY 2 1984

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READER'S GUIDE TO LOCAL EVENTS Virgin The five-member group

will of course be performing some of the "Cantigas," along with polyphonic music from the Twelfth and Thirteenth centuries. Their instruments

include lutes, psalteries, vielle (fiddles), and a wide range of drums, bells, and other

percussion instruments of the

preceded by music played by a band of shawms (loud, raucous

In addition to the formal

program, the concert will be

ey Shaw is displayed through Feb-tuary 11. Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

"New Departures in British Jewelry," avant garde work by young British artists will be dis-played through February 18, Uni-versity Art Gallery, SDSU, 265-4941 or 265-5171.

"Power Places," John Pfahl's color photographs of nuclear, solar, and other power sources within tradi-tional landscapes will be on display



Free to Calif. residents 222-6585

POLKA DANCES

ALL-YOU-CAN-EAT SMORGASBORD from 5:00 pm \$5.25

Bavarian inn oadway. Chula Vista 425-4000 through March 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Hair Breadth, expressionist painter Mike Gher's work will be on display through March 4. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Early Twentieth-century German Art, Nolde, Grosz, Kirchner, and Feininger are represented in the private collection on display through March 11, San Diego Museum of Art, Balboa Park, 232-7931.

Krummhorns

perform Italian and Flemish music of the Fourteenth Century and some well-known madrigals and dances of the English

Sixteenth Century including Morely's "My Bonnie Lass," Weelkes's "Welcome Sweet

Weelkes's "Welcome Sweet Pleasure," and Gibbons's "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 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

atmosphere of the concert. The final group performing will be Alfonso X, named after the thirteenth-century Spanish king who collected some 400 "Cantigas de Santa Maria,"

songs of praise and musical narratives in honor of the

SAN FRANCISCO BALLET

band of shawms (toud, raucous oboelike 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 the San Diego Early Music Society will take place on Saturday, Pebruary 4, at the Great Hall of Saint Paul's Episcopal Church, Fifth Avenue and Nutring Street, Hillerest. The wine-and-cheese reception will begin at 700 pcm, with the concert beginning at £600 pm. Planted the mining at £600 pm. Thomas Arne — Thomas Arne

Jai Alai

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 teats weren't misplaced. Oh why, why, why! Why abandon the studied and dignified scrounginess of the old to embrace the "designy" and to embrace the "designy" 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 mute:

re-covered in some sort of mut-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

But its typical towar-town logic; jettison all vestiges of Mexican heritage so that Americans will forget there's not a Taco Bell next door. And adopt the American axiom that what is faster is better. It's happening in each new sections that opens in happening in each new restaurant that opens in Tijuana, and in the new shopping centers. The more it looks like its American counterparts, the more it's likely to attract reductant nontendential contendential to the state of t

that sort of thing, the I ijuana 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 Revolución between Seventh and Eighth in downtown Tijuana. Call 299-8518 for information. — Neal Matthews

Statements

(exintinued from page 1)

showing an Indian in a gaily decorated headers.

The plottos are complemented by text taken from the book that duplicates the show, and by snatches the show, and by snatches the show and by snatches in the show and by snatches in the show and by snatches in the show and the show the show and the show the show and if there is a shortcoming to the schibit it is that not more of the show it is by Carolyn Forche, and if there is a shortcoming to the schibit it is that not more of the show it is the shown in the schibit is the shown in the shown in the show it is by Carolyn The Colond." and it describes a lovely dinner at the home of an army offices. After the meal grocery bag full of human ear, and he dumped them onto the table. Forche writes: They were fired like peach halves. There is no other way to say this. He took one of them in his hand, it into a water glass. It came alive the shown in the shad, and shad, as for the rights of anyone, rell your people they can go fuck themselves.

The show a must through Marcha the Museum of Photographic Arts in Balbo Park is 239-5262.

THE AUDIENCE IS DEVASTATING

NEW ORLEANS jazz is music from the souls of men who have created a musical trachtion in their own lifetimes; it's

sweet, sad, gentle, exuberant and unforgettable.

February 15, Wednesday, 8 p.m.

Mandeville Auditorium

G.A. \$10.00, UCSD St. \$6.00

UCSD Fac/Staff, St. & Sr. \$8.00

UCSD Box Office & Ticketron: 452-4559

Presented by UCSD University Events Office

Theater listings are compiled by Jeff Smith; commentary is by Jonathan Saville and Jeff Smith Information is accurate according it material given us, but it is always uses to phone the theater for any Jeast-mirate charges and to inquire about licket availability. Many theaters offer discounts to students, serior citizens, and the military ask at the box office.

at the box office.

ADM CLATON POWILL THE LPE AND LECEND The CASE on Open House revenet the American Contemporary Theate's express the American Contemporary Theate's express the Early Contemporary Theate's express the Early Early Contemporary Theate's express the Early Early

AFTER THE FALL.
The San Diego Public Theatre
officially opened its new playing space
with a production so ambitious that it
has exceeded the greap even of this
reversive, energies company. The
space itself, on Eighth and K streets,
downtown, is fast becoming a warm, space tases, on Eighn and Is streets, downtown, is fast becoming a warm, hospitable locale for the find 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 elaster meaning of it all. The play takes place within the

beck through his past — his when his work, his work, his politics, his family, and work, his politics, his family, and will he recommended to the politics of the recommended of the rec

Monroe figure. far from her prototype. Pletrica Elmore. Jack Kraff, Hooms Jacobson. Khey, Jam Vala and Jacobson. Khey Jam Vala and contributions. Did the many lopse in between — and despecially Miller's draws, relectorial moralizing in the gained of termond - correctorates as gained of termond - correctorates as Sam Diego Public Theetre. Brough Sam Diego Public Theetre. Brough Salar Loly at 8.00 p.m. Metinee Sunday at 200 p.m. Metinee Sunday at 200 p.m.

at 200 ptm.

AYCELS PTM.

Landon's Waters Joby shows us at a proper of a real many land to the proper of a real many landon during the few hours white they are solided freme because of a disease of a

doing much with an intractable script nor does director Andrew Traiser. Set designer Alan L. Okasali was facet designer and a cool, dais church interfor, at the same time, and on an erans stage. He has done his best, but the effect the playwight best, but the effect the playwight of the confession of production in a theater's the cound. This is a play showing no one at his best, including Lenford Wiscon Timedel, (Sal. Introduction of the Charles) of the Charles of the Charles

at 200 pm.

BARSE N ARNS
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The Lync Drover Thesia Chicad Rougher
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BECOMING MEMORIES

EVENING OF ONE-ACTS AT UCSD The department of drams at UCSD presents two one-act plays:

Hopscotch, by Israel Horovitz and The Lover, by Handd Priter Chris Helelsoon directo he Honovitz Byle Helelsoon directo he Honovitz Byle divorced couple, played in the production by Homes Ghynn and Metangolo Piso. Barbocomeu J. A second production of helelsoon byle should be seen and sould be seen and unique vely of dealing with each other Eart. Order and Desma Berry pily Eart. Order and Desma Berry pily Soulds "Howers. Building 460" (Matrice College Carmaya, USC), through February 4: Thursday through Started by 4: 600" (SS).

Naturally at 800 p.m.

HIE FOUR POSTER
THE FORESTER
The First Drinner Theatre presents
the comedy-drawn. by Jan De Hairly
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problems, and joys of a fairly-84-ye-yetource for the masked / Dry/ Libr
source for the masked / Dry/ Libr
frank Wapen direct the production.
Part White plays Agrees, and Ole
Rottleson is the Hasband

Statistics, of the Hasband

Statistics, dinner at 630 p.m. curtain
at 151 p.m. Statistic, dinner at 530 p.m.
Constain at 735 p.m. Maintee
Amcheon at noon, cuttain at 155 p.m. Statistics, others at 530 p.m.

The statistics of the statistics of

GEORGE M.

The Lawrence Well, Willage Thester presents the musical tribute to George M. Cohan, book by Michael Stewert and John and Fire Plescal, music and lyrics by George M. Cohan, with additional lyrics and musical revisions by Mary Cohan. Gay Davis directs the play Cohan. Gay Davis directs the play Cohan Cohan and is also the choreographer for the show. Other members of the cast include Cooper members of the cast include Cooper





Starring DEHISE DAEROWSKI, San Diego's religning ballerina Friday, February 24, 8:00 p.m., Saturday, February 25, 2:30 & 8:30 p.m. EAST COUNTY PERFORMENCE ARTS ECENTER DESIGN OF STARRING AND ARTS (CALIFORNIA) AND ARTS (C



Greg Lemond Cyclina Extravaganza

Southern California's only Consumer Bicycle Show Tuesday, February 7th

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See 1983 World Professional Cycling Champion Greg Lemond in person. Dozens of cycling exhibits and booths by major manufacturers. -Also-

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—Bill Hagen
S.D. Tribune "This Wager is a sure het!" S.D. Union 'The Wager wins tense bet."

—Hilliard Harper I. A times Thursday, Friday & Sunday

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San Francisco Ballet "CALIFORNIA 84. On Tour" is supported in part by a grant from The California Arts Council

6 FEBRUARY 2 1984

GUIDE TO THE THEATER

February 4; dinner at 6:30 p.m. curtain at 8:00 p.m.

Michelle. (Sm.)

Michel

new season with Mary Chase's popula comedy about Elwood P. Dowd, an amiable man with three main loves: people, cocktails, and a six-foot rabbit

to Doved Tom Walter directs the production. Brett Weit is Divood P. Doved, and Jeaner Denis is his stater, Vieta Louise Other members of the cast are Justy Smith, Justo Delong, I. Dourse Weiteld, Izera Fylderbaum, Justine J. Delong, J. Dover, M. Chole, J. Charles Haste, and Elton J. Teedschay, Harvey the Rathab, who will turn forty some time this year, will pay Inmosel. (Sm.) Coronado Phylhosose, through a Thomas of Thomas J. Thomas and J. Thomas J. Th

"REP

SCALES

NEW

HEIGHTS... K2 is a lofty achievement . . . a gripping theater piece and an eloquent statement of humanity."

-Welton Jones, S.D. Union "TOP-OF-THE-LINE THEATER

ALL THE WAY" -Bill Hagen, The Tribune

Now through March 11

CALL 235-8025 San Diego Repertory Theatre
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Fetures, 3 and Sandrully, Petures, 4 and 50 pm.

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KISS ME, KATE

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K2 Reviewed this issue. San Diego Repertory Theatre, Sixth Avenue Playhouse, through March II; Tuesdey through Sunday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

directed by Alan Di Bona, effected for such moments. Doug Med Provided undersplayed More's self-doubt to undersplayed More's self-doubt to excess, while Richard Seymour overplayed the self-bona of Donas Chrome's Bona of Donas Chrome's Bona of Donas Chrome's Bona of Donas Chrome's Bona of Donas Bona of Donas of Donas Bona of Donas of Donas Bona of Donas of Donas Bona Donas Donas of Donas Bona Donas Donas Office of Donas Donas Donas Office of Donas Donas Donas Donas Bona Donas Donas Donas Bonas Donas Donas Bonas Donas Donas Bonas Donas Donas Bonas Donas Bonas Bonas Donas Bonas Bon

READER'S GUIDE TO

Sanutay # 800 p.m.

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NEST
The Meas Codings Theatre presents
Dale Wasserman's durantale.
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ON GOLDEN POR SAME PROPER AND PROPER POR SAME PROPER AND PROPER POR SAME PROPER AND PROPER POR SAME POR

OUR TOWN
The Pailo Playhouse is staging the classic drama, by Thomston Wider, and a willage in New Hampahie, set against a background of time, social history, and religion. Linde Hendricsen directs the production. (Schn)

The OVERCOOT.

The Savete Community Theatre presents the dearn by Russian saffor Nicola Gogd that combines both fasting and cool community. Her production, which features and cool community, the production, which features actors imaging in age from eleven to initiates. The production also features special lighting effects to underscore the play describe qualities and the man of College of the production also features appeal features. College of the play describes qualities and the man of College of the play of the production also features are considered to the play of the pla

by Bernard Slade

ALPHA OMEGA PLAYERS

SAME TIME, NEXT YEAR,

Dinner Theater and Prime Rib

Thursday, February 9th, 6:00 pm Montezuma Hall, SDSU \$5.00 with SDSU meal tickets, \$9.00 without.

Tickets must be purchased in advance.

Aztec Center Box Office (265-6947) and all Ticketron outlets.

Cultural AS

Friday and Saturday at 8:00 p.m. Matinee Sunday, February 12 and Sunday, February 26 at 2:00 p.m. For information call 448-5673.

Information call 446-5673.
THE SHOW AUGUST.
The May Parkithm—the only yearround, professional theater company,
for children in San Diego—presents
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For information call 206-102.

100TH 6F Castle drawn department is staging Sam Slaperd snock-and-old dama. Set in an unspecified future, and the staging Sam Slaperd snock-and-old dama. Set in an unspecified future, and the stage of the stage. They alternot us to lead an other battle each other for future for set in a set of the stage of the

Part Section of 1500 pm.

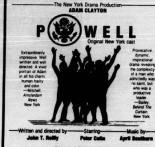
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Mark Mediol's early by shows us two
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source. In this direction, the author
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central figure, but he never quile
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some them are the statement of the
orientations; a hint of a happy ending

THE

seems completely facilities. The production is valisable in 16 occumentation of a next stage in the documentation of a next stage in the documentation of a next stage in the state. Of little or of a Laser God is a far more finished and humane work. This production size gives the Descript another Chance of domination in Indiana, and the complete is a stage of the complete in the communities of the complete in the communities of the communities of

THE WORLD OF SHOLEM
ALBICHEM
The Marquis Public Theater offers
Arnold Perfs demands adoptation of
three stories—The Balor Of Perin
Bondine Schuceg, and The High
Joseph Schuceg, and The Joseph
Joseph Schuceg, and Joseph
J

Nobert McKerna, Todd Preters, Virginia Sernco, and John N. Western. The set design is by Wands Tritten-Robin, and the lighting design is by Sam Gooch, (Sm.). Marquis Public Theater, open-ended nur. Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.



February 2-February 12, 1994
8:00 pm Thurs. Frl., Sat. & 3:30 pm Sunday
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Sholom Aleichem Translated for the American stage by Arnold Perl, these stories tell about the foremost Yiddish humorist of the

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724-3421
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Festival Stage, Balloca Paix
2354-2255

PALOMAR COLLEGE
Palornar College Theatre, San Marcos
744-8650

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STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR GINTED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studi

Theater 452-4574 Mandeville Mandeville A Hall 452-2380

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 201,6480

西西

D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O.

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, south shout whickers. taste; when I'm in the mood for music, songs about whiskey, truck driving, and infdelity 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 makes less desirable the task of ferreting out the "good stuff" (although a few more talents like Ricky Skaggs would make the search inimensely more fruitful). It gets worse when you routury, a ges was consider that one alternative to this country-pop—which has less to do with modes than with so the country, in the traditional country, in which the status quo has been religion for decades and the styles and repertoires have shifted so little they we developed befores. Against this depressing backdrop a grazized, rough-and-tumble git picker like Wojfon Jennings stands out as a shart of light. Mary of Jennings' more recent converts—or, those hip consider that one alternative to

recent converts — or, those hip enough to know that "outlaw



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 gaud of Nashville and toward musical and emotional honesty. They probably also know some of the titillating trivia that comprises the lennings by: comprises the Jennings lore, such as the fact that Jennings played bass in the last version of

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 — arose that normally signals a no Nashville in the Sixties—a move that normally signals a willingness to capitulate and compromise for the sake of one's career—Jennings irled exceptions and the sake of the move that normally signals a

highly successful "outlaw"

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 capitaized on the "outlaw" phenomenon to the point of Jennings especially has capitained on the "outlaw" phenomenon to the point of self-parody, but there is a consistency in Jennings' and the self-parody, but there is a consistency in Jennings' and the self-parody, but there is a consistency in Jennings' and the self-parody, but the self-parody, but the self-parody, but the self-parody, mid-rangey eight to it and, most important of all, still keps upon the self-parody, mid-rangey eight to it and, most important of all, still keps upon the self-parody, mid-rangey eight to it and, most important of all, still keps upon the self-parody, mid-rangey eight be a self-parody, mid-rangey eight be a mid-range of his own imitators, Jennings remains an original in an idiom that does not encourage them. He'll perform in this area joined by his rather attractive wife, Jessic Cotter, Med McDaniel, and local boys fall Cotten, for a concert at the Del Mar Pairgrounds.

In other concert his return to the Spirit on a bill with the Penetrators and Lunas Friday night; followed there on the Shortly after the Jennings and the stage at the Rodeo, Lindley and El Rope. X will take the stage at the Rodeo, Lindley

is one of the more compelling guitarists/lap-steelers in rock, and also one of this music's reigning eccentrics. If you haven't treated yourself to one of his slightly dazed of his slightly dazed performances of rock cum regize cum flex-Mex, here's a good opportunity for some rewarding self-indulgence. Also on Sunday night the African hand Dalled will chare the stage with Jamaics's Small Aze Band in a show celebrating the birthday of the late Bob Mariey, at Club Regize On Broadway.

Monday's concerts include two shows by hig band era and Fifties pops star flag Starr at the Filesta Dinner Theatre in Spring Valley, and a show by Translator at the Rodeo. Checkfield with Rodeo Starffeld and John Slowiczek will be featured in the next "Jazz Live show Live Starffeld and John Slowiczek will be featured in the next "Jazz Live show Wilder will be featured in the next "Jazz Live show Live Starffeld and John Slowiczek will be featured in Wilder will be an Live show the next "Jazz Live show the next "Jazz Live show the next "Jazz Live show the s

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.

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.

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

Kay Starr: Fiesta Dinner Theater, 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

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

Lonnie Brooks: Mandolin Wind, Wednesday, February 15, 9 p.m., 301 University Avenue. 297-3017.

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

UB40: UCSD Gym, Monday



dnesday-Saturday 9:30 pm-1:30 am **Jim Hawley** Rock 'n' roll

Sunday Bruce Cameron/ 9:00 pm-1:00 am Hollis Gentry Ensemble Jazz

Monday & Tuesday 9:30 pm-1:30 am Mar Dels Rock 'n' roll

Tuesday is Restaurant Employee Night Wear your T-Shirt. \$1.00 drinks.

4287 Mission Blvd., Pacific Beach 270-7522







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 Valents tenenty-five years ago tomorrow. What fans who have only lately discovered Jennings may not know is that the gat-level country-with of the gat-level country-with of the path level country-with of path level properties of the path level properties of the path level path path level properties of the path level path level path level properties of the path level path lev

Buddy Holly's Crickets, or that



February 20, 8 p.m. 452-4090.

Etta James: Belly Up Tavern, time, 143 South Cedros Avenue Jolana Beach 481-9022

Simon Townshend: Rodeo, Sunday, February 26, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590 or 483-6339.

Golden Hall, Thursday, March 1, 8 p.m., Community Concourse, downtown. 236-6510.

Club listings are compiled by Linda Nevin. If you wish to be included.

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: North County with Jack Johnson, country. Thursday through Saturday.

please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Belly Up Towers, 143 South Cedros Avenue, Solara Beach, 481-9022: The Mar Dels, vintage rock, Thursday, Bratz, rock and roll, Friday and Saturday, King Biscuit Blues, blues and frightm and blues, Sunday, Dirk Deboratire, rock and roll, Monday, the International Regige Alf-Solar College, 1982, 1982, 1982, 1982, Frigge Alf-Solar Oll, Wheeley, Friday, and roll, Wheeley, rock and roll, Wednesday, Aftermoon Shows: Stones is throw, writage pazz,

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

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad. Tony Ortega and the North Coast Jazz Society, jazz, Saturday afternoon.

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



BANDIT

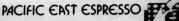


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Open Mon.-Thurs. 8:30 am-10:00 pm: Frt. 8. Sat. 8:30 am-midnig! Sunday 8:30 am-4:00 pm.





The Bridge, 1103 North Hill Street Oceanside, Don Tennison, country

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

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

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

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.

MIM Besses, 2730 Vis de la Valle, Del Mar. 785-6614: Easy Money, rock and roll, Thursday; the Roosters, rock and roll, Friday ans Saturday; Barrie Cunningham, contemporary and rockabilly, Sunday; the Illegals, rock and roll, Monday; the Breakers, pop and rock, Tuesday; the Echoes, 560 rock, Wednesday.

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: Marna's Pearls, contemporary, Thursday through Saturday, Beeson and Gerbracht, contemporary, Sunday and Monda 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, Wednesday through Saturday.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Deborah Liv Johnson, folk and Deborah Liv Johnson, folk and blues, Thursday, Pred Sokolow, bluegrass banjo, Chris Proctor, blues, ragitime, and folk, Friday; Roy Bookhinder, ragitime and country blues, Saturday; Bryan Bowers, folk and original autoharp Sunday; Old Time Hoot Night, Tuesday; Scott Cossu, folk jozz piano, Wednesday.

Pacific East Espresso, 235 North El Camino Real, Encinitas. 436-1248: The Peter Sprague String Quartet, classical é jazz, Pridsy; the Peter Sprague Trio, jazz, Saturday evening and Sunday brunch.

Pancho's, 1309 Carnino Dei Mar. 481-0414: Purl, contemporary, Friday and Saturday; the Five Careiess Lovers, blues jam, Sunday afternoon.

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 Carryon, country, Wednesday through Saturday, country dance

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-2070: The Echoes, '60s rock Thursday through Saturday; Rob Banx, rock and roll, Wednesday.

Ralph and Eddie's, 390 Grand

Avenue, Carisbad. 729-2989; YaBoo, rock and roll, Thursday through Saturday; Incognito Rockers, rock

and roll, Sunday through Tuesday

South Escondido Boulevard, Escondido. 747-5000: Ted and Dan contemporary, Tuesday through

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DOS AMIGOS FEBRUARY

NEWSLETTER



"Our 19th Consecutive Monthly Publication 1904 Quivira Road, (Marina Village) San Diego, CA 92109 Volume 2, No. 7

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BANQUETS & PARTIES We can handle groups of 20-200 guests for your

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... every Wednesday, 5-7 p.m., pouring for their favorite charity during Happy Hour:

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





Don't miss the February CANTINA SPECIAL EVENTS 76KFMB

(Open to the Public)

Feb. 8 – KFMB Party (free pizza/76¢ 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.



Try our delicious RECIPE OF-THE-MONTH

Pollo Adovo

1 Whole Chicken

i ib. Butter ½ lb. Chili Powder ½ lb. Flour 1 Pinch Cumin Salt (to taste)
2 Bell Peppers

Boll 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. Sitr until thick. Then, add enough chicken broth to achieve gravy consistency. Pour sauce over warm pieces of chicken, garnish and serve.

____Clip & save_____



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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 Asarello Trio with Linda Wakefield, contemporary ar jazz, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: The Bob Long Band, bop, boogle, and jazz, Friday and Saturday, Tony Ortega and the North Coast Jazz Society, jazz, Sunday.

Stagecoach 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,

Teepee 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.

Hoursay prougn saturasy.

Vista Euterhamment Center, 435
West Vista Way, Vista 941-1002;
Jockey Clubr Robyn Banz, rock and
roll, Thursday through Saturday.
Turf Room: Stephen and Toray.
Turf Room: Stephen and Toray.
Saturday, Derky Room: Recorded
music with DJ Lou Taverna,
Wednesday, Priday, 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

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Bruc McKeithen, contempora y piano McKeithen, contempora y pia and vocals, Tuesday through Saturday; J.J. Frank, contemp and jazz piano, Tuesday through Friday happy hours.

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

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

Friany and saturatey.

Babia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551.

Mission Bay, 4

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

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

Catamaran Hotel, 3999 Mission Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: 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 Cesario, and Harry Basil, comedy. Thursday through



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\$1.25 DRINK SPECIALS

Wednesday & Thursday all night. Tonight-Saturday,

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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.

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

Ticket Sauliba et affeste dutier barfes Saulim Bo Office, all San Deep County Bill Clambles Men's Stores, S.D. Convention de Performing Deep County Bill Clambles Men's Stores, S.D. Convention de Performing Chambles and Sauliba Case Book Sauliba Chambles and Sauliba Park, Sauliba Chambles and Sauliba Park, Sauliba Chambles and Sauliba Park Sauliba Chambles and Sauliba Park Sauliba Chambles and Sauliba Chambles and Sauliba Park Sauliba Chambles and Sauliba Chambles Cha

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



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SAN DIEGO 276-3437

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday Hakyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Automatics. rock and roll, Thursday through Saturday; Puze, 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. HAPPY HOUS 10 PM TO MIDNIGHT 1/2-PRICE POTATO SKIN Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandy Stewart and Company, contemporary, Tuesday through Saturday. Jose Humpty'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 Mednesday. La Avenida, 1301 Orange Avenue, Coronado. 435-6262: Live entertainment, call club for La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday. Le Chalet, 5046 Newport Avenue, Ocan Beach. 222-5300: Transaction, rock and roll, Thursday through Saturday; Skip and the Cadillacs, rock and roll, Sunday and Monday; the Hurricans, 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 Brotler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Lorna. 226-1871: Espresso, contemporary, Monday and Tuesday; Delene, contemporary, Wednesday and Thursday; Cowjazz,

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

Mulvaney's, 1031 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.

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

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 Dels, 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





ROCK 'N' VIDEO

You'll be dazzled by our \$100,000 sound, light and video system. Two dance floors, 8 video screens and live D.J.s. Steak and seafood restaurant serving lunch and dinner.

Martini lunch \$2.99, shrimp-inthe-basket \$1.99, top sirioin,
includes soup & salad \$5.99. includes soup & salad \$5.99.

NO COVER CHARGE

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

get any well drink, beer or wine for

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 magiclans 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**



RESTAURANT • MAGIC LOUNGE Dress code, no cover charge, must have proper I.D: 6205 El Cajon Boulevard (1½ blocks east of College Blvd.) 287-7332

Saturday: Rev Paris, contemporar ety: Sunday and Monday

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146 Jim Gates and Sound Investmen ontemporary, Tuesday through aturday; the Joe Azarello Trio with Linda Wakefield, contemporary and iazz, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: The Bob Long Band, bop, boogie, and jazz, Friday and Saturday: Tony Ortega and the North Coast Jazz Society, jazz, Sunday.

Stagecoach 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,

Teepee 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: Robyn Banx, rock and
roll, Thursday through Saturday.
Turf Room: stephen and Tonya,
contemporary, Tuesday through
Saturday. Derby Room: Recorded
punch with Dull on Twenty 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 Wednesden

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-300l: Bruce McKeithen, contemporary piano and vocals. Tuesday through Saturday; J.J. Frank, contemporar and jazz piano, Tuesday through Friday happy hours.

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

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

Bahia Hotel, 998 West Mission Bay Bahis Hotel, 988 West Mission Bay Drive. Mission Bay. 488-0551: Mercedes Lounge: Forward Motion, contemporary dance music. Tuesday through Saturday; jazz jam session with Jeannie 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, 488-1081: 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, Wedn through Saturday.

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



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 firty worldwide.

Opening act THE MAR DELS

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

Ticket available at Telesat outlete: Popers Studium Box Office, all San Dego County Bill Cambles Mens Stores. S.D. Convention & Performing Dego County Bill Cambles Mens Stores. S.D. Convention & Performing County Bill Cambles Mens Stores. S.D. Convention & Performing Champions in Dego Co. St. 1880 MAY Are Center Box (Dick. Hall Of Champions in Dego County C

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.

oming attractions February 14 VALENTINE'S PARTY





ANY DRINK IN THE HOUSE Every Wednesday & Thursda 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

Elario's, 7955 La Jolla Shores Elane's, 1955 La Jone Stiore's Drive, La Jolla. 459-0541: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday.

Halcyon, 4258 West Point Loma Boulevard. Loma Portal. 225-9559. Automatics, rock and roll, Thursday through Saturday; Puze, 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 Ray Drive Mission Ray 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.

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

Jose 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. 435-6262: Live ertainment, call club for

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

Le Chalet, 5046 Newport Avenue, Ocan Beach, 222-5300: Tranzaction, rock and roll, Thursday through Saturday; Skip and the Cadillacs, rock and roll. Suday 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, Parkey and Sahurday Friday and Saturday

Moby's Broiler, 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: Ipso Facto, rock and roll, Thursday through Saturday, Nightflight, rock and roll, Tuesday and Wednesday.

Mulvaney's, 1031 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.

Mustang Club, 3595 Sports A: ena Bouievard, 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 Sunday, the Mar Dels, 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,

Sandtran Lounge, 2702 North



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

SUNDAY



MONDAY

9/ NIGHT WENT STEVE WEST

LATE NITE HAPPY HOUR IO PM TO MIDNIGHT PRICE DEEP ED ZUCCHIN

TOYS

TUESDAY & WEDNESDAY

SUPER FASHION ALICTION NIGHT WITH FASHION INTERNATIONAL

THE *WEROES*

Dress code & picture I.D. strictly enforced CABARET DRINK SPECIALS SUNDAYSI MONDAYSI Vodka \$1.10 Long Island Iced Tea \$1.10

TUESDAYSI WEDNESDAYSI THURSDAYSI Irish Coffee \$1.10 Kazis \$1.10 Margarkas \$1.10

LATE NITE HAPPY HOUR -SUNDAY-THURSDAY 10 pm to midnight



Serving lunch, dinner & snecks 7 days a week

FOR INFORMATION CALL 481-9022

THE FIRST BITE

Mission Bay Drive, Mission Bay 274-3314: The Kirk Bates Trio, contemporary dance music, Wednesday through Saturday. Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 226-8849: Tom "Cat" Courtney, blues, Thursday; Michael Fleming, country blues, Saturday. Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-8990: Light classical music, Sunday Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. Vacation Isle, Mission Hay, 274-4630: Shine It On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: The Siers Brothers, rock and Beatles music, Thursday through Saturday. San Diego North The Abilene 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: Flyweil, rock and roll, Tuesday through Saturday. Bacchanal, 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 The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Irish music with Sean McVicker, Wednesday through Saturday; Jeff Bryan, Sunday. Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Thunderbolt the Wondercolt, rock and roll, Thursday through Saturday. Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597: Dan Connor, country originals, Wednesday through Saturday. Donegal's, 5323 Mission Center Road, Mission Valley. 297-6370: Brian Stevens, contemporary, Thursday through Saturday. Flanigan's, 5373 Mission Center Road, Mission Valley 201 Pene Road, Mission Valley. 291-8635: The Ron Bolton Band, rock and roll.

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

Hajii 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

Place, Mission Valley. 291-8074: Double Dose, music and fun from the 50s to the 80s, Friday and

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-I101: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Moment's Notice, contemporary, Sunday and Mondor.

Jose Cuervo's, 10415 San Diedo

280-9060: Rex Paris, contemporar variety, Tuesday through Saturday

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

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: One + One + Karen Cavanagh, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299 2828: Heroes, rock and roll, Tuesday through Saturday, with Four Eyes, rock and roll, Friday and Saturday, Toys, rock and roll, Sunday and Monday.



Entertainment by the Sea DANCING

LIVE ENTERTAINMENT 7 NIGHTS A WEEK LE HAPPY HOUR 5-7 PM MONL-SAT.



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





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

Coming Attractions: THRILLSEEKER - SOURCE BUDDY REED & THE ROCK' ITS SUSPECT - SERJN

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

Camino del Rio South, Mission Valley. 291-1638: Steve Hudson, comedy and music, Tuesday through Saturday, Tommy Rocker, rock and roll, Sunday and Monday.

The Moonglow, 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: Quest, rock and roll, Tuesday through Saturday; the Head Band, rock and roll, Sunday

Pal Joey's, 5147 Waring Road Allied Gardens. 286-7873: Pro Brigham's Preservation Band, Dixieland, swing, and oldies, F

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Apropos, pop and jazz, Tuesday through Saturday.

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

Spirit, 1130 Buenos Avenue. Bay Park. 276-3993: Kaos, rock and roll, Claude Coma and the IVs, rock and

GOIR CANEE THE HALL

ESCONDIDOS

EAST Ages 17 and up

Bill Coviello Presents CAN

VIDEO DANCE PARTY

CkDoom

9/X presents

February 12, Montezuma Hall

NEW MARINES

LATER COME

Show at 9:00 pm Tickets: \$6.00 students, \$7.00 general

Mar. 15-ECHO and the BUNNYMEN

Tickets available at all Ticketron outlets, Aztec Center box office and Off the Record. For more information: 285-6947 or 265-6562 Presented by the Associated Students of S.D.S.U.

Montezuma Hall

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Feb. 17-GREEN on RED Feb. 24—DICKIES Mar. 2—STEELER

YOUR A.S. AT WORK!

100

(is GO!)

DISTILLERY

roll, the All New Questhaven Band, rock and roll, Thursday; the Penetrators, rock and roll, Din, rock and roll, Luna, rock and roll, Frida, 'U' aan Umbrella, rock and roll, Luns of Motion, rock and roll, roll, t2.4s of Motion, rock and roll Darlow, rock and roll, Saturday; "Peanut Butter and Blues Jam" night, Tuesday; War Horses, rock and roll, the Heard, rock and roll, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Thursday through Sunday.

The Stadium Club, 6065 Fairmount Extension (at Twain) Mission Gorge. 282-3286: Billy Thomas and the Ambush Gang, country, Friday and Saturday.

To Loe's Mins Mess, 10787
Carnino Ruis, Mira Mess, 695-1461:
Darny Lopes, contemporary,
Sunday through Tuesday, the Bruce
Cameron and Hollis Centry
Ensemble, Jass, Wednesday, Joe
Stewart, country and
contemporary, Thursday, Expresso,
contemporary, Friday and Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday Espresso, contemporary, Wednesday and Thursday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday, live country music, Sunday and Monday, call club for information

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: 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.

Heat Reuse, 2040 Harbor Island Drive, Harbor Island. 291-8010: The Twotones, rock and roll, Tuesday through Saturday; the Spud Brothers, comedy and rock from the '50s and '60s, Sunday and Monday.

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

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.

Dookle's, 4225 El Cajon Boulevard, East San Diego. 283-6581 Paul Gregg, piano bar, Wednesday through Monday.

through Monday.

Drowey Magifish: 3.1st and
University, North Park. 298-8584.

Steve Billings and Analy Corbett,
pop, folia, and originals, Thursday,
the Dharcing Bears, country, folia,
the Dharcing Bears, country, folia,
Taggle, jazz, wiving, and folia
Taggle, jazz, wiving, and folia
Saurkay, Proc. Seells and Rodrigo,
flamence guitar, Sunday, 104 Time
Hoot Night, Monday, the Peter
Soraque Trio, jazz, Tuesday,
Bloognes Jambore, Wednesday,
Bloognes Jambore, Wednesday,
Gloss, Sturday,
folia, Saturday,
folia, Satu

The Escape Cocktail Lounge, 421 University Avenue, Hillcrest. 295-8282: Marcia Griffith, pop



The original

HAPPY HOUR OF THE 180s
Starring Ruses T. Malk
6:00-9:00 pm 254 draft. 500 Hor drogs, cheap wells and
that 9IX cheese. 91X T-Shirts. ... "Rook to Riches" album
... "Modem Music Calendars" ... and concert tickets wiff
be given away. Entertainment at 9:00 pm by





DAVID LINDLEY

TRANSLATOR

Singing their hit single "You're Everyw I'm Not" **FOR FREE**

91X

"ADVENTURE WITH PARADISE" rds by Sal Paradise and live cond THE NEW MARINES

Cheap sushi and happy hour all night long.

HOL MI-SON World premiere of DAVID BOWIE'S
"SERIOUS MOONLIGHT" video

U.S. MALE will play following video

New Rodeo Happy Hour— Tuesday through Friday 754 most drinks 4:00-6:00 pm \$1.00 6:00-7:00 pm, \$1.25 7:00-9:00 pm

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

Understand, perform, and create any music better.







with THE ODDS and NOISE 292 SATURDAY, FEBRUARY 11,9 PM

UCSD Recreation Gym. Tickets \$5.00 valiable at UCSD Box Office. Assorted Vinyl and all Ticketron Outlets.
sored by the UCSD Musicians Club.



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

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Slip Carcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Liv Johnson and Rick Erlien, 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. 298-8066: The Invaders, contemporary music for dancing, early evening seven nights.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: John Barker 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 Cocktalis, 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. 232-1773: 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 Bistro, 480 Market Street, downtown. 239-9839: Mel Goot, jazz, early evening Thursday through Saturday (downstairs).

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: Nitetrain. '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 Bjarnson, Charles Curtis, Herman Salerno, and Michiko 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 Colonus and Co., contemporary and variety, Monday through Saturday, Ducktail Revue, 30s rock, Thursday and Priday happy bours.

Soledad's, 425 West B Street, downtown, 232-7588; Ron Satterfield and Kevyn Lettau, jazz, Thursday through Saturday,

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110; Dusty and Melissa, ontemporary, Wednesday through Sunday: Donna Cote ontemporary, Monday and

The Top of the Park, Park Man

SAN DIEGO-COUNTY DRAFT RESISTERS DEFENSE FUND BENEFIT CONCERT



SUNDAY-FEBRUARY 19-7:30 PM **GOLDEN HALL-DOWNTOWN SAN DIEGO**

RESERVED SEATING \$12.50, \$11.50 & \$10.50
TICKETS AVAILABLE AT THE CENTER BOX OFFICE AT 3rd & 8.51., AND TELESCATION FOR INFORMATION AND TELEPHONE CHARGES CALL (619) 236-6510.

SIMPATICO





Friday-Sunday, February 2-4 U.S. BAND

PRESENCE

NIGHTLY SPECIALS
Sunday—Tequila Sunrise \$1.25
Monday—Bourbon well \$1.25
Tuesday—Wear Trojan Horse t-shirt or hat— Wednesday—Long Island Iced Teas \$1.25
Thursday—Long Island Iced Teas \$1.25
Thursday—All well drinks \$\frac{7}{2}\text{ Bright Partial Partial

4-8 pm daily Tequila 50¢ Kamikazes 50¢ Bud Pitchers \$1.50 Margaritas \$1.25 Well drinks \$1.00 **NOW FEATURING** MONDAY

> "RICK ROCKWELL" TUESDAY

Looking for Mr. Good Bod WEDNESDAY

"FITNESS IS FUN" **THURSDAY**

"Restaurant Employees Nite"

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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

. Emporium

REFLECTIONS

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



Ducktail Revue

George Colovus & Company

Tuesday-Saturday from 8:30 pm



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

Thursday TONIGHT HEAVY METAL NIGHT

KAOŚ ""
THE QUEST HAVEN "«

NEW QUEST HAVEN "«

«

»
« CLAUDE COMA & THE IVS



Friday FEBRUARY 3

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LUNA All female band

Saturday FEBRUARY 4 LAWS OF MOTION

ÜRBAN UMBRELLA DARLOWE



TUCS CAN FEBRUARY 7

RICK GAZLAY & BLUE ZOO REVIEW

BIG BONNIE EVANS All jammers welcome. Sign up by 9.

Wednesday FEBRUARY 8 WAR HORSES

THE HEARD plus MOJO NIXON This show is so special, each group will do 2 alternating songs—the other set with songs we're all familiar with.

SUPER \$2 DOOR CHARGE

TOMOTTOWS Peb. 9th: "THE BEATLES ON ED SULLIVAN—20th ANNIVERSAN'S CONCERT" Hosted by Clear Spot plus guests & Beatles video. Feb. 10th SHERA. Feb. 11th: RICK ELJAS BAND with POUR EYES.

5 -







Doug's 2nd Grand Opening Party

Tuesday, February 7
mentary hors d'ocuvres and surprises
treorite cocktails at the original gras
ag 1976 prices. Good friends, good
drinks, and good times.



Hotel, 525 Spruce Street, Hillcrest, 295-2181: Bee Jee Kunkel, piano bar, Thursday through Saturday. Triton, 6011 El Cajon Boulevard

East San Diego, 583-3240; Elli Ruth Piggee, jazz and blues, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; Rock and roll, call club for Tuba Man's, 2501 University Avenue, North Park. 295-9426; Men

That Don't Work, rockin' country blues, Friday; Ira Cobb, Dixieland, **East County**

Baxter's, 1025 Fletcher Parkway, Elajon, 442-9271: The Head Band ock and roll. Riesday through

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2263; Irish music with Jeff Bryan, Tuesday; Srian Connelly, Wednesday through

Parkway Drive, La Mesa, 465-3660: Bruce Robbins, contemporary, Sunday and Monday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Chain Reaction, contemporary, Tuesday through Saturday; Delene, contemporary, Monday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morin, contemporary, Friday and Saturday

Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

Don's West, 5286 Baltimore Drive La Mesa. 462-0533: Shenandoah. La Mesa. 462-05.33: Shenandoah, country, Wednesday through Sunday, with country dance lessons early evening Wednesday and Thursday.

Flinn 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. 11377 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 80. 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: Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The London Brothers rock and roll. Thursday through

Nite Owl East, 667 North Mollisc Wernac, El Cajon, 447-3854; Vizi-contemporary, Tuesday through Saturday









SPECTRA

485 FIRST ST., ENCINITAS 436-7397

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Ox Bow Inn. 9816 Camps Read, Spring Valley, 469-9616; Dan Rivers and Terry Martin, country, Fuesday through Thursday; Curly Lyon and the Sundowners, country,

ark Place, 1280 Fletcher Parkway, I Cajon, 448-4111, Status, rock and roll, Tuesday through Saturday; raphic, rock and roll, Sunday and

Spirit, contemporary, Tuesday through Saturday.

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

Spring Valley Inn. 9034 Campo Road, Spring Valley. The Beat Farmers, rockabilly and country, Sunday.

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

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

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Savery Brothers, country, Tuesday through Saturday; Ducktail Revue, vintage rock, Sunday and Monday. Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: California, country, Tr- irsday through Saturday.

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

rock and roll, Tuesday through Saturday

Dock'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

Hutch's, 1463 Palm Avenue Imperial Beach, 423-3479; Leather and Lace, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Pina,

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

La Maze, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday: East Coast, contemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday.

Lourdes Restaurant, 1125 National City Boulevard, National City. 474-4442: Vergie and the Orient Express, contemporary dance music, Friday and Saturday.

7



Phone 223-2572

The Jabulous Spud Brothers

Sunday & Monday 9 pm-1 am

Coming February 7: OHI RIDGE

No cover charge



See him at: Mentervy Wheling Co. Sundays & Mondays in Feb.

Hungry Hunter Rancho Bernardo Feb. 3 & 4 Carlos Murphy's Feb. 8-11 San Diego's Classic Country Saloon

For an uptown time of Country Entertainment and fan, come to ABILENE any day of the week Weeknight Happy Hour from 4-60 '11 9:00 p.m. Munchies served '(il 7-00 p.m. From 9:00 p.m. to 1-30 a.m., Tuesdays thru Saturdays you can two-step

GROUNDSPEED.

Coming February STAMPEDE

*FREE dance lessons Tues - Thurs 7 - 9 p.m.

Town and Country Hotel, Mission Valley - 291-7131

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Every Friday

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MOJO NIXON and GOD FEARING AMERICANS

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Sunday, February 5, show starts 8 pm San Diego's new Rock 'n' Roll star

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Plus Open Pool Tournament Free Cobalito 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!

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BUDDY REED & THE ROCK-ITS

6149 University Avenue - 583-5700 Never a cover charge except Friday

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through

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.

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine,

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

Palomino Star, 3008 Main Stree 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: Bandit, rock and roll. Thursday through Saturday; dance to recorded oldies, Sunday dance to recorded oldies, Sunday and Monday; Ipso Facto, rock and roll, Tuesday and Wednesday.

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Automatics: Hakeyon Bandit: Wild Turkey The Bitz Brothers: Beach Club Bobby Chevrolet: Jose Murphy's The Ron Bolton Band: Flanigan

Bratz: Belly Up Tavern, Whiskey

The Breakers: Hill House Claude Coma and the IVs: Spirit Darlow: Spirit Destiny: Black Angus/El Cajon

Destiny: Black Anguss EL Cajon
Dirk Debonaire: Belly Up Turern,
Jose Murphu's
Ducktal Bewas: Shevitori Harbor
Island, Country Bumphin
Easy Boosy: Hill House: Avausy
Mine Co.
The Echoes: Hill House: Avausy
Mine Co.
The Fastures: Jose Murphy's
Physell: Admis
Physell: Admis
Prophy Lounge
Four Duck Hologon. Lobris
Covenhouse, Belly Up Turern
Covenhouse, Belly Up Turern

The Head Band: Bacter's, Nampo Inn
The Heart: Spirit
He Heroes: Let's GrowthouseHip Prodest: The Compring Block
The Blogate Hill House
Long-girld Rockers: Relight and
Lapse Packes: Will Turkey, Mons
Kases: Spirit
Kless: Block-th-appus/Mission Valley
LAA: Doe Masters
Lave of Molibers: Spirit
The London Brothers: Magnolius
Multimays)
The Mar Delis: Old Pacific Boach
The Mar Delis: Old Pacific Boach

Fuze: Halcyon Graphic: Park Place The Head Band: Baxter's, Navajo

Cule, Belly Lip Tatsern
Men That Don't Work: Table Men's
Moving Englists: Estillary
Nightclab
Network: Black Angus/El Cajon
Nightlight: Morn's
Paris: July 'S Sile
Paris: Sile
Paris: Sile
Paris: July 'S Sile
Paris: Sile
Paris: July 'S Sile
Paris:

Spirit Random Sample: Mulvaney's/Escondido The Rebels: Joey's The Reflectors: Gizmo's, Jose Murphy's licky and the Jets: Anthony's

Robyn Banx: Vista Entertainment Center, Passay Mine Co. The Roosters till House RPH: Annex Machine The Shames: Now Hurphy's The Sherr Brothers: Windress The Spell Brothers: De Masters, Boat House Status: Park Plans Thunderbolt the Wondercolt: Banbury's Thunderbolt the Wondercolt: Banbury's Thunderbolt the Wondercolt: Banbury's Thunderbolt the Wondercolt: Banbury's

Toys: Lehr's Greenhous Tranzaction: Le Chalet The Twotones: Boat House Urban Umbrella: Spirit The West Coast Twisters: Gizmo's, Whiskey Flats Wheels: Haleyon, Belly Up Tavern VaBoo: Ralph and Eddie's

Country/ **Country Rock**

Branded: Palomino Star Brushfire: Valley Center Inn

Saloon California: Van Winkle's Dan Connor: Carriage Hi

Coyote: Mustumy Club Dancing Bears: Druesy Maggie's Fortune: The New Trophy Lounge Four Star Country: Oxisis Bar Free Rein: Flim Springs: Inn Wayne Cire and Tony Irvine: Old Bonita Store Restaurant, Carlos Murphy's Ground Speed: Abilene Country

Ox Bow Inn
The Savery Brothers: Country
Bumpkin
Shenandoah: Don's West
The Smith Brothers: Horseshoe

Tavern
Fred Sokolow: Old Time Cale
Southbound: Kentucky Stud
Stampede: Stage Coach Inn

Ron Morin: Calgpsu Lounge New Country: Country Side Restaumal Jimmy Nixon and Downhome: P.L's Lounge North County: Barr-X Ranch House Paydirt: Repee Boom The Rebels: Logis Dan Rivers and Terry Martin: The OX Boo Imp.

Tonight—Thursday, Friday & Saturday
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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.

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 **50c** specials 8-10 pm.

Thursday & Friday

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Thursday, February 2
B100 WEEKEND WARM-UP

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Thursday (all night) \$1 drinks

Beat the Clock Night
600630 25¢ drinks 630730 75¢ drinks 700730 \$1 drinks

Coors College Night 50¢ Coors draft \$1 well drinks

Tuesday, February 7 Ladies' Night at Flanigan's \$1 well drinks

Wednesday, February 8
Fashion International presents Super Fashion Auction Live music by February 8 through 11

ipso facto Feb. 13

Thursday-Saturday

Devocean



Tonight is Midori Melon Liquor Night Drink specials, shirts & prizes

Every Tuesday "Fantasy Fashions" Auction Great models, great clothes, great prices.

Wednesday is Well Night All well cocktails 95¢ Kazes and iced tea shooters 2 for \$1.00

Thursday is Happy Hour all night long

Steer Cray: Wrangler's Roost Joe Stewart: Tho Leo's/Mira Mesa and Mission Gorge Telegraph Canyon: Pomerada Club Don Tennison: Ed Cornal, The Bridge Billy Thomas and the Ambush

Gang: Stadium Club Fonda Turner and the Silver Spurs: Landmark Cocktail

Lee Whittington: Dock's Cocktails

Contemporary/ Top 40

Judy Ames: Herrry's Apropos: Le Pavillon Lounge The Joe Azarello Trio: Rancho Bernardo Inn John Barker and Melissa McCracken: Jolly

Roger/Seaport Village The Kirk Bates Trio: Sandtrap

The Kirk Bates Trio: Sandtrap Lounge Beeson and Gerbracht: Hungry Hunter/Runcho Bernardo Barbara Casler: The Escape Chain Reaction: Bull and Bear Colin and Karen: La Possada del Sol/La Jolla, Hungry Hunter/ Imperial Beach Imperial Beach George Colovus and Co.: Sheraton Harbor Island

Espresso: Tio Leo's/Mira Mesa and Mission Gorge, Molys Bruller Extreme Reaction: The New Traphy Lourge Fortune: Holdsup Int/Mission Valley Forward Motion: Bohis Hotel J. J. Frank: Almes? J. Step Carels: Hotel San Diego Jim Gates and Sound Investment: Kancho Bernardo Im

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Donna Cote: Tom Ham's







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Big City Blues Band: Crossroads, Le Chalet

Wind Bobby Chevrolet: Jose Murphy's Roy Bookbinder: Old Time Cafe Tom "Cat" Courtney: Texas

Moment's Notice: Mexican Vill.
Islands Lounge
Nick Montana: Royal Vista Irm
The Merrill Moore Duo: Loren
Ron Morin: Calupso Lounge
Nitetrain: Putrick's II
One + One + Karen Cavanagh
Hacienda Cantina

Hacienda Cantina
Pangtea: Gizmo's
Rex Paris: Ramada Inn/Escondido,
Jose Cuervo's
People Mowers: Hilton Hritel
P.J. Fog: Hungry Hunter/Rancho
Bernardo, Monterey Whaling
Co.

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Irm Jerry Walton and Columbus: Atlantis Lee Whittington: Dock's Cocktails

Blues/R&B/

Teahouse
The Dale Enders Blues Band:

Crossroads
The Five Careless Lovers: Pancho's
The Hurricanes: Le Chalet
International Regign All-Stars:
Belly Up Turem
Deborah Liv Johnson: Old Time

King Biscuit Blues: Mandolin Wind, Belly Up Twern
The Bob Long Band: Rudi's Hidden

Acres Men That Don't Work: Tuba Man's Ella Ruth Piggee: Triton/San

Diego Chris Proctor: Old Time Cale The Shames: Jose Murphy's

Jazz

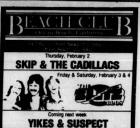
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Lorenzo's Preservation Jazz
Basello Patrick's III.
Lorenzo's and Hoilis Genta,
Carle, The Local/Mari Messa
Jeannie and Jimmy Chestham:
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Soledad's, Fat City/China Camp Heaven and Earth: Chuck's Steak House Deborah Liv Johnson and Rick Erlien: Hotel San Diego The Bob Long Band: Rudi's Hidden

Acres
Shep Meyers: Prophet Restaurant
Tony Ortega and the North Coast
Jazz Society: Betty's Burger
Garden, Rudi's Hidden Acres

Pangaea: Gizmo's
Tony Payne and Hank Young:
Imperial House
Ella Ruth Piggee: Triton/San

Ella Ruth Figges: Triton/Sm Diego Raggie Faggie: Drousy Moggie's The Sy Ralney Trie: Putrick II Ron Satterfield and Kevyn Lettau: Soledad? Peter Sprague Trie: Pucific East Expresso. Drusty Moggie's The Peter Sprague String Quartet: Putric East Expresso Stome's Throws Elario's Stome's Throws Elario's

Folk/Ethnic



Erlien: Hotel San Diego The Koto Trio: Miki-San's Louie and Pina: Joey's

Sean McVicker: Blarney Stone Pub Melissa Morgan: The Cupboard Chris Proctor: Old Time Cafe Paul and Carla Roberts: The

Ratgle Taggle: Drowsy Maggie's
Paco Sevilla and Rodrigo: Drowsy
Maggie's
Stamsa Gael Ceili Band: Drowsy

Everything Else

A Basher science and merite parties. All Basher science and merite parties. All these Ann Denning Funno but. The Escape John Engines show tunes and standards. Our Place Paul Gragge jama born Dockrist Good and the Place Paul Gragge jama born Dockrist Good and John Standards. All the Place of the Place Andrews of the Place Andrews of the Place Andrews of the Place Andrews of the Place Standards joint of the Place United Standards and vocal curring. Bashin Hotel. Las Valencia Hotel Roberts Classical guitar, Colles 4g. Place Standards and vocal Bashings piero bar, Godd Hotel Standards and Place Standard





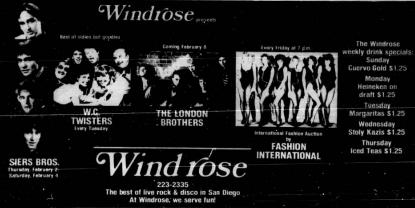
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Tuesday—call for information

THE REFLECTORS





CURRENT MOVIES

reviews are by Duncan Shepherd ordes are indicated by one to five stars gampathies by the black spot. Unrated vies are for now unreviewed.

Alsino and the Condor — Chilean exile Miguel Littin, now settled in Mexico, directs a Nicaraguan-Mexican co-production about a peasant boy's fantasy life. (Ken, 2/8 and 9)

Around the World in Eighty Deys
Feels more like ninety. Either way, it is
simost as effective as summer comp
for keeping the kids tied up a spel.
David Niven, Cantinillas, Shiridy Mac-Lame, and practically everyone sin in
the Screen Actors Guid are in it.
Michael Anderson directed. 1956.
'(Cinerams, from 2/3)

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so much by the occasional touches of absurdism, which occasionally be-come touches of just plain sillness, but by the solld, 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 Red 1981. **** (Ken. 2/4)

Berlin Alexanderplatz — Episode 13 and Epilogue et R. W. Fassbinder's lifteen-and-a-hall-hour saga of Ger-many between the wars, starring Gunter Lamprecht. (Ken. 2/5)

The Big Chill — Much the same premise as Mary McCarthys (or Soney Lumes) 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 RETURN OF THE SECAUCUS SEVEN. along shapedness weekend of re

acquaintance and revetation, without the scoce provised in THE GROUP was flashtack. The premise site need not have seemed between his seemed and have seemed between the seemed between

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May McCarthy deals in a better brand of
summor one with more bite. Kasdan's
nation, but it is nothing to take home
with you. Tom Berninger, Glenn Close,
del Goldblum, William Hurt, Kawin
botheth Williams 1963.

"(Plower Hitl Cinenas, New Valley
One III. Brand S. Diosenside & Plazy
Don's III. Brand S. Diosenside & Plazy
Arena & University Towne Centre)



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- [(OLF 1990)

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ring sisten international award-wrining animated abort time including current Academy Award-wrinine. "Teager" and "Reagan amount Controllar."

Special apparatures by the Suries we finish restricts of stemper Statellies. "Timecent" on unday. Zoigneen Ryborynsis. Academy Award-wrinine for "Teages," will be appearing in person for all Sautineys & Jointey professional.

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Due to selfout shows last weekend, we have added two special performances on Friday, Fishruary 3 at 12:00 midnight, and Saturday, February 4 at 2:00 pm. **However**, tickets for these special performances will only be on sale at the box office stating Friday at 5:30 pm. Advance tickets may be purchased at Licorice Pizza in Pacific Beach on Gamet, in Clairemont or Balboa, at San Diego State in the Student Center, Hunter's Books in La Jolla, and the UCSD

ticket office.

A Mellow Manor Production in association with American Youth Hostels.

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Pangaea: Gizmo's Tony Payne and Hank Young: Imperial House Ella Ruth Piggee: Triton/San

Diego
Raggie Taggie: Pritori Sari
Diego
Raggie Taggie: Drowsy Maggie's
The Sy Rainey Trio: Patrick's II
Ron Satterfield and Kevyn Lettau
Soledad's

Soledads

Peter Sprague Trio: Pacific East
Espresso, Drowsy Maggie's

The Peter Sprague String Quartet:
Pacific East Espresso

Folk/Ethnic



Deborah Liv Johnson and Rick Erlien: Hotel San Diego The Koto Trio: Miki-San's Louie and Piña: Joey's

Sean McVicker: Blarney Stone Pub Melissa Morgan: The Cupboard Chris Proctor: Old Time Cafe Paul and Carla Roberts: The

Raggle Taggle: Drowsy Maggie's Paco Sevilla and Rodrigo: Drowsy Maggie's Siamsa Gael Ceili Band: Drowsy

Everything Else

Phil Beeber: classical and variety guitar, Mille Fleurs Ann Denning: piano bar, The

Ann Denning: piamo bar. The Escape John Engren: show tunes and standards, Our Place Paul Gregg; piamo bar. Dookie's Guy and Jackle and Gll Warner: variety, pop to opera, Mona Lisa Restaurant Stow Hudsen; comedu and music

Restaurant
Steve Hudson: comedy and music,
Monterey Whaling Co.
Bee Jee Kunkel: piano bar, The Top

of the Park

Bob MacLeod: piano and vocal

variety. Bahia Hotel, La Valencia Hotel

Valencia Hotel
Rebecca Roberts: classical guitar,
Coffee-by-the-Sea
Dave Rodgers: piano bar, Gold
Coast Lounge
Jo Treanor: piano bar, Springfield
Wagon Works
Dale Vernous: piano and guitar
variety, Cafe del Rey Moro



Thursday, Friday & Saturday

140 S. Sierra Avenue, Solana Beach, 755-6733

The new Distillery Happy Hour Tuesday-Saturday 7-9 pm. 25¢ beer, \$1.00 wells, free hors d'oeuvres

Tuesday-call for information

Wednesday







CURRENT MOVIES

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Around the World in Eighty Days — Feels more like ninety. Either way, it is Feels more like ninety, Either way, it is almost as effective as 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. * (Cinerama, from 2/3)

ing Times. Burt Lancaster's tans ought to get the same sort of senti-mental tingles that John Wayne's got from TRUE GRIT. His role here is as a from TRUE GRIT. His role here a six a mail-time proofs sweet who disclars the conditions to provide the same of the conditions to be consistent or the control of an Old World gentleman in comparison with the scurmy young owner, the conditions of an Old World gentleman in comparison with the scurmy young with the accidental entanging-rest at with. This accidental entanging-rest at loads with the condition of the

eye to an environment that entices and encourages a vulgar one. With Susan Sarandon and Kate Reid, 1981.

""(Ken. 2/4)

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acquantations and revolution, whose the scope provided in Het GROUP via Blashback. The premise still need to have seemed by the scope provided in Het GROUP via Blashback. The premise still need to have seemed to have been dealers, the different set of issues, and the different personalises in and the different personalises in been delineated in specific interest being and demonstrated in general, much in the way that one of the chreacters have the second of the subsequent comportions and of their subsequent comportions and of their subsequent comportions and of the subsequent comportions and the subsequent

psychologist. People Magazine re-porter: jogging-shee chain-store owner, etc. All of this is not to suggest that the prevailing mood is somber Quite the opposite. The vignetes di-rected and co-written (with Barbara Berredés) D. Lawrence Kasbart lend to be as short, cite, and upturned as button notices. But here again, Mary button noses. But here again. May McCarthy, deals in a better brand of humor, one with most ble: Kasdams humor is diverting enough for the du-ration, but it is nothing to take home alf Goldburn. William Hurt. Kevin Kline, Mary Kay Piace. Meg Tilly. Jobeth Williams 1983.

"I (Flower Hitl Cinemas: New Valley Direch Informas: New Valley Direch Informas: The Work Arena 6: University Towne Centrol.)

DMA

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FESTIVAL OF



Featuring sinteen international award-winning animated short films including current Academy Awar winner. "Earge" and "Reagea meets docume."

Special appearance by I'm Burne and Rick Henricks of Beausy Basilises "Risceet" on Saturday. Zaignew Rybcznisk. Academy Award-winner for "Taspa," will be appearing in person for all Saturday & Sunday performances.

La Jolla Museum of Contemporary Art

Due to sellout shows last weekend, we have added two special performances on Finday. February 3 at 12 00 midnight, and Saturday, February 4 at 2 00 pm. **However**, tickets for these special performances will only be on sale at the bios office starting Finday at 5 30 pm. Advance tickets may be purchased at Licorice Pizza in Pacific Beach on Gamet, in Clairemont is Balboa, at San Diego State in the Student Center, Hunter's Books in La Jolla, and the UCSD

ticket office.

A Mellow Manor Production in association with American Youth Hostels.

CURRENT MOVIES

epic-scale treatment of three surfing buddles and their California Casual iffestyle is always pleasantly absurd, but its most side-splitting possibilities, in the mock-heroic mode, are not in the mock-heroic mode, are not realized until the luguitiously nostal-gic second half, when the three bland beachniks must face up to the prob-lems of Aging, the Changing Times, and finally the mightest set of waves ever to pound the West Coast. To heighten the movies folly none, there's an anonymous narrator who serves as a sort of Homelic oral historian and poet ("Who knows where the wind

The ater of the at

Endless (PG) 7:00 Summer Big Wednesday

FEBRUARY 3-9

Educating Rita TO BE OR NOT TO BE

\$100 Mondays through Thursdays or dollar nights of La Paloma All seats are only '11 all night" \$250 Surgain Hourt On Fri. Sat & Sun. September 6:30 and 7:30 pm. all leats are only \$2000 comes from?" he muses in a philosophical moment. "Is it the breath of God?", and there's a one-man Greek chorus in the person of a cally scarred suttle who have been of a cally scarred suttle who now he'ves vicairously through the Younger Generation, who Tashhors their Generation, who Tashhors their thereplass, and who hyprotizes them by camples light with a har-rasing tale of the Great Swell of 58. Jan. 1978. "Lee Purcell, and Sam Melville 1978." (Le Purcell, and Sam Melville 1978." (Le Purcell, and Sam Melville 1978."

(La Paloma, 2/2)

Carmen — A young woman named Carmen — A young woman named Carmen is cast for the lead role in a dance production of the same name, and proceeds to prove the rightness old life-in-initiage-at gambi, or more scourately, that old art-initiating-life and the company of the company of the process of the company of the process of the many faces and bodies, most notably those the company of the company of particularly the fluid process of particularly the fluid fluid process particularly the particular process particular particular process particular process particular process particular process particular process particular particular process particular process particular process particular parti

Center 3 Cinemas, 2120 Camino del Rio North (297-1686) Theater 1: Silftwood Theater 2: The Buddy System Theater 3: Scartice, from 2/3

Treaser 3: Scarlince, Iron 23 Canama 21, 140 hotel Circle North (291-2121) Reuben, Reuben Feethen Valley 4, 110 Feethen Valley (291-4404) Treaser 1-Reubers, 100m 23 Treater 2: The Irongy Gay Treaser 3: The Prodige, from 2/3 Theaser 4: The Prodige, from 2/3

STATE UNIVERSITY

Century Twin, 54th and El Cajon Blvd. (582-7690). Thesiter 1: Scandatous and Hot Dog., from 2/3 Thesiter 2: To Be or Not to Be and Two of a Mind. from 2/3

Advance the Worst in Enginy Days, Iron 23
oldlege, 6303 El Cajon Bind, (886-1455)
Theater 1: Never On Wor
Theater 2: Goriny Fairs and Uncommon Vator
Theater 3: Goring All the Way and The Sweate
Gifts
Theater 4: The Lonely Guy

Reases 4. Int. acts (20) Guy Ken, 4051 Ademo Anno (203-2009) Pinis Flamangos and Dosporane Living, 22 Dance Craze and D.O.A. 23 My Dennie with André and Atlantic Chy, 24 Bertin Assanderyales, 25 A Streetor Named Deare and On the Waterhoot, 26 The Seventh Seal Wild Stramborinis, 27 Associated the Contob. 28 and 8

EL CAJON-LA MESA

State, 4712 El Cajon Boulevard (563-8050) Chinese movies

Ace Drive In, Ann Broadway, Lemon Grove +469-5328) Scarious and 46 fms

Cinerama, 5889 University Ave. (583-6201) Around the World in Eighty Days, from 2/3

to look like: the thing never survives rehearsals, for reasons anyone fami-lar with the Merimet tale will scon be able to guess.) The prior collaboration between director Carlos Savar and dancer Antonio Gades. BLOOD WEDDING, had all of that to. All of that and — as they say in det-drink advertisements— less. Ameliones advertisements less, what has been added on to the skin-and-bones of the earlier collaboration becomes a glaring example of the more-is-less principte. We are not told enough about the characters to care about about the characters to care about them as anything other than dancers (which, as BLOOD WEDDING showed, is quite enouph), and all the backstage drama which keeps them from being merely that, is merely annoying. With Laura del Sol and Paco de Lucie. 1983.

"" (Cove)

Christine — Haudisc Car If Iffler from a rosel by Stephen King Its Bow at Its sign where A klutp high-school kid lays eyes on a 1958 Plymouth Fury with a history of votest deaths behind it. The Iselang is respondent the wind a history of votest deaths behind it. The Iselang is respondent the enemies, and his Iseland second is not a large of the Iseland in the Iseland in the Iseland is respondent the reads of the Iseland is read in the Iseland is large of the

itself on, doors stamming, tocks depressing, headlights coming on, dents mending themselves. This last effect, as if the car were made of inflatable rubber, isn't bad. With Keith Gordon; directed by John Carpenter. 1983.

'(Plaza Bonita; Santee Village 8)

("Paza Bonia, Santee vinige of)

Dawn of the Bead — George A.

Romero's companion piece to his

langely (and inspirationally) in a sub
lange of the santee film it a grasiatous
technique and goustier spocial el
fects, and postewely guaranteed not to

disappoint even the most hyderical

fars of the earlier lim! It a grasiatous
por, But it also often the wickness

laughs of any American move since

BEYOND THE WILLEY OF THE

BOOK of those persons who under no

circumstances can admit the possibi
sy of these persons who under no

circumstances can admit the possibi
sy of the possibi
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Desperate Living — John Waters, facing the unenviable task of topping previous heights of grossness, suffers from the what-do-you-do-for-an-encore problem. It is hard to dish out shocks when the cult audience is expecting them, craving them, clamor-

ing for them. Nothing is as shocking, in this generally slipshod failryfail about a kingdom of crooks, as the west-lighted and west-framed credits sort— are tasted out in an elegant table setting, in parody of the mouth-valenting recible sequences of Doug-shocking for its technical competence, not for snything else. With Mink Slole and Liz Renay. 1977.

(Ken. 22)

Educating Rita — The determination of an unlettered. Unergodition hardware to stone the barriades of Higher Learning, through private lute hardware to stone the barriades of Higher Learning, through private lute hardware the state of Education and the state desarriade short cut, greated wheels, truthful about he social privit shan the intellectual (no faux pas, for example, of the sattle learning-searning), and the sattle learning-searning the state of Education and State of Education and

wells (6) Exparisons Preferred but Not Egysential — Tim the only one here with
doesn't have a pset, Observes the
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Plashdance — What a feeling! Some-thing between amused exasperation and outright derision. A graphic document, in any case, or what life is not like for a fernale welder in a Pitts-burgh isled mill who works rights as a rather be a ballerina. With ignoritier Beals; directed by Adrian I, yen 1983. (Mrss Mess Cimemas, from 2/3, Plaza Bonita, Santee Village 6; Sports Atena 6)

Area a G.

Garty Park — Throe bodies have been found buried in the snow outside an about buried in the snow outside an about out of the snow outside an about on the snow out of the snow out ower one gun, the gun going off (out of frame), the two men gazing meaningly into each other's eyes, and the viewer being given several servourse to aubeing given several seconds to guess which of them will drop dead. With William Hurt, Lee Marvin, Brian Dennethy, and Joanna Pacula; directed by Michael Apted 1963.

"I (Camino Cinema 4: College: "JA Movies 6: University Towne Centre. Wiegand Pinza o)

webbed loss would lend to attest. The initial stages of their sojourn are summed up, nalege measure, by the summed up, nalege measure, by the summed up, nalege measure, by the sum of briefolders agained to the sum of the

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RECKLESS 12:35, 2:25, 4:15, 6:05, 8:00, 10:00 (R)

Clint Eastwood SUDDEN IMPACT 12:35, 3:00, 5:30, 8:00, 10:15 (R)

NEVER SAY NEVER AGAIN Call Theatre For Showtimes

SUDDEN IMPACT

1:00, 3:45, 6:20, 8:40, 10:55 (R)

THE BUDDY SYSTEM 1:00, 3:30, 6:00, 8:30, 10:45 (PG)

HOT DOG

RISKY BUSINESS
Call Theatre For Showtimes

EXPENSICE PREFERRED
... BUT NOT ESSENTIAL
VEN. 430 E15 (N
EDUCATING NITA 23. 430, 135 (PG)

Local Nero — The pictims concerns the effort of a fesse oil picco to proceed the control of the second process a Scotta of a fesse oil picco to process a Scotta fishing vitage, lock, stock, and barrel, as the site for a mammont refined the fine picco of the second process of the second

UNCOMMON VALOR 12:35, 4:40, 8:45 (R)

2:35, 6:45, 10:45 (R)

70AM Exclusive Engagement Stereo OF THE JEDI 1:00, 3:20, 5:45, 8:15, 10:45 (PG)

SCARFACE Call Theatre For Showtimes

RISKY BUSINESS Call Theatre For Showtimes

THE BUDDY SYSTEM 1:05, 3:30, 6:05, 8:25, 10:40 (PG)

Meryl Streep SILKWOOD 12:30, 3:00, 5:30, 8:05, 10:30 (R)

UNCOMMON VALOR
Call Theatre For Showtimes

ANGEL

Call Theatre For

The Man Who Loved Women — But perhaps hirself more, Francos Truf-lauf's lightweight sex comedy of the same name has been turned by Blake Edwards into a showcase for But Reynolds — But Reynolds — But Reynolds — But Reynolds — the wolfman beard, his yellow-inted eyeglasses, which cowboy boots and Levis, his cassul jackets and aweaters, And the high complicities and homewhy here of they compulsive and homewhy here of trette empetation de arrestation from the carifer version has fina been turned into a narcissistic playboy. The psychonanisys storytelling framework yeldid great charge of the psychonanisys storytelling framework yeldid great charge of the psychonanistic playboy. The psychonanistic playboy of the psychona

CURRENT MOVIES

The Lonety Guy — Comedy about the single's life, with Stave Marrin, Charles Grach, and Steve Lawrence, directed by Arthur Hiller. (College: Fashion Valley. Oceanside 8; Rancho Bernardo 6; Santee Village 8. Sweetwater 6; UA Glasshouse 8; University Towne Centre: Wiegand Plaza 6).

Camino Cinema 4)

Wy Dinnes with Andre — Conversation is served up, along with aperistic
soup and plate, onast quali enries, and
after-dinner dinks, as a spectator
soup and plate, onast quali enries, and
after-dinner dinks, as a spectator
one, (As spectator sports go, neither
conversation nor food consumption is
to be ranked among the leaders). The
playwright Wallace Shawn and
playwright Wallace Shawn and
playwright Wallace Shawn and
chespony is not as boring as you might
is more boring then you might blink. If
you had. The spatial restriction to the
moderated are discussful table is a
moderated and casurant labels is
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of the control of the control
on overwhelmingly literary. Apart from
who is truly a funny-booking fellow and
the Thorus reaction shots of Shawn
who is truly a funny-booking fellow and
the Thorus reaction is not boring here
Thorus reactions in Woody Allen's
MANNATTAN, there is nothing here
als would not go over just as well on PACIFIC WALK-IN THEATRES

MATTINESS DAILY AT ALL THEATRES

Many 15 and 12 thrift Mary Februages (1917) (Shake 11)

Language 15 and 12 thrift Mary Februages (1917) (Shake 11)

Languages (1917) (Shake 11)

Pacific's SWEETWATER 6 47.1

A STATE Country Shap Easts

Pacific's SWEETWATER 6 47.1

A STATE Country Shap Easts MANHATTAN, there is nothing here hat would not go over just as well on stage, and you should not be too sur-prised to learn than an earlier version of the script (co-authored by the two performers) was in fact enacted on the London stage. Directed by Louis Malle. 1981. **** (Ken. 2/4)

Never Cry Wolf — Carroll Ballard does not go back on the promise of THE BLACK STALLION. He goes for-THE BLACK STALLUN He goes to read on it, if anywhere. The photography here may be less gloisely here may be less gloisely than the photography here may be less gloisely lately less burstically entitled. But whatever is lost in that area is no loss it is rather a measure of the obvoor ligos of the shoot. And it howar alternative is lost in the state in the control of the attention in THE BLACK STALLUN was taken away; namely, Batter's about the state of the attention in THE BLACK STALLUN was taken away; namely, Batter's admitted about 10 the Batter's and the state of the s Lighter routes on game revolutions and the carbon behavior of the carbon behavior in the Archice - sa as Jupis is to blame for the depletion of the carbon behavior in the Archice - sa as Jupis is to blame for the depletion of the carbon behavior in the

Never Say Never Again — With this, the opportunity existed to re-chart the course of the James Bond series, to re-think the image of him perpetuals by Roger Moore, to take into account, for one thing, the number of years — welve of them — that have passed since Sean Connery last occupied the control of the country of th role. But no Conney seeks instead to pick up the role at precisely the point where he had said 'inever again,' and to pretend that floger Moore had never come along flow of the present and t

priate moments, that twanging signa-ture theme) engenders a sense of something missing. This is felt most acutely in the music department, where Michel Legrand has filled in with something that might pass mus-ter in a supper club, son, "thing, that

is, that might enhance an attack on a tough steak, but hardly seems adequate to the attempted recovery of a pair of purioned nuclear wa-heads. No matter how much legit-macy Connery brings to the Bond role, no matter how much popular

"A movie of rare wit...thoroughly enjoyable."

"A film that explodes into a major delight. Ferocious, Compassionate and Funny!" -- Mark Com, WORTY and SOURDAY REVE

"A brilliant dark-comic performance by Tom Conti...
one of the more electrifying performances of the year."



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ONE OF THE YEAR'S **TEN BEST**



* 808 F0SSE au "STAR 80" SHEE MARKEL HEMINGWAY ERIC ROBERTS CLIFF ROBERTSON CARROLL BAKER ROGER REES DAVID CLEINION was a RALPH BURNS whom ALAN HEM within a normal system mynyst Prince wolfening clattes — reinieth utt were winden a bob fosse R AMOO COMMON SELEN

STARTS FRIDAY

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1-805 at Sweetwater 479 MANN • 1:15 • 3:30 5:45 • 8:00 • 10:15

AMC WIEGAND PLAZA 220 North El Camino Real

MOVIE DIRECTORY

Artec, 665 5th (239-9239) Carl theater for program information Beltos, 4th and E (233-2326) Going All the Way, The Sweater Gets, and Helf to Victory, from 2/3

Biljou, 5th and G (235-6084) Night of the Zombies. Dawn of the Dead, and The Power, from 2:3 Broadway Playhouse, 815 Broadway (239-3242) Closed temporarily

Sulld, 3827 5th. Hillorest (295-2000) Rear Mindow

Pine Arts, 1816 Garnet, Pacific Beach (274-4000) Local Hero, from 2/3

Local Hero, from 23 Frontier Drive In. 3001 Midwey Dr. (223-5535) Thesier 1: Recitiess and Revenge of the Rings from 23 Treater 2: Uncommon Valor and Sudden Highert Thesier 3: Night of the Zombes and The Rows oma, 3150 Rosecrans (224-3344) Never Cry Wolf

Never Cry Wolf
Sports Arena Steplex, 350 Sports Arena Blvd.
(225-5333)
Theater 1. The Right Stuff and The Big Chill
Theater 2. Star 60, from 2/3
Theater 3. Star 60, from 2/3
Theater 3. Stary After a Drinbes and The Power
Theater 4. Susying After and Flashdence
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Sound, 460 Never Clean Seech (222-3141)
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Call theater for program information. 163-7631)
Theater 1: The Buddy System
Theater 2: Sudden Impact, from 2:3
Theater 3: Silkwood
Theater 4: Experience Preferred but Not
Exsential and Educating Rita

Mira Mesa Cinemas, 8118 Mira Mesa Blvd. (566-1912) Theater 1: To Be or Not to Be and Two of a Kant

University Towns Centre 6, 4525 La Jolla Village Dr. (452-7756)
Theater 1: The Lonely Guy Theater 2: New Coy Wool Theater 3: The Procings, from 2/3 Theater 4: Goody Paris Theater 5: Recolves, from 2/3 Theater 5: Procing

Senter Village B, MGS Mission Gorge Pools (S62-7810) Theater 1. Guidden Impact, from 25 Theater 2. Guidden Rey and The Sen Girt, from 2 of the Rey and The Sen Girt, from 2 of the Rey and The Sen Theater 4. Or MGS on York Inch GS Theater 6. Flackshope Valor, from GS Theater 6. The Londy, Gy. Theater 7. Guidden Pills, from GS Theater 8. The Londy, Gy. Theater 8. The Londy, Gy. Theater 8. The Londy, Gy.

Spring Valley, 1057 Eliketon Blvd., Spring Valley (466-6633) Two of a Kind and To Be or Not to Be, from 2/3 UA Cinemas, interstate 8 at Magnota, El Cajon (440-0308) Theater 1: The Buddy System Theater 2: Fleckless, from 2/3 Theater 3: Silkwood

Please Tale, 475 Contack train (402-4007)

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Treate (175 - 100)

Impact
Theater 2: Surf II and Angel
Theater 3: Night of the Zombies and The Powr

Studio 3 Chremes. 827 Pain Avenue. Imperial Bach (425-1032) Theater 1. Sudden Impact and Vice Squad. Theater 2. Sudden Impact and Vice Squad. Theater 2. Night of the Zombies and Angel. tom 23 Theater 3. The Power and Destrutation, from 23

Sweetwater 6 Theatres, 1920 Sweetwater Road. National City (474-7946) Theater 1: Uncommon Valor and Angel Theater 2: The Buddy System and Educating Rits

Theater 3. The Lonely Guy Theater 4. Reckless, from 2/3 Theater 5. Statum of the Jack Theater 6. Scarface UA Movies 6, 320 3rd Ave., Cruis Vista (425-7600) Theater 1: Two of a Kind and To Be or Not to

9-2
Theater 2: Hot Dog and Surf II
Theater 3: Gorky Park and The Right Stuff
Theater 4: The Power and Night of the Zomi
Theater 5: Silkwood
Theater 6: The Prodigal, from 2:3 Village, 820 Crange Ave., Coronado (435-6161) Sudden Impact and Sharky's Machine, from 20

Vogue, 226 3rd. Chule Vista (425-1436) Call theater for program information

Ave. Vista Way (726-3040) Call thealer for program information Bijou, 509 East Grand Ave. Escondido (743-9082) Spanish movies

Cernino Cinsema 4, 2253 El Camino Real.
Cocanside (433-9144)
Theoder 1, Meckless, from 2/3
Thistor 2, Gody Plant and The Year of Living
Thistor 3, Sillwood
Theater 4. The Buttly System and The Man
Who Loved Women.

Chema Pissa Thesier 8, 2005 El Carmo Pissi, Carthod (725-719) Class, Non-203 Thesier 2-Cardino Thesier 2-Cardino Thesier 2-Cardino Thesia 2-Cardino Thesia 2-Cardino Thesia 2-Cardino Thesia 2-Cardino Thesia 2-Cardino The

Econdido Drive In, 635 West Mission Ave. (745-2331) Going All the Way and The Sweater Girls, from 23

Flower HIII Cinemas, 263 Vis de la Valle, Del Mar (765-5611) Theater 1: The Prodiget, from 2/3 Theater 2: Educating Mite and a second Theater 3: The Mig Cell and a second feature La Palosse, 471 First St., Excistes (436-7469) Educating Rills and To Sto or Norto St., from 2/3

Southern Search and By Welshood Search Searc

Star, 402 h. Hill. Oceanside (722-2895) Night of the Zombies and Going All the Way, from 2:3

from 23

Towns, 217 N. Hill. Oceanside (722-2155)
Super Nnyas, Since of Deam, and Challenge of
the Ninja, through 24

The Dirty Dozen, Battle Cry, and The Soldier,
25 through 7 Vineyard Twin Cinemas, 1529-22 East Valley Parkway, Escondicio (745-1222) Theater 1 Terms of Endearment Theater 2: Yeard Theater 2: Yeard Wisgand Plaze 6, 220 North El Camino Real. Enchrisas (H2-6544)
Theater 1: Skinwood Theater 2: Gody Plack
Theater 3: Reckess, from 2/3
Theater 4: The Larnety Guy
Theater 5: The Right Staff
Theater 6: Skir 60, from 2/3

Grosemont Mell Theatres. Grosemont Shopping Center. La Mesa (465-3040) Theater 1 Scarface Theater 2 Sudden impact, from 2/3 Theater 3 Stay Quainess and Trading Places, from 2/3

Perkway Theaters, 1286 Fletcher Parkway (449-7800) Theater 1: The Prodigal, from 2:3 Theater 2: Never Cry Wolf Theater 3: Star 80, from 2:3 Theater 2: Hot Dog and Flashdance, from 2:3 Theater 3: Night of the Zombies and The Power Theater 4: Ellipsin models nneaer 3 star 80, tom 23
Santee Drive In, 10990 Woodsdo Ave., Sentee *
[446-7441]
Theater I. Going All the Way and The Sweater
Theater 2, high of the Zontoles and Dawn of the Dead, from 23

FEBRUARY 2, 1964



Needing A Lawyer Is Serious Business

Let Citizens Logic Councils: non-point logic advisory service evaluate year particular needs—them—of an attorney a needed—direct year to the right qualified automy who has need C. C. it standers to estenders for hostic, ingerty and competence in that area of the to Statisty year particular shatation. Colletes Level in such mass of the services in the control of the control o





support he commands, he still seems to be making his claim in extle. With Kim Basinger, Barbara Carrera, and Klaus Mana Bandauer, directed by Irvin Kershner. 1983.

*(Oceanside 8. Poway Theater, from 2/3)

Plak Floyd, the Wall — A sort of "Video Jukebox selection, but on a very large and very lavels scale, even atlowing for the vast amount of tool-selection, and the selection of the slood, danging telephore receives, pig-faced masks, more blood, vomi-ous animation sequences, frenzed camerawork and cutting, more blood, the depth of angulant of a spaced-out rock star and son of a Second World War casually, immaturity runs not War bob Geldof, directed by Alan « (Cinners Pazza 5. U.Glasshouse 6. 2/3 and 4 midnight)

Rear Window — A premise with broad appeal for the casual and occasional voyeur: a globe-frotting photopumalet, confined to a wheel-chair with a token leg, whiting away spying on his neighbors across the way of the chement courryard, begins to suspect the neighbor across the way of the says with his wile. And a sharing done sway with his wile. And a for the more than casual and occasional movelegor: an unusual amount. for the more than casual and occa-sonal movegor an unusual amount some movegor and unusual amount Or, to say the same time another way an unusual amount done in first-person point-of-view shorts (Better, Histopocks, Toproust), chorse-graphed camera movement, as in all Histopocks, Toprousty, Chorse-graphed (Toprousty), Chorse-graphed

Recktess — Rebellious teens in a small town, starring Aldan Quinn and Daryt Hannah, directed by James Foley. (Camino Cinema 4; Fashion Valley: Frontier Drive In: Rancho Bemardo Sweetlewater C: UA Cinema 3, UA Glasshouse 6; Uhiversily Town Centre, Wiegand Plaza 6; from 2/3)

Return of the Jedi — Another genealogical revelation, very much in the same line as the sole revelation in THE EMPIRE STRIKES BACK.

Reuben Reuben Gowan McGland Reuben, Reuben — Gowan McGland is what might be, and undoubledly has been described as a Beredan Behandscape (i.e. drurk as a skunk, behandscape (i.e. drurk as a skunk, composed a poem in five years, and exes out instead a meager existence on the feature circuit (or as his execution) and the second of the control of the does a good initiation of this irritation band. Of course, the character literary in conception and in execution as well, is a hideous stereotype, but a less common stereotype than others on screen, and the least that can be said for the movie is that, while it is willing to have fun with the man, it har-bors few illusions about him. Based on a novel by Peter DeVires, written by Julius Epstein; directed by Robert Elis Miller. 1983. * (Cinema 21)

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(Comma 2):

The Right Stuff — Why go to epoclergins — a farce-and a quarter hour as present of the property o

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Sourisco — Brian De Paims follows the standard res-and-fall gargater the standard res-and-fall gargater the standard res-and-fall gargater than the standard res-and-fall gargater than the standard res-and-fall gargater than the standard research of It, tow-standard research of It, tow-standard research resea

The Seventh Seal — Widely taken to be the epitome of an Ingmar Bergman film, taken to be such particularly by the paradists. Ven Bystews - ghorny kingst returns from the Cusades to his homeland, overrun by plague and symbols, and he delays he personal domiscally by challenging Death him profitsched game of chess and duel of protracted game of chess and duel of wit 1957. *** (Ken, 2/7)

Sharky's Machine — Harder-boiled version of LAURA — hard enough, in ruth, to be bounced around a hand-ball court. The tough-guy-tero played by Burt Reynolds in this closest-chopped and most attractive toughs also exhibits a sensitive side. In adult also exhibits a sensitive side in adult and the sensitive side in a sensitive side in

or carving roses in a hand-crafted window seath, he even helds a flex or two (but doesn't scream out budy, held to be seather than the seather Staying Allive — More embarrass-ment I fina na innocent Onicoter should have to endure. Gramed that a sequel to SATURDAY NIGHT FEVER and in the cards — but who would the second of the second of the second and achieving Brosphowy stardom in an all-damon, on-sirging, no-taking extravaganza called SATANS AL. LEY What sort of comprehension would that indicate the original nor man appoint of the original that way, is "Roby' Statione, who di-creted and covertie, and who exund way is "Rocky Stations who dis-rected and co-write, and who ex-cuses all of Manero's most deplorable character falls as products of an al-sone—a trumphant opening regist of the control of the performed by "Statione's brother-fallow the control of the co

Reynolds. 1981

- (Village, Iron 2/3)

Stitlewood — Most poorbe artic will be interested in a move about the anti-nuke martyr. Karen Sillwood, will be interested in a move about the anti-nuke martyr. Karen Sillwood, will be braced for the end. The more invested do well to brace breakers would do well to brace benested a comparable of the property o (Sarriero vange 6: potros Arens oy vande 6: Sarriero vange 6: Sarriero Vange 7: Sarriero Vandero Van

Sudden Impact — The resuscita-tation of Dirty Harry Calaham, after seven years peachs stumber, is the first of Harry's adventured over which crite Eastwood has deepned to take the pattern whereby Eastwood has tended to direct his most interesting projects henself, while the obligatory moneynating ceas. — The EVERY whereby the properties of the pro-tein the pro-tein the properties of the pro-tein the pro-tein the properties of the pro-tein the protein the pro-tein the pro State 30— The Dorothy Straten story, ted wind her Both Fosse automaticated into the Both Fosse automaticated into the Both Fosse automaticated for any series of the View with participants, lots of marginal interest. The the staying of the ex-Playment of the staying of the ex-Playment of the View by the seasons of Straten, and the both probay and generated you developed the both probay and generated you developed the both probay and generated you developed withheld. (On Hugh Helmer, to example: Hells wholehald, straten as tests, "The a father or something" the sample: Hells wordenful. Straten as tests, "The a father or something her well-publicated breast implaints, does not begin to if the role, and concess of the sample than the sample the new and revealating values of the new and revealating values of the bar his older, more carevorn, almost cadavenous book adds something new to a rayvey. And the back of pleasure values of the cadavenous book adds something new to a rayvey and the back of pleasure values of the cadavenous book and the short of the could be construed as the psychopatry of a Mickey Spillane hero. Of a could be construed as the psychopatry of a Mickey Spillane hero. Of a could be construed as the psychopatry of a Mickey Spillane hero. Of a could be construed as the psychopatry of a Cicosensor Mail. from 23 La John Cocernida R. Para Bonist. Ristrich Bernardo G. Santee Village 8, from 23 South Bay Drien Sport, Flashrob Bernardo G. Santee Village 8, from 23 Wegand Plaza 60.

Arena 6, Wiegand Plaza 6, from 203
A Star 18 Born — The George Cuber
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Quotes unique styles of dress, and other attention potiers roughly equivalent to the Procity-stole arrow through the fleat. The morted when the potiers are not the potiers are not the potiers and the potiers are not to the potiers and the potiers are not to the potiers are not potiers. The potiers are not potiers. The not potiers are not potiers are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers. The notation are notation are not potiers are not potiers. The notation are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers. The notation are not potiers are not potiers are not potiers are not potiers. The notation ar

To Be or Not to Be—As remakes go, this one seems more purposely than one seems more purposely than the charged the seems of the seems o berth to TO BE GR NOT TO BE) The farcical completeations, taking off from the original, are well thought out even the original, are well thought out the property of the farcial way to the farcial that the continuity of the farcial that the continuity of the farcial that farcial that

Two of a Kind — John Travolta and Olivia Newton-John, together again, in a romantic correctly, written and di-rected by John Herzfeld. (Century Twin, from 2/3. Mra. Mesa Cinemas; Spring Valley, from 2/3. UA Movles 6)

Uncommon Valor — Following up FIRST BLOOD, Ted Kotchelf con-FIRST BLOOD. Let Kosthell converse another pool-versam interacy
session. This one, about a POW rescrease the pool-versam interacy
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is "unfinished business," or as it is put
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The real thing, as we're calling it, is
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for the Santee Village 8, from 2/3, South Bay Drive In. Sports Arena 6; Sweetwater 6, Wiegand Plaza 6)

Vice Squad — This Gary Sherman shoestringer, rooted much more sol-idly in a verifiable reality than either his DEAD AND BURIED or RAW MEAT. DEAD AND BURED or PAW MEAI, undertakes a semi-documentary unmarging flowly the streets of the semi-documentary unmarging flowly semi-documentary under the streets of the streets which is semi-documentary under the semi-documentary under the

Wild Strawberrise — An eminent oc-togenarian, haunted by bad dreams, and sad meroles, travels through an eventual all-dayles, travels through an eventual all-dayles, travels may be review of his lite, en route as pendig an award at the dayls end. Oping in award street of the pendig of ingnate Bergman's best movies, star-ring Wotor Spetron, a noted Swedish director of the silent era. 1957. ""(Ken. 2/7)

The Year of Uning Dampercusty—
The old story of the objective reporter learning to get movised. In his particular telling, the setting is indonesta. Hiss. On the evel of Subarro's showing teef is uncommonly muddy to large the chiral to make out, easy to get student clarity, of course, can be excused as, and even paraded as, the provinciation, myopia, sentility, etc., of the analysis of course, can be excused as, and even paraded as, the provinciation, myopia, sentility, etc., of the clarity of course, can be excused as, and even paraded as, the provinciation, myopia, sentility, etc., of the clarity of course, can be excused as, and even paraded as, the provinciation of the course of the course, and the course of the cour

Murphy, directed by Peter Wer 1983.

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HI 報 排 者 SALT BAKED SPICY PORK CHOP (6 OR MORE PERSONS ADD)

A & & H STEAMED WHOLE FISH

1 47 YEAR OF THE RAT DESSERT (CHEF'S SECRET)

Chinese New Year menu available through Feb. 18, 1984. Let's do away with the grease, try us at



Restaurant & Lounge 5043 North Harbor Drive • 224-3568

SATURDAY NIGHT **PRIME RIB**

SPECIAL

TWO COMPLETE **DINNERS**

including a bottle of wine. \$18.95

plus tax. Each dinner includes a thick, juicy piece of succulent prime rib, soup and salad bar, baked potato or rice, bread and a bottle of house selected wine.



Saturday night only, 5-10 pm. Reservations suggested. 11480 North Torrey Pines Road La Jolla 453-4420

A Seafood Celebration

Now! **New and Exciting** Seafood Menu

Tuxedo Charley's has changed for the better. Now a deliciou election of seafood specialties complements our fine aged ste-and prime rib.

Enjoy daily fresh fish, shrimp scampi-style, swordfish, fresh fried oysters, lobster tail, fettuccine pacifica, sauteed scallops and much more.

Most dinners from \$8.95-\$12.95

COMPLIMENTARY **BOTTLE OF WINE** included when two or more dinners are purchased. Just present this ad to your server.

Lindbergh Field & the Harbor 2888 Pacific Highway at Palm.

Yet Wah Mandarin Cuisine

Celebrate the year of the Rat. Chinese New Year's Special Dinner

through February 5, 1984 \$10.75 per person, minimum of two people

Appetizer Abalone Soup

Pot Stickers (Kuo Teh)
Szechuan Spice Sauce Chicken
Steak "Q" with Chinese Greens
Filet of Red Snapper in Sweet & Sour S

With 3 to 4 people include:

With 5 to 6 people include: Princess Garden Chicken (Salad)

With 7 to 8 people include: Scallops in Seasoned Greens

With 9 or more include: Yet Wah Roast Peking Duck with Shrimp Chips

All dinners include steamed rice, tea and fortune cookies, and fresh fruit. Cocktail Bar · Banquet Facilities

3146 Sports Arena Blvd., Glasshouse Sq. Open daily for lunch and dinner. Reservations please: 223-9800

Free garage parking on Sports Arena Blvd.

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Available at 25% below store parts. In: Collecting Det.

CULLICANE-AUTOMATIC water conditioner filter Set.

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Controls table: odors, hardness Secreter condition
tem (much nicer than "Lamper") Gol for 81279-0321

Cost 1500, asking \$195, 262-6137.

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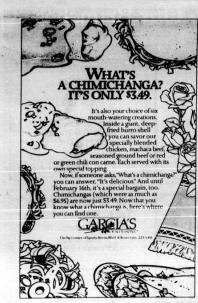
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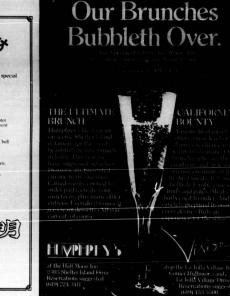
BRUNCH

Champagne! Champagne All for only \$9.95

Elaborate salad bar Continental appetizers & cheeses Selection of irresistible entrees Omelettes made to order Ice cream sundae bar









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ADDING MACHINES, various types, working and nonvocking 13 115 474-025. # COD VISIT COOK we now 1/2, par day
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NEW CNGLANDER Bury bet six very good constron-must est. 1902 crypt stands. 190 each, gold Y couch 1100 Damp 270-4687.

COMMERCIAL CARPETING used only 2 years. Approximately 30 square yards. 13:50 per yard. 583-5077

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DRAFTING TABLE, 48x38" top, Borco included, ad-justable till and height, excellent condition. Bruin

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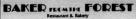
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170; total usual EX concerning 100; enter 10 More Inc., 700-2400 PM, 264-510.

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WEEKDAY

SPECIAL Any breakfast \$2.95
Any lunch \$3.95 Any dinner \$4.95
Cakes • Ples • Pastries • Breads • Catering



Mama Mia, Too! invites you to buy one dinner and pay only **HALF PRICE** for the second dinner of the same value. Offer good with this ad through 2/18/84. Dine in a leisurely atmosphere overlooking the beautiful village of La Jolla
 Old World Istalian cuisine at its finest Specialties include well parmigiana, manicotti, lasagna, shrimp, scampi and scallops.

Mama Mia, Too! 1111 Prospect Street La Jolla 454-2567 (Upper level. Validated parking under building.)

Chicken Teriyaki \$3.45 Yakitori \$3.95 Tempura \$3.95 Beet Teriyaki \$4.25



chicken wings

served in our special sauce (mild, medium, hot, extra hot). Includes celery sticks

TOFUTTI Cholesterol problems?
Milk allergies? Dieting?



TOPPING

Breakfast Specials 2 eggs—any style \$1.69 with ham, bacon or sausage \$2.49 items are served with muffins. Or try lomelets with complimentary orange

Specials served daily 9-11. Startula & Studiey 9
2547 San Diego Avenue, Cld Town
284-0133
Expires 2/9/84



SPECIAL \$1.00 OFF 16-piece large order

Famous Buffalo, N.Y.-style

Wings and Things 1404 Garnet Ave., 483-5331. Call ahead for take-out. Monday-Satuntay 11-9. Sunday 11-8 Coupon good through Feb. 9. Limit 1 per customer.



Fine Dining In A Cozy Atmosphi • Bass • Snapper • Shark • Halibut • Fish • Seafood Salad • Shrimp & Lobster Wine & Beer • Delicious Frosted Wine Coc

\$1.00 OFF

SWENSEN'S Su me

GET TWO HOT FUDGE SUNDAES

FOR THE PRICE OF ONE



Gourmet rice & curry dishes

2837 Highland Avenue, National City 477-8343 (across from Sweetwater High School) Open evenings at 5:30 pm. Closed Monday.

Veal, Shrimp or Chicken

Dinner for Two

\$2.00 off any large pizza Expires April 15, 1984.

Caravaggio's

Sushi Teri Express Food to go available. 273-4005
Corner of Mission Blvd. & Garnet, Pacific Beach
Open 7 days a week
11:00 am - 3:00 pm, 4:00 pm weekdays
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Now open at Seacoast Square

Coupon good through February 16. Tasty Home-Cocking







ALL YOU CAN EAT All you can eat pasta & sauce \$3.95 Every Saturday 11 am-9 pm, Sunday 5 pm-9 pm

NEW!! "Scallopestopasta Special"

Every Sunday, Monday & Tuesday Class of wine only 50t with each scallops & pesto dinner for \$4.95. With this ad, expires 2/14/84.

Food to go, catering Now open 7 days Monday-Saturday 11-9, Sunday 5-9 808 W. Washington, San Diego 296-8010

Kelly's STEAK HOUSE

Dining early?

Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily at \$4.95

Pleasurable dining until 11:45 p.m. at affordable prices (steaks, lobster, fish, or chicken).

Champagne Special - \$14.50 4:00 to 6:30 p.m. - 7 days a week

248 Hotel Circle North 296-2131 Town and Country Hotel



"If you are searching for a truly hefty snack or nosh, one that's gargantuan in size but which nourishes the peasant" in you, or the cakenes at Intile Italy peasant and the state of the Italy to an elliptical roll and stuffed with ricotta, mostarella, and parmeant cheese, and then haked. . . It's served piping ind, there's a herculean amount of it, and it's inexpensive and tasty."

Calzone/Salad plus wine All for \$3.50 per person

Vegetarian style also. Not valid on orders to go.

Free delivery

Now open daily till 2 a.m.

Notices

SATING COODSTIT and intering go: greet recovery pergrams can help you thrus the pain of loss from separation, discrete deep no transacions Renearch proven electrics. Morkshop February 11-12, Follow up puspoing proups available. Lynn Schwarz, Ph.D. director 564-8034.

ANSWER SERVICE 512-524 P.O. Box 56-512 Business & residential accounts. "Since 1976." Ace Answer

GAMES PLAYERSI Enjoy a free evening of board and card games Setunday. February 11. Group consists mostly of singles, ages 21-40, 224-4974.

BLACK'S BEACH COMMUNITY CENTER — or apart-ment complex, it you or a friend would be interested in investing in this idea, call Joy, 270-4006 X40.

FIRE KILLS. Free fire prevention and survival informa-tion. Project F1RES. 1222 First Ave., MS. 216 San Dego, CA 92101, 236-7071.

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ARE YOU Christian and gay? Join us in worship at MCC-San Diego, 4333 30th Street, Sunday, 10am, 7pm & Windowsky, 7 30cm

THEOSOPHICAL BEACON BRANCH is having a study group on the Key of Theosophy. For information cal 239-2618 Friday at 2:30pm, at 2151 2nd Avenue

AYN RAND readers and students of Objectivism, meet-ings every Sunday, 11 am-2pm, Home Savings of Amer-ica, 4311 La Jolia Village Drive, University Towns

SINGLES AND COUPLES are invited to parties with quest speakers, hosted by San Diego Progressive

Music

TENTION BAND will rock your party or wedding. Top 40 rock, originals and heavymetal. 448-3125. See us at IT Cajon High. February 4th.

FREE 2NSTALIATION with purchase of any seymous Durcan pickup. Routing or special wring entra Strings always. 2 for 1. Blue Guitar, 1020 Garnet Avenue 272-2171.

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DESMOND'S Cuisine of India

Shared recipe with Bon Appetit

"I can find no fault with Desmonds. In fact, this is the Indian restaurant that we have all been was the state of the state of the state of the Eleanor Widmer, Reader

"... serves the best Indian food in the county."

Kay Kimball, California Magazine

"Where we eat to live." Reservations accepted.

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\$3.95

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Grand **Opening Specials**

All-you-can-eat Spaghetti \$1.95

Meat balls extra 40¢ each. **Dinner Specials:**

\$2.50 Manicotti. Eggplant. \$2.50 Lasagne \$2.95

Veal Parmigiana

All specials include salad, coffee and fro
Good until 2/8/84. CAPRI

Italian Specialties, Sandwiches & Pizzas 4535 Mission Boulevard at Felspar 11:00 am to 9:00 pm 272-2050



Mon. F. 4-7, Sat. & Sun. 11-4

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BDIS SD1 92PER overstrives, reg. 1991 noviciony 542 at ASS Through Retriuty 8, 1984, 8470 Production Au-renut. 578 6642 defi Spin.

BASS PLAYER WANTED for steadily working voxili oriented country wavery band Professional Must sing and pay solid country bas. 2 plus regns of work. 483-8007, 483-8080.

1976 STRATOCASTER: 5400 Overon 12 string with pickup, 1400 Ato sax, 5125 Armstrong flute, 5100 Renny 741-7666 days.

AMERICAN COLUMNS and head only \$125. Get that tube sound with 60 watts of power! Jon 466-0954 pages of \$1.00

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 egg rolls
 mushroom chicken
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 See Chuan pork
 beef with Chinese vegetables
 and much more

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enu rotating daily with such selections as

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All-you-can-eat

PROMEER SV-7 RECEIVER Never used: 55% below lot: motely 30 layers: Wall insurance price: 569-0033 after 40m. 275-1715.

PEAVEY COMBIO 300 bass amp, T-45 bass guitar with hard case, 6 months old, 1500 or best offer. Usa 286-5992 or 464-2599

BALDWIN ACKOSONIC PIANO, DENUITA WAINLEGAD, Dest spiner made, \$1200 or offer, Patricia 454-8258.

GUITARST WANTED for capped band 222-4592 final action one. 1980 563-1392. FURMAN R.V.I. REVERB tunk, rack mount with parametric equalities. New, \$200, 224-0271 or offer Set of organipers, 2 Rowers 42" wide, site new. \$250 or offer, \$250 or offer, \$250 or offer. \$250 or offer

I s.A.I WANT to play I By year veteran bassman or speakers. 323 for both 781-5817 exceller Globon Presery equaterer. Can I sng worth borns, but glay well fingly country rock, but on the fingly country country for the final country for the fin

WURLITZER SPINET parts with bench, livating from:
\$100 Omes version 500 6-three tieres
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ROCK DRUMMERS, 16" Zadjian Rock Crain, 570, 21" Zilgian Rock Ride, 5105 Steve 582-6405.

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The 5th Annual

2241 Shelter Island Drive

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Humphrey's Lobster Sale!

From \$9.951 Select the live Maine beauty you want from our giant tank, and well, charge you by the ounce. In minutes it'll be steamed up pink and tender. If you prefer the little guys.

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LEAD GUITARET and basis warked by ropy original increases and harder designed and side vertical for days the ST-765511 Peris 098-7100 Cong. Riv 576-5511 Peris 098-7100 GUALD 212 XL SUNILIEST 12 string guitar minic condi-tion, handshell case. Retails. 11000. Selling 1450. MACHEZ.

Beautiful Sunitary String Struction and Sunitary Structure. Association of the Sunitary Structure.

ECONNER DRUM ST. yver with stars. 12 fcm, 14 foor ison, 20 bass with pedia, high hat 2 cymbas. soldwise, previous feet and more is 1500 days. 1540 eyes. 3500 days. previous 1510 days 1540 eyes. 3500 days. 3500

KERLL URSCAFT PANO, owner wood, competerly in-stands any large, with power, 1975 44-1988.

FINDER LIAD II oversir, guitar with notwood feet board, 2 skin type pickups, sie new, 1975, dat 1982 or 1994 and 1975 44-1988.

A 103 Dollo, Chroman part 120, Servic deck Tea. A 103 Dollo, Chroman part 120, Servic deckt. Crisis (rehadod, 195, 436-4217)

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FINAL STRICK Laws Cannel cauppt. Induction in Tables (1) and the control cauppt. Induced (1) and the control cauppt. Induced

ROUND DUAL VOICE combo pains with stand and pleas transf new. 1700, 794-3056.

ELVS COSTELLO mets Buddy 1609 – drummer and pleas transf new. 1700, 794-3056.

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1902 MSPA MOTORISCOCTER PZDE, narron citer condition 1 owner. 1981 SQUARE GREATER condition 1 owner. 1982 MSRAM 450 NGP/HHAVE Laftbore, prints only 2000 miles centered condition. With warry risks, and to set of a set of ORT BMSS: 72 Rawsaus 175cc, bar. 74 Honds 75cc. good. 79 Honds 165cc, excites. 3-ast paler, excite most of section 1,200 VITER CYCLE barring, mor. 175 New Nava M-6ace John Visual BMSC, excites. 3-ast paler, excite micro, shere great condition, murt sec. 1500, 1890 evil excited micro, shere great condition, murt sec. 1500, 488-0165

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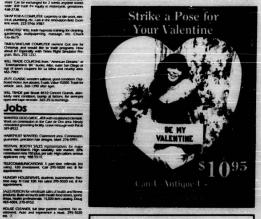
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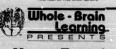
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ATTENTIONS A lonely prisoner is in search of friends. Please write me. Gregory Sterle, No. 159-321, P.O. Box 57, Marion, Onio 43302, Will answer all.

THEANY PETERSON'S mother, father, brother or rel-sitive, please contact me at 589-8365 or 267-2603. A mother/daughter enumer is possible. Please help met HEART 2 HEART. What a way to start! The rewest video darry experience Watch for us in North Course. PEN PAS SOUGHT by incarcerated black male. 39 Wille Ferviel, Rt. 1, Box 36, Jackson, NC 27845.

HIST, ANCEL HISH, one per customer. Offer expres Feb. 10, 1994, Wad Kingdom Tropical Feb store, 1000's of others, 6810 El Cajon Blvd, 698-3961. DESCANSO BEAR Birch T. Are you there? BNVP to won-dering by starting personal ad with name of first class set; year Self-reading and watting. MY COUSIN WOULD like to write to get 19 years old He is lowe in Europe. For address call Jane Sale-45(2)

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OH BOY Readerday, there you are, and you probably don't even know this is for you, yes you, with those sourking even and certain units. SOMESON'S SECIAL — If I came over to your ginger-bread house and stole all your hags, kisses and sweet-ness, there wouldn't be anything left but a sign that read "worst lot for sale" T. Aleks.

CELEBRATION: ARE YOU self-rightnous and smug, or merely ignorant? Or is it SOP to rain on others' parades? Bulled:

GINGER LEAVING very soon. Return for list drink of cliffs and a look at surset scotch. Same holyday at 9 little and

ITTAILEN GOTT HAND THE SALVES OF IT IS. IN not offer free usey is you. When NO has now, as you A 72017 Envise self-addressed stamped markups

YOU have hidden taken and need an outlet? Try Cong Show at the Winners Carde Resort, Wednes-rights 755-6666. on City is special, my guy is wonderful, my guy is existing this now. I love you, happy Valentines Day to the Charlestolle.

LIVE ON WEEAS heav metal have THAN YOLL God, for answering prayers and abrautiful would Thank you for Saire Aufe, patron saint of impos-sible cares. Play 3 Our Fathers, Hall Many, Clause 19 months do:

DADERS SLICK Raiders suck Raiders Suck are

ROCCRASTINATORS, GROUP THERAPY Research on roccrastination treatment being conducted by Dis-tickwater and Meeter. Nameual fee for four 2-hour moons, 453-3100 and leave name.

TO EVERTONE who was so thoughtful during my re-cent hospitalization, thank you. It's wonderful to be home again! Adia Gamusch.

DEAR DIAMOND, I yearn to near from you again. Five missed you. Also, please let's have more of your impain treat love. Because in

NO MAN HATH sem God at any time, the only begot-ten Son, which is in the bosons of the Father, He nath declared Him.

NEED SOME SYMPATHY must now? That a mouther

THERE ARE 30 times the amount of people buried in the carth, than are living on it. That's a lot of soft, 1-it Senare CARA, YOU are my favorate pean I feel envicted by your affections. San Dargo does not seem so lovely sammore. Give.

WHAT WORKS IN Single World? See responses mery women 35-55 interested in starting new group. Low-key atmosphere where ideas are shared. Barbara 272-8308. 575-920:

TO ALL YOU suckers who noted for the Redshirs be-cause you hate the Raders, eat at the piste and pose-men did it again.

Roommates

RCCMMATE WANTED Pacific Brach, 2 bedroom, 2 bith apartment, pool & jacuze; 3275 monthly & 5200 depost & 1/2 utilities, sast month responsible. Non-smaller, Wate 270-6106.

DEARLICHTNeNGBUC: Inope you get my letter May
JAXE. I prep litthen own bedroom 1520 & 1/2 utilities.
1200 deposit. Norumder: Awaistier February 15th
2200 deposit.

QUELT YOUNG COUPLE seess roommute to share townshouse. 2 blocks from beach. Athetic facilities recarby, pruzes, bulcony. Female preferred, 1275, offices whiched 222-9279, 224-1789. ACCEPT THE compution to speak out even though?

ROOMMATE WANTED for large Science Beach home, propriately aware that I am talking to an investible. Increasing audience that I am talking to an investible.

CLARENCINT NEAR Mission Bay, des, freplace, bursday. Couple see smoking, health oriented a dividual. & 1/3 utilities. 276-3436.

FREE ROOM AND BOARD in extrange for watches when owner, away. Trains, but not cramped Pets in looke possible. Write Doug State 25th, Julianum Street El Capos, CA 92020.

LANESIDE 3 BEDRICKOM, 1 bith country home needs receivable. Rosen for home on 1 acre. Must be working refulide: trustvoorthy. \$210 plus. 1/3 gas-electur. Gall mornings 695-6085, references.

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MALE ROOMMATE country club triang, pool-ers, professional/student, in minoter, near Def

ROCAMATE FOR BEAUTIFUE La John UCSD Own morn cargon view pool with dehivisher. Quert congernal atmosphere expresse: Paul/Sucy 457-4217.

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FEMALEROCMMATE WANTED Own-room in room 2 bedroom apartment. Living area turnisher Nonemake only Only \$150 months 282-4255.

ERRAANTA Furnished bedroom/den private bath tchen, blundry privateges. Responsible clean, quet onsmoking female, 40-60, 1250, 1/2 utilities.

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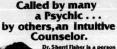
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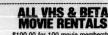
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ROOMMATE WANTED: / bedroom house, tal Mess 5175 plus 1/2 utilities, available February 15. Must be nortenoise; nest, responsible, no drugs, fruncusty sta-nortenoise; nest, responsible, no drugs, fruncusty sta-

SUNSET CLIFFS, share beautifully furnished come paidwing coloring guidening coloring buby great plants, frepaire. All utilities included, 1410, it's a bangaril 221-3008 other Sont.

WANTED ROOMMATE share furnished apartment. Creativistal location your own room Prefer northflook, if who doesn't mind child on weekend basis. 422-0353 nominos after 7 pm. ROCHMATE PACIFIC Beach to share 3 bedroom noise Washer/diger, yard, garage Norsanoker, no pers, 5285, available now. Michael 270-757, 272-8600.

OLIET RESPONSIBLE nonsmoker roommute for large 4 bedroom house in Seria Mesa. Near all: \$250 month plu utaties, \$150 deposit. Terry 278-0610 Sen-Thurs recents.

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ROOMMATE NEEDED: Share 2 bedracen house with den, Lemon Grove area. Fenced yard, cargon view, pato, fruit trees. \$200 plus 1/2 unities. 469-3394.

ROOMMATE WANTED: Female preferred to share 3 bedroom apartment with 1 mare (28). Near El Cajon & 50th 9: 5200 amonth pup half utilizes R by 265-2762 ALPINE — SHARE BEAUTIFUX caryon horse with fre-place, pool, master bedroom, own tuth: Non-smoker only, 1300 plus 1/3 utilities, 445-3274.

NONSMOKING ROOMMATE to share beautiful furnished incarboat located in Cruar Vista Marina, \$300,691-0216. RCCMMATE WANTED to share beautiful 4 pedroom none with pool in Hillcrest. \$225/month, share of utilities. Quest, non-implier. Available earl, Feb. 211 0826, evenings & weekends.

SERRA MESAL JUSSION VALLEY. Professional num-seoser, 25-4 , so share 2 bedroom condo with derif-study. Cluert pool, Januza, covered parking, winter 6 days: 1307-509-0107.

PSYCHIC HRISTIAN NONSACHORG woman, 88 years and will use apartment with some 55 years or older Must drug My avoiding U.C.V. 45 F8/27

NONSAKOKING OPEN-MINDED female roominates warded to share apartment in North Park. 1150 and 100 monthly Ricklass satistics Losa 291-400 and decreasing the battle \$225 pain 1/3 utilities Need Commission.

BALBOA PARK — VIEW ROOM in Victorian manson Sharr large living room, desing room, 2 baths, bandly sundout, \$225 Phil or Ann 214-8142

SDL/ART A Next, female, nonanciars wavefall to share.

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FEMALE 25-35 YEARS OLD to share beautiful condo in Fashion Valley: \$300 monthly plus 1/3 utilities. References a must. 299-0487.

1/2 utilities 278-5625

RANCHO PENASCUITOS, preofe nom in large, well
furnided frome Total autonomy, including use " prot
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holder in Poste County, 1 black from FEMAL FACUSIMATE desired. Humanistas, responsi-turillo freelith-control to Society southers former.

BICORDH CLARREMONE FAMILY Seeks normanism, Society, cultured, buoy female nouements. Families North Control (1997).

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LA MESA INCOMMATE to soon, where buth \$247.50 m Next sourcement, matture No.

ROOF MATE WANTED to share new 5 in Encanto. We are 30 ath — Zimen. I w private room. No smoking, pets, childre 262-1020.

WANTED FRAME incommet in stars large inside.

WANTED FRAME incommet in stars large inside in LAMA. It is too it is so that is a large inside in LAMA. It is too it is STAL hap be delicted with provision 697 if 38 is a large inside in the control of the control o militance and between etc. 1-4 (8).

CHRISTIAN ROOMART, women and mer boure in focusioned pool, this of members and pool of the state o

WANTED NONSMOKING male to share Pacific Beach 3 bedroom, 3 bath house with jacuzat fireplace, view 1295 moreth plus 1/4 utilities, 270-1101 after Spin. 533-535 days or 286-0286 evenings.

PACHIC BEACH — FEMALE occuminate warried for 3 increases. 2 bith gastners with tops surface and other Soor and room. 2375 pas utitizes. November 280 offse 280 o

BOOMMATE WANTED IMMEDIATELY for 2 bestroom, 1-1/2 bith apartment. Five minutes from SDSU 5207-50-272-8065 or 460-9072 evenings.

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RESPONSIBLE ROOMMATE WANTED for 1 bedroom. 2 halfs cinds in La Mesa. Non-emolet, no drugs, Must be employed. Poor, jacuzzi. 3195 plus 1/3 utilities and deposit. 697-5809. centring. In price and are conditioning 509.517

WANG AND THE MARLET, indipendent our insent make preferenced, proposition of the conditional proposition of the condition of th

ROOM FOR RENT. \$200/month includes using Sture house with law student, 463-6944. NONSMOKER TO SHARE 3 bedroom Tierrasanta condo. Water & dryer, pool picuza. 5205 plus 1/3 utilities. Professional crisi. 206 8388 LA ICELA Middle-ap-1 professional bidy will share unique silent beachinouse with same. Employed, clean, considerate, questCown lovely family effection. Capeer: "Ies welcome 459-4875. Evep trying."

RODMMATE — NONSMOKENC, health compositivity working to share my coay imagens we bay beach duple new 1-5. Must be responsible with your Respond quickly 270-0893.

CLEAN, OUIFT, CONSIDERATE roomerates wanted to share spacious. 3-bedroom house in quiet. El Cajon neighborhood. 1230 or \$250 with personal bath, plus 1/3 utilizes. 447-935. PEMALE ROCHMATE NEEDED (24-34) to share 2 bedroom apartment, toma fronta reva 1200 per month a 1/2 utilities of proofs Berbara 222 0126.
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PACHIC BLACH HOUSEMATE wanted Brautful to level, custom view home in exclusive neighborhoo hield musure, professional normolece Make or female 3/50 plas 1/3 utilities. John 488-2022

RODAWATE = 2 BEDROOM LUXURY apartment Terms, racquestial, saunus, jacuzar pool, gym. club-house, etc. El Cajon, Fernale preferred, 440-4807 FEMALE NONSMOKER to share my 2 bedroom home in Normal Heights. Fireplace, winher/dryer, HBO 1300/miniths. includes all station. Ellern.— H 503-5121, W 500-8888. ext. 31

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ROCHMATE WANTED FOR LARGE 4 bedroom house in Seria Mesa: Non-smoker: \$250 monthly plus utilities. 1150 deposit: Terry: Sun-Thurs: evenings: 278-0610.

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North Park, 283-0029

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PACIFIC BLACH — I SEDIFOOM condo, security building. Only 3 blocks to the beach. Steal R at 166,900 1022-1/2 Loring Street. 273-0970. BARGAIN SOUTH SAN DIEGO condo, 155,000 pags closing, 8% Cal Vet. 4 bedroom, 2 bath, fenced page.

JULIAN — BEAUTIFUL view from secluded cabin home 2 bedroom. 1 bath, sundeck, one acre wooden slope large redbrick fireplace. 586,000: 765-0035/0104.

THE READER PUZZLE

No. 292. On The Button

By Don Rubin
Each of the numbered images at the right has appeared on a button (technically, a badge) desig for some musical performer group. We'd like you to nat

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader
T-shirts.
2. All entries in the Reader

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9-00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, 1X).

are not eligible.

5. In the event of disputes o ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a

6. All unswers mentered in the space.

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Spot Check was brutal, and the people who solved it are folks you don't trifle with. Squares covered twelve

spots in a pattern that snaked (one, two, three, four, five . . .) from the lower left; hands covered nine spots spiraling clockwise (four, three, two, one . . .) from the lower right; arrows covered seven spots spiraling clockwise (two, three, four . . .) from the lower left; and the handshake covered twenty-seven spots snaking (four, three, four, three . . .) from the upper left.

spiral? A pity.

Of the thirty-two daring souls who chose to enter

The T-shirt winners are:

1. Drora Kedem, San Diego Jim Lee, San Diego
 Trish Clarke, San Diego
 N. Divine, Pacific Beach 5. Rick Bauer, San Diego

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